

Mad Folk News

Charlie King and Prince Myshkins - March 19th

♪ Charlie [King]'s songs deftly navigate the border between biting satirical humor and deeply moving compassion and solidarity." -- The Prince Myshkins

"[The Prince Myshkins are] A remarkably talented pair of singer-songwriters... very funny, lively, smart, and political. Their CD "Shiny Round Object" is my favorite recording of the last millennium." -- Charlie King

Reading these opinions Charlie King and the Prince Myshkins have of each other makes you wonder why they don't team up and share an evening of music now and then. Well, IN FACT THEY DO!!! And they're coming back to Madison again, for a rare and mind-blowing night of politically savvy and musically intoxicating music that you won't want to miss.

The Prince Myshkins duo consists of Rick Burkhardt and Andy Gricevich. They both play a stunning variety of instruments, but usually for their Prince Myshkins appearances, Rick plays accordion and Andy plays guitar. They both sing, and they both write songs.

Their songs are amazing often topical masterworks consisting of inventive but easy to grasp melodies and outrageously intricate wordplay that often leans pretty far to the left. This could be tedious but the humor that sprinkles throughout their work lifts it far above the ponderousness of so many political songwriters. This stuff is dazzling and will keep your mind wide awake and your heart pumping with delight. Here are a few random verses from their song Creepy Little Flags:

*Mini-malls are slathered in holiday displays
Neon trees are blooming like plastic Santa sleighs*

Clogging cardboard chimneys with their crimson moneybags

But none of it's as freaky as those creepy little flags

Children are corralled into a chapel made of chintz

Told to pledge allegiance to color xerox prints

And some are wearing raybans and the rest are wearing rags

But nonetheless they all are dressed in creepy little flags

Rick and Andy are both men of outrageous talent whose outpourings in many fields are almost impossible to keep track of. Rick Burkhardt is an Obie award-winning playwright. The Obie Awards or Off-Broadway Theater Awards are annual awards originally given by The Village Voice newspaper to theatre artists and groups in New York City. He is a sought-after composer, director, and performer whose work has surfaced in Australia, Europe, Taiwan, Canada, Mexico, and all across the US. He has studied music composition at Harvard and has degrees in music composition from the University of San Diego and the University of Illinois, and acquired an MFA in playwriting at Brown University in 2016. This is only a partial list of his impossible accomplishments and awards.

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Above all, he is a creative wizard:

"After hearing what composer Rick Burkhardt can make from singing wine-glasses and a scraping fork, we feel better prepared for the exquisite musicality of his text." —Helen Shaw, Time Out New York

Andy Gricevich is a perfect and similarly diverse creative partner for Rick. He is a singer whose perfect diction and rock-solid sense of rhythm and melody bring the complex lyrics of the Prince Myshkins into accessible focus. His guitar accompaniment is flawless, and is "perhaps the world's foremost avant-garde autoharpist." With Rick Burkhardt, aside from the Prince

Myshkins work, he founded the Utopia Train Theater collective in Urbana, Illinois, and San Diego, CA. Andy is the editor of CANNOT EXIST, a small poetry press in Madison, and co-hosts a poetry reading series there. He founded Madtown Poetry which hosts public readings and open mics throughout the area. His poems have been published routinely, by such outlets as Spineless Books, Mirage #4, and Unlikely Stories.

Andy pursued literature and philosophy at the University of Illinois, which is where he met and linked up with Rick Burkhardt. He studied philosophy and poetry and performed contemporary chamber music and poetry in San Diego. Andy and Rick, as the Prince Myshkins, eventually became KPBS San Diego's resident satirists, writing and performing songs heard on NPR's Morning Edition and Pacifica Radio's "Democracy Now!". With Rick Burkhardt he co-founded the wildly successful Nonsense Company in San Diego, a multiple award-winning experimental theater trio which is now based in New York.

