

# Madfolk News

## Claudia Schmidt Sunday, November 6th The North Street Cabaret

♪ Well Madfolk would love you to join us as we close out 2022 with a concert with Claudia Schmidt. She recently released a new CD called: Reimagining, it contains brand new versions of 11 of her favorite songs, originally recorded between 1981 and 2009. They are songs she loves and have lived into over the decades. Sung with the voice that is hers now, some different harmonic ideas and textures, and beautiful playing by musicians she has gotten to know since living in New England, this record pulls together the whole picture of her almost 50 years of musical adventures. The songs are timeless and Reimagining is timely!

If you have seen Claudia before you know when you are that show, you will be smiling, laughing and singing along, telling yourself "I remember this one" and "Oh, I love this one" or maybe "this is a new one for me" I do it every time I see her. Then you get to hear a story, perhaps it is about the song or something about travels, it is such a nice blend of songs and storytelling. Since it has been since pre-covid since Claudia has been on our stage, I am also wondering what she was doing during these past years of covid... writing new songs you think? Well you won't know unless you come out to see her!

For those of you have not seen Claudia, you know she must be wonderful to have the staying power to be on the road this long, and the fact that we have her semi-annual on our stage – right there tells you – "she is wonderful"

This is a Sunday night show, so we

decided to give it an early timeslot. Across the street from the venue is the Tip Top, and their food is AMAZING, so make sure to stop out for dinner ahead of time! Show details: Sunday, November 6th - doors open at 5:30 and show starts at 6:00

**Location: The North Street Cabaret,  
610 North Street, Madison, WI**

**Tickets are \$18 advance and \$20 day  
of show at the Door**

**To purchase in advance, go to the  
link at [www.madfolk.org](http://www.madfolk.org)**



## My Highway Home

© 2022 Joe Jencks, Turtle Bear Music

# Like Water in The Desert

So, I'm sitting in a Toyota dealership in Albuquerque, NM. I am there for a long time. Unlike my small-town dealership where the service department is very quick and communicative, this place is a corporate juggernaut. I'm here for an oil change, but also because a vehicle half a mile ahead of me was driving with an unsecured load and dropped some things on I-25 North, at 75 miles an hour. I saw cars ahead swerving. But at dusk, in a rainstorm, in a desert, at 75 miles an hour, I decided to stay the course. Swerving could easily have put me into a slide. The combination of dust, car-drippings on pavement, and rain in the desert can be lethal. An experienced driver knows this. And, there were vehicles coming up from behind on either side of me. Where could I go?

So, I rolled over something. Fire-wood? A small propane tank, a small cooler? Not sure. But I hit it straight on; it rolled under the car, lifting the vehicle a little as it did and then I was back on the ground. Still moving at highway speeds in traffic. I looked in the rearview mirror. There were cars all over the road. Some off to the side with headlights askance, a couple in fender benders. It seemed like it could have been worse all around. And as I assessed the damage, I could tell there was nothing obviously mechanically wrong with my car. The engine was doing OK. No warning lights came on, the tires were rolling, and I thanked my lucky stars for the forbearance to recognize that even when we are surprised or scared, sometimes the safest course is still straight ahead.

You learn driving in snow country that many nasty situations can be managed by resisting the urge to slow down or speed up, or change direction swiftly. You just roll and time slows down. You roll and bring all of your awareness into the moment. If a course change is required, you determine in fractions of a second how incremental that change can be and still affect the needed outcome. Driving in the desert when it is raining is a lot like that. Velocity is not necessarily the enemy, but abrupt alterations in course or velocity are.

It really has been an amazing year, so

far. Getting back on the road has been good. But not easy. I have played some marvelous festivals, concerts, clubs, and camps this year. I released a new album (The Coming of The Years) that is being well received by fans and DJs alike. I am grateful to have toured in Ireland and Canada and across the U.S., I've given some compelling performances for LIVE audiences, and reconnected with colleagues and community in a beautiful way. It could not be better.

