

Madfolk News

Storyhill at the Brink Fri April 8th 7p.m.

by Jack Thayer

"Their sound recalls the harmonious interplay of Simon & Garfunkel and the acoustic juice of the Indigo Girls"

- Billboard

Madfolk is thrilled to be hosting a performance by Storyhill, who are touring with a new 2010 album and fresh off their October appearance on National Public Radio's A Prairie Home Companion. Get your tickets for Friday, April 8, to catch Storyhill's local appearance at The Brink.

"Storyhill puts the 'sing' back in singer-songwriter"

- Minnesota Monthly

Sometimes the blending of two voices produces a bit of vocal magic. The folk duo of Chris Cunningham and John Hermanson, known as Storyhill, generates that kind of vocal magic. Their infectious melodies, smart "story" songs, and emotional harmonies combine into one perfect package.

"old-fashioned, acoustic folk... delivered in a delightful new-fashioned way."

- Exclaim!

Storyhill is two guitars and two voices woven together in seamless fashion. Most often singing in unison, Chris and John breathe and play as one unit, leading Billboard and the Austin Chronicle to liken them to some of the great songwriting duos of our time: Simon & Garfunkel, the Indigo Girls, The Everly Brothers, and The Jayhawks' Gary



Louis & Mark Olson. Their beautiful music and passionate performances have won them nationwide critical acclaim and a legion of devoted fans (known as "Hill Heads").

"masterful guitar picking...breath-taking duets."

- John Shelton Ivany Top 21

The duo's most recent album, *Shade of the Trees*, mixes old-fashioned storytelling with hauntingly spare acoustic arrangements. They sing about love, war, and the many sorrows that accompany them.

"These guys possess voices that blend in a truly uncanny way... you'll find yourself tapping your toes and grinning in a matter of moments."

- Missoulian

In addition to touring and recording, the duo annually hosts two summer songwriter festivals in Montana and Minnesota: Storyhill Fest and Storyhill Fest Midwest. Both events draw fans from across the country for two weekends of live music in scenic outdoor settings.

"this robust, acoustic-pop duo impresses with vibrant harmonies and solid songcraft."

- Philadelphia Daily News

Tickets :
 \$15 in advance
 \$17 day of the show (April 8th)
 Show starts at 7:00 pm at
 The Brink Lounge
 701 E Washington Ave, Madison

April showers bring Harpeth Rising to the Brink in May!

by Jack Thayer

I know it's a Sunday evening, but you do not want to miss Harpeth Rising next month. Come see this exciting new string band in the wonderful listening room at The Brink while you can. The ensemble's debut album was released

"An Americana Sensation"

– WSM 650

in 2010, and then they were voted 'Best Local Band' in Nashville, Tennessee. That is saying something.

Billed as an "Americana Sensation" by WSM 650, this group of young classically trained musicians is making an immense impact wherever they play. The quartet brings an exciting and distinctive sound to the Americana genre." With a banjo and fiddle, you might think they're traditional bluegrass, but think again: cello and hand drums round out the group, creating a truly new sound. A little bit bluegrass, a little bit folk, a little

"The future of original string music..."

– Keith Harrelson, *Moonlight on the Mountain*

bit classical and whole lot of original, Harpeth Rising is a band to watch.

Harpeth Rising recently returned from a tour of the UK, where they were acclaimed as "absolutely fab-

ulous", "brilliant" and "...some of the best three-part harmonies we've heard..." Now they are invited to return to play the prestigious Cambridge Folk Festival in as part of a UK tour this summer. They have appeared on the critically acclaimed shows "Music City Roots," and "Nashville Traditions" and com-

Tickets :

\$14 in advance


\$16 day of the show (May 22nd)

Show starts at 7:00 pm at

The Brink Lounge

701 E Washington Ave, Madison

MadFolk Concert Tickets

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

• Orange Tree Imports, 1721 Monroe Street

• Spruce Tree Music, 851 East Johnson

Purchase tickets ONLINE for MadFolk concerts via Brown Paper

Tickets:

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

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

"Harpeth Rising, warm, honest and true music by four exquisite musicians."

