

# Mad Folk News

## Start your New Year with the music of Radoslav Lorkovic - January 3rd

Join us as Radoslav (Rad) Lorkovic flies in to Madison after 5 nights of playing with Ellis Paul at the famous Club Passim in Massachusetts and before he flies out for his tour in the Netherlands and the UK. I first saw Rad play at the Wood Guthrie Festival, I don't think he had a break all weekend, if he was not playing his own set of music, every musician playing that weekend made sure they were able to get Rad to join them for their sets. The last time Rad played in Madison it was on a Madfolk stage, and Ronny Cox was in the house and he knew Rad was just few hours away in Chicago, so one phone later and Rad hit the road to be in Ronny's band for the night, and folks that was enough for

people to ask us to bring him back. We have been asking for a few years and finally the stars have aligned and you are going to start this next decade off seeing and hearing some AMAZING music.

Not only will your ears love the music, but your eyes will not leave the stage as you watch him become one with the instruments he plays. Rad was a classically trained pianist as a boy, but like many musicians, in his teens he found top 40 music and he would watch who influenced that band and he would check it out, and then he would check who influenced that band too, all way down to finding the music of Woody Guthrie and he became a fan of the folk

world along with all the other genres' of music he listened to along the way.

As mentioned in last month's newsletter Rad is originally from Croatia and like many musicians who host musical tours around the world, Rad is the only one I know that will host a music vacation to Croatia, perhaps you will be sailing with him on

the trip there in September 2020?

Please check out more about Rad at <https://www.radoslavlorkovic.com> and come meet him in person on January 3rd - North Street Cabaret Room - 610 North Street @ 7:00 pm, doors open at 6:30 - tickets are \$15 advance and \$18 day of show - and you can find them at this link <https://radoslavlorkovic2019.bpt.me/> or at the door day of show.



### 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](http://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

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## A New Year, A New Road

Music is all about indulging our creativity. We have infinite capacity as humans and as players and singers. The only limit on our creativity, is whether or not we continue our journey of exploration. And that is up to us. No matter what level you play at, or sing at, no matter how minimalist or virtuosic your efforts may be, there is always something to explore with music. Johannes Brahms once said, "Music is enough for a lifetime, but one lifetime is not enough for music." Indeed.

I wish I could give a gift to every musician I know, from my professional colleagues to the gifted adult for whom it is an avocation, to the person or child who is just starting out. That gift would be this: a total lack of self-consciousness when it comes to exploring our instruments, our creativity, and our own potential.

I have been enamored by good symphonies my whole life. Even though I was a Vocal Performance major at conservatory, I loved symphonies. I loved chamber ensembles. I loved brass quintets. I loved solo cello recitals and Early Music wind ensembles every bit as much as I loved Folk and Jazz. In fact, I spent way more time in the listening library at the university with my head buried in symphonies than I did exploring other genres. Someday, I would like to compose for strings. And brass. And large choirs. I've scratched the itch on a few of my recordings by bringing in strings and brass, and I have been pleased with the results. But I want to know more, and I want to do more. I want to listen to a large ensemble of gifted musicians play something I composed.

A couple of years ago, I was privileged to perform at Merle Fest in North Carolina. It is an extraordinary music festival. While one would presume that it is specifically a Blue Grass festival, it encompasses a more diverse assembly of talent than perhaps any other festival at which I have been billed or have attended. And I think the reason for this marvelous rainbow of genres, is that the festival presents pretty much any quality music that flows downstream from the intersection of various traditions in Appalachia. Mountain music, Blues Grass, Dixieland, swing bands, Funk bands, Jazz, banjo players fronting orchestras, Bela Fleck and Abigail Washburn playing arrangements on two banjos that were nearly classical in their melodic interplay and counter melodies. Sam Bush - the legendary mandolin player - offering a set of Tom Petty songs on a Mando-Stratocaster (with full-on distortion and delays) remembering Petty's contributions to art and culture, and people's lives.

