

MadFolk News

MadFolk Stage at Willy Street Sept 21 - 22

The Madison Folk Music Society will be celebrating hosting a stage at Willy Street Fair for our 6th year. Starting in September of 2008, and continue for 5 years, we have again been asked to bring music to this two day festival. We will be hosting seven performance slots over two days will another great line-up. We will be one of only 3 stages on Saturday and one of 5 stages on Sunday. Willy St. Fair takes place on Saturday & Sunday, September 21st and 22nd.

We have a mix of performers that are local that we all know and love and a few who love Madison that they agreed to come back for the festival. So let us give you a little about who is playing!

Neither Tracy or Theresa are new to the music scene here in Madison, but they will join us on our stage as the duo "Acoustic Alloy" (www.acousticalloy.com) combines the vocal and instrumental talents of Theresa "TC" Peart and Tracy Jane Comer (www.tracyjanecomer.com), based in the Madison area. Tracy Jane, an award-winning singer-songwriter and multi-instrumentalist, is no stranger to the acoustic music community in Madison, having performed locally and toured in several states since the late '90s. Tracy

Saturday

2:00 Acoustic Alloy
3:00 Ida Jo
5:00 Brother Rye

Sunday

12:00 SONiA of disappear fear
2:00 A Round of Horseshoes (Russell Pedersen and Adam Greuel of Horseshoes & Hand Grenades)
3:30 Charlie Parr
5:00 Whitney Mann

Jane made the acquaintance of TC in 2009 when she joined Wild Heart (www.wildheart.ws), a successful longstanding Madison area band which focuses on new country, playing area clubs and festivals. TC is well known for her work with Wild Heart, specifically her strong vocals and dynamic stage presence, as well as for her previous work with the band Confection. Tracy Jane and TC love singing in harmony together in the band and formed Acoustic Alloy as an opportunity to share a broader range of styles in an acoustic format.

This will be Ida Jo's first time playing a MadFolk show, her musical style builds on a long history of blending rock, folk, and gospel music. On violin, Ida Jo employs a seldom heard technique that is the combination of a folk fiddle style called "chopping" and her extensive classical training. She was named 2013 WAMI Female Vocalist of the Year and 2013 MAMA Folk/Americana Performer. She has been published in the Huffington Post and featured at TEDx Madison. Visit idajo.com for more information.

Brother Rye will also be making their debut appearance at Willy Street Fair this year, Madison's own Brother Rye plays Americana driven by slide guitar and rock sensibility. They have found the perfect blend of Delta blues, country, and folk styles, leading them to their well-tailored sound.

No stranger to Madison, and making her third appearance at Willy Street Fair will be SONiA of disappear fear. And she will be bringing her new CD! Get excited because this CD may very well be the best of Sonia Rutstein's twenty-five year career. Sonia Rutstein is best known to audiences around the world as one of the

creators of the indie folk group disappear fear, which she founded in 1987 with her sister Cindy Frank. While that group has gone through several iterations over the years, SONiA has continued to tour the globe, writing and performing songs that speak to important issues of the heart and of society. On September 17, she'll be launching a new disappear fear CD entitled Broken Film.

The duo of A Round of Horseshoes, consists of Russell Pedersen and Adam Greuel hailing from the great town of Stevens Point, Wisconsin, where their standard shows are with the band Horseshoes & Hand Grenades, which plays something like progressive high-energy old-time folk music. With strong roots in old-time and bluegrass, the band has formed its own unique style born from the diverse musical backgrounds and interests of the five friends who make up the band. All born and raised in the great state of Wisconsin and have been playing together since 2009.

Although he sells out his Madison shows to standing room only audiences, this will be Charlie Parr's first time playing at Willy Street Fair. Many people play roots music, but few modern musicians live those roots like Minnesota's Charlie Parr. Recording since the earliest days of the 21st century, Parr's heartfelt and plaintive original folk blues and traditional spirituals don't strive for authenticity: They are authentic. It's the music of a self-taught guitarist and banjo player who grew up without a TV but with his dad's recordings of America's musical founding fathers, including Charley Patton and Lightning' Hopkins, Woody Guthrie and Leadbelly.

