

Mad Folk News

Radoslav Lorković in Madison January 3rd

The amazing Radoslav Lorković is a classically trained, Croatian born musician who fell in love with folk and blues music while growing up in London, Minnesota, and Iowa. He has become known around the world for his incredible work as a performer in these genres, with spectacular accompaniment on piano and accordion.

He is a brilliant solo artist, but if you have ever watched Radoslav Lorković accompany someone you have seen a master listener at work. The absolutely perfect relationship between voice and instrument is a pleasure to see and hear, and this ideal balance is abundantly evident when he accompanies his own singing as well. When he plays cajun or tejuano ("Tex-Mex") accordion on his own songs, he completely pauses the instrument during vocal passages to allow the lyrics to shine on their own.

When he plays piano accompaniment to his own singing or the singing of others, or indeed to the instrumental stylings of other players, this subtle and tactful interplay of sound is thrilling. It is little wonder that he has an amazing list of folks with whom he has either recorded or accompanied on stage or both.

For example, he spent time as a treasured sideman to the late great Odetta, of whom he says this:

"Odetta stands alone. She is by far the best musician I have ever played with. She taught me so much about music, not so much in words, but in gestures, directions, stares, even smiles, and all with her sense of grace."

This is a quote that could only be made by a musician gifted with great powers of observation and absorption. It is little wonder that not only has he recorded five solo albums and three live albums, but that he has performed and recorded with an amazing lineup of fine musicians including Odetta, Greg Brown, Bo Ramsey, Bill Isles, Dave Moore, Ellis Paul, Freebo, Levon Helm, Pat Donohue, Richard Shindell, Susan

Werner, and many, many more.

And Radoslav ("Rad," to his friends) Lorković has led a life of phenomenal exposure to music of diverse genres. Born in Zagreb, Croatia, in 1958, to a musically gifted family, one grandmother singing to him Croatian, Slovenian, and Czech folk songs while the other grandmother influencing him by being the premier classical pianist of Yugoslavia. He was headed toward a classical music career himself but at age 14 was introduced to blues and rock. Regarding his musical progression since then, he was asked about his decade of annual participations as a soloist and as an accompanist in the Woody Guthrie Festival in Okemah, Oklahoma.

"I started out loving rock 'n' roll, and then I discovered the Grateful Dead. And then I discovered the blues and then I discovered Bob Dylan. You just keep working your way backwards and then you discover the guys that influenced Bob Dylan: Woody Guthrie. And then here we are!"

Being a keyboard wizard in love with all forms of folk music, it's not surprising that eventually he picked up an accordion.

"So I came from this world as a proper pianist and I landed on the accordion ... and it became the perfect instrument for me because there was so much expression there. The piano's amazing, too, but the accordion, I think it's one of the most versatile instruments out there."

In addition to his beloved instrumental and vocal talents, Radoslav is a gifted songwriter, with uncomplicated and straightforward often autobiographical lyrics featuring solid imagery:

From album: CLEAR AND COLD
Song: RIDIN' ON THE NIGHT TRAIN

Hitched a ride to Chicago
got on board a big airplane

put my things upon the counter
left my baby in the rain
by the time I crossed the ocean
wasn't sure just why I came
these towns they look a little
different
I still feel about the same

Lorković's thirty years of touring have taken him to festivals and venues all over the world, from Canada's Winnipeg, Ottawa, Calgary, Edmonton and Vancouver Island fests to such famous US venues as Mountain Stage and A Prairie Home Companion. He has played from Italian castles and the Yup'ik villages of Alaska to the Kennedy Center and Carnegie Hall.

And soon he'll be right here in Madison, at the marvelous North Street Cabaret Room, 610 North Street, on Friday, January 3rd, 2020 at 7pm. Tickets \$15 adv and \$18 day of show. Don't miss this one!

Mad Folk Concert Tickets

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

Purchase tickets ONLINE for Mad Folk concerts via Brown Paper Tickets (with \$1.62 service charge):

<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 608-225-0710 for information.

