

# Mad Folk News

## Friends of Folklore Village is sponsoring an On-line Auction October 29 - November 6

Friends of Folklore Village is sponsoring an On-line Auction to benefit Folklore Village, a unique folk arts center near Dodgeville, Wisconsin.

Shop in the safety of your own home.

The auction features over 100 items including musical instruments, jewelry, arts, crafts, games and traditional foods. Your bid on dance, craft or music lessons, or get-away destinations will help this center keep the lights on and its unique programs going.

All instruction offers have on-line options and are good for one year. Most items will be shipped immediately to winning bidder.

Auction updates and links to the auction site are posted at [www.FolkloreVillage.org](http://www.FolkloreVillage.org).

We look forward to your participation!



**Folklore Village  
Online Auction**

**October 29  
to November 6  
2021**

## On the Air

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**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](http://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/ Brian Hirsch

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

- Thur - Hejira (folk and international) w/ Gloria Hays, George Dreckmann, Jeff Spitzer-Resnick & Paul Novak

- 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

### Stuart Stotts

Weekly new song Facebook Live event. Song Premiere on Tuesday (SPOT) at 11AM  
[facebook.com/stuart.stotts](https://facebook.com/stuart.stotts)



### Behind Our House

Reserve space required. Contact A&D at [annedave@chorus.net](mailto:annedave@chorus.net) with questions.

- Sat, Oct 16th, @4:30pm - Rad Lorkovic - \$20/person

- Sat, Dec 11th, @7:30pm - Peter Mulvey - \$20/person

### Kiki's House of Righteous Music

All shows are limited capacity and vaccination required. Please bring your vax card (or a picture of it) and a mask to wear when not actively drinking. Contact Kiki at [righteousmusicmgmt@gmail.com](mailto:righteousmusicmgmt@gmail.com) with questions.

- Sun, Oct 17th, @7pm - Curtis McMurtry & Diana Burgess - \$10/person

- Sat, Nov13th, @8pm - Jake La Botz - \$10/person

### Wild Hog In The Woods

Contact Kim at 608-233-5687 or [info@wildhoginthewoods.org](mailto:info@wildhoginthewoods.org)

953 Jenifer St, Madison, WI

- VIRTUAL CONCERT Fri, Oct 22nd - Dan and Faith Senie - More info coming soon

## My Highway Home

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# Why I Became a Folksinger & The Story of Deportees

I was 8 years old and laying on the floor in my parents' dining room. I liked music. And I liked music louder than many people in the house, especially my mom. But we came up with a compromise. In the absence of headphones or even a stereo that had a headphone jack, I would lay on the floor with a couch pillow under my head and one speaker on either side. I could bring the speakers in very close to my ears and listen at a satisfying volume, while bothering no one else in the house.

I listened to a lot of music back then. Everything I could get my hands on. As the youngest of a family of seven kids, I had a wide array of musical tastes to choose from in the house record collection, and I explored them all. From 78s of Enrico Caruso and Duke Ellington, to 45s of the Motown era, to 33 & 1/3rds of James Taylor, Supertramp, Olivia Newton John, and ABBA. Dan Hill, Jim Post, Karen Carpenter, John Denver, and various Disney musicals were equally common. From Tchaikovsky's Pathétique to The Who's Tommy, from Jethro Tull to the original London cast recording of Jesus Christ Superstar, I was a voracious consumer of music of any kind. And then something happened that created more focus in my musical tastes. I was given a copy of Pete Seeger and Arlo Guthrie's double album – Together In Concert, by one of my older sisters.

Interestingly enough – my recollection was that the album was recorded in concert at Carnegie Hall in New York. But in this information age, no myth need go unopposed. And a little bit of research reveals that it was in fact recorded at several different live shows in Chicago, Boston, Montreal, and elsewhere. Just like the song on that album that made me want to become a folksinger, my own origin narrative was incomplete. But a little research into the matter set the record, so to speak, straight.

