

MadFolk News

Join us February 24th for Joe Jencks and special guest Kaia Fowler

It is going to be a pleasure to welcome back Joe Jencks to Madison. You probably have seen Joe play before in Madison – a coffee shop over 20 years ago? A house concert? Part of a Phil Ochs song night, or perhaps part of the trio Brother Sun? If you have not seen Joe perform live yet, do yourself a favor and come to this show. We are in the middle of our long winter and the warmth of his music and the warmth of the music community will thaw you out.

For the folks new to Joe, you will notice right away his baritone voice, it is just lovely. His stories about the songs are such a part of his show and a big reason to come see a live show, you don't always get to hear them on a recording. Many of you have read Joe's articles in the MadFolk newsletter, during covid we were chatting and since there was not live music happening, I wanted to hear from the musicians and he agreed to write for us monthly. Now that he is touring we may not see those articles as frequently, but we will continue to get them every so often.

Jencks is currently touring in support of his 17th recording, *The Coming of the Years*, an album that stands firmly in the modern Celtic traditions and is still quintessentially a Joe Jencks record. Centered around songs Jencks wrote while on tour in Ireland over a 12-year period, this album emerges as a synergistic blend of past and present merging with themes of immigration spanning multiple generations. The album is already being received with critical acclaim.

One of my favorite quotes about Joe, because it is so spot on! "*Climb inside the songs of Joe Jencks, and you meet real people. His lilting melodies*

and warm, caramel tenor draw us closer to the stories he tells. Jencks finds the humanness that binds us to the people in his songs!"

- Scott Alarik – Author of *Revival* and host of *Folk Tales*, WUMB, Boston, MA

Although Joe is touring in support of his latest CD – *The Coming of the Years*, I hope you also pick up and listen to some of his old recordings, here is a review of one of them.

"Folk Nik Review: I Hear Your Voice" RECORDING REVIEW

We who are feeling like old-fogey folkies and wonder who will be the minstrels and muses of the next generation need look no farther than Joe Jencks. This, his second recording, has close to an hour's worth of spectacular, soul-moving yet foot-tapping music. There's only one cover (Woody Guthrie's *Deportee*); all of the self-penned others are musical gems. The influences and styles are di-verse, but never get in the way of the lyrics; his clear tenor voice, front and center on every song, is a joy to hear (there are plenty of vocal and instrumental harmonies for depth); and the recording is well-paced. Included are songs honoring ordinary working folks in victory and still struggling (*Rise as One*, *Christmas in Mansfield*), a very African-sounding song honoring human-rights martyr Ken Saro Wiwa, a reggae-ish *You Don't Have the Right* addressed to power brokers and exploiters, heart-felt and wry love longs (*Dance With Me* and *Highway Romance*, respectively). The humorous *Men Are Good* looks at media messages that should be sent. There are songs of personal growth

and gratitude (*On Belay; Leaving*), and a beautiful message-song (*Do It for the Singing*) closes the album. One of the best songs seems more of a chant (3 notes!), but is a great anthem that can be sung by all in these dark times—"Sing with anger / Sing with fear / Sing with laughter / Through our tears / Sing with power in our strife / We are singers, singers of life." More than recommended—Prescribed for survival in today's world! Get this one for the singing! - Kathryn LaMar

- San Francisco Folk Music Club

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Special guest opener, Mad Folk's own Kaia Fowler. Kaia last played in this venue when opening for Bill Staines a few years ago. Recently she was on the MadFolk stage at Willy Street Fair, and her voice was so beautiful filling up the street and our seating area. Kaia sits on our board of directors and recently offered to do interview of our folk musicians, some of her recent ones, like the one in this newsletter, will be about performers playing here for MadFolk. But now that you have read a little about Kaia's commitment to music, come out and hear the real deal as she shares her voice, her stories and her music.