And still, it is harder that it was 3 years ago. My instrument cases feel heavier, the drives seem longer, strange beds are harder to get used to. The faster pace of life on the road after two years of moving at a more measured and perhaps sustainable pace requires stamina. And there were people in the world 3 years ago who are not here now. I feel that sadness everywhere I go as I learn of yet more people who died during the pandemic. Whether from Covid-19 or other causes, a disproportionate number of colleagues, friends, fans, DJs, homestay hosts, presenters, and community members are absent.

And still there are the AMAZING people I get to meet and with whom I am privileged to be in relationship. Whether it is for an evening or a lifetime, the connections to people are what I have missed the most, and what keeps me on the road. If I am honest, that has always been the case. And like water in the desert, to reconnect with dear friends and colleagues along with making new friends and fans, this is lifeblood in a parched environment.

In the last 5 months, I have been dodging a bad back and some mysterious inflammation in my body, likely related to having had Covid-19 twice in the last 3 years. I now am dealing with a car that is limping a bit too (though nothing a good body shop can't fix). The temptation is to make a swift course correction. But I think the bumps and snags are like the object I rolled over on I-25. They are temporary concerns if handled well. We are finite, but the road is infinite. And so is the capacity for love, curiosity, wonder, and connection.

Driving across the great plains a

few weeks ago, I marveled at just how much wide-open space there is. Room to breathe and think deeply. Traveling through the mountains, canyons, the caldera of an ancient volcano, through a petrified forest now covered with Saguaro, I see the marvels of nature. Watching a triple rainbow from the side of Mount Lemmon near Tucson with my best childhood friend, sharing meals and memories, making new friends along the way, this is what keeps me on the road.

I love music, and I will be in service to music for this and perhaps many other lifetimes. But it is people who make it possible. It is people who are the story behind the songs. It is good people like you who sustained me when the bottom dropped out of the reality we knew. And it is good people like you who are showing up again in concert halls and coffee-house series all over. Your enthusiasm for the music, your kindness, and your commitment to live music are like water in the desert. You are life. We are life for each other. What a beautiful thing. No need for any radical course corrections here. We are on a good path, together.

~ Joe Jencks (10-18-22)

*Joe Jencks is 25-year veteran of the international Folk scene, an award winning songwriter and vocalist, and a contributing writer to numerous publications. For more info on live concerts, tours, broadcasts or Joe's new CD – The Coming of the Years - please visit: [www.joejencks.com](http://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](http://www.folkmusicnotebook.com)

# Bluegrass, A study in Patience

By Chris Beebe

I made the honest mistake of telling my wife in a passing comment; "I don't even know what Bluegrass is." and she has run with it, held it over me, ... still does.

I struggle to play along with others in blue-grass jams, struggle cuz I don't use a pick and clumsily seek to find a note or three, here and there that sound OK to me. No one complains so I carry on. They are tolerant and very polite.

One Friday morning I was listening to Chris Powers on his radio show. He selected a piece that he claimed was blue grass, written long ago by Robert Zimmerman and titled, 'It's all Over Now Baby Blue'. It had me say aloud, "What The ...!" I knew the piece, heard him play it live years ago. It is a slow piece. The rendition played on the radio was interesting and was sung in its entirety. I think each in the group took turns, (called 'breaks') took their moment to highlight. Each musician showed-off their abilities by playing when there is no singing. After their 'break', singing returned to the very wordy piece, verse-filled as Dylan is so famed for.

From this, I came away thinking almost any piece of music could be altered into a blue-grassy sort-of-piece. Well, maybe not 'Love Me Tender.' But if it's slow, just pick up the pace, perk it up, give it a beat that stands up easily, like a 'boom-chuck, boom-chuck' sort of rhythm. While most are holding the basic rhythm, one will take a 'break' to offer their version of how they can play around with the tune. However the melody starts out, when it's their break, it is their turn to embellish it.