In 1948, Woody Guthrie read a newspaper article about an airplane crash in Los Gatos Canyon in California, that inspired some verses of po-

etry. Woody delivered the poetry set to various melodies, but most often in his "talkin' blues" style for many years. It was called The Plane Wreck at Los Gatos (Canyon). But in 1957, a young man named Marty (Martin) Hoffman who was at the time a student at Colorado State University in Ft. Collins Colorado, took Woody's words and wrote a fresh melody. Hoffman was an English major, folksinger, an aspiring educator, and a member of the CSU Balladeers. After a Pete Seeger concert in Ft. Collins in 1957, Marty met Pete at an after party to which the CSU Balladeers had been invited. There he played the song Deportees for Pete Seeger for the first time, and Pete loved it. He asked permission to record it, and credited Hoffman and Guthrie as co-writers, since Woody had never settled on any specific melody and Marty's melody was haunting, powerful, and was appropriately inspired by a Mexican style waltz.

Fast-forward to 1980, and an 8-year-old me laying on the floor in my parent's dining room. I had only recently learned to play guitar. Another sister had taught me some chords on my guitar – a gift from some family friends who had moved out of town. I LOVED my guitar, almost as much as I loved listening to records. So, naturally I would listen and then figure out how to play along with the recordings, and eventually to play the songs on my own without the recordings. Deportees was one of the very first songs I learned to play off of a record. And it made me want to do what Pete and Arlo were doing for a living. From then on, when people asked me what I wanted to do when I grew up, my answer was almost always. "I want to be a Folksinger!" (I also wanted to be an astronaut and a forest ranger. It remains a marvel to me that becoming a Folksinger ended up as the most pragmatic personal choice.)

In 2017, Tim Z. Hernandez - a poet, writer, educator, and activist - published a book, All They Will Call You, about the Guthrie/Hoffman song, and the 34 people (28 deportees and 4

crew) who died in the airplane crash in Los Gatos Canyon back in 1948. In 2012 and 2013 Hernandez conducted research with help from musician Lance Canales, to find the full-names of these 28 individuals and to make sure a proper stone was placed on the mass grave in Fresno, CA where the remains of the "deportees" were laid to rest. He wanted all of us in this day and age to see that a name matters.

In a 2013 interview with NPR Tim Z. Hernandez said, "It all comes down to the same idea of why it matters that their names are even brought up. You know, here we are, 65 years later. I mean, at the end of the day - right? - our names really represent who we are. They're our stamp on the fact that we've existed here, at one point. And obviously, too, names are about lineage - where we come from, the culture we come from, who we are. So in that same way, then, accuracy is pretty important, in terms of - at least, my book; it's very important. And so I'm trying to find out not only who they are, exactly, but where they came from."

The names of the Deportees: Miguel Negrete Álvarez. Tomás Aviña de Gracia. Francisco Llamas Durán. Column continued on next page

*Joe Jencks is 22-year veteran of the international Folk scene, an award winning songwriter and vocalist, and a contributing writer to numerous publications. For more information please visit: [www.joejencks.com](http://www.joejencks.com).*

*Joe Jencks also hosts a monthly radio show called **My Highway Home** on the new Folk Music network – **Folk Music Notebook**. MHH features interviews with people Joe meets in his travels and music by many artists from the big tent that is Folk Music. Tune in on the second Sunday of each month at 5:00 PM CT. Rebroadcast at 10:00 PM CT on the same night and again the following Wednesday at 11:00 AM CT.*

**Listen in online via:**  
[www.folkmusicnotebook.com](http://www.folkmusicnotebook.com)

Column continued from previous page

Santiago García Elizondo. Rosalio Padilla Estrada. Tomás Padilla Márquez. Bernabé López García. Salvador Sandoval Hernández. Severo Medina Lára. Elías Trujillo Macias. José Rodríguez Macias. Luis López Medina. Manuel Calderón Merino. Luis Cuevas Miranda. Martín Razo Navarro. Ignacio Pérez Navarro. Román Ochoa Ochoa. Ramón Paredes Gonzalez. Guadalupe Ramírez Lára. Apolonio Ramírez Placencia. Alberto Carlos Raygoza. Guadalupe Hernández Rodríguez. María Santana Rodríguez. Juan Valenzuela Ruiz. Wenceslao Flores Ruiz. José Valdía Sánchez. Jesús Meza Santos. Baldomero Marcas Torres.

Presente!

And this is why I became a Folksinger, so that I could be a part of speaking truth where I am able, being a prophetic voice that asks the big questions even when there are no obvious answers. To use music as a tool for shining light where it is needed, bringing nourishment of the soul to those who thirst for it. To return names to those whose story has become anonymous and therefore more easily forgotten and dismissed. To bring healing and tenderness when that is the medicine most needed. I wanted to sing a lullaby to comfort one to sleep, to be in various measures part journalist, minister, historian, activist, and entertainer; to be a part of telling our stories. Though I did not know it at the time, I became a Folksinger because 24 years before I was born, the overt racism and classism of the time prevented people from bothering to care about the names of the people who died on that "air-o-plane" as Woody used to pronounce it, when it crashed in Los Gatos Canyon.