My Highway Home

© 2019 Joe Jencks, Turtle Bear Music

Songwriting As Journalism

Utah Phillips once told me, “Never let the facts interfere with the truth!” He said it with no small amount of cheek. But it also came with the understanding that there are emotional, allegorical, and indeed archetypal truths that we as artists aspire to transmit through our songs and performances, that at times transcend linear fact. We not only have the opportunity, but the obligation to use our art as a vehicle for communicating and documenting the world around us, and then sharing those things we have learned with our audiences and listeners. But as wordcrafters, we still want to use gripping and vivid language. And the truth becomes slightly malleable for the sake of meter and rhyme.

So what’s the difference between allegory and lies? I think it has a great deal to do with intent and sincerity. If one approaches songwriting with the intent of telling a true story, we step into the realm of being documentarians. Sometimes we convey linear, factual truth. Sometimes we paint a lyrical picture based on true events, using words and melody to capture the Zeitgeist of a specific place and time. Harlan County, KY, circa 1931. Haight-Ashbury, San Francisco, CA circa 1968. Selma, AL, circa 1963. The Yukon, circa 1890’s. Placerville, CA, circa 1849. New Bedford, MA, circa 1840. If you know anything about these places, chances are you’ve heard some of it in a song, somewhere along the way. Songs help us understand what it felt like to be in a certain place, at a particular time period.

Howard Zinn (author of *A People’s History of the United States*) said in essence; while history books can tell us the stories of kings and conquerors, captains of industry and the owning class, it is songs that tell us the story of the people who lived in those times, and did the work to make those societies function. Songs have preserved the lived experience of people throughout history. Songs have preserved language specific to times, places, trades and professions that put us on the trail of learning more about specific societies and the roles different people played in them. Songs have documented things we would not otherwise have known about in the same way: the experience of enslaved Africans, Native Americans, Irish peasants and the Great Hunger (a.k.a. the Irish Famine). Songs have preserved knowledge about the lives and perspectives of sailors, courtesans, farmers, miners, artists, weavers, midwives, and wanderers alike.

Through 14th century madrigals and 1960s folk songs, and everything in between and since, we have a living record of insight into the lives of people who would otherwise have

been forgotten by history. Even if we cannot verify the historical accuracy of a song or the precise dates when the events sung about may have occurred, there exist in the words a window into how people thought about the world and circumstances in which they lived. “When John Henry was a little baby...” Songs are a cross reference to other anthropological and historical data, a means of understanding some of what people considered funny, or scary, or noteworthy.

I read a book last year written by Yale professor and historian, Timothy Snyder. His book, *On Tyranny: Twenty Lessons From the Twentieth Century*, is a stunning collection of thoughts and ideas. Professor Snyder intentionally omitted bibliography and annotations. He did not want to defend his reflections on an academic level. He just wanted to share what he has learned as a career historian of the 20th century and a concerned citizen, about how people need to take responsibility for the health of a free and democratic society. He documents the consequences that follow, when people do not take vigilant responsibility for the shape of the society in which they live. One of his twenty lessons is the responsibility we all have to ensure accurate and independent journalism.

Reading Professor Snyder’s book, I was reminded why I have always loved Folk music. And why I have devoted my life to writing, singing, and preserving Folk in its many forms. Songs offer specific insight into who people are, how they are in the world, and what they think and feel about the world in which they live. Songs are a vivid and powerful tool of documentation. Between Howard Zinn’s observations and Professor Snyder’s ideas, I felt validated in my sense of purpose; that songwriters must continue to write about the broader world around us, to do research, and to craft songs with journalistic intent and integrity. There may come a day when some piece of history, some person of consequence, or some significant life lesson is only remembered in song. Songs matter.

The personal song, the documentation of one’s own experience in love, family, and community are important. Personal journals and letters are profoundly important tools for historians. And so too are the songs we create, songs that document in a more precise way the experience of the worker, the mother, the immigrant, the student, the elder, the indigenous, the queer. The marginalized.

The story of the mainstream will always be well documented. The story of the culture that 5th avenue is trying to create for marketing purposes, will always have plenty of historical

references. But what about the elder Chinese American neighbor, who is old enough to remember first-hand the impact of the Chinese Exclusionary Act, and how it affected her family? What about the Latino who can speak eloquently about how his parents came to the US as part of the Bracero Program? What about the countless songs that document how people spent their working days? “Which side are you on, which side are you on?”

