

Mad Folk News

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• Weekdays 9:00am - noon - "On the Horizon" w/ Ford Blackwell, Paul Novak, Gloria Hays & Helena White

• Mon - Global Revolutions (folk from the world over) w/ Dan Talmo & Martin Alvarado

• Tue - Another Green Morning w/ Brian Hirsch

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

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

• Fri - Mud Acres (bluegrass and acoustic) w/ Chris Powers



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Stuart Stotts

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Jigs

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Reserve space required. Contact A&D at annedave@chorus.net with questions.

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

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

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



Review by Kiki Schueler

The story of the Flatlanders is so unlikely as to seem fictional. Three musicians grow up in the same dusty Texas town and, of course, form a band. Their first musical effort goes mostly unnoticed, despite a Kerrville Folk Festival win. The trio go their separate ways, and each goes on to achieve a level of success as a solo artist. Lucky for us, that first collaboration was never quite forgotten, with Rounder finally issuing those 1972 sessions, now appropriately titled *More a Legend than a Band*, in 1990. In the years since, Jimmie Dale Gilmore, Butch Hancock and Joe Ely have released three more studio records and toured together sporadically, all while maintaining their solo careers. Still, the new *Treasure of Love* might never have happened if not for the pandemic. With their schedules suddenly cleared, they realized that the songs they had been recording haphazardly over the years amounted to a record. They brought in super-producer Lloyd Maines who cleaned things up and added instrumentation, but credits the trio with providing him the most important ingredient, "They gave me some stellar performances to work with."

It may be disappointing to some that *Treasure* consists mostly of covers, but the obvious joy in the recorded versions of these songs, many of which have been live favorites for years, should temper any regret. While most are not well-known enough to be im-

mediately recognizable, the exceptions are Johnny Cash's "Give My Love to Rose" and Bob Dylan's "She Belongs to Me." Hancock's reading of the former, a classic country tear-jerker, is straightforward but nuanced. Backed by a simple hop-along rhythm, it's surprisingly powerful. Meanwhile Gilmore's take on the latter is inspired, his distinctive voice delivering each line like an epiphany. He also shines on the title track, written by George Jones and the Big Bopper, his ethereal vocal quiver echoed in Maines' full-on country, high & lonesome pedal steel. Easily the record's most light-hearted (and danceable) moment, the Hancock original "Mama Does the Kangaroo" is as goofy as its title would suggest. Equal parts dance instruction ("Now you wanna do the monkey, get out on a limb. And tickle your ribs until your eyes grow dim") and funky zoo party (I saw the rhino wreckin' havoc on the floor. Danced with everybody, everybody wanted more"), it's infectious and irresistible.

Hancock also penned opening track "Moanin' of the Midnight Train" and the melancholy "Rambolin Man," both sung by Ely, whose swoon-worthy voice has always been a great interpreter of his friend's words. Graced with more of Maines' steel, the latter has an easy listening radio vibe, and, oddly, a hint of Jackson Browne's "She Must Be Somebody's Baby." The slow groove of "Moanin'" is a master class in nuanced inflection. The casual kiss-off "You ask if I miss you, well, of course I miss you, I miss you every night or two," paired with Robbie Gjersoe's rockstar guitar moment, make for a powerful opening statement. Then there's the way he splits "iceberg" into two innuendo-laden words... yep, swoon. The other original is Ely's jangly "Satin Shoes," which falls somewhere between "Blue Suede" and "Boogie" on the

shoe scale.

The distribution of lead vocals is unsurprisingly egalitarian, the fifteen tracks are divided in rough thirds, with the final track featuring all three. The Mississippi Sheiks' "Sitting on Top of the World" finds them trading verses, each ending "now she's gone, and I don't worry, lord I'm sittin' on top of the world," playfully trying to outdo the one before. Hancock's fiery harmonica solo and Gjersoe's blistering electric make it the track to beat on a record that, true to its name, is quite definitely a treasure.

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.

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My Highway Home

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Veteran's Day and the Healing Power of Music

On Veteran's Day (Nov. 11th) I remember my father, Edward Louis Jencks, Uncle Robert "Bob" Kilbride, Granddad Felix Kilbride, Uncle Floyd Jencks, Uncle Clarence Jencks, and dozens of other friends, family members, and colleagues who have served or are currently serving in the military.

My dad used to grumble on Veteran's Day as he grabbed his Thermos and lunch on the way out the door to work, "Everyone gets Veteran's Day off but the Veterans!"

I didn't know what he meant. I didn't know what he had seen, what he had sacrificed, what he had lost and gained during the years he served. (1948-1952 before and during the Korean War). He did not talk about it much. The occasional story, sure. But it was a piece of his life he tried to leave behind when he got married and then had seven children. When he died in 1991 at age 62, the Army put a footstone marker on his grave that read simply, "Edward Louis Jencks, U.S.A. Master Sergeant, Korea."

