

Madfolk News

Join us January 27th for Katie Dahl!

On January 27th Madfolk is excited to present a concert by nationally acclaimed singer/songwriter Katie Dahl at The North Street Cabaret Room. Come in from the cold and lets show Katie the warmth of our music community.

"Katie Dahl makes good music—the songs are wise and steady, and make a case for the plain beauty of the everyday. In unsettled times she brings us a grounded spirit."

Peter Mulvey

Excitement is in the air as we start our New Year with a Katie Dahl Concert! She will hit the Madfolk stage after a run of shows with Peter Mulvey in other parts of the state, along with shows in her hometown of Door County area, where she is well loved. When the pandemic struck Katie got stranded in Amsterdam at the beginning of her first European tour, with shows cancelled, lots of money spent to do the tour and the stress of how to get back home. Katie set up a streaming show in the hotel, and through one virtual concert, she was able to completely cover the costs of the tour – in large part thanks to donations from her Door County fans. I am sure after this show, you too will be part of the Katie Dahl fan club, if you are not already.

"Poetic lyrics made even more evocative by gorgeous melodies and lovely guitar picking. Katie Dahl's low, rich voice is the real deal, and you can feel her love for the land, lakes

and people of the Upper Midwest in every song."

Stephanie Elkins, Wisconsin Public Radio

After making it home from Europe, and no venues open to play in, Katie did mobile tours in her area, setting up a van and driving to neighborhoods and playing out of her van with her mobile PA systems – when you're a singer, you get inventive. But also, during this time, it gave Katie a chance to write and now she has a new slew of songs to share with us along with some of the old.

Fun Fact: Katie has a son named Guthrie... after Woody Guthrie of course! 2nd fun fact, her first instrument was not a guitar, it was an oboe. What made her switch? Find out the answer and more information about Katie at katedahlmusic.com.

"Katie Dahl is the real deal. She's a 'regional' artist the way Robert Frost is a regional artist, meaning everybody in the world can appreciate the way she captures the spirit of a place—and the generations of humans who've lived, loved and died there—with such grace, nuance and grit."

JT Nero (Birds of Chicago)

**Friday January 27, 2023
7:00 pm (Doors at 6:30 pm)
The North Street Cabaret
610 North Street**

\$18 in advance - \$20 day of show

Tickets in advance available at:

<https://www.eventbrite.com/e/madison-folk-music-society-presents-katie-dahl-tickets-472417392137>

If you're interested in dinner ahead of time, across the street from venue is Tip Top and has fabulous food!



February brings to the MadFolk Stage Joe Jencks with special guest Kaia Fowler

Joe Jencks is a 25-year veteran of the international folk circuit, an award-winning songwriter, and celebrated vocalist based in Chicago. Merging conservatory training with his Irish roots and working-class upbringing, Joe delivers engaged musical narratives filled with heart, soul, groove and grit. Having penned several #1 Folksongs including the ever-relevant "Lady of The Harbor," Jencks is also co-founder of the harmony trio, Brother Sun.

Joe is noted for his unique merging of musical beauty, social consciousness, and spiritual exploration. Blending well-crafted instrumentals and vivid songwriting, Jencks serves it all up with a lyric baritone voice that has the edgy richness of a good sea-salt caramel.

Jencks is currently touring in support of his 17th recording, *The Coming of the Years*, an album that stands firmly in the modern Celtic traditions and is still quintessentially a Joe Jencks record. Centered around songs Jencks wrote while on tour in Ireland over a 12-year period, this album emerges as

a synergistic blend of past and present merging with themes of immigration spanning multiple generations. The album is already being received with critical acclaim.

"You can expect many a gifted artist to move you deeply, but Joe Jencks will change who you are." - Angela Page – WJFF, Radio Catskill, Jefferson, NY

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Special guest opener, Mad Folk's own Kaia Fowler creates music that speaks to the soul. Kaia's passion, presence, warmth, and authenticity all invite listeners to open their hearts and transcend the everyday through song. A versatile guitarist with mastery of fingerstyle and strumming techniques, Kaia is best known for her beautiful voice, often described as having a soothing or healing quality.

Her latest album, *One Breath*, placed on the Folk Alliance International "Top Albums of the Month" chart for July 2022, receiving radio play from coast to coast in the U.S. and in Canada. With mixing on most songs provided by Grammy award-winning engineer Charlie Pilzer, *One*

Breath features songs of hope and healing. Special guest tracks include "Take Shelter in Love" with harmony vocals and bouzouki arranged and performed by Joe Jencks; "Obon, Dance of Light" with bass and bamboo flute parts arranged and performed by Peter Phippen; and "Ridin' Along" with Tricia Alexander on blues harmonica.