Friday February 24, 2023

7:00 pm (Doors at 6:30 pm)

The North Street Cabaret

610 North Street

\$18 in advance - \$20 day of show

Tickets in advance available at:

<https://www.eventbrite.com/e/madison-folk-music-society-presents-joe-jencks-special-guest-kaia-fowler-tickets-472419899637>

Cupid's Toolbox

By Emily Beebe

Cupid sat on the park bench, idly scratching his back with one of the medium-range arrows. Ever since arriving in Madison in mid-January, he started having second thoughts about his career, and how effective he was at it. This wasn't the first time the God of Love started second guessing himself. His confidence began to slip after the 2018 Jumbotron incident when Betsy Tilton dropped a 2-carat engagement ring in Andy Biwalski's beer in front of fifteen million football fans. He also misinterpreted the frisson between smokejumpers Juice Barton and Al Brantweiller as passion instead of panic over the burning shaft lodged in Juice's Nomex-clad buttock.

Feeling discouraged, Cupid knocked quietly on the door of his mother's scallop shell apartment one evening to ask her advice. "Come in," she responded, "the bivalve ducked out for oysters."

Venus was laying on a chaise lounge with her Apple laptop, updating her Tinder profile.

"Mom, I'm in a slump. 763 of the last 1,000 matches I made have ended up in court. How do you keep love fresh?" Venus continued to idly swipe right for a moment, considering his question.

She stretched like a cat and picked up the lyre in the corner. After a moment of tuning, she played a languid version of the Bramble and the Rose, sung in the honeyed voice of a Siren.

"Folk music." she purred quietly after the last ringing notes faded away. "People are miserable and alone because they forgot that they are animals brought into this earth to eat and defend their homes and make stuff and do things for each other and drink and dance and fall in love and create families and die surrounded by their loved ones. Folk music reminds people about who they are, what they need to do, and how they belong in the mortal world. A good old love song is like an invisible heart-shaped force field that the singer casts at his or her beloved while trumpeting mating calls. When the song works its love magic, the prey sees nothing beyond the enchanting singer, nothing outside of the love bubble."

"What about other types of music? Are they as potent as folk music at draw-

ing couples together?"

"To one degree or another, all music can work love magic. Disco is good for getting physical, and baroque chamber music melds minds exceptionally well. Heavy metal generates sweet emotion decorated with the pig iron lace of medieval history. None are as all-around potent as the old traditional folk songs. Who knows? Maybe some of them were even penned by yours truly," Venus purred with a sly smile as she began to peel a pomegranate.

Cupid watched the ruby arils tumble into a crystal bowl. "So, you're saying I need to adopt a more tactical approach to match making."

"Yes, a few new tools in your quiver wouldn't hurt, however it's not for me to tell you how to do your job. Now, if you'll excuse me, I need to get ready for Date Night."

After mulling over his mother's advice, Cupid felt a twang of inspiration. Maybe direct aim is the wrong approach. A clever God of Love would guide the hand of the paramour, not force it. With that, he went to work building some new tools.

Cupid quietly entered an East Side Coffeehouse through the back door on the Friday evening before Valentine's Day. He purchased a steaming cup of Red Zinger and settled down on a pink plastic chair to enjoy some folk music. On stage was a tall, soulful-looking man plucking a stand-up bass, a solid, swarthy guitarist hunched over a National Resophonic, and a flaxen-haired woman playing a Scottish tune on the fiddle. After the first set, the musicians laid down their instruments and mingled with the two dozen or so patrons in the audience.

Cupid saw his opportunity. As the lights dimmed to remind the audience to find their seats again, Cupid stealthily hung a newly crafted longbow on the fiddle stand and placed a new silver slide on the table next to the guitarist's water bottle. Then he switched out the French bass bow in the bass' quiver.

A few tunes into the second set, the fiddle player announced that the trio would play a favorite love song in honor of St. Valentine. The song opened with a beautiful melody on fiddle and bowed bass. The fiddler began to sing The Bram-

ble and the Rose, accompanied by the guitarist and his sultry vocal harmonies.