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

Purchase tickets ONLINE for Mad Folk concerts via Brown Paper Tickets (with \$1.62 service charge):

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

You can also purchase advance tickets by mail. Send a stamped self-addressed envelope with your check payable to Mad Folk, PO Box 665, Madison, WI 53701. If all else fails, call 608-225-0710 for information.

John Gorka CD Release Show - April 3rd

Come join us as April comes in like a Lamb and John comes in with his newest CD, this info is fresh from his record company on the new CD!

After 14 critically acclaimed albums, countless national and international tours, and collaborations with the likes of Nanci Griffith, Mary Chapin Carpenter, Ani DiFranco, Lucy Kaplansky, Patty Larkin, and many more, John Gorka is now releasing TRUE IN TIME, a 12 song collection he put together with long time producer, Rob Genadek.

The result of three days of "musical commotion" with a group of regular collaborators assembled by Genadek, the songs on TRUE IN TIME span a lyrical spectrum from the spirit lives of dogs, to the people of the Taos Pueblo, to the idea that all songs manifest in time.

John says, "I wrote the title track 'True In Time' with Pete Kennedy.

When Carrie Fisher and her Mom, Debbie Reynolds died within a day of each other I quoted lines from Paul Simon's Mother & Child Reunion song on Facebook—"Oh I would not give you false hope on this strange and mournful day. But a mother and child reunion is only a motion away." Pete responded, 'Maybe all songs come true in time.' Later he wrote, 'True in time sounds like a song and we proceeded to write the song long distance via the internet.'

Another special element are two lost songs, "Blues with A Rising Sun" and "Red Eye & Roses" both recovered by fan recordings that John felt found a place with his more recent compositions.

The album was recorded "old school" with the musicians all playing together in one place, making up their own parts in the moment or in reaction

to the demos he and Genadek had circulated prior to recording. The result is a lively, immediate listening experience certain to find a treasured spot in the collection of long time fans.

Details of show:

Apr. 3 (Fri), 2020

7:00 pm (Doors at 6:30 pm)

**The Brink Lounge
701 E. Washington Ave. Ste 105
Madison, WI 53703**

\$20 in advance and \$23 day of show if it is not sold out. Tickets can be purchased in advance at <https://gorka.bpt.me/>

Sugar Maple presents Miss Tess

"I don't know of anyone else right now touring in the Americana scene that has such an eclectic, jazzy, old school and interesting vibe. There's an authenticity present in Miss Tess' music. It is not contrived, not too far a stretch for the skeptical imagination. She is real. And she is rare." – No Depression

Miss Tess has always been known for creating an eclectic array of vintage blues, country, and jazz sounds. Currently residing in Nashville, she finds no shortage of inspiration in the roots scene there. However varied Tess' music can be, front and center sits her voice that has been described as "alternately seductive and sexy, and a pure joy to listen to" (Pop Matters). Her music is further heightened by her partner, Thomas Bryan Eaton, who helps to shape the songs and arrangements with a deft touch on guitar & pedal steel. No slouch herself, Tess brings along her Weymann archtop guitar, often trading leads with Thomas.

This past winter the two teamed up with veteran producer Andrija Tokic (Alabama Shakes, Hurray for the Ruff Raff) at his studio in East Nashville to create a new record that both reaches back to Tess' roots, yet also signals a new chapter in her career. The record,

to be titled "The Moon is an Ashtray", is getting its finishing touches and will be released Feb 7.

In over a decade of touring Miss Tess has won fans from New York City to New Orleans and Alabama to Alaska. Over the years she has shared the stage with the likes of Lake Street Dive, NRBQ, The Holmes Brothers, Eilen Jewell, and Todd Snider. Her band has graced stages at Blissfest, Cayamo, Clearwater Jazz Holiday, FloydFest, Ossippee Valley Music Festival, Bristol Rhythm & Roots Reunion, Burlington Jazz Festival, Green River Festival, Red Wing Roots, Shakori Hills, and more. Miss Tess's music has been heard from coast to coast on taste maker programs such as XM/Sirius's The Loft, NPR's Folk Alley, Santa Cruz's KPIG and Boston's WUMB. Her 2016 album, "Baby, We All Know" lived in the top 20 on the Americana Charts for six weeks.