Of course there were a multi-

tude of traditional Appalachian, Blue Grass, and Country acts there as well - ranging in style from the mid-1800s on up through Patsy Cline, to modern hipster urban New Grass. It was astonishing. An African American Funk band from Chicago, complete with a rhythm section and a stunning 7-piece horn line, was perhaps the biggest non-sequitur at first listen. But then I thought about the ways in which music from Appalachia came north during WWII - as people came north to work in factories - and it merged with other cultural forms in the cities of the north in ways that cultural bias would have prevented in the south. And I could see how deeply Funk was connected to other musical forms from the mountains. Merle Fest celebrates all of it. The many generations that have each taken the trad. music, and done something new with it.

But my most delighted moment at the festival was in listening to the Kruger Brothers. Jens and Uwe Kruger (pronounced Yens and Oo-veh), are well educated and practiced musicians. They grew up in Germany, and are accomplished in many regards. But they always loved Doc Watson's music. And Jens learned to play the banjo like a true virtuoso, and Uwe learned to play guitar just like good ole Doc did. And they have created a stunningly inventive form of Blue Grass. Jens is also a composer. And as you listen to the Kruger Brothers play music together with their Bassist, Joel Landsberg, what you hear - were it transferred to strings - would be a piece of music to rival the finest of Bach's concertos and string quartets. Stunning.

I was sitting on a hillside listening, and a guy came up to me and said, "Well those boys can sure play!" Which is absolutely true. But I am pretty sure he and I were not listening in the same way. I was listening to the extraordinary compositional expressions, the focused intent of the genuinely well developed and inter-leaved melodic lines, merging together in such complex sophistication, as to become a truly sublime sonic tapestry. But at break-neck Blue Grass speeds. One could play those same lines together on any other instruments - and they would still be as intricately beautiful. In fact, The Kruger Brothers have a concerto they perform regularly in collaboration with symphonies around the world, where the three of them front the orchestra in stunning fashion. I was blessed to hear them in Chicago in the summer of 2018.

There was a Merle Fest after party at Jens Kruger's studio in NC, where I ended up in a nearly hour-long conversation with Jens. We discussed the

music, the compositions, the specific themes and motifs and the ways that they were developed. We spoke of our favorite composers, Bach, Tchaikovsky, Rachmaninoff, Copeland, Vaughn Williams, Berlioz and more. And I shared with Jens my secret desire to compose for strings and brass, and to write a larger symphonic work someday. He listened with excitement and joy.

And then he said, "If you have so many musical ideas, why aren't you writing? I write in pieces. It never comes all at once, it comes a few lines here and there, and then you put it all together and then you orchestrate it. It's very possible for you to do this thing. Why have you not done it already? Why have you not begun?"

And I explained my lack of formal education in compositional methods and techniques specifically for orchestral instruments. I talked about how much time I spend on the road, I talked about my performance schedule and various obligations, etc.

Jens listened very kindly. And then he reached across the table and took both of my hands into his own, with the tenderness one might use to console a child who is distraught. Then Jens said to me with the utmost compassion, "The job of an artist is to make art. Why are you making excuses? You hear the music in your head all the time, so you think other people hear it too. But they don't. Not everyone goes through the world with music moving in their own head all

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](http://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](http://www.folkmusic-notebook.com)*

day long. You must write it down! That way other people can enjoy it too."

I was gob smacked. He was so kind, and so gentle, but so precise in his observation. I do make assumptions that other people have a self-generated 24-7-365 music station playing in their heads. It was the first time in my life that I had considered the possibility that it was not an accurate assumption. And Jens invited me to take on more challenging compositions. He offered to look over some scores when I have them ready for critique, and offered to help guide me whenever I am ready to dive into the deep end of that pool.

Have I done it yet? No. But that was only 18 months ago. And I have been busy on the road, and I have had family and community members in need, and... well... you know.

So... It is a new year. And I have a chance to walk a new road, alongside the one I now travel. Building a recording and composition space, working on a new album, educating myself on the limitless possibilities of writing for other instruments, pro-

ducing records for other musicians and songsters, these are just a few of the long-term dreams. And I am only limited by my willingness or unwillingness to risk making mistakes and doing things poorly before I do them better. Anything is possible if I am willing to take the time and effort to explore and see what lies within.

What manner of creativity have you been forestalling? What would you be doing if it weren't for job, kids, grandkids, parents, spouse, living situation, time, money, space, etc.?