By the second verse, the fiddler was noticing how the stage lights were reflecting off the unruly black hair of the guitarist like moonlight off the back of a magnificent bear. It was all she could do to not run her hands through those luxurious curls. Meanwhile, the bass player had eyes only for the willowy fiddler. He realized that he had never heard words sung as sweetly as a wood thrush on Midsummer's Day until this moment. The rich chocolate tones from the French bow on the thick strings of the bass fiddle were almost too much for the guitarist, who felt as if he was shimmering like a willow tree on the mossy banks of a Michigan waterfall. Everyone else in the room was in love with the music, and also with the thought of Spring not too far away, and each other.

Cupid grinned as it dawned on him that he was finally on the right path to getting his mojo back, although maybe he had to adjust the settings a bit. When the last notes of the song died away, he got up for another cup of tea.

“Folk Voices” Interview with Joe Jencks

The Madison Folk Music Society presents our new series “Folk Voices: Interviews with Today’s Independent Folk Artists” with host Kaia Fowler, a music artist, wellbeing minister, and member of the Mad Folk board.

Bonus: Watch a video of this interview on our new Folk Voices page on our website at madfolk.org/folkvoices.

This transcript has been edited for clarity and brevity. You can watch the full interview on our website madfolk.org/folkvoices.

Kaia Fowler: Welcome Joe Jencks to Madison, Folk Music Society’s, “Folk Voices” series. It’s great to see you today!

Joe Jencks: Thank you, Kaia. It’s great to be here. And it’s always a joy working in any capacity with Mad Folk.

Kaia Fowler: I appreciate that! And you have worked with Mad Folk quite a bit over the years, and we have a concert coming up at the end of February. And the reason I say “we” is you were kind enough to invite me to be your opener. So thank you for that! The concert is February 24th, 2023 at the North Street Cabaret, and it will start at 7:00 p.m. Joe, tell us a little bit about where you find yourself right now in your career as a touring singer songwriter.

Joe Jencks: Well, I’m just coming up on 25 years on the road full time. And, pandemic notwithstanding, it’s been an extraordinary journey thus far, a journey that has brought me into regular contact with people that were once sort of musical heroes of mine, but that I didn’t have any point of access to except for, like I met Bill Staines the first time because I got to open a show for him to Swallow Hill in Denver. And then, the next year through Mad Folk in Madison. And from those two years in a row, opening shows for him early in my career, a friendship blossomed. And so, right now I’m in a place of reflecting with extraordinary gratitude on the community of colleagues that I have come to build genuine friendships with. . . . I’ve seen music become truly the passport that takes me out into the world. You know, it’s the vessel that I sail on the sea of humanity and explore.... Music has

become the throughline in my life and the center point for so many different relationships with so many amazing communities that are geographically dispersed. But all of them, to me are just, they’re my village, they’re my people.

Kaia Fowler: Absolutely. Yes. I’m glad that you brought up that music has connected you with so many different communities internationally. That’s a good segue way to your latest album, which ties into one of your strongest international connections, in Ireland.

Joe Jencks: Yeah, I’m a dual Irish - U.S. citizen, and until 2007 this was a bit of an artifact of family history for me. My granddad immigrated in 1914 and retained his citizenship and by Irish law, any child of an Irish citizen that has retained their citizenship. So I was by Irish law, the child of an Irish citizen, my mother. But my mother never made it to Ireland in her lifetime. And so, I had to provide some sort of family history and paperwork and submit that in the late 90s. And then I got a letter back from the Irish consulate in Chicago that said, “We acknowledge that you are by Irish law, an Irish citizen and your name has been entered in the registry of foreign births.” . . . So, it’s been a wonderful path of exploration for me. . . . I’ve been really grateful to get to know Ireland differently. For the last 15, 16 years, I’ve been traveling there regularly and making friends there and coming to understand the culture and not in the same way as if I had been raised within the Republic, but with a much deeper understanding than the average tourist would have. . . . I also love Irish music. But I never released an album that was focused on Ireland or on the part of me that’s Irish because I never wanted to get pigeonholed as like, “Oh, he’s a Celtic guy.” And, some people would love that and other people, not so much. So, on my seventeenth album, a good prime number, my 17th release, I finally decided to do an album that was entirely dedicated to songs that I had written about Ireland or in Ireland, or songs that were written by friends and colleagues that spoke deeply to the themes I was exploring of identity and immigration and the Diaspora and bits of history about Ireland that are often overlooked. So, a song like “When the Moon Rises Over Skibbereen”