"Fabulous voice and song, and fabulous harmonica by Tricia Alexander!"—Lilli Kuzma, Host of Folk Festival on WDCB Chicago, IL

**Friday February 24, 2023
7:00 pm (Doors at 6:30 pm)
The North Street Cabaret
610 North Street**

\$18 in advance - \$20 day of show
Tickets in advance available at:
<https://www.eventbrite.com/e/madison-folk-music-society-presents-joe-jencks-special-guest-kaia-fowler-tickets-472419899637>

A HUGE THANK YOU

By Ron Dennis

As many of you know, on May 22nd of this year, I had a serious motorcycle accident resulting in 13 broken bones, one dislocation and a punctured lung. I was in the UW Hospital trauma care unit and the Rehabilitation Hospital until June 10th. I then moved in with my daughter until August 6th when I moved back home to continue recovery on my own, still seeing doctors and a physical therapist. I'm still navigating and sorting out bills and how to handle the co-pays on over \$300,000. Thankfully I have pretty good insurance and am still working on some grants and assistance that is available.

Leaders of both MadFolk and Wild Hog in the Woods wanted to help, and

designated the joint concert on October 21 as a fundraiser to help with my expenses. Any profits plus other contributions would be forwarded to me. I'm not good at accepting help but was pretty overwhelmed with everything and the unknown expenses.

My first HUGE THANK YOU goes out to those that made this happen.

My second HUGE THANK YOU is to each of you that provided not only generous financial support but also words of encouragement and offers of help if needed. Each dollar and each word has meant more than I can adequately express..

What I did not reveal until recently, was my \$13,000/month drug habit. On June 1st of 2021 I was diagnosed

with metastatic Prostate Cancer. More doctor and associated bills to throw in the mix.

The good news is I'm healing well and the cancer is under control. Unless I do something stupid, I should be around for many years. THANK YOU again.

Get Thee to a Mummary

By Emily Beebe

Growing up in the City of Brotherly Love, the first day of the New Year was marked by an outrageous downtown pageant that lasted more than 12 hours and required an army of Day-Glo ostriches and a bountiful sequin harvest. In South Philadelphia, lightbulbs were notoriously in short supply and large mirrors rarely existed long enough to become family heirlooms. Other random items would disappear into the warehouses along 2nd Street throughout the year. The smell of hot weld and smoldering glue guns wafted out of the door of the Golden Sunrise and Quaker City clubs in all seasons as pulverized shiny objects were glued onto colorful silk and stretched over elaborate three-dimensional frames, headpieces, and back-

boards. At least that is what passers-by might imagine, as the goings-on in those maker spaces was held top secret all year long. Only the hard-working club workers who put in their time every weekend and evenings after their factory shifts were privy to the secrets within.

All was revealed on New Years Day, during the marathon Philadelphia Mummers Parade. Only then might the vigilant spy their child's missing teddy bear or Nanna's paper mâché lemons hot glued to the sparkly headdress of a glockenspiel player strutting down Broad Street. The classes of marchers fell into three general categories: clowns, fancies, and best of all – string bands. A parade that long required an ocean of glitter.

The Mummers parade officially was adopted by the city of Philadelphia around 120 years ago as a more respectable way to welcome in the New Year. It was an amalgam of the local early 19th century Swedish tradition of shouting and firing guns in the air above the cobblestone streets and the British custom of going door to door in costume and paint, putting on skits and begging cakes and booze. The twisty streets of closely packed diverse Philadelphia neighborhoods naturally created the Reese's peanut butter cup that became the Mummers Parade.

Mummary itself is ancient and pervades the folk culture of civilizations throughout time and place. Like most things in Philadelphia folk culture, the Mummer's parade has centuries of history behind it (aka baggage), and thus is rife with the gewgaws of past cultural norms and customs. In other words, the Mummers can be controversial.

Mummers Clubs in the early 20th Century were fraternal organizations, drawing heavily from the Italian, Irish, and Polish working-class neighborhoods of South Philly and New Jersey, and women were not allowed to participate publicly. Clubs such as the Ferko String Band, Mollywoppers Clown Brigade, and Saturnalian Fancies concocted elaborately themed costumes and choreographies to compete each New Year's Day in any weather in front of City Hall. Women didn't march in the parade until the 1970s, when clubs begrudgingly admitted female musicians and mummers due to declining membership. Even today, a whole division of the clown marchers are inebriated men dressed like Southern women replete with multi-tiered para-

sols.