– Peter Zeijl, Folk En Zo

pleted successful US tours of the Midwest, South, and Northeast. The ensemble's debut album was released in 2010, and is available on iTunes and at live shows.

MadFolkNews 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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Annika Burnstein awarded Helen Schneyer Scholarship

by Meg Skinner

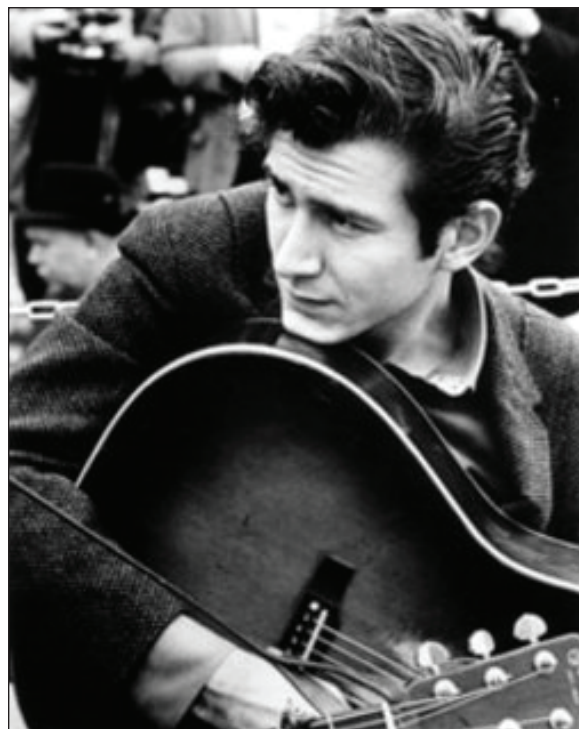
Between the sets of Claudia Schmidt's March 12 concert at the Brink, Scholarship Committee member Mona Wasow and Mad Folk Music Society President Darlene Buhler presented young Annika Burnstein with a certificate as the recipient of the Helen Schneyer Music Lesson Scholarship for 2010-11. Annika's lessons started more than a month ago, and already she has learned more than 10 chords, and her left fingertips are developing callouses. The second scholarship winner, Lisa Johnson, was unable to attend that concert, but will be beginning banjo lessons shortly.

The music lesson scholarships honor the memory of the late Helen Schneyer, Mona's sister, and a folksinger with a prodigious repertoire of lugubrious ballads. They are designed to encourage the next generation of folk musicians to replace those that have gone on to sing in the Angel Band.

Applications are being accepted for the 2011-12 scholarships, which will be announced at the annual meeting in the fall. The simple application form can be downloaded from the Madison Folk Music Society website. Contributions to the scholarship fund are also gratefully received, either in the jar at MadFolk concerts, or by check, payable to Madison Folk Music Society, with a notation in the memo portion, "for the Helen Schneyer Scholarship".



Annika Burnstein (left) recipient of the Helen Schneyer Music Lesson Scholarship pictured with Mona Wasow (right)



Phil Ochs: There But for Fortune coming May 6th to Sundance 608

by Meg Skinner

Mark your calendars: Coming to the Sundance 608 Theater at Hilldale starting May 6, "Phil Ochs: There But for Fortune" will be shown in their Screening Room (which means no added amenities fees!). This well-reviewed documentary follows the life, times, and early death of 60s singer-songwriter Phil Ochs, whose anti-war protest songs are as relevant today as when they were written nearly half a century ago.

Phil Ochs sister Sonny has honored her late brother's memory by organizing the Phil Ochs song nights, which toured the country, including Madison, for many years. In these concerts, contemporary singer-songwriters would sing one of Phil's songs, then one of their own in a round-robin format.

Typically Sundance Screening Room films are only in Madison for a week, so be sure to set aside time to see the film at least once while it is here.