that I wrote about the Great Hunger, An Gorta Mór in the Irish language. It carries weight because, in the Irish language, the Great Hunger isn’t called a famine, it’s called the Great Hunger. It acknowledges that there was food in Ireland, but the age-old problem of classism meant that the people who had food and the people who needed food had this disconnect between them, and there were people starving literally in a land of plenty. So, I explore that a little bit in that song about Skibbereen, but I also cover a song like Luka Bloom’s song “City of Chicago,” which is very dear to my heart, and I’m delighted that my life has turned in a way that Luka Bloom and I have become very collegial friends. My granddad ultimately settled in Chicago. And if you look at the northern suburbs of Chicago and where he settled ultimately in Barrington, out in the country and along the Fox River.... And it looks so much like where he grew up in County Kildare: the gentle flowing waters, and the ponds, and the gentle hills and the farmland, and the pastureland. And the first time I went to his hometown of Athy in County Kildare, I was like, “Oh my God. Like, no wonder he settled where he did. It just looked like home to him.” So, this whole album, it’s called *The Coming of the Years* is really an exploration of that identity from who I am as a singer songwriter, as an artist, as a writer in the present moment, looking at all of these pieces of identity and how they fit together is part of the composition of who I am.

Kaia Fowler: That’s so interesting to hear a little more in depth about how you thematically chose which songs to include in the album and how it goes beyond your love of Ireland and digs deep into your identity now where you find yourself rooted and growing as an artist and as a human being. Tell me a little bit about how you made this album.

Joe Jencks: This is the first album in a long time, probably since the mid 90s, that I’ve made where I was primary engineer on the album. It’s a gift to myself sometimes to go into a really nice, top end studio and let somebody else worry about the tech, and I just get to be the artist. Because, if you’re producing an album and being the artist at the same time, you’re already losing
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ing a little objectivity in what you're creating. And when you're also lead engineer, now you're wearing three hats at the same time, and there's every potential for you to miss something or to be really not quite in the zone about a thing. But I did a minor in engineering when I was at conservatory, and I have been doing live sound engineering and studio engineering for years in different contexts. It's a skill set that I have. And a dear friend of mine who's had a hand in every record that I've made since 2005, Charlie Pilzer Tonal Park Studios in Takoma Park, Maryland, said, "You know that you know how to do this. You shouldn't record in dollar heavy places.... Do everything that you can possibly do on your own and then bring it to me and we'll go from there." He said, "I bet you'll shave \$10,000 off the cost of every record you make."

Kaia Fowler: Wow. Yeah. That's the business side of what you do.

Joe Jencks: And I really appreciated that after a nearly 20-year professional relationship and friendship that he was very clear with me that, to him, it felt a little conspicuous to keep taking money from me to do things that I could do for myself. And so, he and I talked about ... what I would need to have one channel in my studio that was as pure and pristine as what I would get in his studio. And I tested out a lot of different microphones and preamps, and I really found the combination that was made for my voice, and that gives me the sound that I was after.

Kaia Fowler: I'm curious what the artistic or experiential difference was for you working in a space you had created, built? What's the good and the maybe the bad out of that?

Joe Jencks: So let me start with the bad and end with the good on that. The bad is that in spite of my best effort at nailing down tempos, I go back and listen to the record now, and what I have evolved to on stage is different than what I recorded. Some songs feel just a little too fast. Most of them feel just a hair too slow for me. . . . What was absolutely stunningly beautiful about making a record in my own studio is that I was not on the clock for the minutes that I spent or the hours that I spent. So, I could trace a vocal performance to my own

satisfaction. I could play something until I really played it the way I wanted to and not be looking at the clock and not be anxious about what it was costing me to find my place of absolute Zen as an artist inside the process of recording. And that was the joy. I gave myself three and a half weeks, and it was a really beautiful thing. And I think for the first time in my career, I captured the right balance between live and studio feel in an album. There are places where it isn't "studio perfect," but studio perfect is pop music. Studio perfect is ironed flat where you have removed the energy from it. And there's a reason why so many of the great jazz albums are live sessions where the players get together in a studio for a couple of days. They play through a bunch of songs. They say, "OK, well, there it is. The best of that becomes the album."