It was such a small part of his life chronologically, but there it was, actually written in stone. And for a long time it was the only marker present, the only physical memorial, until the family put up a headstone that more fully reflected his life and family in the civilian world. It is my firm belief that part of why he died at age 62, was from the weight of survivor's guilt. He carried within himself a deep need to live the most ethical, the most decent life he could possibly live, in honor of the hundreds and hundreds of men he trained and knew and served with, who did not return from that war alive.

In 2013, twenty-two years after his death, my friend Paula approached me at the Old Songs Festival in upstate New York, and asked me if I would consider writ-

ing songs with Veterans as part of an integrated arts retreat for folks who self-identified as having some sort of Post Traumatic Response. I said, "Sure! I'll give it a try." And what a life-changing process that one "YES" has become. For seven years I helped run arts retreats for veterans, and was honored to be the Songwriter in Residence for "Warriors Heart To Art." WH2A was a retreat in Spokane, WA specifically for Veterans of the armed services who in one form or another self-identified as dealing with Post Traumatic Stress.

On my first retreat, one of the Vets who had become a fast friend approached and pulled me aside politely. I had referred in public conversation to PTSD. He said to me in a kind but steadfast tone, "I don't use the D."

I said, "What do you mean?"

He said, "I don't use the D in PTSD. It stands for Disorder. It implies pathology. What I am experiencing is not a disorder. It is not a mental or emotional pathology. It is my humanity reasserting itself. It is a sign of my truest humanity re-emerging and wrestling with the unconscionable things I was asked to do in the name of my country. I don't use the D."

He taught me a great deal, as did every Vet who attended one of the retreats. In sharing their stories, women and men and non-binary veterans of several generations helped me to better understand the impact of war, violence, sexual assault and trauma, on the human psyche. They also helped me to see and begin to understand the indefatigable spirit that continues to reach for redemption and meaning, in spite of immense challenges and difficulties. And that immense spirit resides within all of us, and is a beginning point in a dialogue between folks who don't always see eye-to-eye. Compassion is the beginning of healing. Compassion is the beginning

of understanding. And gratefully, understanding is not required for compassion.

These good people helped me understand the pride, loyalty, sense of honor, duty, and patriotism that blend together with the darker experiences – and there are darker experiences – into a turbulent and occasionally nostalgic conglomeration of thoughts, emotions, and contradictions that are hard to reconcile. Blessedly, as I have said for years, we are all greater than the sum of our contradictions.

On the following page, here is the first song I wrote on retreat with the vets in Spokane. I was honored to record the song on my Poets, Philosophers, Workers, and Wanderers CD (2017) and I continue (with the permission of those specific veterans) to share their ideas. And while these ideas are a summation of a specific set of individuals rather than in singular experience – they also transcend into the archetypal. And thus, have something for all of the Vets I have met and for the rest of us, in some way.

Column continued on next page

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

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

Listen in online via:

www.folkmusicnotebook.com

One Piece At A Time

© 2014,2016 Joe Jencks, Turtle Bear Music, ASCAP Words written for and with the Spokane "Warrior's Heart to Art" participants. Music by Joe Jencks.

Verse 1

Hoping for a new start
Trying to find my way
A little bit of rebellion mixed with
Adventure far away
A family tradition
To honor and to serve
The call of duty
Now I'm down to my last nerve

Chorus

Does anybody see me
Does anybody know what I've been through
Some folks gave their lives all at once
But I've given up my life
One piece at a time

Verse 2

I had a job, I did it well
Tried to trust the chain of command
What in the world was I thinking
Now I walk among the damned
Living on the edge of life and death
You know it takes its toll
The loss of innocence
No stability, no control

Chorus

Bridge

Well I second-guess my choices
I "woulda, coulda, shoulda" all the time
But on sleepless nights, that doesn't help
To find a reason or a rhyme

Verse 3

Picking up the pieces
Honoring the dead
Not much here I understand
And there's a war inside my head
But I am not expendable
I'm still living with the pain
Yes, there are ways that I survived
But I'm dying every day

Chorus

Verse 4

Believing that the future
Holds more power than the past

I reach with forgiveness
For a new life I hope will last
So put a candle in the window
Help me see I'm not alone
Though I have changed, I need to know
I'm finally welcome home

Chorus

Does anybody see me
Does anybody know what I've been through
Step by step and day by day I find
I'm taking back my life
One piece at a time

As Veteran's Day approaches this year, I offer my gratitude to the Veterans who participated in the Warriors Heart To Art retreats, to the Vet Center of Spokane, and to Veterans everywhere. Sacrifices made in service to the hope of a better world and to the ideals of genuine democracy and freedom are noteworthy, and should be recognized with genuine gratitude. For those who may have too many jingoistic affiliations with these ideas, I remind us all that Woody Guthrie and Pete Seeger were in the service once upon a time. Utah Phillips and countless other Folk Singers male and female are or were Veterans.