One form of creativity leads to other forms of creativity. Cooking leads to melodies. Melodies lead to paintings. Paintings lead to songs, songs lead to other forms of expression, poetry, sculpture, and the cycle continues. The fact that we have our creative hat on leads to trying a new food, and a new spice, and that leads to lighting candles for dinner. That small effort leads to picking out an album you have not listened to in a LONG time, and that leads to a conversation with a friend who invites you over to a "paint your own pottery" party. And

while you're working with the clay... POW. There was another idea for a line in a song. Creativity begets creativity. It's absolutely true.

So take a risk in the New Year. Do something creative that you have been stalling on for years. Take a risk at being bad at something just to shake it up. Try a new instrument, buy some paints and a few cheap canvases. Give it a whirl. Take a culinary class. Take dance lessons. Whatever gets the ball rolling on letting creativity be how we live, not just a thing we do. That is the new road for the New Year. Creativity in all things. (Except for taxes and accounting. You should probably be reasonably precise in those.) But in everything else – let exploration and a lack of self-consciousness be your guiding spirits. A new road, a new year, a new idea. It is already inside of us waiting to come out. I'll take the plunge. Want to come along?

~ Joe Jencks  
1-1-20

## Robert "One-Man" Johnson - Friday February 21!

If you like the blues, this is a fellow you do not want to miss. Join MadFolk and Wild Hog in the Woods as we welcome Robert "One Man" Johnson a one-man band, but not a novelty act as so many such bands are presented. Johnson is a serious student of the ragtime and country blues styles, a heartfelt blues singer and an instrumentalist of great skill and exquisite taste. He finger-picks the guitar in the "Mississippi thumb" style favored by so many of the great acoustic blues artists, while playing the hi-hat cymbal with one foot and the amazing twelve-pedal twelve-string foot-piano with the other. To this he adds a harmonica in a rack, and sometimes a kazoo. Johnson's rock-steady sense of rhythm and his amazing multitasking talents blend these elements in a mix that propels you along as do the most accomplished and passionate of acoustic blues bands. He lets his foot-piano solo sometimes, and at other times plays leads on his harmonica or guitar. And the guitars he uses vary from solid body electrics to the Dobro to traditional acoustic 6 and 12 string models. He plays traditional blues pieces but also songs of his own writing, which echo perfectly the styles and themes of blues favorites from decades ago.

Robert "One Man" Johnson is originally from Wisconsin, born in Wisconsin Rapids. When he was two, his family moved to Rhinelander. Around 1954, at age 12, he received his first guitar and taught himself

how to play it from "an old chord book." Initially fascinated by Elvis, Chuck Berry, and Johnny Cash, thanks to a neighbor's collection of blues 78s his interest soon shifted to the roots blues music of Arthur "Big Boy" Crudup, Lightnin' Hopkins, Leadbelly, John Lee Hooker, Howlin' Wolf, and other early blues greats. He formed a band called The Debonaires at age 16 but continued to focus on his interest in country blues. Johnson graduated from Rhinelander High School in 1960.

Robert attended the University of Wisconsin in Eau Claire and graduated in 1967. During his Eau Claire years he ran a coffeehouse where his eventual idol, the fabulous Jesse "Lone Cat" Fuller (about 70 years old at the time), played one lucky day in 1966. Fuller, originally from Georgia but based in California, played basically the same equipment arrangement that Robert uses today, including the foot-piano which Fuller called a "Fotdella." Since that formative day, Robert has designed and built over a dozen of these marvelous instruments.

Johnson was married in 1972 to Margery Fairchild of Iowa City. The couple went on to travel the world as educators, Robert teaching Language Arts and Margery teaching photography and other art media. While teaching in such foreign lands as Turkey, Thailand, Japan, China, and Saudi Arabia, he continued to play his blues to fascinated audiences in all those

far-flung locales. According to Robert:

"When we first moved to Istanbul in 1983, my thought was I was gonna have to buy Turkish instruments and try to learn how to play Turkish music, but it was exactly the opposite. As soon as I got to town, people wanted to hear what I had to say and what I played. They wanted to hear the blues especially... I had a great time, everywhere I went, finding musicians to work with, that were interested in my music."