With Bluegrass, no written music is used, its use would probably be frowned upon. It all comes from the mind, through the fingers onto the strings. Most everyone playing a non-fiddle uses a pick to double the notes-hit number and offer a louder report than a finger, thumb or finger nail can offer. Most banjo players use 'finger-picks' adding even more noise.

I naively mentioned to Emily, one day while playing together, "it seems you are missing a lot of notes, seemingly on purpose." Her retort was, "That's to give it that bluesy-sound, a half-note below the usual note." She went on to explain that the lower half-note assimilates the effort one puts into raising something heavy, then she gestured, used both arms show-

ing some invisible item over her head, upward and forward, straining while accompanying with her voice. It started out lower, straining, then when it's imaginarily up on the imaginary shelf, the straining lessens and the note hit is raised, raised a half-note.

Whenever I am straining, moving heavier objects than I ought, (it happens daily, ...) I emit a note that is higher than the moment I am allowed to back off, when the item has been moved or in a better place, a satisfying lower note comes out. A note lower by a whole-note. We differed in this regard.

Andy Rooney said it best, when he routinely ended the weekly "60-minutes" TV program with a sit-down session at his desk, staring directly at us with his hands clasped, he claimed: "There are 'A' people and there are 'Z' people. A-people get to the airport well before it has been suggested and have planned and packed all baggage well in advance. Z-people arrive just in time, have just slung their back-pack over their shoulder thinking it's packed well enough. A-people squeeze tooth-paste randomly somewhere along the tube leaving it difficult to get any out and onto a brush when 1/2 consumed. Z-people roll the tube up as it's used, making it easy to keep up with its consumption and use. A-people install the toilet-paper roll on its holder, dispensing the paper from the rear, the hanging tab closest to the wall. Z-people have it closer to the operator, farthest away from the wall. A-people are list-makers, are organized to the hilt, yet pile-up the washed dishes in huge heaps in the drain-tray, totally disorganized, defying the drain-rack design which offers organized places for most 'dish' items in slots or on hooks. Z-people are less organized, leave this-and-that here-and-there around the home, might even be called messy, yet use the dish-drain as designed.

A-people always marry Z-people. "

I never have or had the blues, am too chipper and white to feel it and don't ever wish to attempt to play it because it would be phony. My father played Be-Bop and Jazz records and knew almost everyone who played. All of the music he played was up-beat for the most part, and it was Lead-belly who sang and played the only blues that we knew. The ONLY 'blues' I ever

play and sing is a Melvin Endsley piece, he called 'Singing the Blues.' The version I like has whistling and a very up-beat rhythm. It's in the key of C, the key that depicts fun.

I am probably bending the rules when playing Bluegrass, breaking tradition when it's my turn to choose a piece, haven't yet found what piece others might find appropriate.

My baffled Bluegrass views were further strained when I took a nifty/old and small banjo into Spruce Tree to have Will offer me a view over the potential the 'Little Wonder' might hold as a gift to Emily, hoping it might work when used for playing Irish music. She is an accomplished musician, is great on mandolin and has been doodling around with fiddle, ... and now we're cleaning out the ol woodshed to make room for the banjo, looking for 'that Irish sound.'

Will cheerily claimed, "This could be set up for Bluegrass or Irish." This comment took me farther into the hollow bucket of what Bluegrass was. I wondered if it had to do with simply the string gauge or tuning, or is it the instrument, maybe the resonator, or how it's held? I was now remembering an NPR program describing humor and laughter. I thought it would be an hour-long program loaded with funny jokes told. Instead, it dryly described the inner sensations over how the back of the larynx deforms during certain emotions received, and how it handles air from the lungs, producing the puffs of air in spurts we call laughter. I now felt I needed to learn what causes the larynx to deform. Irish or Bluegrass might differ if picks are used or the picking hand held in an odd manner, looking like a crow's claw plucking mechanically away at the strings, or maybe it's what kind of finger-picks are worn.