Miss Tess grew up in Maryland, where she took piano lessons at an early age. She went to college in Baltimore, intending to be a graphic artist. While there, she dabbled in guitar, but it wasn't until the end of her studies that she began taking it seriously. Once she became more interested in becoming a musician, she started studying jazz and

writing songs, and put together her first band. Having grown up listening to her parents' bands playing big band swing, folk, country and dixieland music, rootsy styles came naturally to her.

After a move to Boston, Miss Tess took a few classes at Berklee College of Music and formed a new band with a few fellow jazz students. Miss Tess quickly established herself as a songwriter and performer in the storied Boston music scene, playing regularly at local clubs. Over four years she won a Boston Music Award, and was nominated several other times in the Folk and Jazz categories of the BMAs, as well as the New England Music Awards. Miss Tess later moved to Brooklyn for a 5 year stint in the big city, followed by a move to Nashville, where she is currently based. She has since developed her sound to include more classic country, rockabilly and vintage rock 'n' roll, all combining into her ever-developing sense of self and eclectic taste in American roots music.

23 APR 2020

8 pm

North Street Cabaret

\$8 Adv/ \$15 D.O.S.

Tickets: <https://sugarmaplefest.org/sugar-maple-concert-series/>

My Highway Home

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Keeping It Fresh, Making Mistakes

I was on tour recently in Colorado, and was delighted to re-connect with some dear and long-time fans of my music. It's always fun to play for new audiences, to share my music with people who have never heard me, and therefore have very few preconceptions. But it's even more fulfilling to connect with people who have been tracking my music for years or decades; long enough that they ask me really detailed questions about the evolution of my process as an artist. It always makes me think beyond the sound-bite one gives for a radio interview or brief print media write-up.

So, I was delighted to have my buddy Steve asked me, "How do you keep it fresh after all these years, and so many performances?"

My first instinct was to just say, "Well Steve, it never gets old! I travel all over North America, Ireland and beyond. And people keep supporting me in making my music. How could that ever get old?"

But I realized that this was the sound-bite. This was the quick answer one gives so as not to be impolite, or take up too much space. Steve really wanted to know. He and his beloved Liz, first saw me perform in Denver around 2002. I was opening for Bill Staines in a packed theater at Swallow Hill. Then they saw me in Seattle, and hosted concerts for me in New Mexico and Connecticut, as their professional lives in sustainable agriculture invited relocation. They saw me in many other states as well, before returning to live in Colorado. Now they see me annually at a small theater in Ft. Collins. But they have a memory of almost every phase of my work as a songwriter, performer, and musician. And I am so grateful. I need them to remind me of who I have been, and to help me measure the growth-rings on the tree of my creative life.

So, what is the real answer to Steve's question? How do we keep the music fresh?

Honestly, it never gets old. And that isn't a sound-bite. It's just not the whole answer. The travel gets old. But I love exploring music and the places it takes me. I love learning new songs, and wondering what I will write next. I love seeing new places, meeting new people, and feeling the deep sense of purpose that comes from knowing that songs I have written and recorded have helped people navigate the tremendous wonders and sorrows of life. My songs have been played at births, weddings, funerals and celebrations of life by many musicians. My songs have been played on picket lines, in churches, in universities and elementary schools, and in concert halls. I have contributed to the sound track of people's lives. Knowing I am devoted to something that has a positive effect on the world around me, is an astonishing privilege. And that is why I keep doing it. I have a humble life. I own very little. But I belong to the world.

Steve caught me on a good day. I was eager to give a great show. I was well rested, and in good voice. The audience was enthusiastic and their appreciation of my performance inspired me to give even more. I give my best every time I take a stage. But my best is different on any given night. And I never have control over the outcome. I can only control my effort.