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continued from front page

With his long scraggly hair, fathertime beard, thrift-store workingman's flannel and jeans, and emphatic, throaty voice, Parr looks and sounds like he would have fit right into Harry Smith's "Anthology of American Folk Music." Parr uses three instruments, not including his own stomping foot. He got an 1890 banjo the first time he heard Dock Boggs. "I don't do claw hammer, I don't do Scruggs-style, it's just a version of me trying to play like Dock Boggs, I guess," Parr says.

Let me tell, while writing this article, I was listening online to Whitney Mann singing This Little Light of Mine, and folks all I have to say is goose bumps! Whiney Mann is an old soul with a child's glow. Her story is only beginning. It's the story of a poetic farm girl from Michigan who grew up to open for Loretta Lynn. It's

the story of a young woman whose voice will break your heart but whose songs will bring you back for more. Her new package of country ballads and barn tales is called The Western Sky. "Whitney has one of the most pure and emotionally charged voices I've ever heard," says Don Kronberg, promoter for Willie Nelson, Loretta Lynn and George Jones tours. He's the guy who booked her to open different programs for all three country giants. "Her ability to immediately connect with audiences is a rare quality that will allow her to build a very large fan base... quickly." We are very pleased to have Whitney making her debut performance on the folk stage at Willy St Fair!

PETER MULVEY BIKE TOUR CONCERT

Join Madfolk in welcoming Peter Mulvey to our concert stage. Although Peter is a regular on the concert scene in Madison, and was one of the only performers to play FOLK on STATE every summer, when we sponsored that series, this is his first time taking the stage in a concert sponsored by the Madison Folk Music Society. Please join us on October 6, 2013, 7:00 p.m. at the Bring Lounge, when Peter stops in Madison while touring in support of his most current CD: The Good Stuff, Peter Mulvey's fifteenth record, is a collection of standards which promptly rejects the accepted definition of "Standard" in favor of

a more vivid, open approach. The music of Tom Waits is right there with Duke Ellington; Willie Nelson next to Thelonious Monk; Jolie Holland juxtaposed with Bill Frisell. Mulvey (along with his band, the Crumbling Beauties) address each tune with a true artist's touch. His mirthful, gravelly baritone is front and center from moment one, and every track is a master class in restraint, phrasing, and commitment. We'll have more on Peter and information on his bike tour in next newsletter, but we wanted to make sure you got this on your calendar!

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. Learnaboutconcerts, membership, scholarships, and volunteer opportunities at www.madfolk.org.

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Sh*tty Barn Season Continues into Fall

Tickets available at www.shittybarnsessions.com/

September

Wed, Sep 11 - 7pm, El Valiente and Building on Buildings

Wed, Sep 18 - 7pm, David Olney and Sergio Webb

Wed, Sep 25 - 7pm, Pieta Brown and the Sawdust Collective

October

Wed, Oct 2 - 7pm, Field Report/Kalispell

Wed, Oct 9 - 7pm, Adrian Legg

Wed, Oct 16 - 7pm, Communist Daughter

The season continues on through the fall with even more incredibly talented acts, but don't wait that long if you can help it. For the full remaining lineup and other information visit: <http://www.shittybarnsessions.com/>

Annie Patterson & Peter Blood lead Sing along Sept 5th

Experience the joy of community singing with the couple that wrote the book on group singing, Annie Patterson and Peter Blood. The editors of the ubiquitous songbook *Rise Up Singing* will lead a group sing at the Madison Friends House, 1704 Roberts Court, on Thursday evening, September 5, beginning at 7 p.m. Roberts Court is located behind the Monroe Street branch of Associated Bank, where additional parking is available after bank hours. The singalong is co-sponsored by the Madison Folk Music Society, and by Madison Quaker Meeting. A free will donation of \$10-15 for adults, and \$5 for children will be gratefully received. Despite being held on a school night, this is a family friendly event.

Annie & Peter are well-known to Madfolk both from their songbook, used at the Summer Singalongs at Blue Mounds State Park, and monthly Music Nights, and from a number of singalong concerts they have led using the book in Madison over the years.