KICKING THE BEEHIVE
SUSAN WERNER ~ 2011

At The Brink
April 1st!



Review by Darcy Greder

Susan Werner has stated that she finds “a new vitality in falling in love with a new style of music every year or so...” and her latest effort, **Kicking the Beehive**, shows us just who she has been keeping company with these days. This spirited 11-song collection of blues, country and American folk was produced by noted alt-country songwriter and musician Rodney Crowell and recorded in Nashville featuring guests Vince Gill, Keb’ Mo’ and Paul Franklin. **Kicking the Beehive** also lets us know where she’s been—Werner made a blues pilgrimage in the Mississippi Delta that started in Memphis, went through Clarksdale and led to New Orleans. Following the Mississippi River, she went to juke joints, toured the Delta Blues Museum and jammed with regional musicians to participate in a tradition that spoke to her. She credits the trip along with going out on the road for a series of dates as Keb’ Mo’s sideman as apt preparation for the music on Beehive. Working with Keb’ helped her to develop her blues acoustic guitar styling.

Werner recorded the album live in the studio with a core session band in just about a week. Stripped back to their rustic roots core, the tracks have a dusty roadhouse feel to them as she deftly moves between the genres. The album opens with the title track providing some insight into Susan as a provocateur who finds that ‘kicking the beehive and playing with matches’ as being the best way to feel alive. The song moves along with a joyful country swing with no hidden messages to mine. A song that has been in her live shows since at least 2003, *Red Dress*, finally finds its way onto a recording with

some heavy hitters offering support—Vince Gill, longtime collaborator Trina Hamlin on harmonica and Crowell, himself, taking a turn on the acoustic guitar—brings this little sexy and ironic number to life. Like many Werner tunes, the last line of the song immediately prompts a reconsideration of the lyric as you are forced to rethink assumptions. In performance, *The Last Words of Bonnie Parker* is great example of this need to reconsider, especially upon first listening. Having seen Susan perform this several times, it is fun to watch the precise moment when audiences make the connection in the reveal of the last line. On the recording, it is a beautiful and moving ballad about loving at all costs featuring lap guitar great, Paul Franklin. *My Different Son* is a blues inflected song voicing the concerns of a mother for a child who is apart from the main. Worry, hope, love and pride provide tension as the present and future weigh heavily on her heart for her child. **Kicking the Beehive** also serves up some insight and compassion for world weary characters who seek to resolve the lows of their lives by getting high in *Botanical Greenery Blues*. In perhaps the most straight ahead folk offering on the disc, *Manhattan Kansas* is an achingly beautiful song that provides a sense of time and place in the narrative of a woman reflecting on a hard decision made in younger years. It is courageous writing that is as intimate and powerful as it is richly de-

scriptive and evocative. The remaining five tracks are equally compelling in an examination of homelessness, a lover’s illness, declaration of love; legacy and mortality find their way into Werner’s viewfinder.

Werner is not an artist to tie to a specific genre of music as her discography should remind listeners. Five straight ahead folk recordings followed up by three concept albums (Great American songbook inspired *I Can’t Be New*; bluegrass and gospel in the agnostic *Gospel Truth*; and the fusion of chamber music and songs of the ‘60s and ‘70s arranged by Werner herself on *Classics*) should have well-prepared listeners for the blues inflected *Kicking the Beehive*. Joni Mitchell once lamented on being pigeon-holed by fans who wanted her to serve up new music in the mold of past offerings, “No one ever said to Van Gogh, paint a starry night again, man...” Having presented Susan Werner to audiences over 19 years in support of her varied projects, I eagerly looked forward to the next show knowing that wherever the muse was leading, the result would be great music by a talented artist who is always at the top of her game. Madison-area audiences have an opportunity to engage the new music from **Kicking the Beehive** along with favorites by Susan (which always find new life with a tweak of a lyric or a change in the time signature) on Friday, April 1 at the Brink.