I do not believe that I was thinking in quite such broad terms when I was only eight. But we know truth when we encounter it, even as children. And after hearing *Deportees*, there was no going back to the Disney of the day. I wanted to be a part of the community of people who were truth-tellers. In more elemental terms, I wanted to help other people feel how I felt when

I listened to or sang that song. I wanted to give other people the sense of compassion and connectedness I felt when I listened to that music. I wanted to be a part of that music. And I am grateful that my life has taken me in a direction where I am able to do just that. I am a part of the music as surely as it is a part of me. And we are a part of the story, just as surely as the story is a part of us.

When I wrote, *Lady of The Harbor* back in 2010, The United States / Estados Unidos was dealing with yet another immigration crisis. I wanted European-descended Americans to consider the inherent hypocrisy of celebrating our culture as a culture of immigrants who sought out the "new world" to live in a place free from oppression. In so doing, we certainly and ironically created plenty of it here. But in addition to telling the truth as I saw it, I also wanted to honestly celebrate my own family history as immigrants from Ireland, Canada, France, Sweden, Alsace Lorraine, Wales, and other places spanning a few centuries.

And now, now we see new challenges and mis-steps regarding immigration. Policy blunders and human tragedy met with political rhetoric and more deportations of more people whose names will never be known to most of us. And the reasons why those names will not be known are the same reasons why those names were unknown in 1948. Racism, classism, sexism, and colonial-cultural supremacy. They are now the names of people who are Afghani, Pakistani, Afro-Caribbean, Haitian, Dominican, Latino/Latina/LatinX. They are people who deserve compassion, people fleeing violent and oppressive situations, radical poverty, and they are seeking asylum. They are people who more often than not – are still seen as statistics, as other, as less-than. They are seen as problems to be solved in the abstract, rather than other human beings deserving of equal access to human rights and civil rights.

It took from 1948 to 2017 for the broader story of the people in Woody Guthrie & Marty Hoffman's song *Deportees/The Plane Wreck at Los Gatos*,

to be known. But music played an integral role in keeping the story alive for some future historian/herstory to bring back to the forefront. And music plays an integral role in documenting the times we live in now. No song can tell the whole story. But I am so grateful for the songs we have that guide us on a journey of exploration, both into the past and into our own hearts. And that journey of exploration is critical because music has a unique power to open our hearts in ways that oftentimes an article or a news story does not. Music conveys some unique sort of soul with it, that allows us to see some piece of ourselves in others, and some piece of them within ourselves. May it be so!

And as we approach the holiday formerly known as Columbus Day, now Indigenous People's Day, may our hearts be filled with compassion, and our minds open to a willingness to untangle our own attachment to origin stories that may not be accurate. We are who we are. We live where we live. But our story is not the only story, and there were people here before us of many cultures and races. There will surely be many people here after us of many other cultures and races. We are neither the beginning nor the end of the story. But we are a part of the story. And we have an opportunity through Folk music and Folk arts, to help set some pieces of the story in greater alignment with both historic and present-time truths. Every piece of the puzzle counts in the big picture. And the music we love can help paint that picture with an eye toward greater inclusivity and more detail.

I am grateful to those who came before us, and for their efforts to document the world they experienced firsthand. From love songs to work songs to stories like *The Plane Wreck at Los Gatos*. I am grateful to those people who left some part of their story behind for us to learn from, contribute to, and pass forward to the next generation of story-lovers. Songs change lives. That's why I became a Folksinger. And I am grateful to have a life steeped in the songs of many generations and cultures.

**SOLO! ACOUSTIC (VOL.1) STEVE WYNN**

**2020 - BLUE ROSE RECORDS**



Review by Kiki Schueler

It may seem that not much happened in 2020, well, not much good at least, but somehow Steve Wynn managed to have a very prolific year. Decade, an eleven CD, 166 song behemoth which documents a particularly productive time in his career, is a meticulously curated and immaculately notated collection. Given that set's size and scope, it was easy to miss the unassuming Solo! Acoustic (vol. 1). With a limited pressing of 1000, the CD resulted from an eight-hour Austin recording session with Brian Beattie, a producer Wynn admired for his work with Bill Callahan. Of the 26 songs recorded that day, fourteen made it on to this record. The songs alone make it well worth the \$15, but the "instant alternate cover" on the inside, where Wynn draws and autographs an original artwork, makes it invaluable. (Think I'm kidding? Check out the price tags on his stuff at Austin's Yard Dog Gallery.) Not only is it his first completely acoustic record, it's also the first of his records I can legitimately call folk.