Rise Up Singing has helped fuel a veritable singing revolution having a vast impact on the folk community, as a folk fake book, a staple at monthly

sings & song circles, and selling over a million copies. Pete Seeger has said that it has had a major impact on singing in this country. They have led hundreds of singalong concerts together across North America and in New Zealand and the UK over the past thirty years, often for folk music societies or folk festivals. They have performed with a wide range of musicians including John McCutcheon, Pete Seeger, Magpie, Charlie King, Kim & Reggie Harris, and Cathy Fink & Marcy Marxer.

Annie plays banjo, pennywhistle, guitar and djimbe. She has performed widely as a jazz singer in the swing bands Big Nite Out, Girls from Mars, and O-tones. She has also performed solo and released two well-received CDs.

Peter edited Pete Seeger's autobiography *Where Have All the Flowers Gone* (recently re-issued in a new edition by W.W.Norton). He plays guitar, autoharp, and fiddle.

They have signed a contract with Milwaukee music publisher Hal Leonard to create a new songbook entitled *Rise Again*, with 1200 new songs in

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 and at these outlets:

• Orange Tree Imports, 1721 Monroe Street

• Spruce Tree Music, 851 East Johnson

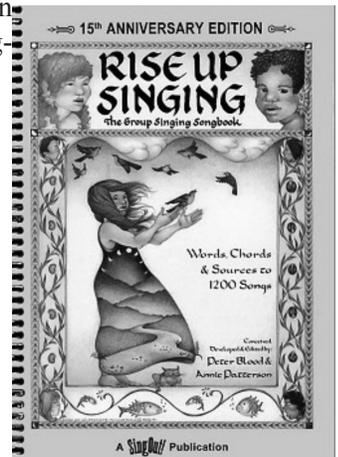
Purchase tickets ONLINE for Mad Folk concerts via Brown Paper Tickets:

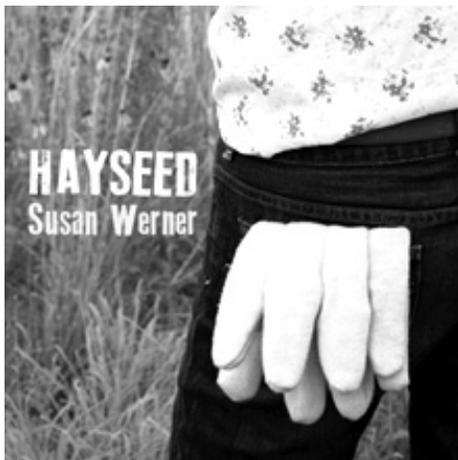
<https://www.brownpapertickets.com/producer/10879>

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 608-846-9214 for information.

a format similar to *Rise Up Singing*. They will be leading songs from *Rise Up Singing* and from the new collection.

Bring your own copy of *Rise Up Singing* if you have one, but copies will be available for use that night. They will also be available for purchase, along with teaching CDs. Come prepared to sing with those who wrote the book on group singing!





Review by Kiki Schueler

Susan Werner's latest CD, *Hayseed*, gives the listener a bumper crop of songs true to the many talents of the artist—wit, humor, social commentary and a richness of language all delivered with her impeccable phrasing and vocal acuity. It is the fourth concept album in a series that includes *I Can't Be New* (2004), in which she penned songs in the style of the *American Songbook*. The *Gospel Truth* followed in 2007, a disc that created Gospel music for agnostics or as Susan once mused, "All the joy without the Jesus..." In 2009, she arranged pop classics from the '60s and '70 for string quartet in a sumptuously beautiful disc, *Classics*. In this, her twelfth album to date, Susan pens a love letter to the land and to farm life as she knows it firsthand—inspired, perhaps, by the recent sale of her family's farm and her parent's move from the country to the city. In *Hayseed*, there are songs that speak with authority about rural life, the connection with the land, her love of her home state of Iowa and the impact that weather change is having on farming and sustainability. There is nostalgia for a simpler life in the country and a wry awareness that getting back to those roots stirs deeply within. Knowing a bit about Susan's musical training—a degree in voice from the University of Iowa, she attended Temple University in Philadelphia,