Kaia Fowler: Oh, absolutely.

Joe Jencks: And I did that. There were a couple of songs that I initially imagined I would record, and once I was done recording and I listened to everything side by side and said, "I didn't quite get there on these two. We're done with those. This is this is the album." And then, of course, I traveled with it. I went to Maine to catch Hanz Araki to do whistles and flutes, and I went to Vermont to get Lissa Schneckenburger to do fiddle, and I went to upstate New York to get John Roberts doing concertina. He's truly one of the best in North America. And then I went to Tonal Park and mixed this record. And I was just so pleased with how it came out because there was an artistic freedom for me in my primary performances because I was not on the clock. I wasn't anxious about it because there was no hidden cost. I had already paid for the time off the road, and the space and the equipment, and then I just got to play. And it was joyful.

Kaia Fowler: Joyful! Yes, having made my album much the same way—because we both released an album this year—I agree. I think the key is the artistic freedom that comes from feeling like you have lower costs for any mistakes you make. Because we have to be willing to go for it and make mistakes in order to produce our best performance. At least that's been my experience. So, it sounds like you feel like you got there.

Joe Jencks: Absolutely. A willingness to take risks. A willingness to try things out. . . . in order to find what was, in that moment, the most sincere expression of what I had to give as a performer to what I had written, in some cases, years earlier as a writer.... And there were some real delightful surprises for me in making *The Coming of the Years* because I had the freedom to experiment. . . . and figure out in that moment what I had to give. Because in any given moment as a performer making a record, it is at best a snapshot of our lives. It is not the definitive performance of a song. More than likely, we will give that on stage somewhere years down the road as the culmination of a different process of relationship with performing the song.... And I think it's really important to give ourselves permission as artists to make the art we're able to make in that moment and not hold ourselves to the expectation that we forevermore have to do it exactly that way, because that's how we recorded it. That's just what we did in that moment in that heart space and headspace. That's what we created. And as the song moves through us, as our lives grow and evolve and change, we come to understand our own work differently. Each year, we have a different relationship with the things we have created and also with songs that other people have created. . . . And I think this album, *The Coming of the Years*, really put me in a way of examining my own work and the work of my colleagues and friends in a different way. And because I wasn't on the clock, I got to deconstruct it and put it back together in a way that served the moment and the songs and what I had to give. I probably have more to give now than I did a year ago, and that's a beautiful thing, but there's imperfection in all art.

Kaia Fowler: And lest we stress the imperfection to give people the wrong idea about the album, it is beautiful, and it has been highly acclaimed.

Joe Jencks: Thank you! . . . [Check out the video at madfolk.org/folkvoices for the unabridged interview!] One of the things that was most delightful for me is that I got to release the album at the Goderich Celtic Roots Festival in Ontario ... And this was a gig that had been booked originally for 2020 and then 2021, and then finally happened in 2022.... To release this record to

Interview continued...3/3

an audience that understood all of the different contemporary and historic reference points musically, lyrically in the album was just a complete joy. And I met the editor of Irish Music Magazine, published in Dublin. It is kind of the premier global communication vehicle for the Irish music community, and they just did a little feature on me for the January issue as one of their Best of 2022.

Kaia Fowler: Congratulations! Well, I'm looking forward to hearing these songs live at our upcoming concert. Our readers can find the album at joejencks.com. Thank you, Joe, for all your hard work on the al-

bum and for the interview. And thank you again for the invitation to open.

Joe Jencks: Oh, I'm really looking forward to it. And we sing well together.

Kaia Fowler: And I was just going to say I forgot to tell people that you were gracious enough to provide a bouzouki arrangement and harmony arrangement for one of the songs on my new album, "Take Shelter in Love," and we'll be doing that live at the Mad Folk concert.