We were recently driving to the Madison airport, about 3.5 hours before the plane took off, and on the radio at 3 in the morning was a discussion on NPR over what made up 'Bluegrass' music! I could hardly believe it! The British host was interviewing many folks in-the-know around the US, asked the right questions, ones I needed to learn answers to. Emily and I motored quietly from our rural home toward the airport in the early morning dark, listening intently. I do remember the comment of 'breaks' producing "rapid-fire" notes, like machine-gun firing, loud



Column continued from previous page and differing musical 'themes' produced by each of the breaks taken. The history seems to have come from African blacks playing banjos started the sound. Wonderful answers and views were pouring forth but we had to find a place to leave our car for a week at the airport. I reluctantly shut the radio off, ... half of the program was left and I hadn't heard enough! I needed

the answers that were forever left in that remaining 30 minutes, turned off to sit empty-headed for hours, ... waiting.

Sitting for hours waiting for our plane to accept us, I was imagining what the 2nd half of the radio program might have offered. I feel one cannot be down or feel in a low mood to play or enjoy listening to Bluegrass music. I feel high-pressure when

a break comes my way and find the magic of a local brew helps me sound better. As I am affected handily by consuming just one-quarter of the pleasing suds, ... at least I think I sound better.

I have a lot to learn, and patience is appreciated.

## How you can help the Folklore Village Auction from afar

Folklore Village "people" are spread out all over the globe. To my surprise, in the past two on-line auctions, we've had takers for friends who offered a room in their house for two nights -- even tho said room was half-way across the country. Even in Norway.

Can you consider offering an extra room for two nights to a traveler or two? Specify any restrictions you want - our auction offers are usually good only until Dec 1, 2023. Or offer to be a "guide" in your area for a day. Or even offer just a list of your favorite area bike trails, hiking paths, coffee shops -- things an ordinary tourist would

never find. What can you uniquely could offer (a morning of river kayaking) that no one else could? Add a photo or two. And submit this form before Oct 23, 2022.

Our on-line auction runs Nov 4-14, 2022. We're at the 1/2 point in getting stuff, and for people who don't want more stuff, it's the value-added experiences, like meeting folks who share Folklore Village/Jane Farwell values and history, that makes the auction interesting to read through / reflect on. Thanks for considering.

Here's a sample:

**Item: Portland, Oregon Things to Do List**  
**Description: TRAVELING TO PORTLAND,**

**Oregon?**

**Bid for this list of places / people / events / trails that only the locals know. I'm happy to reveal my favorite places, treat you and your travel companions to coffee at a great little place when you arrive, and tell you about the era of Folklore Village that I and my family knew. You won't find this offer in the Big Block stores!**

(Photos - 2)

Value \$50

Reserve price \$20

If not sold - withdraw offer.



**Folklore Village Online Auction**

We'd love to feature your donation here!

# THIS MACHINE STILL KILLS FASCISTS - DROPKICK MURPHYS

2022 - DUMMY LUCK MUSIC



Review by Kiki Schueler

Yet another artist has been given access to Woody Guthrie's unpublished lyrics by his daughter Nora, and it just might be the most surprising one yet. This Machine Still Kills Fascists won't be confused with the Mermaid Avenue records released by Wilco and Billy Bragg or the Jay Farrar spearheaded New Multitudes project, both of which leaned toward Guthrie's more whimsical side. No, the Dropkick Murphys want to put the punk back into protest. The band and the bard of Oklahoma have a history, all the way back to 2003 when they recorded his "Gonna Be a Blackout Tonight" for their album Blackout. A few years later they incorporated some of his writings into "I'm Shipping Up to Boston." The idea of a full record collaboration between the band and Nora had been brewing for the better part of a decade, and she selected the lyrics for them to turn into songs. She paid special attention to the those that "seemed to be needed to be said – or screamed – today."