So, what keeps it fresh? What keeps me going when my voice is raspy from a cold, when my back is sore from too many days of travel? When my body is fatigued from too many mediocre meals from an airport vendor? It's all about the music, and the people who want to listen.

I think for the non-musician a song is an entity unto itself. But for the performer, a four-minute song is 240 seconds. It's 240 seconds long by a dozen or more simultaneous activities deep worth of opportunity to screw something up. Words, voice, breath, linear memory, muscle memory, left hand, right hand, toe-tap, mic technique, dynamics, body movement, everything in motion and in convergent cooperative collusion. Or NOT.

A 4:00 song is easily 2400 opportunities for something to go awry. And then there is the recovery. How much time do you spend thinking about the thing you just botched? How many more mistakes do you make, while trying to get your brain back in the present moment and continue to execute the performance of a song in what hopefully seems to the audience like a seamless flow of creative magic? Some mistakes are unnoticeable to anyone but us. Some are blatant. Some are in between. But some "mistakes" are the gateway to discovery.

One night I landed in the wrong groove for a song while I was introducing the tune. I ended up in a shuffle instead of straight 6/8 time. Was it a mistake? Was it unrehearsed? Was it unintended? Yes. And I was annoyed that I could not seem to find the center of the beat as I am accustomed. Misfired neurons. My right hand and arm were off on their own little trip.

But I ran with it in the way that a good improv actor or Jazz musician does. The show must go on. I adjusted vocal phrasing and tempo on the fly, and felt some adrenalin as walked a new path. The scenery was familiar but what was under my feet was fundamentally different. And it was fresh. I tried to find that exact "mistaken" groove in a dozen other shows. I never did. But I loved it. Live music. You never know what's around the next turn, even when you're a soloist. But you roll with it and you stay on the horse. There is no "wrong" way to play a song, only more or less effective ways to play a song. And EVERY time you play a song, it is an opportunity to discover something you missed the last 1000 times you played it.

An audience only knows you made a mistake if you tell them. If you keep moving with purpose, most listeners won't

care. They just know whether or not you are in the moment. And the extent to which you are in the moment, is the extent to which you can invite your audience to be in the moment with you. If you can keep the groove constant, most listeners won't hear other variances as a mistake. And if they have a good experience, and hear genuine music, you've done your job. Was it everything you intended? No. And it never will be.

A 4:00 song x a dozen + simultaneous mental and physical operations is 2400 + opportunities for something to go differently than intended in four simple minutes. Now try it with a 4-piece band. 10,000 -12,000 potential pitfalls, all in 240 seconds. Now we're into averages. And if you were better tonight than you were last night, that's progress. Our egos are attached to perfection. The audience just wants a good show, and an authentic expression of what we bring to the stage in that moment. Sincerity and humanity will always supplant perfection. People care far less about how we fall off the horse than how we get back on. And trying to up our game each night, to deliver a song better than last time, that's where it's at. Not song by song, but second by second. It stays fresh if we are in the music that deeply. No auto-pilot.

I have been learning a new song, and have been reticent to put it on stage. It has been haunting me for a month, but memorization was slow. I woke recently from a dream, singing it in my sleep. I laid awake in the middle of the night, in the dark, running words in my head. They were all there. I performed it that night, in Ft. Collins. Nailed it. I was ready. My unconscious mind was ready. Time to risk mistakes. There will always be room

Column continued on next page

*Joe Jencks is 20-year veteran of the international Folk scene, an award winning songwriter and vocalist, and a contributing writer to numerous publications. His column **My Highway Home** is a new addition to the Mad-Folk newsletter. For more information please visit: www.joejencks.com.*

*In addition, Joe Jencks hosts a once monthly radio show called **My Highway Home** on the new Folk Music network – **Folk Music Notebook**. This show features interviews with people Joe meets in his extensive travels along with music by many artists from the big tent that is Folk Music. Tune in on the first Monday of the month at 9:00 ET/ 6:00 PT. And rebroadcast on the following Sundays at 1:00 PM ET / 10:00 AM PT. Several past episodes are archived through Folk Music Notebook including shows about the Kerrville Folk Festival, Old Songs Festival, The Great Labor Arts Exchange, Ireland, and an interview with Sonny Ochs.*

Listen in online via: www.folkmusic-notebook.com

for improvement. But only when we get off-book can we really begin to explore the subtlety of phrasing and the rhythm of our voice against an ever-evolving instrumental accompaniment. My hands are just beginning to find their Zen in playing this particular song. But now that my mind has it cold, I can begin to explore more details and rhythmic tension in my performance.