Joe Jencks: This is the thing I most missed during the height of the pandemic is sing-

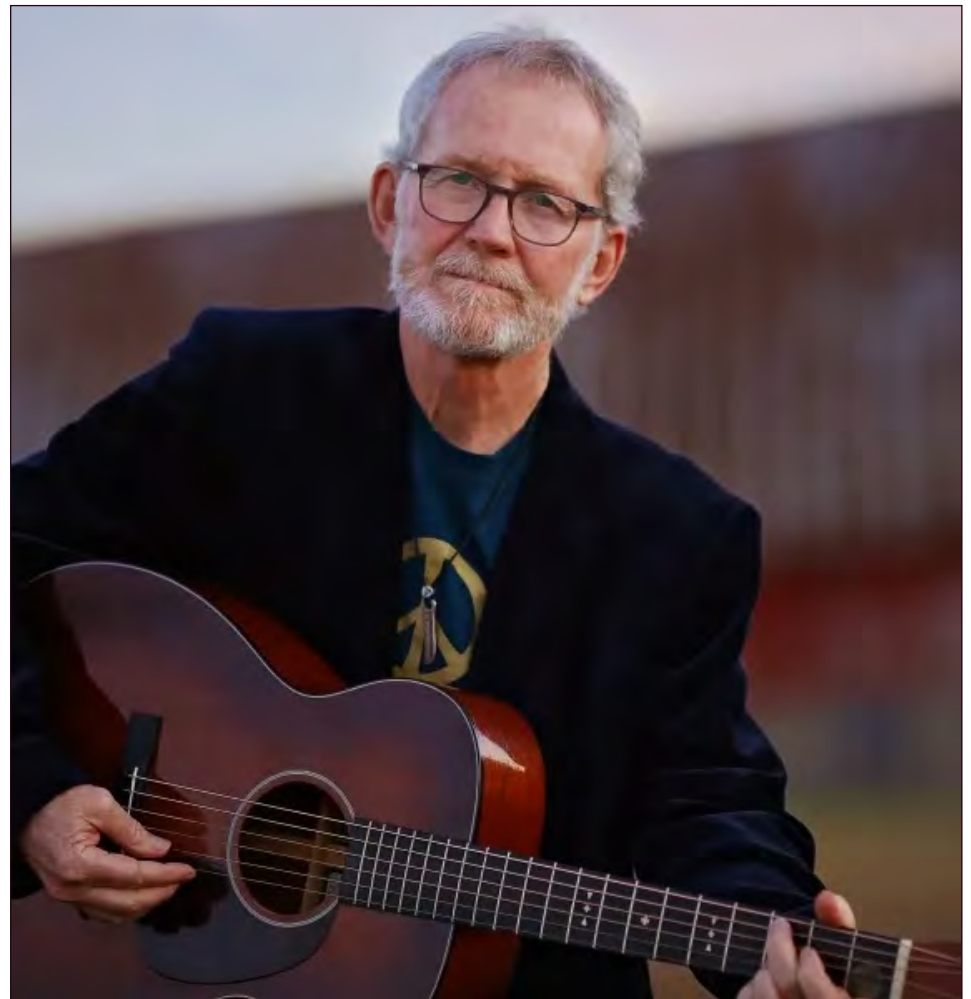
ing with other people in person where you get the physical experience of voices in a space together, both with other singers onstage and with audiences that are there to listen but also participate. There's something in the communal experience of singing together that's just beautiful. So Mad Folk has always been an audience that loves to sing, and I'm sure there will be some singing that evening, and I look forward to doing some singing with you as well, Kaia. Music is the place where we really get to express in very tangible ways that we are community and it is my privilege 25 years into my career to still be working with Man Folk on concerts.

SAVE THE DATE – MARCH 18th JOHNSMITH IN CONCERT!!

Johnsmith is one of those artists so often under-recognized – he possesses a genius that cannot be denied, ignored, or overlooked. For the past forty-plus years, Johnsmith has been sharing his music all across America and abroad. He has become a favorite at festivals, clubs, and house concerts alike. In addition to being a Kerrville New Folk Winner, Johnsmith has released nine solo CDS to rave reviews, leads musical tours to Ireland, leads Idaho rafting trips, teaches songwriting, and has served as a staff songwriter in Nashville.