The string bands did not allow any brass instruments and consisted of a large contingent of tenor banjo players as well as percussion, saxophone, violin, bass violin (yes, marching basses), and accordion. The musical themes might vary, but the instrumentation was reminiscent of vaudeville. The signature song for the Mummer's parade is Oh Dem Golden Slippers, and every mummer struts in front of the judge's stand dancing the distinctive Mummer's cake walk. In the early 20th century, many of the clubs thought it would be fun to also incorporate black face into their costumes (in part this stemmed from ancient European mummer customs but took on more weighted meanings in the the post-abolition United States). In 1964, blackface was banned from the parade, but there have been a few cage-rattling resurgences as well as other ill-conceived themes that unapologetically poked fun at transgender rights and the Catholic Church.

Contrary to what you might think, the Mummers parade is still happening in Philadelphia, and the city is still supporting it. The parade has changed with the times, however. Sensitivity training is now required for Mummers to compete. The Mummers clubs have also diversified and now include teams from the Puerto Rican, Trinidadian, Mexican, and LGBTQ communities. Most of the long-standing clubs are now racially integrated, although club membership overall is much smaller than it was several decades ago. Mummers may be women dressed as men or women dressed as women or everything else in between and above. With notable grace, the West Powelton Steppers Drill Team and Drum Line is now part of the parade, an all-black marching group. They are strutting out as themselves and do not wear the gaudy costumes or cling to the old Mummers conventions. Their energizing presence in this parade demonstrates that Philadelphia can still be a diverse city that really knows how to get together and celebrate the New Year with love, good humor, appreciation of people's differences and similarities, and all that glitters in the Winter sunshine.



Photo courtesy of EPTAS Photography

“Folk Voices” Interview with Katie Dahl

The Madison Folk Music Society presents our new series “Folk Voices: Interviews with Today’s Independent Folk Artists” with host Kaia Fowler, a music artist, wellbeing minister, and member of the Mad Folk board.

Bonus: Watch a video of this interview on our new Folk Voices page on our website at madfolk.org/folkvoices.

This transcript has been edited for clarity and brevity.

Kaia Fowler: Welcome, Katie. Good to see you! For those who may not know, I’m a volunteer and a board member with the Madison Folk Music Society. We became interested in developing this Folk Voices series, and we’re starting with Katie Dahl today because she is our featured performer in January. Katie, so, first of all, please give us a little introduction about who you are as an artist and what you’d like people to know as we go into the interview.

Katie Dahl: First of all, I thank you for having me. I’m a songwriter and a playwright, and I live in Door County, Wisconsin. In the past, my calling card as a writer has been to write songs that have a strong sense of place. And I have a lot of history here in Door County. I’ve written songs that really delve into seeing life through that lens. And I would say, more recently, I’m really finding it interesting to get into the landscape of myself and sort of dig deep into how I could be the most vulnerable that I could be. Because the kind of work that I respond to, is really vulnerable, open work. So, I’m working on that note. I have a new album coming out soon that sort of encapsulates that.

Kaia Fowler: Wonderful! Yeah, I think you have a quite a devoted following in Door County and in the broader Wisconsin area, and, from watching your career blossom, I’ve seen that you’ve been touring internationally and nationally. And I want to get into a little bit more of that and your recent successes. First, though, I want to make this an opportunity for people to learn a little bit about what brought you to this moment in time. So, looking back on your life, can you tell me about a turning

point when you considered other paths and you chose folk music?

Katie Dahl: So many, so many times. I mean, for one thing, I broke my wrist as a freshman in college. I had been an oboe player. I went to Carleton College, and I didn’t know if I wanted to be a pre-med major or maybe I wanted to be an English major and be a literature professor. And I was playing oboe in the band, and I broke my wrist on the ice in January of 2002. I couldn’t play oboe for a while because I had a cast on.

And so, I had extra time, and I had my cast on, but I could strum. So, I learned how to do chords with my left hand, which was fine, and I strummed with my right. That was the first time I picked up a guitar. So, that is the biggest turning point I would say. But I would say, also, that in 2009 is when I really decided to try it [folk music] professionally. And I said to my mom, “I’m going to try this for five years, and if it doesn’t work, you know.” [pause] “But I think I have to give it a full five years to know if it’s going to work.” And so that was 13 years ago. So, there you go.