Military service is not an un-Folk sort of activity. And the idealism with which many of us approach our music and art is the very same idealism with which many young people enter the service. But when that idealism runs smack into the realities of both the institutions of war and war itself, there will be many injuries: some physical, some mental, some spiritual, and some moral. The act of creating art is healing for many Veterans. But I also know that the music and art that come from efforts like Warriors Heart to Art help transcend some measure of the cultural differences, and help us see a piece of each other's story in one another. And I say to any Vet reading this that your

voice is heard. Your experiences are good and difficult, your dedication and devotion, your unique story is respected.

As a nation, we may not always agree on how to solve our problems, or even what those problems are. But there are those who step up no matter who's in charge, those who stand up as volunteers, draftees, or career military and give their best. And I say, thank you.

Thanks to Warriors Heart To Art for creating a space for healing, and to the Vets who courageously shared their stories. Sadly the organization disbanded during the Pandemic. But we did good work and passed the torch forward (along with some specific resources) to other community organizations in the Spokane Valley that continue to serve the Veteran's community.

Veterans, you are remembered on this Veteran's Day in specific, and on every day. And, you are not alone. Other Vets and other trauma survivors of many kinds have felt some measure of what you feel. They have wrestled with how to navigate all of it, how to compartmentalize their experiences, and what if any of it to share with others. They have struggled with addiction and mental wellness/illness. Many family members and friends affected by the Veteran's efforts to reintegrate into civilian life also struggle compassionately with their side of the equation. You are not alone. And help is out there if and when you need it, and are ready to tell some piece of your story. In doing so, you may do the best thing you possibly can, you may help someone else know that they too are not alone. And in case no one said it to you when you most needed to hear it, welcome home.