There are many forms of journalism. Many ways in which average people can participate in the process of documenting what the world is like, right now. Yes, we have YouTube, podcasts, social media, web pages, etc. But songwriters and poets also need to claim some share of the responsibility for taking poetic snapshots of the world as it is. The oral tradition is what our ancestors from every culture relied on to help remember their history. And in this age when mass media controls so many of the airwaves and so many of the major newspapers, it becomes even more important to document by any medium available, the life and stories of the people who are now alive. All of us can do some portion of this work, songwriters or not. Just writing down the stories, struggles, triumphs, and lessons learned is important for posterity.

My own interest in songwriting as a form of Journalism began when I was a child and my mother would

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 new addition to the MadFolk newsletter. For more information please visit: www.joejencks.com.

In addition, Joe Jencks hosts a once 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 ET/ 6:00 PT. And rebroadcast on the following Sundays at 1:00 PM ET / 10:00 AM PT. 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 coming up November 6th and 10th – an interview with Sonny Ochs – Folk DJ, concert producer, educator, and sister of Phil Ochs.

Listen in online via: www.folkmusic-notebook.com

teach me parts of Irish history through songs like 'The Wearin' Of The Green'. From there I began to look at Woody Guthrie songs and other folk songs. This led me into an area that is one of my true passions, Labor music. And, into an awareness that it is better to write poorly than not at all. So much working-class history has been preserved because someone bothered to write something, anything about their working life. We have knowledge of countless moments in history, only because someone penned a few lines on a scrap of paper. And that bit of paper, vellum, parchment, papyrus, etc. was the starting point for a historian, archeologist, anthropologist, linguist,

Peter Mulvey

On December 12, Wisconsin-native Peter Mulvey returns to Threshold (2717 Atwood Ave) for his fourth annual concert there, wrapping up the venue's series, THE AUTUMN SESSIONS: AMERICANA FOLK TRADITIONS. The show is co-sponsored by Threshold and The Wisconsin Room.

Peter Mulvey is an American folk singer-songwriter, who hales from Milwaukee, Wisconsin. Mulvey has been a songwriter, road-dog, raconteur and almost-poet since before he can remember. Since the early 1990s, he has developed a strong national following in the indie folk/rock scene through his relentless touring and critically acclaimed albums.

Eighteen records, one illustrated book, thousands of live performances, a TEDx talk, a decades-long association with the National Youth Science Camp, opening for luminaries such as Ani DiFranco, Emmylou Harris, and Chuck Prophet, appearances on NPR, an annual autumn tour by bicycle, emceeing festivals, hosting his own boutique festival (the Lamplighter Sessions, in Boston and

or documentarian to dive in and learn more. Stories that were left out of the common historic record, still exist because of songwriters and poets. Ordinary people who just decided to write something down.

Songs allow us to remember events and people in ways that open us to compassion and empathy for the characters in the story. Music opens the heart. It allows an idea to get past the censors and gate-keepers in our brains and settle into our feelings for a little while. Writing songs from a standpoint of journalistic intent, allows us as writers to become a link in a great chain that connects the past to the future, through our art. And

Wisconsin)...Mulvey never stops. He has built his life's work on collaboration and on an instinct for the eclectic and the vital. He folds everything he encounters into his work: poetry, social justice, scientific literacy, and a deeply abiding humanism are all on plain display in his art.

through the people with whom we choose to share that art, the past and present are documented and become part of the historic record.

So dig in! Find a story you want to tell and start to consider how to do that in a way that serves the characters in the story, and the archetypal truths that may exist within the framework of the events. Let your heart break at the tragedy and revel in the triumph of human existence, and then let your pen and your instrument become the medium for sharing that passion with others.

~ Joe Jencks

Awesome food and beverages will be available for purchase. Enjoy meeting old and new friends before the show and during intermission. This show is very likely to sell out, so please purchase in advance: <https://www.atthreshold.com/autumn-sessions>



Wintersong

With humble beginnings as a small holiday concert in 2012 the annual Wintersong acoustic holiday show has grown each year while retaining its intimate feel and community-driven spirit. This year's Indie Acoustic Holiday Show will ride once again at the Barrymore Theatre Saturday December 7th @ 8pm. As in years prior, all proceeds from the evening will benefit the Second Harvest Foodbank of Southern Wisconsin. Nourishment for the soul will be provided by this year's lineup of Madison indie-folk all-stars, which includes

Wintersong organizer Anna Vogelzang, as well as Nick Brown, Coyote Brother, Josh Harty, Madison Malone, Shawndell Marks, ASUMAYA, Seasaw, Simon Balto and is hosted by Andy Moore of PBS Wisconsin.