I like to perform a song for an audience, dozens or even hundreds of times before I record it. I like to know what is most effective in conveying my emotional and musical intent to an audience. One only gets there by studied repetition. The song teaches me something new each time. I have multiple versions of some songs on guitar, bouzouki, electric bouzouki, keyboard, and even a cappella. You never know what will come next, or when someone will want you to sing a song when you were not prepared, or have the "wrong" instrument, or none at all. Rising to the occasion regardless of circumstance, is a mark of respect to our listeners, and a good challenge to ourselves as musicians to keep the music alive and fresh.

If we are paying attention, we have something to learn from every song we hear and every musician we meet. And we have something to learn from every performance we give, regardless.

It never gets old if we are gently but persistently trying to improve. Even if we have played a song 3000 times, it doesn't get old because it keeps changing. As do we. The words tell me something new at different times in my life. It doesn't get old because I am still in love with music, in its infinite diversity and infinite combinations. I heard a Vulcan say that once on Star Trek. "Infinite diversity in infinite combination." Amen. Thank you, Gene Roddenberry for teaching me something about my craft, my art, and myself.

The other reason it never gets old, is because people keep showing up to hear the music. And it's always a sacred partnership between the artist and the audience. We give our listeners the chance to hear some of their favorite songs in our repertoire, and they let us try new things and explore new intellectual and creative ideas, publicly. They help us measure if we are on a trajectory that is interesting to them, and therefore to other listeners.

But the biggest reason it never gets old is because I get to sit at a booth with Steve & Liz, and eat fried zucchini in Ft. Collins, CO. We get to talk about life and music, creativity and politics, family, hopes and dreams. Because we have a friendship that spans decades and continents. And I am graced to have some version of Liz and Steve in every town, in every state, in every country where I play music. There is only one Liz & Steve. But there are infinite versions of them all over. Each helps me see the growth rings on the tree of my creativity and humanity. Along with other lovers of life and beauty, stunningly talented colleagues, artists, activist, professionals and volunteers of all stripes, Liz & Steve help make up a cohesive community that is the non-geographic village I call home. And shared music and shared humanity is at the center.

Steve, I don't have to keep it fresh because it never gets old. Thanks to you, buddy!

~ Joe Jencks 2-20-20

Continued from Front Page

Not only that, here in Madison Andy has formed his own business (whatgotgathered.com) creating and selling wild foraged and fermented sauces! The creative courage of Andy to launch into all areas of the arts is matched perfectly with Rick Burkhardt's similar qualities. And all the variety of their pursuits gives their songs a depth that is stimulating to behold.

The artistic weight of the Prince Myshkins is a perfect balance for the substantial writing and performing of Charlie King.

Charlie King has been to Madison many times and for good reason. He is one of the most beloved and respected writers and performers of songs of social awareness and political comment in the whole acoustic music world. A heartfelt singer and tasteful guitarist, no one performs Charlie's famous and widely performed songs better than Charlie himself.

Charlie has a long list of accolades, including an Independent Music Award for one of the top folk recordings of 1984. In 1998 he received the Peacemaker Award, along with Odetta, from the War Resisters League. The next year he was given the Sacco-Vanzetti Social Justice Award, having been nominated by none other than Pete Seeger. He was presented with the 2009 International Labor Communications Association award for Best Labor History Story, and as recently as 2014 Charlie received the Joe Hill Award from the Labor Heritage Foundation, which recognizes excellence in the field of labor culture. Even more recently, Charlie King was presented

the coveted annual Phil Ochs Award in October 2017, in honor of his musical efforts for social and political justice.