Kaia Fowler: Well, congratulations on a successful experiment! And I think it’s exciting to hear that because I think a lot of us come to that moment in time where we think, “I really don’t know how this is going to go. And is it important enough to me that I want to give it a good chance, even though I might fail.” So that’s a great story! And, as I picture you being an oboe player versus picking up the guitar, I imagine—I used to play clarinet—so you can’t sing while you’re playing a woodwind instrument. But when you’ve got that guitar, then you can write lyrics and you can sing. It’s such a different experience.

Katie Dahl: Well, yeah, and I have always—and especially as a young adult and a high schooler—I was obsessed with singer-songwriter music. I mean, I loved it and I listened to it—and older folk music too. I listened to it so much. Like, I was obsessed with The Weavers. But then I was obsessed with Shawn Colvin. You know, the oboe was never—I never had passion for it. Oh, I thought it was fun, but it never made me feel things. But the guitar and

that kind of music always had. So, it was a real gift to be able to find myself able to participate in that world for the first time.

Kaia Fowler: Absolutely. It’s funny that you didn’t end up coming to it sooner, but life is just like that. You were busy doing other things. So, what does the experience of songwriting look and feel like for you now?

Katie Dahl: Well, I tend to write in in clumps, so I tend to be like, for example, I wrote a lot about a year ago this time. Like the end of 2021, I wrote a lot. I finished up some [songs] and started and finished some other ones. I’ve been working for a long time on songs for this new record that I recorded.

I went into the studio in April [2022] to record that. And the songwriting, I would say that for me, the better the songwriting, the more exhausting. My friend Emily White is a songwriter, and she and I talk sometimes about how when we set aside, you know, an hour or two for songwriting, well, we just want to take a nap. Like, we’ll be five minutes in, and we’ll be like, “I just want to go to bed like, this is so hard.”

You know, it’s really hard to just—you talk about turning points in life—there are so many turning points in songs. A song can be whatever you want it to be, so you’re constantly making a choice from nothing into something. And that’s a scary, exhausting place to be. And then when you get toward the end, it’s like finishing a crossword puzzle, and it’s like, feels like, “Oh, I know that one, that’s easy!” You know, you’re fitting all the pieces in and then you think, “I want to start again.”

Kaia Fowler: That is a great story of writing a song, of the arc for you. And so, when you have a number of songs that you want to write, what helps you get into a frame of mind where you feel like you’re ready for that challenge?

Katie Dahl: I just have to make myself do it. I mean, what helps me is—well, what jeopardizes songwriting the most for me is too many other little things to do, too many other things to do that feel press-

Interview continued on next page

Interview continued...

ing. I mean, with songs, there are rarely deadlines or other people waiting for them, and with other things, there are [deadlines], so it can be hard to just make yourself prioritize it. But I, you know, I'm a firm believer in the idea that you can only have one top priority, and I always want my top priority to be songwriting. And it's not. It doesn't always work out that way in practice. It's hard to try to find time. That's the biggest thing.

[A section of the interview has been removed due to space limitations. See madfolk.org/folkvoices for the full interview]

Kaia Fowler: So what album would you like to talk to us about today? What's your top priority album?

Katie Dahl: I have a top priority! I'm really excited about this new album that's called *Seven Stones*. I made it in Oakland, California, with, well, actually in Richmond, California, with a producer named Julie Wolf. I met her in 2018. I opened for Dar Williams, and Julie was Dar's side person. She's a piano player, and we were talking in the green room. We kind of hit it off. And she said that she produces albums, and I was like, "Well, I'm looking for a producer." And I didn't really know at that time that Julie is like a big deal. I just thought she was a nice, nice lady in the green room. But she toured for a number of years with Ani DiFranco and for a number of years with Indigo Girls and Bruce Cockburn, a lot of cool people.

And her thing, her goal as a producer, is really to pull out of the songwriter the most undefended song and performance that she can. As I was working on getting songs ready for the album, Julie did a lot of shepherding of the songs, and we spent hours and hours and hours and hours. So many hours on Zoom going back and forth about the songs and Julie listening and asking, "What do you really want to say here?" And "Is the song as it's written what you really want to say?" She let me explore topics that I had sort of been scared to explore before in songwriting. So I wrote some songs about body image and struggles I've had with body image. I wrote some songs about being bisexual, being queer. I'm in a marriage to a man. So sometimes that that part of me has felt in-

visible, and I wanted it to feel more visible. I wrote about—my dad died just about six weeks before I went to the studio. I wrote about grief, and I wrote, you know, about friendships that were changing and that had been hard to sort of excavate my feelings about. So, it has great players on it. Some—if you're a lover of the folk world—you will recognize some guest singing appearances by Eliza Wilkerson, Peter Mulvey, Kris Delmhorst. I'm really excited about how it sounds. It's called *Seven Stones*. And it's coming out early in 2023.