These songs are more than demos, they are completely re-imagined tunes from his catalog, purposely chosen for their lyrical density or emotional levity. I've always heard a hint of Bob Dylan in Wynn's music, but this retelling reveals a deep vein. The bright strumming of "Is There Something I Should Know" suggests both "Leopard-Skin Pill-Box Hat" and "Can You Please Crawl Out Your Win-

dow?" Neither of which is hinted at on Gutterball's 1998 album Weasel. The way he draws the "A" at the end of "that restraining order from the DA" can only be described as Dylanish. Songs from the Dream Syndicate, his first, and recently revived, band, work surprisingly well, providing timeline bookends. In their early days, "Merrittville" was a Velvet Underground channeling, seven plus minute, piano driven epic from 1984's The Medicine Show. Here it's even darker, the attempted murder ballad populated with vivid characters. "Matthew with the pug nose," the tormentor, balanced by "Sally with the narrow hips" and "William with the holy book," though neither are the rescuer you expect. The chorus, "There's a game they play in the summertime, there's a game they play when it's hot outside. And I wonder why they left me here in Merrittville," chills with just an acoustic guitar and a ghost of reverb. It feels like a Stephen King short story. Ditto that for "Like Mary," from the reincarnated Syndicate's 2017 release How Did I Find Myself Here? Lyrically it may be his best work, and perfect for this format. Few opening lines are better than, "Soon as the pills started kicking in, she decided to go for a drive." Meanwhile, "My Old Haunts" goes from carnivalesque in 1988 to sinister now.

Wynn has also had a remarkable solo career, and he expertly selects from those releases. His California influenced 2001's Here Comes the Miracles is the best represented. "Crawling Misanthropic Blues" is only slightly less manic than the bullhorn vocals of the original, while the peaceful "Morningside Heights" seems more reflective sans Linda Pitmon's backing vocals. (Though I won't lie, I miss them.) The sly reference in "Shades of Blue" to his once and future band's best-known al-

bum subtly ties the collection together, "We may amaze ourselves with all the things that we might find lost in wine and roses, bits of me and you and shades of blue." He revisits Crossing Dragon Bridge to give us the melancholy opening track "Manhattan Fault Line" and an urgent, radically different "Love Me Anyway."

Calling this vol.1 suggests there will be a two. I can't wait to see what he re-invents next. As Dylan once said, "It used to go like that, now it goes like this."

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](mailto:madfolk@charter.net). Learn about concerts, membership, scholarships, and volunteer opportunities at [www.madfolk.org](http://www.madfolk.org). [www.facebook.com/pages/Madison-Folk-Music-Society/34497984835](https://www.facebook.com/pages/Madison-Folk-Music-Society/34497984835)

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## Jingle Jungle

My music partner Lou recently visited Oshkosh and on the way home stopped at a fabric store in Ripon. Ripon is located between Madison and Oshkosh, famous for being the birthplace of the Republican Party but more importantly as the former home of Rippin' Good Cookies. Lou says her mother used to make trips there from Appleton to their cookie outlet store for special cookie deals. The Rippin' Good factory is defunct, but when Lou said she was going to Ripon, I realized the Rippin' Good jingle was still thriving in my head:

*...So delicious you will love 'em  
Fresh, like just out of the oven  
Rippin' Good Cookies are better,  
Rippin' Good Cookies are best*

And that led me to think about other old jingles that probably have influenced our songwriting over the years. I wish I could remember more regional examples. After all, my late mother, as I've mentioned, wrote ads for WHBY radio in Appleton in the late 50s and early 60s, and she was very musical. She MUST have written a jingle or two. My sister Mary recalls that Mom thought up the phrase for Prange's: "It's Not Yours Till You Like It," and suspects that might have had a melody, but isn't sure. We weren't in on everything she created but I wouldn't be surprised if there was a "You want to look fantastic everywhere? Have Clarence Loutenschlager cut your hair" still wafting above the Fox Valley bluffs. There were a few regional jingles I only remember partially: "Look for the right sign, Midland Midland, red and white sign, Midland Midland, that says Midland and I'm sure you'll like the friendly service there."