In Gratitude & Song,

Joe Jencks
10-25-21



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Peter Berryman

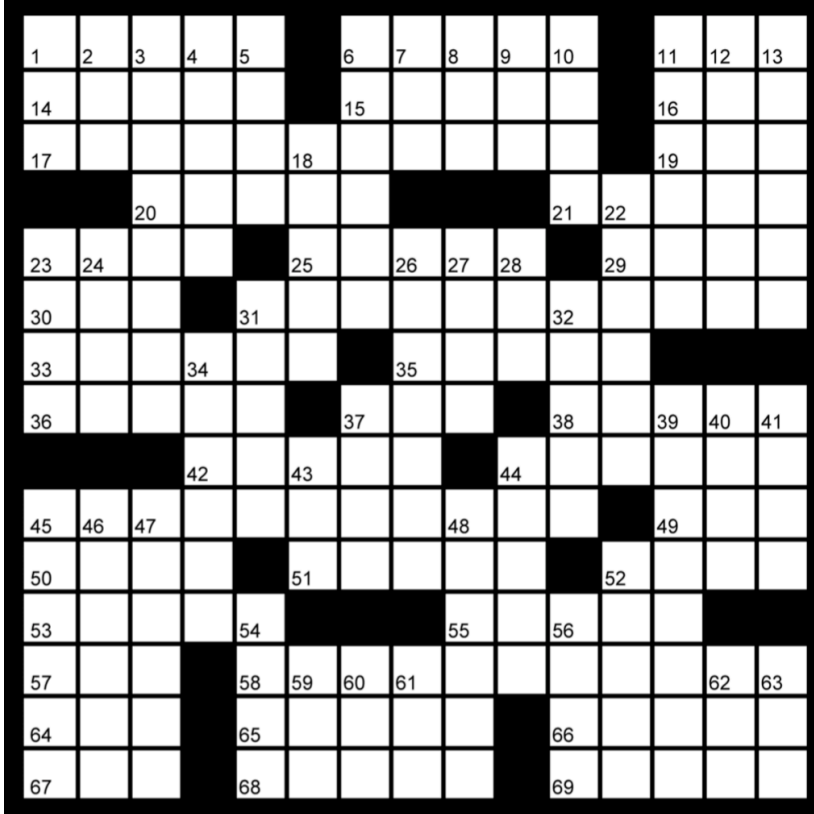
ACROSS

- 1 *_ the Boardwalk* (Drifters)
- 6 *Ain't that a _* (from Bill Bailey song)
- 11 Champagne or beer (slang)
- 14 Imaginary friend song (N. Diamond)
- 15 *Sipping _ through a straw* (folk song)
- 16 Yoko _
- 17 Boozy state song sung by the Doors (B. Brecht)
- 19 Gamer slang for "defeat"
- 20 Holy _ Rounders, 60s folk group
- 21 What Madame Butterfly is
- 23 *_ Gently, Sweet Afton* (R. Burns)
- 25 Lariat
- 29 500 sheets
- 30 *_ Chandler*, protest songwriter
- 31 *Miss The _ And You* (J. Rogers)
- 33 *_ Doria*, ship sank in 1956
- 35 Spiral shaped
- 36 *Go _ _ Once More* (folk shanty)
- 37 Raised urban railways
- 38 Cat sounds
- 42 Cris _, Wisconsin singer-songwriter
- 44 *We Can _ _ Out* (Beatles)
- 45 Dairyland state song
- 49 *Laddie _ Near Me* (folk song)
- 50 *The Strawberry _* (cowboy song)
- 51 *The Song Is _* (I. Berlin)
- 52 *In The _ Of Your Hand* (B. Owens)
- 53 *_berry Wine* (E. John)
- 55 *Sosban Fach* is a *_* (nationality) folk song
- 57 Golly
- 58 Hoosiers sing: *Then I Long For My _ _*
- 64 Kind of paddle
- 65 *Almost Like _ In Love* (Lerner & Lowe)
- 66 *I've run the _ , A to Z* (Sondheim, from "I'm Still Here")
- 67 Not For Sale
- 68 *Stop Making _* (D. Byrne)
- 69 Garlands

WZ, NOVEMBER 2021

STATES, SONGS, and OTHER STUFF

Haven't done one of these in a long time. This crossword is, as the title says, about states, songs, and other stuff, even local stuff. Please ignore any mistakes. *Lyrics and titles in italics.*

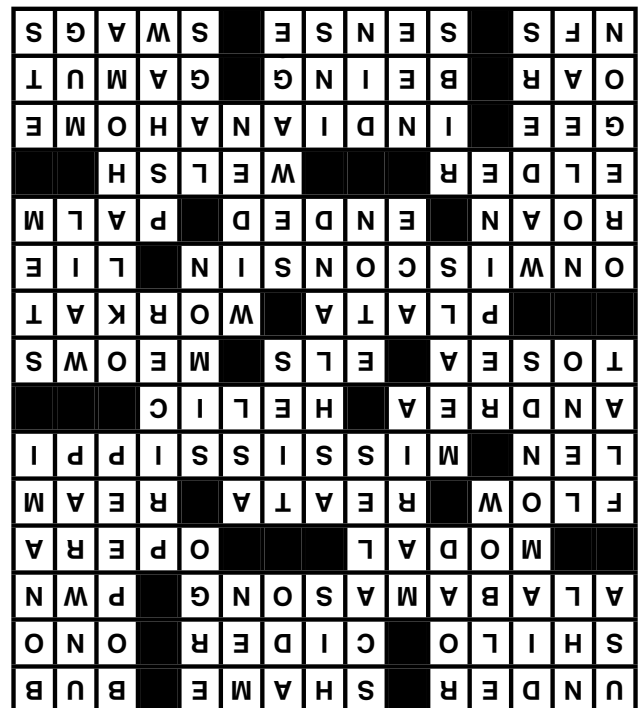


DOWN

- 1 *Born In The _* (Springsteen)
- 2 Ice sport organization
- 3 *_ Are A Girl's Best Friend*
- 4 Up & down like a fiddler's *_*
- 5 *On The _ Again* (Nelson)
- 6 What musicians practice
- 7 *Killing Me Softly With _ Song* (sung by R. Flack)
- 8 *Much _ About Nothing*
- 9 *Where Have All The Young _ Gone* (Seeger)
- 10 Therefore
- 11 *Little _ Has Lost Her Sheep*
- 12 Open Gift Package
- 13 Friend or Cleaning Powder
- 18 West Side Story name song
- 22 Appraiser
- 23 Too unsharp, musically
- 24 Jay *_* (TV host)
- 26 Wisconsin folk fest city on Lake Superior
- 27 *The _ That Bind* (Springsteen)

- 28 American Sign Language
- 31 Three square *_* a day
- 32 *Simple _ met a pieman*
- 34 Complain
- 37 British boys' college since 1440
- 39 State song and Musical by Rogers & Hammerstein
- 40 Harmonious *_*, Wisconsin gypsy swing band
- 41 Notation: the note's vertical line
- 45 *_ , My _* (northwest state song)
- 46 Feature of winter maple (2 wds)
- 47 Deep water boots
- 48 Stuff in sewers
- 52 Shucks
- 54 Teases
- 56 Doesn't keep up
- 59 Formerly called
- 60 Nonstop background noise
- 61 *_ and outs*
- 62 *I'll shut up my _ if you'll fill up my jug* (Stanley Bros)
- 63 Space aliens

SOLUTION



"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!

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Way #2 – unplugged

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