Every now and then I should say that the opinions implied here come from my own delusions and are not necessarily those of the Madison Folk Music Society or its members, their families, their dogs or budgies, though I'm sure it's no surprise to readers of Whither Zither that my musical partner Lou and I support those rallying against the crazy war against Wisconsin families still going on as I write this in mid-March of 2011.

We eagerly accepted an invitation to lead in song the throngs gathered around the capitol to warm us all up in anticipation of the appearance of Jesse Jackson on the chilly evening of the 18th of February. We sang three songs. Two were reworkings of folk songs in the public domain: We Shall Not Be Moved (*We'll keep this rally rolling / We shall not be moved / Although we could be bowling / We shall not be moved...*) And "My Bonnie Lies Over The Ocean" (*Bring back, bring back, oh bring back Wisconsin to me, to me...*) We finished our rally debut with the amazing song "Solidarity Forever," but without any changes whatsoever.

We have never led so many thousands in song, and we were never so viscerally convinced of the power of singing in concretizing the unity of emotion of such a gathering. I couldn't help thinking of a Yip Harburg quote I've used before: "Words make you think a thought. Music makes you feel a feeling. A song makes you feel a thought."

And Solidarity Forever is quite a song. I did not realize until actually rehearsing the verses that its strength comes in part from the difficult flow of the words. The only way to sing the song is to powerfully punch out the words which often don't flow smoothly at all:

*It is we who ploughed the prairies,
Built the cities where they trade
Dug the mines and built the workshops,
Endless miles of railroad laid
Now we stand outcast and starving
'mid the wonders we have made
But the union makes us strong*

In my opinion, this choppy, sputtering

lyric, with all its s's and b's and m's, gives the song a strident quality, perfect for its message. All your speech forming tools -- tongue, lips, etc. -- have to work extra hard (particularly in a chilly wind) to form these sentences. I imagine ventriloquists steer clear of this anthem.

I had never sung the whole song before and didn't know much about it except that the lyrics were written by a man named Ralph Chaplin, so I Googled and found that on the 17th of January 1915, the radical labor organizer and anarchist Lucy Parsons led a hunger march in Chicago; Chaplin wrote "Solidarity Forever" for the march. He set his words to the melody of "Battle Hymn of the Republic" -- lyrics by Julia Ward Howe -- and before that, for the abolitionist song "John Brown's Body" of circa 1850.

Ralph Chaplin was very active in the International Workers of the World (members, including the legendary Utah Phillips, call themselves "Wobblies") and as such, though dedicated to labor rights, he was actually opposed to the idea of "labor unions." The IWW was formed in Chicago in 1905 in actual opposition to the policies of the American Federation of Labor (AFL). The IWW's goal was to promote worker solidarity in a revolutionary struggle to overthrow the employing class, which was not an objective of the AFL. The verses of Solidarity Forever take inspiration from the Preamble of the IWW which in part states that, "'Instead of the conservative motto, 'A fair day's wage for a fair day's work,' we must inscribe on our banner the revolutionary watchword, 'Abolition of the wage system.'"

Chaplin was a founder of the IWW and was sincere in his beliefs to the extent of spending years in prison, with about 100 other Wobblies, for supposedly interfering with the draft of World War One. While confined, he continued to write. Two of his works -- one a book of his prison poems called "Bars and Shadows," which features an extensive introduction by famed activist Scott Nearing in 1922 when the booklet was published, with Chaplin still in prison -- are available for free download at gutenberg.org.

In an article by Chaplin in 1968 called "Why I Wrote Solidarity Forever," he said, among other even stronger anti-trade-union words, "[among the

Wobblies] there is no one who does not look with a rather jaundiced eye upon the 'success' of Solidarity Forever."

Ralph Chaplin was a complicated, busy, and fiery fellow, and is worth Googling, to put it mildly. To me, as a songwriter, it seemed unfortunate that he was unhappy about how his greatest song came to be used. I wondered if the late great Joe Glazer had anything to say about this aspect of Chaplin's history.