Kaia Fowler: I want to ask one more question because so many of us are dealing with stress right now in our lives. What's your go-to for alleviating stress and restoring yourself so you can continue to engage in life creatively?

Katie Dahl: Well, I really I love cooking, I love baking. Those are big de-stressors to me. I love to have a podcast on or music and be cooking dinner. That's ideal. I have a I have a six-year-old who doesn't like to go outside very much, and I have a two year old puppy who needs to go outside a lot—they both need to go outside a lot. I'm a runner, and I like I like running because it gets some stress out and gets my exercise done in a short amount of time. It's efficient, but I find that if I really want to be mindful, a walk is better. And dogs and kids are great for making you take walks. And I love my therapist so much. She helps me. I think therapy is also huge in my in my mental health plan at the moment. That's that's the best!

Kaia Fowler: Oh, wonderful. Just doing the things you love, giving yourself permission to be in the moment. Well, thank you again. What can people do to support you in your work?

Katie Dahl: I have some merch up on my web store at katedahlmusic.com. They could join my Patreon page, where I show a lot of like behind the scenes stuff, and that's like \$3 a month or more if you want, but it doesn't have to be more. Or if you want to do something free, you could sign up for my mailing list, my email list.

That makes me happy! Or, follow me on Instagram or Spotify or Facebook or any of those other places. I get a follow, and I have an endorphin rush. That feels nice. That's very supportive.

Kaia Fowler: Wonderful! Well, I'm going to let you go and get back whatever is on your priority list for today, but it has been wonderful speaking with you, and I look forward to seeing you in January!

Tickets are available now for the Katie Dahl concert. See madfolk.org!



Review by Kiki Schueler

Perhaps 2022's greatest gift was My Heart, a new Nora O'Connor record coming eighteen long years after her last release Till the Dawn. This isn't a Guns N Roses situation; she hasn't been laboring over it for the better part of the last two decades. No, it's just that she hasn't really had time. She's been singing on other people's records, and then touring with said people, making good bands sound even better. The Decemberists, Iron and Wine, Andrew Bird, Mavis Staples, Jakob Dylan. She's also a member of the Flat Five, who have released two records and play in the Midwest as often as their schedules allow. The Chicago based super group of sorts, who will always be the most talented five people in any room, also includes Kelly Hogan, Alex Hall, Casey McDonough and Scott Ligon. It took the world shutting down for O'Connor to remember she'd always meant to make another record. She calls on most of her bandmates, as well as some of the Windy City's best, for the assist. Hall proves an excellent ally. He co-produced the bulk of the record with O'Connor at his Reliable Recorders studio, as well as playing multiple instruments and singing.

The record is well-named, there's a lot of feeling in these ten tracks. Opener "Sore" describes the condition of her broken heart, though she does it with a shoulda known better resignation. There's a classic rock vibe to it, with a Mike Campbell-esque guitar solo; it's begging for a Tom Petty duet. O'Connor moves to the piano bench for the title track, an argument

between the head and the heart, the logical and the emotional. It's all in the opening line, "My heart why do you deceive me? And why can't you believe me when I say I'm OK?" Apparently, I am not the first person to think that O'Connor could sing the most mundane of lyrics and it would be worth listening to, but in the case of "Fare Thee Well" that is not enough. "When you said that I could sing the phone book, that it meant you'd stay." It's the end of a relationship, and there are so many questions. "Do you really have to go?" "Hey where did you go?" "Where is the love?" And perhaps the most poignant, "I'm holding out for what?" The big chorus and layered vocals sound immediately familiar one moment and unexpected the next. There are so many guitar talents onboard— Steve Dawson (Dolly Varden), and Robbie Gjersoe (The Flatlanders, Robbie Fulks), as well as Ligon and O'Connor— that it is impossible to know who is responsible for the hypnotic guitar work on the track.