The screaming doesn't really start till the third track "Ten Times More," a stomp, clap, and shout along about always giving more. "When the bullies go hidin', we go findin', not once, not twice, but ten times more. When the rats win battles, we must win battles, not once, not twice, but ten times more." One of Woody's favorite subjects was workers unions, he would be pleased to see they are on the rise

again. "All You Fones" kicks off with a thumping, rolling beat that sounds like it should be blasting out of ballpark speakers. Then it tells you how they organized; it wasn't exactly peaceful, "We fought the goons and gun thugs across the ocean shores, I guess I got my head caved in a dozen times or more." "The Last One" features Evan Felker of Turnpike Troubadours trading "Blowing in the Wind" style rhetorical questions with the Murphys Ken Casey, "How can you like the United States and kill us for unitin'? How can you accuse us of being violent, when you start all the fightin'?" The infectious, lighthearted melody that backs the workingman's lament notably features founding member of the Carolina Chocolate Drops Dom Flemons on harmonica. The band gets their Celtic punk on for the rollicking, propulsive "Where Trouble Is At," with Flemons' harp in the driver's seat. The throbbing "Cadillac, Cadillac" isn't long on lyrical diversity, it mostly consists of "Cadillac" repeated fifty some times, but it's got wheels even so. And big, bad ones at that. The trainlike rhythm of "Two 6's Upside Down" tells the tale of a gambler who lost his woman, his money and his temper, and ended up in jail doing 99.

On a record where every track is memorable, two tracks shine above the rest. The first is "Never Git Drunk No More" on which the luminous Nikki Lane duets with a Shane McGowan channeling Casey. With drinking and fighting, it couldn't be any more fantastically Irish, right down to Campbell Webster's whistle. The record closes with the unexpectedly powerful "Dig a Hole," featuring... Woody Guthrie himself. A Smithsonian Recording formed the basis around which a full band song was built. Guthrie sings the first and third verses in which he warns Hitler

that his days are numbered, while the band comes in the chorus cautioning all fascists, "Dig a hole, dig a hole in the meadow, we're gonna lay you fascists down." Double bonus, the song also features Guthrie's grandson Cole Quest, who lays down a haunting dobro as well as backing vocals. The good news is there's more where these came from. The band recorded twenty songs at the Church Studio in Tulsa, the second half of which are slated to be released next year. Fascists beware.

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)

## Madison Folk Music Society Board

DarleneBuhler.....President,Concerts,  
Advertising

225-0710~ [darlene@blettner.com](mailto:darlene@blettner.com)

PegMichel.....Treasurer

831-1876 ~ [pegm@chorus.net](mailto:pegm@chorus.net)

Tracy Comer .....Membership & Web Site

729-4498 ~ [tracy@tracycomer.com](mailto:tracy@tracycomer.com)

NorbertWodke.....Secretary

849-3510 ~ [nfwodke@chorus.net](mailto:nfwodke@chorus.net)

DedeGoldberg.....Newsletter  
distribution

246-4332 ~ [speedydd99@yahoo.com](mailto:speedydd99@yahoo.com)

Neil Morris.....Newsletter  
editor

358-5855 ~ [madfolk@wiscomfort.com](mailto:madfolk@wiscomfort.com)

Meg Skinner..... Scholarships

238-6950 ~ [meggskinner@gmail.com](mailto:meggskinner@gmail.com)

Ron Dennis .....

(608)228-5472 ~ [rondenpho@aol.com](mailto: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>

**"Claudia Schmidt is a true artist – she has talent AND the fire of genius.  
*The Boston Globe.*"**



**Madison Folk Music  
Society PRESENTS**

# **Claudia Schmidt**

**Sunday, November 6**

**6:00 pm**

**THE NORTH STREET CABARET, 610 North St, Madison WI**

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

Available at: [www.eventbrite.com](http://www.eventbrite.com)

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





# The Mad Folk Refrigerator Cover

November 2022

## Mad Folk Events



### Claudia Schmidt

Sunday November 6th - @6pm (doors at 5:30pm) - \$18 adv / \$20 d.o.s.  
The North Street Cabaret  
610 North Street