Sure enough, Joe Glazer (1918-2006), famed union songwriter and singer, in his autobiography, "Labor's Troubadour," speaks of hiring Chaplin to speak to a convention of the International Woodworkers of America in Portland, Oregon in 1960. Chaplin, who died the next year, was by then in his seventies, but gave a rousing ten minute address for which he received a standing ovation, followed by Glazer leading the room in singing Solidarity Forever. Ralph later told Joe, "When I wrote that song on my living-room floor in Chicago back in 1915 (?) I never imagined they'd still be singing it forty-five years later." That he sounded proud of the dissemination of his song makes me want to believe that his outlook had broadened and relaxed somewhat. Maybe I'm wrong, but I like to think that by the end of his life he wouldn't have minded our singing his song with the trade and industrial union supporters of Wisconsin. As a matter of fact, the official IWW web site currently proclaims its strong support for the ongoing Wisconsin struggle (URL below).

From **Smithsonian Folkways** (URL below), you can download, for 99 cents, an abbreviated but impassioned version of Solidarity Forever sung by Joe Glazer himself in 1967 on what was originally a private album made for members of the American Federation of State, County, and Municipal Employees (AFSCME) and rereleased in 1982 as "Joe Glazer Sings Labor Songs."

Sources:

- **Labor's Troubadour** by Joe Glazer, U. of IL Press, Chicago, 2001
- www.folkways.si.edu/
- www.gutenberg.org/
- unionsong.com/u025.html
- en.wikipedia.org/
- www.iww.org/

"Their sound recalls the harmonious interplay of Simon & Garfunkel and the acoustic juice of the Indigo Girls" -*Billboard*



**Madison Folk Music
Society PRESENTS**

STORYHILL

Friday, April 8, 2011

7:00 pm

The Brink Lounge

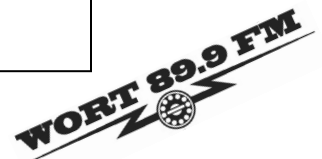
701 E. Washington, Suite 105

Tickets \$15 advance, \$17 day of show

Available at: www.madfolk.org,

Spruce Tree Music, Orange Tree Imports

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



"An Americana Sensation" – WSM 650



**Madison Folk Music
Society PRESENTS**

Harpeth Rising

Sunday, May 22, 2011

7:00 pm

The Brink Lounge

701 E. Washington, Suite 105

Tickets \$14 advance, \$16 day of show

Available at: www.madfolk.org,

Spruce Tree Music, Orange Tree Imports

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

The Mad Folk Refrigerator Cover

April 2011

Mad Folk Events



Storyhill
Fri, 4/8 -- 7:00pm at the Brink Lounge, 701 E. Washington

Harpeth Rising
Sun, 5/22 -- 7:00pm at the Brink Lounge, 701 E. Washington

Venues



Mad Toast Live! at the The Brink Lounge
Tuesdays -- Music, talk and variety show hosted by Chris Wagoner and Mary Gaines -- 6:00pm -- \$5
• Apr 19

--Zachary Scott 6pm
--The McDougals 7pm



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

Cafe Carpe
All shows at 8:30pm unless indicated otherwise
• Sat Apr 9 -- Erin O'Brien -- \$7.50



Wil-Mar Center
953 Jenifer St.
wildhuginthewoods.org
608-233-5687

Wild Hog in the Woods
Weekly Friday night folk music in intimate setting
• Apr 1 Dave Fallow and Tom Waselchuck
• Apr 8 Ritt Dietz
• Apr 15 Ian McFeron
• April 16 Hootenany! Saturday 2-4:30 p.m.
Free/donation
• Apr 22 Brent Mitchell
• Apr 29 Eleanor and Mike
• May 6 Diane Micheals
• May 13 Julie Patchouli
• May 20 Bill Bynum & Company
• May 21 Hootenany! Saturday 2-4:30 p.m.
Free/donation
• May 27 Karen and Kelly Bleich