O'Connor has lived her entire life in the Chicago area, but that didn't stop her from imagining a time where she moved away. "Cambridge Cold" reads like a true story, citing landmarks like Inman Square and the Middle East, even if it isn't technically accurate. "We played the Middle East downstairs, and then one time we got to play upstairs," she sings, "Well to us that meant the big time, we were going somewhere." The jangly guitar melody is so engaging, the dreamy singing so lovely, that it doesn't matter that the lower level is the bigger venue. Even if it wasn't intentional, "Outta Space" works as a shout out to the venue SPACE in her hometown of Evanston. During the pandemic, they sponsored the outdoor solo shows that inspired her to start writing again, "to see what was in there." The song is an invitation to let yourself go and see what happens, "I can take you for a ride, would you like to see inside? Will you open up your eyes?"

The record also contains a cover and an instrumental. The latter is a dreamy guitar stroll studded with tambourine and harmonium. She thought it sounded like a Steve Winwood song, but a typo led to the title "Winwoof." Margo Guryan's jazz inflected folk is a perfect fit for O'Connor, who loves creepy breakup songs. "It's Alright Now" from Guryon's 1968 album Take a Picture definitely is, and it's just what this already terrific record needed. I wouldn't be the first to suggest she not wait so long to put out another.

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

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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

“Katie Dahl’s music combines a love for her rural midwestern roots, a droll wit, and a clear-eyed appraisal of modern life, all served up in a voice as rich as cream.” — Karen Impola, Iowa Public Radio



**Madison Folk Music
Society PRESENTS**

Katie Dahl

Friday, January 27

7:00 pm

THE NORTH STREET CABARET, 610 North St, Madison WI

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

Available at: www.eventbrite.com

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



“The key to the future is people joining in. The music of Joe Jencks captures this essential spirit. Joe is a fantastic singer who carries on the traditions.”

— Pete Seeger



**Madison Folk Music
Society PRESENTS**

Joe Jencks

with special guest Kaia Fowler

Friday, February 24

7:00 pm

THE NORTH STREET CABARET, 610 North St, Madison WI

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

Available at: www.eventbrite.com

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



The Mad Folk Refrigerator Cover

January 2023

Mad Folk Events



Katie Dahl

Friday January 27th - @7pm (doors at 6:30pm) - \$18 adv / \$20 d.o.s.
The North Street Cabaret
610 North Street

Joe Jencks with Kaia Fowler

Friday February 24th - @7pm (doors at 6:30pm) - \$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

- Friday, January 27th @ 8pm (doors at 7) Parker Gispert - \$15
- Saturday, January 28th @ 8pm (doors at 7) Pieta Brown - \$25

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

- Saturday, February 4th @ 7:30 pm - Mark Croft and Jon Vriesaker - \$20

Common Chord

- Friday, January 6th @6pm - Tracy Jane Comer w/ Delores Jenison @ Hop Garden Loft, Paoli, WI
- Saturday, January 7th @1pm @Spring Green General Store, Spring Green, WI
- Sunday, January 22nd @3pm @Brix Cider, Mt. Horeb, WI
- Friday, February 24th @6pm - Bob's Your Uncle @Hop Garden Loft, Paoli, WI

NORTH STREET CABARET

610 North St, Madison, WI
northstreetcabaret.com

Sugar Maple Concert Series

- Thursday, Jan 12th - Third Coast Bluegrass - @8pm - \$15 adv/ \$22 d.o.s.



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

Wild Hog in the Woods

- Fri, Jan 6th - Rich Baumann - @7:30pm
- Fri, Jan 13th - TBA - @7:30pm
- Fri, Jan 20th - Andreas Transo - @7:30pm
- Sat, Jan 21st - Hootenanny - @2pm
- Fri, Jan 27th - Acoustic Collective - @7:30pm

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

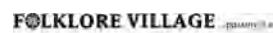
- Weekdays 9:00am - noon - "On the Horizon" w/ Ford Blackwell, Paul Novak, Gloria Hays & Helena White
- Mon - Global Revolutions (folk from the world over) w/ Dan Talmo & Martin Alvarado
- Tue - Green Morning Radio w/ Brian Hirsh
- Wed - Back to the Country (country music on a theme) w/ Bill Malone
- 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

- Thu, Jan 12th - Exploring Dance Piano Styles w/ Amy McFarland: "The Basics" (online) - @5:30pm
- Sat, Jan 21st - Jane Night



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.

- Sat, Jan 28th, David Huckfelt - \$20

"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

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Renew your membership today at
www.madfolk.org

Nonprofit Org
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Madison, WI
Permit No. 2278

Madison Folk Music Society

join renew

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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