As the Madison Isthmus explains, "Music can nourish the soul and provide food for thought, but unfortunately, it can't be eaten when times get tough. Luckily, a group of local musicians have found a way to turn songs into sustenance: Wintersong." Vogelzang recruited the original ros-

ter of musicians to create an event focused on giving, warmth and friendship, as well as giving back to the music community in thanks for another year of support.

Tickets are \$18.00 Advance/\$20.00 Day Of Show

At the Door: \$18.00 with a Non-Perishable Food Donation or a Student ID.

\$10.00 children under 12. Get your tickets at <https://barrymorelive.com/event/wintersong/>

THE HOLIDAY SOUNDS OF JOSH ROUSE - JOSH ROUSE

YEP ROC RECORDS - 2019



Review by Kiki Schueler

Back at the beginning of October, long before I was ready to start thinking about the holiday season, Spotify started an ad campaign for Josh Rouse's forthcoming holiday record that was so annoying and so pervasive, I actually had to stop listening to the streaming service. I've been a fan of Rouse on and off since his debut record *Dressed Up Like Nebraska* more than two decades ago, and I was on the verge of never wanting to hear his voice again. Luckily, a little time away and I was finally able to enjoy it. Only the seasonal lyrics and a few shakes of sleigh bells distinguish it from any of his recent releases. Even the name is a nod to his 2004 CD/DVD release *The Smooth Sounds of Josh Rouse*. On the Yep Roc page Rouse says, "I decided that if I was going to make a holiday record, I didn't want to load it up with sleigh bells and choirs and sing the same old standards that everybody else has already sung. I wanted to write something that folks hadn't heard before, something they could listen to year-round." He cites labelmate, and sometime tourmate, Nick Lowe as his inspiration. *Holiday Sounds* doesn't succeed quite as well as Lowe's terrific *Quality Holiday Revue*, but it is an easy listen that should be tolerable to even the anti-Christmas music crowd.

Opening track "Mediterranean X-mas," the one featured prominently

in those inescapable ads, still induces an involuntary cringe, and may have been the worst choice for the first single. It's a slight and vaguely cloying song. Throw away lyrics like "Had some strong coffee in the morning, I think I need a nap," exist alongside braggadocio like "making fake snow angels in the sand." We get it, you used to live in Spain and it was beautiful. Hmm, or maybe I'm just jealous. Anyway, it gets better from there. "Red Suit" pictures Santa as a smooth operator, strutting through his Christmas Eve duties like John Travolta through Brooklyn (you can almost hear "Staying Alive" in the background), all due to the magic of his iconic outfit. Like an updated version of "Silver Bells," "New York Holiday" celebrates the magic of Christmas in the city, e.g. "stepped on the train, everyone was smiling." (Listen for the sleigh bells on this one.) The finger-snapping jazz of "Lights of Town" feels like a piano bar on New Year's Eve. Upright bass and ivory-tickled piano make for a feel-good stroll. From Presley's "Blue Christmas" to Dylan's "The Christmas Blues," the best holiday records all have their sad songs. Rouse adds "Heartbreak Holiday" to the canon, "Tis the season to be blue," he notes.

The record's high point is "Sleigh Brother Bill," which captures the unparalleled joy of an afternoon spent sledding with a sibling. A jittery, propulsive guitar, some rollicking hand drums, and a well-placed tubular bell make for a truly exuberant ride. The final track goes a long way to explaining why Rouse decided to make a Christmas record. "I love those Christmas songs," he croons, "they make me feel at home," as he throws in a reference to children dancing to Vince Gauraldi's "Char-

lie Brown." Despite a rocky start, *The Holiday Sounds of Josh Rouse* makes for a nice break from those albums of standards. All while you might not listen to it year-round, if you forget to take it out of your CD player when the holidays are over it's possible no one would notice.