performing in numerous recitals and operas while completing her graduate studies in opera—may make this disc seem unlikely. But it is entirely consistent with Susan's songwriting chops—she is a keen observer, a clever wordsmith, a truth-teller adept in capturing time and place. And it certainly solidifies Susan as one of the most bold and creative forces on the acoustic music scene today. *Hayseed* gives the listener great music and space in its unadorned arrangements to pause and reflect on simple truths—but take care not to consider any of this material as simple. In *Hayseed*, Susan deals with complex issues such as global warming, urban interest in organic produce, the disparity in growing up in the country versus in the city, and concerns about the effects of herbicides. Her humor also shines through, particularly in *Egg Money*, a song about the resilience and revenge of a farm wife whose husband had done her wrong. The opening song, *City Kids* is a wry look at how the tables become reversed when the farm kids grow up to provide the high-priced organic food craved by the city kids who always seemed a cut above. "All the city kids, they had fluffy little dogs, a dog that sits and begs, a dog with all four legs, didn't smell like hogs." *Something to be Said* is a tender ballad that acknowledges the flight from family farms by many kids who grew up rural, and speaks to what is lost and longed for at the end of those journeys. *Back to the Land* takes us full circle as one who left the farm has just got to get out of the city, if only for a while and get back to the land. *While You Wait For the Rain* and *Snowmobiles* reveal the uncertainties faced on the farm and in rural America by the whims of weather or the effects of global weather change. A ballad with particular poetic beauty is *Plant the Stars*, a song that Susan dedicates to her father.

In the making of *Hayseed*, Susan

chose Boston-based songwriter and producer Crit Harmon to produce and help choose the musicians. Crit is a farm kid himself, and Susan felt confident that he would understand the heart of the music. The sound is stripped down but never thin, and the musicians providing support similarly "got it." On *Hayseed*, you will hear guitarist Duke Levine, upright bassist Marty Ballou, dobro genius Steve Sadler, and Red Molly's Laurie MacAllister on backing vocals.

Released on SleeveDog Records and distributed via Thirty Tigers, the album itself was commissioned by the University of Nebraska's Lied Center For The Performing Arts and the Institute for Agriculture and Natural Resources, and the entire project began with seed money from fans during a successful PledgeMusic campaign. Werner incentivized fans with unusual rewards like signed ears of corn from her folks' farm, and a percentage of the money raised was donated to three farming charities; Practical Farmers of Iowa in Ames, Midwest Organic and Sustainable Education Service (MOSES) of Spring Valley, Wisconsin, and The Land Institute in Salina, Kansas. Susan is currently touring around the country in support of *Hayseed*, often taking time to play local farmers markets along the way. *Hayseed* is a must-disc for your Susan Werner discography or as a first disc, if you are just discovering her music. Catch Susan on the road as she tours this material and then wait for the next project from her. Wherever her talent and muse take her, I am hitching a ride—who else is ready for Werner's polka on the prairie opus? If it ever comes to fruition, it's bound to be tasty!

RISE UP SINGING SING-A-LONG CONCERT



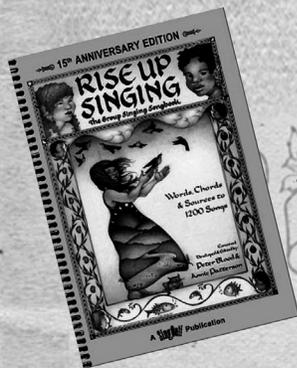
ANNIE PATTERSON & PETER BLOOD

CREATORS OF "RISE UP SINGING"

THURSDAY, SEPT. 5TH

7:00PM

Madison Friends Meetinghouse
1704 Roberts Court, Madison, WI



Free Will Donation
Gratefully Accepted

Info: Meg Skinner meggskinner@gmail.com or <http://madfolk.org/events/>
Sponsored by Madison Monthly Meeting of the Religious Society of Friends
& Madison Folk Music Society <http://madfolk.org/>



Pianists, Guitarists, and Competence

My sister Mary recently sent me an article entitled: **Study: Pianists have greater desire to learn but feel less competent than guitarists.** The article, dated July 9, 2013, appeared in a website called **The Raw Story** (rawstory.com) and was written by Eric W. Dolan.

Well, what a title. I read the article then went to the website of **The Raw Story** and read the comments, which were as interesting as the article itself.