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

Folklore Village
• Sat Apr 9 -- David "Honeyboy" Edwards -- 7:30pm -- \$10
• Fri May 20 -- Liz Carroll -- 7:30pm -- \$15

Misc

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

Attention! Our Newsletter editor is leaving the country for an exciting internship in the Netherlands in May! Unfortunately he will not have access to the necessary software required to lay out the monthly MadFolk Newsletter. If you know someone who can take his place for June, July, and August, OR if you or someone you know would like to donate a copy of Adobe InDesign and Adobe Illustrator at least version CS3, send an e-mail to Neil Morris at nwmorris@wisc.edu

Jigs

Mark Dvorak
• Deerfield, IL
Stained Glass Coffee House - CD RELEASE SHOW!
Saturday, April 16, 7:30 pm. Congregational Church of Deerfield, 225 Wilmot Road. 847 945 8676. www.stainedglasscoffeehouse.com

Kankakee, IL
Kankakee Majestic Theatre - CD RELEASE SHOW!
Friday, April 29, 7:30 pm. Kankakee's downtown center for art, music and shopping. A very special MD appearance. 150 N. Schuyler Avenue. 815 933 8430. www.kankakeemajestic.com.

On the Air



Simply Folk on Wisconsin Public Radio w/ Stephanie Elkins, Interim Host
Sun 5:00-8:00pm
Concerts recorded in Wisconsin, music and dance of people the world over. For playlists, calendars, station listings, and more, visit www.wpr.org/simplyfolk.



WORT 89.9 FM community radio
Sun -- 3:00-5:00pm
• On the Horizon (world music) w/Ford Blackwell, Paul Novak & Dan Talmo
Weekdays 9:00am-noon
• Mon - Global Revolutions (folk from the world over) w/ David & Martin Alvarado & Eugenia Highland
• Tue -- For the Sake of the Song (traditional American folk) w/Jim Schwall
• Wed -- Back to the Country (country music on a theme) w/Bill Malone
• Thur -- Diaspora (folk and international) w/Terry O'
• Fri -- Mud Acres (bluegrass and acoustic) w/Chris Powers

Madison Dance

- African/African-American Dance classes with live drumming -- Sun, 7:00-9:00pm -- Metro Dance, 3009 University Ave. -- 255-3677 / 251-4311
- Cajun Dance -- Sun 04/17 - Dance Instruction at 6:20 PM, Dance 7:00 - 10:00 PM -- Harmony Bar, 2210 Atwood Ave, Madison, WI - Cover \$7 -- Music by The Cajun Strangers Band
- English Country Dance taught -- 1st and 3rd Mon, 7:30-9:30pm -- Wil-Mar Center, 953 Jenifer St. -- 238-9951 or 238-9951
- International Dancing -- Wed and Sun; classes 7:30-8:30pm, request dancing 8:30-11:00pm -- The Crossing, 1127 University Ave. -- 241-3655
- Irish Dancing -- Monthly Ceili and set dance events are posted at celticmadison.org/dance
- Italian Dancing -- Tue, 7:00-9:00pm, no experience or partner necessary -- Wil-Mar Center, 953 Jenifer St. -- 838-9403 (Philana)
- Madison Contra Dance Cooperative -- Tue; 7:30 jam band practice, intermediate level dancing 7:45-9:40pm -- \$5 for non-members -- Gates of Heaven, 302 E. Gorham -- 238-3394 (Steve)
- Morris Dancing -- Wed, 7:00pm -- call for location -- 238-9951
- Ecstatic Dance -- Sat, 8:00pm -- The Center for Conscious Living -- 843-7740
- Scottish Country Dancing -- Sun, 7:00pm -- Wil-Mar Center, 953 Jenifer St. -- 835-0914

FOLKLORE VILLAGE

...passing it on

Located 40 miles west of Madison,
just off Hwy 18/151 at 3210 County BB.
www.folklorevillage.org (608) 924-4000

Concerts at Folklore Village are offered in an intimate setting. Seating is limited. Reservations are recommended. Advance payment required. \$.50 per ticket surcharge for credit card purchases.