Charlie has been comfortably situated in the very center of the political songwriting genre for over forty five years. His songs have been sung and recorded by some of the best: Pete Seeger, Peggy Seeger, Judy Small, Chad Mitchell, Arlo Guthrie, John McCutcheon, Ronnie Gilbert, and Holly Near.

"One of the finest singers and songwriters of our time." -- Pete Seeger

Here's a sample of Charlie's writing ability. As with the Prince Myshkins, he often uses humor to help the medicine go down. This is from Charlie's parody of "You're Just In Love" by Irving Berlin:

*I feel terror and there's no one there
I see nuclear weapons everywhere
Paranoiac is my Nom de Guerre
I wonder why, I wonder why
Sheiks and Mullahs plague my dreams at night
Asian warlords spoil my appetite
Spooks that used to haunt Afghanistan
Now surface in Iran
I wonder why*

*You don't need analyzing
And it's not so surprising
That you feel strangely drawn to war.
Dress a sheep in wolf's clothing
Stir up deep fear and loathing
Crush dissent – that's what war is for.
There's one thing that's for certain
Both Bechtel and Haliburton*

*Got our party's back election day, hey, hey
Soldiers on the evening news
They can't win but we can't lose
Cook the books and bombs away*

Charlie, born in 1947, was raised in Brockton, MA, and has, since 1976, released a dozen solo albums, three more with the touring ensemble Bright Morning Star and has appeared on countless compilations.

"With encouraging regularity, Charlie King emerges from his self-reflection to remind us of the happy resilience of the human spirit. His message songs vary between the funny and the frightening, but he pulls them off with unvarying taste, musical skill, and charm." --Billboard

Charlie King and the Prince Myshkins have teamed up many times to share an evening of music, and it's obviously a perfect fit. They have toured the country from coast to coast together and have landed in Madison more than once. And here they are again. And once again, this will be a night of music that will give you the ecstatic goosebumps.

Details: Charlie King and the Myshkins are appearing on Thursday, March 19, 2020, starting at 7:00pm (doors open at 6:30) at the North Street Cabaret, 610 North Street, in Madison, phone 608-422-5646. Tickets, available through brownpapertickets.com, are \$17 in advance and \$20 day of show.

**“Anyone who aspires to write political satire
should hear this brilliant duo.” *Sing Out! magazine***

**“[Charlie King is]...one of the finest singers and songwriters
of our time.” *Pete Seeger***



**Madison Folk Music
Society PRESENTS**

The Prince Mishkins & Charlie King

Thursday, March 19

7:00 pm

THE NORTH STREET CABARET, 610 North St

Tickets \$17 advance, \$20 day of show

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

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



“With a tangle of songs that emotionally connect us all and leave a tender trace, John Gorka stimulates the cerebrum, keeps our smiles agile and fit and reconnects us with what really matters most in music: honesty.” —*The Huffington Post*



 **Madison Folk Music
Society PRESENTS**

John Gorka

Friday, April 3, 2020

7:00 pm

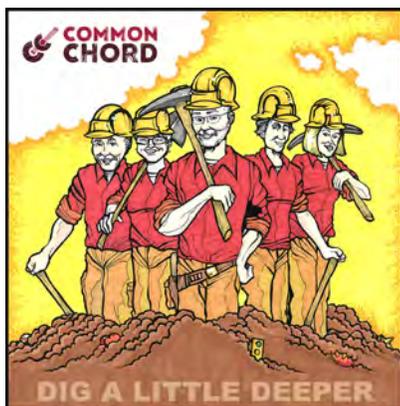
THE BRINK LOUNGE, 701 E. Washington, Suite 105