Except for a few breaks back in the US, including one for Robert to earn his MA in Linguistics at the University of Iowa in 1990, the two spent almost thirty years tromping the globe. Somehow, Robert managed to squeeze in five appearances on A Prairie Home Companion and hundreds of gigs at Universities and concert venues around this country, including a shared show in Madison with Lou and Peter Berryman in the early 1980s and a featured appearance on the beloved Mad Toast Live with Mary Gaines and Chris Wagoner in 2013.

Robert "One-Man" Johnson has released fourteen albums over the years. His music is hard to describe properly but maybe done best by Robert himself, who says "The spirit of the material is blues and ragtime with glints and glimmers of swing, Charleston, delta and Chicago/Memphis blues, rock, and roll, and early country tunes I learned from my Uncle Johnny in Rhinelander, Wisconsin." This will be one terrific show.



Review by Kiki Schueler

This not a CD review, it's a record review. Because for the first time since I started writing these, the music is only available on vinyl. The record is a song by song interpretation of Bob Dylan's Street Legal, and it's neither a cover record nor a tribute, but a memory. The note on the back cover reveals that buying and listening to records was a big part of Fulks's youth—the process of selection and purchase every bit as important as the music inside. Every record was consumed and digested in a way I doubt most of us could relate to, until, he says, "you owned the music, since you were one of its creators." The title, I'm guessing, refers to the age at which this particular record became an obsession, though he would have been fifteen at its release in 1978. 16 is difficult to listen to. Not because, as a friend suggested, "it's Bob Dylan," but because the nine songs are spread over two records, most sides consisting of only two songs. When you put it on the turntable, you stay close. This is not the first time the talented songwriter has released a record of another's songs. A decade ago he released the equally unlikely Happy: Robbie Fulks Plays the Music of Michael Jackson, which collected songs from "Ben" to "Billie Jean."

In the course of his seven-year long Monday night residency at Chicago's venerable Hideout, Fulks covered a vast number of styles, themes, and artists, featuring music from Sondheim to Shania, Miles to Miller. Bob Dylan was tackled more than

once, in addition to Street Legal, The Basement Tapes and Slow Train Coming also got the Hideout treatment. Many of the musicians who helped bring those to the stage are featured here. Longtime touring band members drummer Gerald Dowd and guitarist Grant Tye play on several tracks, while a veritable who's who of Chicagoans, Robbie Gjersoe, Alex Hall, John Abbey, Steve Dawson, Nora O'Connor, Fred Longberg-Holm (to name just a few), fill out the cast. The most notable, and vocal, of the bunch are Yvonne Gage, Joan Collaso and Faith Howard, because you can't do 70's Bob Dylan without kickass backing vocalists. Surprisingly, Fulks chose not to use them on the opening track "The Changing of the Guards." Fulks eschews Dylan's saxophone and backing vocals for Jenny Scheinman's weeping violin and a bass drum heartbeat, resulting in a tender reading of the song's ephemeral lyrics. The gospel trio, who sing on four of the tracks, show off their vocal power on "New Pony," a fairly faithful reading of the fiery, bluesy thumper, belting "How much longer?" in answer to every line. Their "who-oohs" and Eric Schneider's tenor sax make "Baby Stop Crying" into a Motown-tinged masterpiece. The same qualities make "True Love Tends to Forget" sound more Michael Jackson than Bob Dylan.

"No Time to Think" is one of the record's simplest, and most beautiful, moments. A different trio of vocalists, Keely Vasquez, Ora Jones and Bethany Thomas, back Fulks and his acoustic guitar to heart-swelling effect, while Mark Olen's trumpet drives a simple "Is Your Love in Vain?" Fulks ventures into the weird on "Senor (Tales of Yankee Power)." An otherworldly vibraphone (courtesy of Jason Adasiewicz) and clattering cymbal create an alien landscape where Fulks's vocals float. He picks up a rarely played electric guitar for the joyfully loose "We Bet-

ter Talk This Over." The final track "Where Are You Tonight (Journey through Dark Heat)" builds from spare beginnings to an intense, satisfying, conclusion. Fulks no compromise vision for 16 is impressive, and the time and money he spent to achieve it even more so. As a huge fan of his and of Dylan, I can't wait to thank him for it.