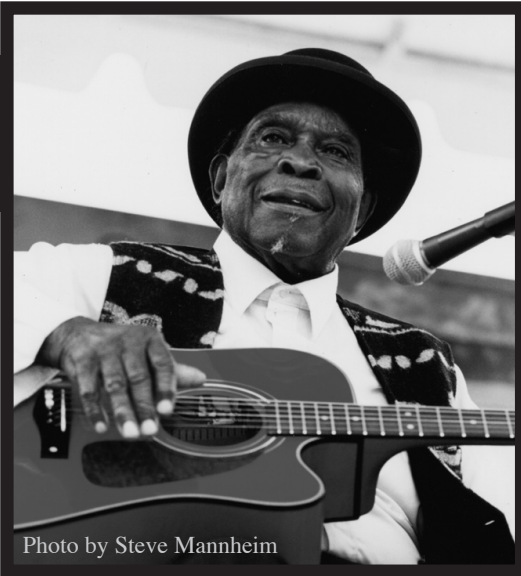


Photo by Steve Mannheim

Grammy Winning Blues Legend

David "Honeyboy" Edwards Saturday, April 9, 7:30 pm

Two-time Grammy Award winning blues artist David "Honeyboy" Edwards will give you a glimpse into the wonderful world of blues like no one else on earth can. Born June 28, 1915 in Shaw, Mississippi, he's played with all the greats, including Robert Johnson, Howlin' Wolf, Charlie Patton and Muddy Waters. You don't want to miss this incredible evening with a remarkable musician who is known for his keen musicianship and the oral history of the incredible music called the blues. \$10 General Admission

World Champion Irish Fiddler

Liz Carroll with Surprise Guest Friday, May 20, 7:30 pm

The daughter of Irish immigrant parents, Liz Carroll began learning traditional tunes as a young girl. She astounded the Celtic music world by winning the Senior All-Ireland Championship at age 18. Since then, Liz and her fiddle have been amazing audiences around the globe. Her awards include a Grammy Award nomination, the National Endowment for the Arts prestigious Heritage Fellow award, and the newly announced Cumadóir (Traditional Composer of the Year) from Ireland's TG4. \$15 General Admission

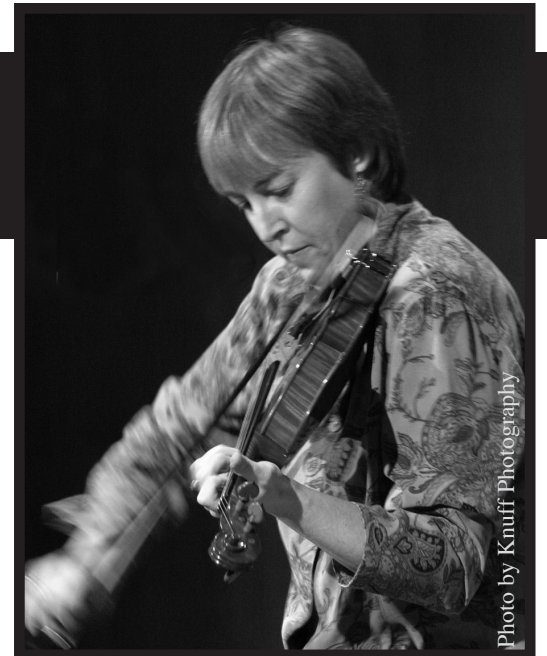


Photo by Knuff Photography

Folklore Village has a full calendar of events for all ages!

Other events coming soon:

- **East Indian Cooking Class** featuring Kamlesh Varma
Saturday, April 9, 10 am - 12 pm
- **Chinese Cooking class** featuring Shujin Judy Yeh
Saturday, June 4, 10 am - 1 pm
- **Scandinavian Midsummer Festival**
July 1-4, Full and Part Time Options

WORT 89.9 FM



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