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

Madison Folk Music Society Board

DarleneBuhler.....President,Concerts,
Advertising

225-0710~ darlene@blettner.com

PegMichel.....Treasurer

831-1876 ~ pegm@chorus.net

Tracy ComerMembership & Web Site

729-4498 ~ tracy@tracycomer.com

NorbertWodke.....Secretary

849-3510 ~ nfwodke@chorus.net

DedeGoldberg.....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

If you are on Facebook, please consider (if you have not already) "friending" or is it "liking" this page. Then when you are on this page you can invite others to "like" this page.

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

The Mad Folk Refrigerator Cover

December 2019

Mad Folk Events



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

Stay tuned for more folk!

Wild Hog in the Woods
953 Jenifer St.
wildhoginthewoods.org

- Fri, Dec 6th @7:30pm Duggleby & Friends play Castaway
- Fri, Dec 13th @7:30pm Polkalamity Pleasure Society
- Fri, Dec 20th @7:30pm John Stano

Gigs

Wintersong

- Saturday, December 7th - at the Barrymore Theatre (2090 Atwood Ave) - @8pm - \$18 adv/ \$20 d.o.s. \$18 w/ non-perishable food donation or a Student ID. <12 \$10 - <https://barrymorelive.com/event/wintersong/> for more information.

Peter Mulvey

- Thursday, December 12th - at Threshold (2717 Atwood Ave) - @7:30pm (doors 6:30) - \$20 purchase through <https://www.atthreshold.com/autumn-sessions>

Dave & Anne Host Folk

Invitation & Advance RSVP required.

For full details or to request an invitation, contact Dave & Anne at annedave@chorus.net - 608-256-2958

- Tuesday, December 31st @ 7:30 pm (doors at 7) The Acoustic Charlies - \$20 / \$17 under 18

Kiki's Righteous House of Music

Invitation & Advance RSVP required.

For full details or to request an invitation, contact Kiki at righteousmusicmgmt@gmail.com

- Friday, December 6th @8pm (doors at 7) Jason Narducy -- \$20
- Saturday, December 7th @ 8pm (doors at 7) Jake La Botz -- \$15
- Friday, December 13th @ 8pm (doors at 7) Jon Dee Graham/Bonnie Whitmore -- \$15
- Saturday, December 14th @ 8pm (doors at 7) Jon Dee Graham/Bonnie Whitmore -- \$15
- Friday, January 17th @ 8pm (doors at 7) Jon & Sally's Big Night Out -- \$15

Common Chord

- Friday, December 13th, @6:30 pm - Common Ground, Middleton
- Thursday, December 19th, @7pm - The Brink Lounge, Madison - Holiday Show benefitting the Luke House Community Meal Program
- Friday, January 17th, @6:30 pm - Common Ground, Middleton
- Friday, February 7th, @7:30pm - Wild Hog in the Woods - CD Release Party!

Louka Patenaude

Bandung's Nutty Bar - 600 Williamson St.
Every 1st and 3rd Wednesday 7-9pm - Free!

Venues

FOLKLORE VILLAGE

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

Folklore Village

- Tue, Dec 3th - Open Mic - @7pm
- Sat, Dec 7th - Healthy Hoedown - 6pm potluck; Dancing @7:15 \$8 adults, \$6 seniors & teens, \$4 kids (<5 free) Music by The Lakeview Ramblers
- Sat, Dec 14th - Sankta Lucia Workshops & Ceremony @3pm
- Sat, Dec 21st - German Tree Night @5:30pm
- Sat-Wed, Dec 28th-Jan 1st - 72nd Festival of Christmas & Midwinter Traditions