In a study of about 300 guitarists and about 300 pianists, "Our results appear to show that pianists are working hard at perfecting their instrument but ironically emerging with less perceived competence and willingness to play [than guitarists]," claims Peter D. Macintyre of Cape Breton University, who conducted the study with Gillian K. Potter. They theorize that this is because the piano is learned in a more formal and rigid manner than guitar, which is usually learned "...with more freedom and autonomy."

My first thought on reading this was that in many ways they are comparing apples and oranges. But my second thought was: *maybe that's their point.* I should confess that I cheaped out and didn't spend the \$12 the **Psychology of Music** (pom.sagepub.com/) website wanted for a PDF of the study itself, and am basing my two cents on Mr. Dolan's review of it.

A lot of the comments on **The Raw Story** site underlined the deep differences that are customarily associated with players of these two instruments:

Robert_13: *[Guitarists] sing the song and play the accompanying chords on the guitar and claim to have "written" a song... [Pianists] ...have to learn to read standard musical notation and learn what every note on the page means... Because composing this way requires much more musical depth, they are less likely to aspire to it.*

Sawbuck: *I've been a guitar teacher for nearly 30 years, and find kids take up guitar to emulate their favorite bands, and to start bands and have fun. Kids take piano, sax, flute, etc, because they want to be in a school music program, and the motivation is entirely different.*

Most of the comments were of this sort, by which I mean they had something to do with the idea that very often, being a piano player is usually not even in the same *township* as being a guitar player. Making the choice to learn to play piano is usually not the same *kind* of choice as choosing to learn to play guitar. As **Sawbuck** says above, "...the motivation is entirely different." Not just the instrument, but the *motivation*.

Not only is the motivation different, but the yardsticks used by society to measure competence in these two cases are usually very different yardsticks. It's like saying "Marble sculptors feel less competent than whittlers do," or "Stone lithographers feel less competent than finger painters do." When you think of a competent professional concert pianist, the picture that first forms in your mind is of a person in formal dress, with decades of lessons behind them, sitting at an expensive piano, playing something called a "sonata" composed by someone else, on an upscale stage in a glorious concert hall. You usually think of someone with a salary greater than the minimum wage. When you think of a competent professional acoustic guitarist, the picture could form of someone in informal garb, standing on a door supported by beer cases, plunking an old guitar they picked up three years ago, aspiring to earn the minimum wage, playing something called a "song" they wrote themselves that morning on the bus. If these pictures are even the slightest bit accurate, it's easy to see why an aspiring concert pianist is more likely to feel incompetent than an aspiring folk guitarist.

There are many, many exceptions to these stereotyped visions of course. There are classical guitarists who sit. There are rock pianists who stand. There are guitarists who make a zillion dollars a week and pianists who drive cabs. "Guitarist" covers everyone from Jimi Hendrix to the Singing Nun to the kid next door with a Wal-

Mart FirstAct guitar. "Pianist" covers everyone from Liberace to Little Richard to my 90 year old mother leading the assisted living chorus through one more round of The Sidewalks Of New York. When you make a more specific comparison, say for example comparing the average jazz pianist to the average jazz guitarist, I doubt you would come up with much difference in motivation, or musical knowledge, or income. And that's the small problem I have with this study; it's so broad, and the definitions are therefore so fuzzy, that even though a lot of data was collected, the conclusions drawn seem to be very thought provoking but maybe a little off. On the other hand, maybe that's why they're so thought provoking.

Choosing what instrument you want to learn says a lot about what aspect of music interests you, obviously. I took piano lessons, but not for long. I love certain piano music now, but it didn't do much for me when I was a kid. The first time I heard folk guitar, I had that golden thought, the one that has launched a thousand careers, or at least, hobbies: "I could do that." That phrase had never come into my head when hearing a concert pianist play Beethoven. The thought that would come into my head *then* was more like, "I could never do that." And that's a phrase that I'm much more familiar with. It comes to me when I watch roofers, or presidents, or dancers, or parents, or lawyers, or jet plane pilots, or burglars, or coal miners, or... I think the first time I ever thought "I could do that" with a *piano* piece was hearing Leadbelly's "Eagle Rock Rag," which is about as complicated as Chopsticks. Though I've never heard the term, "folk piano" would feel a good label for it. Come to think of it, it is telling, in a way, that "folk piano" is not in common usage, as is "folk guitar."