With his faded jeans, his twinkly blue eyes, and his infectious smile, John immediately connects with the audience. You get the sense of a man who loves his life, his family and friends and who loves nothing more than sharing that love in song and stories all across this land.

Well that is just the tip of the iceberg. We will tell you more about John and his music in the next MadFolk newsletter. But we just wanted to get this as a save the date on your calendar – as we go to press we are still finishing off some details for the show, they will be on our website soon, and also in next month's newsletter.





Review by Kiki Schueler

It seems counterintuitive that “Hair on Fire,” the title track of Jake La Botz’s most recent release, would refer to a Buddhist tenet of meditation. La Botz has one of the more interesting bios in Americana, one that eventually led him to seek the inner peace that meditation provides. After discovering vintage blues music as a teenager in Chicago, he dropped out of school to travel the country, working the kind of odd jobs that lead to great stories and great songs. Returning to Chicago, he came under the tutelage of legends like David “Honeyboy” Edwards. Brushes with addiction that could have derailed his burgeoning career as an actor and musician were overcome with the strength of spirit that eventually led him to yet another career as a meditation teacher. The idea that you should practice as if your hair was on fire refers to the idea that life is short, and there should be an urgency in everything you do. On his third album recorded at Reliable Records in Chicago, he enlisted the talents of studio owner/drummer Alex Hall and bassist Beau Sample. Recording with just the duo, the rhythm section behind many a great artist, was beneficial during a pandemic.

Which is not to say that the final product is bare bones. The tracks were fleshed out with horns, additional guitar, keyboards, and layers of backing vocals. The title track kicks off with a bouncy organ line, building in intensity

with hand claps and “la di da da” vocals. “I was practicing like my hair was on fire,” he explains, “cause my hair’s on fire, great god almighty.” The latter line sounding more like an edified Tom Waits than the theatrics of Jerry Lee Lewis. It may be the most infectious call to enlightenment you’ll ever hear. “Mirror in Me” continues the (infinitely hummable) introspection, “My only job, keeping it clean, and taking good care of everything that it’s showing to me.” Electric guitar and baritone sax trade riffs over the bridge. Opening track “Let It Fall” encourages letting go of the masks and make up people hide behind, an invitation to honesty. The testifying reaches a fevered pitch on the jangly, propulsive “I Don’t Want It,” which rejects anything “if it’s not about love.”

His social commentary comes in forms both serious and sardonic. “It Looked Just Like a Gun” measures the toll of unjust police profiling and the feeble excuses given, “It looked just like a gun, and he looked like the type that’s on the run.” The dirge-like repetition of “Have a Merry Christmas” makes it clear it will be anything but for those left behind to deal with the loss. Taken literally “Killing for a Living” seems to bemoan the emotional toll of being a contract killer, but it could just as easily be capitalism he’s talking about. “Somebody had to do the deal, you don’t do it then someone else will. It’s only business earning your keep, but killing for a living don’t come cheap.” While the fast-food chain in “First McDonnell’s on the Moon” may have its name changed to protect from lawsuits, there’s no doubt who he’s poking fun at. His dystopian vision puts underpaid employees “in a manmade cave eight hundred stories down in a tenement crater town.” You definitely don’t want to ask what’s in the burgers here, “the meat comes

from laboratory, a 3D printer makes the order.” In fact, “Ronald’s the only thing that looks the same.” It’s a dark, dystopian vision of the commercialization of space.

With his unique voice, indelible melodies, and intelligent, thought-provoking lyrics, every Jake La Botz record is a treat. Not only is Hair on Fire a terrific record, but it comes with a bonus chance for a spiritual awakening.

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. www.facebook.com/pages/Madison-Folk-Music-Society/34497984835

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

“The key to the future is people joining in. The music of Joe Jencks captures this essential spirit. Joe is a fantastic singer who carries on the traditions.”