Mad Folk News is published monthly by the Madison Folk Music Society, a non-profit, volunteer-led society dedicated to fostering folk music in the Madison area. Contact us at [madfolk@charter.net](mailto:madfolk@charter.net). Learn about concerts, membership, scholarships, and volunteer opportunities at [www.madfolk.org](http://www.madfolk.org). [www.facebook.com/pages/Madison-Folk-Music-Society/34497984835](https://www.facebook.com/pages/Madison-Folk-Music-Society/34497984835)

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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>

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

Available at: <https://radoslavlorkovic2019.bpt.me>

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



# The Mad Folk Refrigerator Cover

January 2020

## Mad Folk Events



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

### Rad Lorkovic

Friday January 3rd - \$15 adv / \$18 d.o.s. -- 7pm (doors @6:30)  
The North Street Cabaret, 610 North St, Madison  
608-422-5646

### Upcoming events!

February 21st - Robert "One-Man" Johnson - Wil-Mar Center  
March 19th - Prince Myshkins & Charlie King - North St Cabaret  
April 3rd - John Gorka - The Brink  
April 24th - Steve Gillette & Cindy Mangsen - The Brink



Don't forget!  
Non-perishable donations of food are collected for local food banks at all Mad Folk shows!

## Gigs

### Kiki's Righteous House of Music

Invitation & Advance RSVP required.  
For full details or to request an invitation, contact Kiki at righteousmusicgmt@gmail.com

- Saturday, January 11th @ 8pm (doors at 7) Kevin Gordon -- \$15
- Friday, January 17th @ 8pm (doors at 7) Jon & Sally's Big Night Out -- \$15
- Saturday, January 18th @ 2pm (doors at 1) Jon & Sally's Big Afternoon -- \$15

### Tanya Cunningham & Neil Robinson

Invitation & Advance RSVP required.  
For full details or to request an invitation, contact itmakesyousmile@gmail.com or 608-492-3270

- Saturday, February 8th @ 7pm (doors 6:30pm) Claudia Schmidt - \$20

### Common Chord

- Friday, January 17th, @6:30 pm - Common Ground, Middleton
- Friday, January 31st, @6:30 pm - Brix Cider, Mt. Horeb
- Friday, February 7th, @7:30pm - Wild Hog in the Woods - CD Release Party!
- Saturday, February 15th, @2:30 pm - Bos Meadery, Madison
- Friday, February 21st, @6:30 pm - Common Ground, Middleton
- Friday, March 13th, @6:30 pm - Common Ground, Middleton

### Tracy Jane Comer et al.

- Saturday, February 8th, @4pm - (solo) The Hop Garden Tap Room / Paoli Terrace & Park, Paoli
- Thursday, February 20th, @7pm - Top Shelf Trio - The Brink Lounge, Madison
- Saturday, March 7th, @4 pm - (solo) The Hop Garden Tap Room / Paoli Terrace & Park, Paoli

### 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

- Sat, Jan 11th, "Jane Night" Saturday Night Social  
\$8 adults, \$6 seniors & teens, \$4 kids (<5 free)  
Potluck starts @6:30pm

### Cafe Carpe

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

- Thu, Jan 16th, New Pioneers - \$10 - @7pm
- Fri, Jan 17th, Rachel Kilgour - \$10
- Fri, Jan 24th, Live recording: Peter Mulvey w/ SistaStrings & Nathan Kilen - \$20
- Sat, Jan 25th, Live recording: Peter Mulvey w/ SistaStrings & Nathan Kilen - \$20
- Thu, Jan 30th, Song Circle w/ Tricia Alexander - \$5 - @6:30pm
- Fri, Jan 31st, Ellis Paul - \$25



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

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

- Mon, Jan 6th @7pm Co-ordinators' Meeting
- Fri, Jan 10th @7:30pm Tom Waselchuk
- Fri, Jan 17th @7:30pm Lynn Patrick Smith / Seraphina Provezano / Dave Martin
- Fri, Jan 24th @7:30pm Songwriters in the Round w/ T Burns & Les Hoffman
- Fri, Jan 20th @7:30pm Stairwell

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

**Way #1 – online**

Visit [www.madfolk.org](http://www.madfolk.org) and click on "Join MFMS"

**Way #2 – unplugged**

Complete, clip, and mail this form

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