Of course, back then the TV was loaded with national jingles. "Paul Parrot, Paul Parrot, the shoes you want to buy; They make your feet run faster, as fast as Paul can fly." "See the USA in your Chevrolet..." "For the taste that you like, light up a Lucky Strike..."

For a while, as time went on, jingles got weirder, like this 1985 show-stopper for Betty Crocker:

*"I got you a cupcake, sweet talk in disguise;  
I tumble and I crumble when you ripple and  
rise, You sweet talker, Betty Crocker"*

Good ol' Stan Freberg (1926 – 2015), author, actor, comedian, musician, radio personality, and advertising creative director, saw the potential humor of jingles more than anyone, and wrote scads of fake jingles.

After the Ajax jingle: ("Use Ajax, the foaming cleanser, floats the dirt, right down the drain") he wrote, to advertise himself, "Stan Freberg, the foaming comedian, floats the jokes, right down the drain." And for his radio show, he wrote many a fake jingle for many a fake sponsor:

*"Eat Puffed Grass; chock full of vitamins  
and chlorophyll too; they're good for  
bossie (mooo) they're good for me and you  
(cannon fires) Puffed Grass! There goes a  
boy with a green mouth. He's a puffed  
grass eater!" (1957)*

For his ad business, Freberg Limited, Freberg also wrote actual commercial jingles, like "Have a piz- have a piz- have a Pizza Roll" to the William Tell overture melody.

Jingles for fake products continue to pop up over the years, like Sesame Street's "Letter B" (after the Beatles "Let It Be") and Garrison Keillor's "Powdermilk Biscuits":

*...Well if your family's tried 'em  
Well you know it's satisfied 'em  
They're the real hot item Powdermilk*

Some say the first jingle was for Wheaties in 1929. They were about to discontinue the cereal due to poor sales but then tried out this masterpiece in the Twin Cities:

*...They're crispy and crunchy  
The whole year through,  
The kiddies never tire of them  
And neither will you.  
So just try Wheaties,  
The best breakfast food in the land.*

Sales went through the roof. By the 1950s jingles were everywhere. But with everybody growing hip in the 2000s, those oh-so-square jingles were replaced by pop music in commercials and the jingle era was just about dead.

Credit for the longest-running jingle goes to the Australian ditty for McCormick

Foods' Aeroplane Jelly, released in 1937. Rarely is the songwriter given credit for a jingle, but this one was written by one Albert Francis Lenertz. By 1970, versions had been recorded in Greek, Italian, Russian and Yugoslav. It has become part of Australia's background music. It ends with:

*The quality's high  
As the name will imply  
And it's made from pure fruit  
One more good reason why  
I like Aeroplane Jelly  
Aeroplane Jelly for me*

This got me interested in Australian commercial jingles in general. There's a great web page by "Keith" of Good/Bad Marketing:

<https://www.goodbadmarketing.com/keith/lyrics-to-catchy-songs-jingles-australian-tv-ads/>

...with a whole bunch of Australian jingles with lyrics and links to their videos. Fortunately, I don't have room here for most of them, but here is one for Vegemite:

*We're happy little Vegemites  
As bright as bright can be.  
We all enjoy our Vegemite  
For breakfast, lunch, and tea.  
Our mommies say we're growing stronger  
Every single week.  
Because we love our Vegemite  
We all adore our Vegemite  
It puts a rose in every cheek.*

There's even one for Crown Forklifts:

*There is nothing like a Crown  
For picking it up and putting it down.  
Place it here or take it there,  
Low to the ground or high in the air,  
Up on the stack lower it down.  
If you want it off the ground  
There is nothing like a Crown  
For picking it up and putting it down.*

So there are a gazillion uncool jingles in the world that have inspired me in my songwriting, to be sure. For example here's a verse from our jingle-like "Twine Boy":

*You in love? Well okay.  
Choc'late candy's très passé  
Scented candles turn to smoke  
Rings are steep, flowers croak  
Give your sweet valentine  
Twine*

WZ for Oct. 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](http://www.madfolk.org). If you have questions about your membership in the meantime, send email to [info@madfolk.org](mailto:info@madfolk.org). Thanks for your membership and support of Mad Folk!

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**Way #2 – unplugged**

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