Cafe Carpe

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

- Fri, Dec 6th, John Gay - \$7
- Sat, Dec 7th, Bo Ramsey - \$22
- Fri, Dec 13th, Lamplighter SOLD OUT - \$30
- Sat, Dec 14th, Corky Siegel / Howard Levy - \$30
- Sun, Dec 15th, Peter Mulvey / Sistastrings / Jeff Stehr - \$20 - @7:30pm
- Tue, Dec 17th, Peter Mulvey / Chris Porterfield / Jon Langford - \$20 - @8pm
- Wed, Dec 18th, Peter Mulvey / Bill Camplin / Sistastrings - \$20 - @8pm
- Thu, Dec 19th, Peter Mulvey / Erik Kosinken / David Huckfelt - \$25 - @8pm
- Fri, Dec 20th, Krause Family Band- \$12 - @8pm
- Oay, Dec 21st, Peter Mulvey / Nickel & Rose / Tommi Zender - \$20
- Sun, Dec 22nd, Peter Mulvey / Katie Dahl / Paul Cebar - \$20 - @7:30pm
- Fri, Dec 27th, Syd Hartha & the Monkeyminds - \$10
- Tue, Dec 31st, Chris Hanson Band feat. Robin Puer - \$30 - @9:30pm



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

Misc

Old Time Jam

Monthly - 3rd Sunday of every month, 4 to 6pm
EVP West 3809 Mineral Point Road

Coodinator: 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



Simply Folk on Wisconsin Public Radio w/ Dan Robinson, Host
Sun 5:00-8:00pm

Concerts recorded in Wisconsin, music and dance of people the world over. For playlists, calendars, station listings, and more, visit www.wpr.org/simplyfolk.



WORT 89.9 FM community radio

Sun -- 3:00-5:00pm

• "On the Horizon" w/ Ford Blackwell, Paul Novak, Gloria Hays & Helena White

Weekdays 9:00am-noon

- Mon - Global Revolutions (folk from the world over) w/ Dan Talmo & Martin Alvarado
- Tue -- Another Green World with Katie & Tessa
- Wed -- Back to the Country (country music on a theme) w/Bill Malone
- Thur -- Diaspora (folk and international) w/Terry O'
- Fri -- Mud Acres (bluegrass and acoustic) w/Chris Powers



WVMO The Voice of Monona - Promoting the best in Good Music - Roots Music - Americana Music Plus Community Members Hosted Shows Streaming Live and on your mobile device through tunein radio

- Cajun Jam - 4th Sunday of every month 1pm-4pm
Ziggy's BBQ Smokehouse & Ice Cream Parlor - 135 S Main St. Oregon -- 608-238-6039

Madison Dance

- African/African-American Dance classes with live drumming -- Sun, 7:00-9:00pm -- Metro Dance, 3009 University Ave. -- 255-3677 / 251-4311

- SpiritMoves Ecstatic Dance 2nd and 4th Weds, 7:00-9:00 pm -- The Center for Conscious Living, 849 East Washington Ave. -- \$7 min. donation

- English Country Dance taught - 1st, 3rd (and 5th) Mon 7:30-9:30pm - Wil-Mar Center 953 Jenifer St - 238-9951 or 231-1040

- International Dancing -- Thurs nights @7pm The Crossing, 1127 University Ave. and Sun, 7-9pm at Oakwood Village University Woods, 6205 Mineral Point Rd

- 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 -- 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 - Neighborhood House 29 S Mills St. - casey.garhart@tds.net or John at 238-3847

- Scottish Country Dancing -- Sun, 7:00pm -- Wil-Mar Center 953 Jenifer St. -- 358-4478

- Israeli Folk Dancing -- Tues, 7:00pm -- Email for location
Melissa Marver — mdmarver@gmail.com

"WHEN IS MY RENEWAL DUE?"

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

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

Way #1 – online

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

Way #2 – unplugged

Complete, clip, and mail this form

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

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

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

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

Madison Folk Music Society

join renew

Name _____

Address _____

City/State _____ Zip _____

Phone _____

Email _____

Choose membership category:

Senior / Student \$10 _____

Regular \$12 _____

Family \$15 _____

Friend \$25 _____

Contributing \$50 _____

Life \$500 _____

Scholarship fund donation (optional) \$ _____

Total \$ _____

GOING GREEN - Send my newsletters electronically by email

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

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

Amazing multi-instrumentalist Rad draws from a multitude of influences ranging from elegant classical and jazz styles to the rawest, most basic blues, country and soul.



**Madison Folk Music
Society PRESENTS**

Radoslav Lorković

**Friday, January 3, 2020
7:00 pm
THE NORTH STREET CABARET, 610 North St**

Tickets \$15 advance, \$18 day of show

Check www.madfolk.org for link to purchase

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