So it all has to do with yardsticks. Not to mention the ironic folk yardstick that sometimes says competence works against the spirit of true folk music, just like when, in the visual arts, formal art training rules you out as a true folk artist. Could be that when folk guitarists in the study were asked if they felt competent, they said "Yes, unfortunately..."



ONCE AGAIN, BY POPULAR DEMAND...

LOU AND PETER BERRYMAN

...SHARE AN EVENING WITH THE ONE-MAN FOLK FESTIVAL

MATT WATROBA

"If you want to hear what it sounds like to adore folk music, and at the same time boundlessly appreciate why it's adorable, Matt Watroba is your Man." – Lou Berryman

Matt Watroba tidbits:

- 20 year host of WDET-Detroit's folk music show, Folks Like Us.
- Currently announcer/producer of WKSU FolkAlley.com at Kent State University.
- Originator of Sing Out's international Sing Out Radio Magazine.
- Awarded "Best Overall Folk Performer" by Detroit Music Awards.
- Beloved artist of folk fests everywhere, including this summer's 35th annual Shawano Folk Festival, where he served as honorary co-director, MC, and favored performer.
- Superb songwriter but also with an inexhaustible knowledge of traditional songs.

Lou and Peter Berryman tidbits:

- First played together 49 years ago, used to be married, etc etc etc...

BRINK NIGHTCLUB, 701 E. Washington Ave, Madison • Friday, September 27, 7:30
Tickets \$15 advance, \$17 day of show at **Orange Tree Imports**, 1721 Monroe St
or online (\$1.52 fee) at:

BROWN PAPER TICKETS

<http://www.brownpapertickets.com/event/447505>

Questions: louandpeter.com or (608) 257-7750 or lou@louandpeter.com

The Mad Folk Refrigerator Cover

September 2013

Mad Folk Events



♪ 'Rise Up Singing' Co-creators Community Sing:
Annie Patterson & Peter Blood

Thursday, September 5
Madison Friends House, 1704 Roberts Ct
\$10-15 suggested donation adults, and \$5 for children

♪ 'MadFolk Stage at the Willy Street Fair!

September 21-22 (Sat-Sun)
900 block of Williamson Street

Venues



The Brink Lounge

- Wed, Sept 4 & Sept 18 -- 8pm -- Aaron Williams & the HooDoo
- Wed, Sept 25 -- 7pm -- Madison Songwriters in the Round -- \$5 donation
- Fri, Sept 27 -- 7:30pm -- Lou & Peter Berryman w/ Matt Watroba -- \$15 adv / \$17 door

701 E. Washington
thebrinklounge.com
608-661-8599



Cafe Carpe

- All shows at 8:30pm unless indicated otherwise
- Thu, Sept 5 -- Zoe Muth & the Lost High Rollers-- 8pm --\$10
 - Fri, Sept 6 -- The Bluegrass Boys Reunion -- \$20
 - Sat, Sept 7 -- Peter Mulvey -- \$15 adv.
 - Thu, Sept 12 -- New Pioneers -- 7pm -- \$8
 - Fri, Sept 13 -- Bill Camplin & The Guys in the Band -- 8pm -- \$9
 - Sun, Sept 15 -- Jonathan Byrd & Chris Kokesh- The Barn Birds -- 7pm -- \$15
 - Fri, Sept 20 -- Krista Detor
 - Sat, Sept 21 -- James Lee Stanley
 - Fri, Sept 20 -- Krista Detor
 - Thu, Sept 26 -- Warren Nelson w/ Otis -- 7:30pm -- \$12
 - Fri, Sept 27 -- Tret Fure -- 8pm -- \$15
 - Sat, Sept 28 -- Meg Hutchinson -- 8pm -- \$10
 - Sun, Sept 29 -- Ellis Paul -- 7:30pm -- \$22.50