Tickets \$20 advance, \$23 day of show

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

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





Review by Kiki Schueler

Common Chord's sophomore release takes its title from the fourth track, co-leader Michael Bryant's "Dig a Little Deeper," a song about taking a longer look, trying a little harder. While the song details the wonders you may find if you follow his advice, e.g. gold, diamonds, the ultimate payoff lies further down, and that's love, "buckets of it, tons of it, pure sweet love." The song is a metaphor for getting to really know someone, but he could just as easily be talking about the journey of his band since the release of their self-titled debut in 2017. In the case of songwriter, guitarist and vocalist Bruce Buttel digging deeper resulted in five original compositions. Violaist and vocalist Tracy Jane Comer mined decades of songs for a handful of well-chosen covers. Faye Bruggink expanded her role from playing clarinet on half the tracks last time to becoming a multi-instrumentalist, adding bass clarinet and bass to her arsenal, and appearing on nearly every track. Backing vocalist Delores Jenison also feels more like an equal part of the quintet, and even gets an opportunity to share lead vocals on a track. The result is a well-rounded and more substantial release, ten originals plus five covers, with a nearly one hour running time.

The most recognizable cover probably varies according to your age. My mom would pick the jazzy "Java Jive,"

which she would know as an Ink Spots song from the Forties. Common Chords' version is nearly acapella with only Bruggink's bass clarinet as accompaniment. It showcases their vocal prowess and perfect harmonies, as well as Jenison's turn at lead. For me it's Tom Waits "The Heart of Saturday Night," one of my favorite songs from his brilliant career. Comer's version, buoyed by viola, seems more hopeful than the hang-dog original. She switches gears on "Mad World, which my younger sister would recognize as a darker take on the Tears for Fears song, stripping it of the synths and electronics that made it sound so firmly of the Eighties. The newest of the covers is also the one that hews closest to the original. Comer's voice proves a worthy match for Sarah Jarosz's on "Run Away." Should the latter ever hear this version, I'm guessing she'll wish she thought of including clarinet.

I was sure Buttel's "Katie" was a cover the first time I heard it. It seemed like the story of girl meets sailor, girl falls in love with sailor, girl loses sailor to the sea, must have been told before. It's a beautiful ballad, made all the more poignant by details like "the old guitar he left behind for her to keep." The chorus is the perfect storm of the group's talents, combining viola, clarinet and exquisite multi-part harmonies. Mandolin gives "Cryin' in the Night" and the second chance plea "One More Try" a bluegrassy feel, while "Arms of an Angel" is a stirring love song. Bryant's contributions go beyond the catchy title track. "Yellow Rose" tells the story of a man lucky enough to be pursued by, and marry, the yellow rose of Texas, and stay happily married for sixty years. It's an even sweeter story when you learn they were Bryant's parents. A rafting trip occasioned the majes-

tic "There's a River," a moving and gorgeous tribute to nature that could make you forget you ever saw "Deliverance." He also took inspiration from the poet Rumi, whose "I'll Meet You There" he set to music for a fitting final track.

Common Chord has delivered another record worthy of their name. I encourage them to keep digging.

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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OLD BERRYMAN SONGS NITE

SONGS FROM OUR VINYL YEARS

PLUS A FEW SONGS FROM OUR EARLY CD YEARS.
BY NOW, THEY'RE OLD ENOUGH TO QUALIFY.



Extra
Parking
Map



FRIDAY, MARCH 27, 2020, 7:30
BRINK NIGHTCLUB, 701 E. WASH.
608-661-8599

TICKETS AT ORANGE TREE IMPORTS, AT THE BRINK, OR ONLINE AT
www.brownpapertickets.com/event/4530697
\$18 ADVANCE, \$22 DAY OF SHOW

The Mad Folk Refrigerator Cover

March 2020

Mad Folk Events



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

Prince Myshkins and Charlie King

Thursday March 19th - \$17 adv / \$20 d.o.s. -- 7pm (doors @6:30)
Wild Hob in the Woods, 953 Jenifer St
608-422-5646

John Gorka

Friday April 3rd - \$20 adv / \$23 d.o.s. -- 7pm (doors @6:30)
The Brink Lounge, 701 E. Washington Ave Ste 105
608-661-8599



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, April 3rd @ 8pm (doors at 7) The Low Czars -- \$10
- Tuesday, April 14th @ 8pm (doors at 7) Steve Wynn

Tanya Cunningham & Neil Robinson

Invitation & Advance RSVP required.