— Pete Seeger



**Madison Folk Music
Society PRESENTS**

Joe Jencks

with special guest Kaia Fowler

Friday, February 24

7:00 pm

THE NORTH STREET CABARET, 610 North St, Madison WI

Tickets \$18 advance, \$20 day of show

Available at: www.eventbrite.com

Non-perishable donations of food will be collected for local food banks.



The Mad Folk Refrigerator Cover

February 2023

Mad Folk Events



Joe Jencks with Kaia Fowler

Friday February 24th - @7pm (doors at 6:30pm) - \$18 adv / \$20 d.o.s.
The North Street Cabaret
610 North Street

Johnsmith

Saturday March 18th - Details coming soon!
The North Street Cabaret
610 North Street

Chad Elliott

Friday April 28th - Details coming soon!

• See madfolk.org or our facebook page for latest show postings



Jigs

Kiki's Righteous House of Music

Invitation & Advance RSVP required.
For full details or to request an invitation, contact Kiki at righteousmusicgmt@gmail.com
• Friday, March 3rd @ 8pm (doors at 7) Lincoln Barr - \$15

Our House

Invitation & Advance RSVP required.
For full details or to request an invitation, contact Dave & Anne at annedave@chorus.net - 608-256-2958 or 335-7909
• Saturday, February 4th @ 7:30 pm - Mark Croft and Jon Vriesaker - \$20

Common Chord

- Friday Feb. 24 @ 6pm: Bob's Your Uncle @ Hop Garden Tasting Room, Paoli
- Saturday Feb. 25 @ 1pm: Bob's Your Uncle @ Spring Green General Store, Spring Green
- Thursday March 30 @ 7pm: Common Chord @ Oakwood Village Auditorium
- Saturday April 22 @ 1pm: Common Chord @ Spring Green General Store, Spring Green
- Saturday April 29 @ 6pm: Bob's Your Uncle @ Cider Farm Tasting Room, Madison

NORTH STREET CABARET

610 North St, Madison, WI
northstreetcabaret.com



Wil-Mar Center
504 S Brearly St
wildhoginthewoods.org
608-233-5687

Wild Hog in the Woods

- Friday, Feb. 3 at 7:30pm- The Mighty Puffins
- Friday, Feb. 10 at 7:30pm- John Duggleby
- Friday, Feb. 17 at 7:30pm- Tom Waselchuk
- Saturday, Feb. 18 at 2:00pm- Hootenanny
- Friday, Feb. 24 at 7:30pm- Van Orman an Helwin

The Bur Oak

2262 Winnebago St,
Madison, WI
theburoakmadison.com

- Friday, Feb. 10th - Dan Navarro - @8pm (doors at 7) \$20 adv / \$25 d.o.s.

Misc

Old Time Jam

Monthly - 3rd Sunday of every month, 4 to 6pm
EVP West 3809 Mineral Point Road
Coordinator: Al Wilson
cell: 608-572-0634
adwilson@pediatrics.wisc.edu

Madison Area Ukulele Initiative -- Singalongs 3rd Sunday 11am - 1:30pm
- for location visit www.MAUImadison.com

On the Air



wpr.org

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.



wortfm.org

WORT 89.9 FM community radio

- 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 - Green Morning Radio w/ Brian Hirsh
- 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

Venues

FOLKLORE VILLAGE

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

Folklore Village

- Sat, Feb 4th -Healthy Hoedown Potluck & Dance 6pm Potluck; Dancing @7:15pm - \$10 adults, \$8 seniors & teens, \$5 kids (under 5 free)
- Sun, Feb 5th - Meet Danish Paper Cut Artist Torben Jarlstrøm Clausen Online class - \$15 - @1pm
- Tue, Feb 7th - Online Open Mic Night
- Thur, Feb 9th & 16th - Exploring Dance Piano Styles w/ Amy McFarland - English Country Dance Online class - \$30 - @5:30pm



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

Cafe Carpe

All shows at 8:30pm unless indicated otherwise.
Please call 920-563-9391 to reserve.

- Fri, Feb 10th, Claudia Schmidt - \$20 - @8pm

"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

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Renew your membership today at
www.madfolk.org

Nonprofit Org
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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