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

FOLKLORE VILLAGE Folklore Village

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

- Sat, Sept 7 -- Barn Dance with Tim Jenkins & Kettle Creek String Band
- Thu, Sept 12 -- KG & The Ranger Senior Concert
- Tue, Sept 17 -- Barn Dance IN MADISON at the Olin Park Barn with The Briar Pickers
- Sept 20 -22 -- Squirrel Moon Contra Dance Weekend with The Coffee Zombies & Darlene Underwood
- Thu, Sept 26 -- Bruce Bollerud & Co. Senior Concert

Mother Fool's

- All shows at 8pm unless indicated otherwise
- Fri., Sept 13 --Ryan Hussey and the Dot Dot Dots -- \$5

Mother Fool's
Coffeeshouse
1101 Williamson St.
motherfools.com
608-259-1030

Misc

Bardstock Music Festival -- Sept 27-29 -- \$45 full weekend, \$30 Sat. only -- tickets include lodging. featuring Andrew Heinrich , Tom Kastle, David HB Drake, February Sky, and Michael Longcor. Also playing will be Stephen Rodriguez, Rosaleen Dbu, Pat Kaping, and more.
-- White Lake Beach Resort, N4785 19th Ave, Montello, WI.
<http://www.whitelakebeachresort.com>

Greg Klyma -- Sunday September 22nd, 7pm -- Suggest donation between \$10 and \$20 -- Contact Mike or Carol at mnchu2101@charter.net to receive an invitation and location details

Skara Brae (w/ Daithi Sproule and Maighread and Triona Ni Domhnaill) -- October 26th, 8pm -- \$15 -- First Unitarian Society 900 University Bay Drive

Madison Ukulele Club -- Singalongs 1st and 3rd Weds 7:00-9:00pm -- call for location -- 246-8205 (Andrew)

Bob's BBQ Emporium's Open Mic - Thu, September 19 -- 7pm -- 8164 Hwy. 14 Arena, WI

Cajun jam held every first Sunday 2 p.m.-5 p.m.
At the Froth House: 11 N. Allen St., Madison We welcome all levels of experience with instruments and Cajun music.
kcholden@wisc.edu for more info. www.prairiebayoucajun.com

On the Air



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



WORT 89.9 FM community radio
Sun -- 3:00-5:00pm
• On the Horizon (world music) w/Ford Blackwell, Paul Novak & Dan Talmo
Weekdays 9:00am-noon
• Mon - Global Revolutions (folk from the world over) w/ David & Martin Alvarado & Eugenia Highland
• Tue -- For the Sake of the Song (traditional American folk) w/Jim Schwall
• 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

Madison Dance

- African/African-American Dance classes with live drumming -- Sun, 7:00-9:00pm -- Metro Dance, 3009 University Ave. -- 255-3677 / 251-4311
- Cajun Strangers- Thu 5/26 - UW Memorial Union, Terrace Madison
- 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 and 3rd Mon, 7:30-9:30pm -- Wil-Mar Center, 953 Jenifer St. -- 238-9951 or 238-9951
- International Dancing -- Wed and Sun; classes 7:30-8:30pm, request dancing 8:30-11:00pm -- The Crossing, 1127 University Ave. -- 241-3655
- Irish Dancing -- Monthly Ceili and set dance events are posted at celticmadison.org/dance
- Italian Dancing -- Tue, 7:00-9:00pm, no experience or partner necessary -- Wil-Mar Center, 953 Jenifer St. -- 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 -- call for location -- 238-9951
- Scottish Country Dancing -- Sun, 7:00pm -- Wil-Mar Center, 953 Jenifer St. -- 835-0914

Is this your last copy of *Mad Folk News*?

There are two ways to renew your **tax-deductible** membership

Way #1 – online

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

Way #2 – unplugged

Complete, clip, and mail this form

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

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Renew your membership today at
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Nonprofit Org
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Madison Folk Music Society

join renew

Name _____

Address _____

City/State _____ Zip _____

Phone _____

Email _____

Choose membership category:

Senior	\$8	_____
Student	\$10	_____
Regular	\$12	_____
Family	\$15	_____
Friend	\$25	_____
Contributing	\$50	_____
Life	\$500	_____
Scholarship fund donation (optional)	\$	_____
Total	\$	_____

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