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

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, November 5th @ 7pm (doors at 6) Nora O'Connor Trio feat. Casey McDonough & Alex Hall - \$20

### Our House

Invitation & Advance RSVP required.  
For full details or to request an invitation, contact Dave & Anne at annedave@chorus.net - 608-256-2958 or 335-7909  
• Friday, November 18th @ 7:30 pm - Sam Ness - \$20

### Common Chord

• Wednesday, November 2nd @1pm - Barneveld Public Library  
107 W. Orbison St, Barneveld  
• Friday, November 4th @5pm - Bob's Your Uncle - TRIO Show  
504 S. Breatly St, Madison - www.wildhoginthewoods.org  
• Thursday, December 8th @7pm - Common Chord annual holiday show @The Brink Lounge, Madison

### Joe Jencks

• Saturday, November 5th @6pm - Harvest Moon Gala  
Friends of Folklore Village - 3210 Country Road BB, Dodgeville, WI  
\$99 Individual / \$750 for Table of 8

### East Side Acoustic Ensemble (ESAE)

For full details email ritt@rittdeitz.com  
Wil-Mar Neighborhood Center - 504 S. Breatly St, Madison  
• Saturday, November 19th @7pm - Fall Season Performance - \$5

### NORTH STREET CABARET

610 North St, Madison, WI  
northstreetcabaret.com

### Sugar Maple Concert Series

• Tuesday, Nov 15th - Nadine Landry & Sammy Lind  
- @7pm - \$15 adv/ \$20 d.o.s.  
• Friday, Nov 25th - Nick Dumas and Branchline  
- @7pm - \$15 adv/ \$22 d.o.s.



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

### Wild Hog in the Woods

• Fri, Nov 11th - Skip Jones - @7:30pm  
• Mon, Nov 18th - Emily Nottingham - @7pm

## Misc

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

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

## On the Air



wpr.org

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



wortfm.org

### WORT 89.9 FM community radio

• Weekdays 9:00am - noon - "On the Horizon" w/ Ford Blackwell, Paul Novak, Gloria Hays & Helena White  
• Mon - Global Revolutions (folk from the world over) w/ Dan Talmo & Martin Alvarado  
• Tue - Green Morning Radio w/ Brian Hirsh  
• Wed - Back to the Country (country music on a theme) w/ Bill Malone  
• Thur - Hejira (folk and international) w/ Gloria Hays, George Dreckmann, Jeff Spitzer-Resnick & Paul Novak  
• Fri - Mud Acres (bluegrass and acoustic) w/ Chris Powers

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

### Stuart Stotts

Weekly new song Facebook Live event. Song Premiere on Tuesday (SPOT) at 11AM - facebook.com/stuart.stotts

## Venues

### FOLKLORE VILLAGE

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

### Folklore Village

• Tue, Nov 1st - First Tuesday Online Open Mic - @7pm  
• Sat, Nov 12th - Folk School Session 6  
• Sat, Nov 12th - Healthy Hoedown Barn Dance @7:15pm (potluck @6)  
• Tue, Nov 15th - Craig Siemsen's Over The Rainbow @1pm



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

### Cafe Carpe

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

• Fri, Nov 4th, Chicago Farmer - \$20  
• Sat, Nov 5th, Anna Tivel Trio / Christopher Porterfield - \$20  
• Fri, Nov 11th, Mark Hembree Band - \$15  
• Sat, Nov 12th, Luke Callen Band - \$15  
• Fri, Nov 18th, Erik Koskinen / Long Mama - \$15  
• Sat, Nov 19th, Mike Dowling - \$20  
• Fri, Nov 25th, Lost Souls - \$10 - @8pm  
• Sat, Nov 26th, Hayward Williams / Paul Mitch - \$10  
• Fri, Dec 2nd, Johnsmith - \$20 - @8pm  
• Sat, Dec 3rd, Chris Hanson Band

**"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

<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](http://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