For full details or to request an invitation, contact itmakesyousmile@gmail.com or 608-492-3270

- Thursday, March 12th @ 7pm (doors 6:30pm) Garnet Rogers - \$22.50

Dave & Anne Host Folk

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, March 27th @ 7:30 pm (doors at 7) The House of Hamill - \$20 / \$17 under 18
- Friday, May 22nd @ 7:30 pm (doors at 7) Dan Frechette and Laurel Thomsen - \$20 / \$17 under 18

The Trouble Notes

- Wednesday, March 18th @ 7:30pm (doors at 6:30) - High Noon Saloon - \$10 adv / \$12 d.o.s.

Common Chord

- Friday, March 13th, @6:30 pm - Common Ground, Middleton
- Saturday, March, 28, @2:30 pm - Bos Meadery, Madison
- Friday, April, 17, @6:30pm - Common Ground, Middleton
- Friday, May, 15, @6:30pm - Common Ground, Middleton

Loudon Wainwright III

• Sunday, May 3rd, @6pm - Concerts on the Creek, 4500 Spring Creek Rd, Rockford, IL - \$35-\$50
www.vincentrecords.com or call 815-200-9567

Louka Patenaude

Bandung's Nutty Bar - 600 Williamson St.
Every 1st and 3rd Wednesday 7-9pm - Free!

Venues

FOLKLORE VILLAGE

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

Folklore Village

- Tue, Mar 3rd, Open Mic - @7pm
- Sun, Mar 8th, Alash ensemble - 2:30pm workshop - 7pm concert (doors @6:30) - \$15 adv / \$20 d.o.s.
- Sat, Mar 14th, Healthy Hoedown feat The Hicksville Debonaires \$8 adults, \$6 seniors & teens, \$4 kids (<5 free) Potluck starts @6pm - Dancing @7:15pm
- Wed, Mar 25th, Swing Dance Lesson w/ John Curran
- Mar 27th - 29th, Cajun Music & Dance Weekend

Cafe Carpe

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

- Fri, Mar 13th, Garnet Rogers - \$22.50
- Sat, Mar 14th, Georgia Rae Family Band - \$15



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

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

- Mon, Mar 2nd @7pm Co-ordinators Meeting
- Fri, Mar 6th @7:30pm The Elm Duo
- Fri, Mar 13th @7:30pm Two Johns & A Nancy
- Fri, Mar 20th @7:30pm Vets on Frets
- Sat, Mar 21st @2pm Hootenanny!
- Fri, Mar 27th @7:30pm KG & The Ranger

Misc

Sugar Maple Concert Series: The Mark Hembree Band
Feb 27th - North Street Cabaret - @8 pm - \$8 adv / \$15 d.o.s.
Tickets at www.sugarmaplefest.org

Old Time Jam

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

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

On the Air



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



WORT 89.9 FM community radio

Sun -- 3:00-5:00pm
• "On the Horizon" w/ Ford Blackwell, Paul Novak, Gloria Hays & Helena White
Weekdays 9:00am-noon
• Mon - Global Revolutions (folk from the world over) w/ Dan Talmo & Martin Alvarado
• Tue -- Another Green World with Katie & Tessa
• Wed -- Back to the Country (country music on a theme) w/Bill Malone
• Thur -- Diaspora (folk and international) w/Terry O'
• Fri -- Mud Acres (bluegrass and acoustic) w/Chris Powers



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

- Cajun Jam - 4th Sunday of every month 1pm-4pm
Ziggy's BBQ Smokehouse & Ice Cream Parlor - 135 S Main St. Oregon -- 608-238-6039

Madison Dance

- African/African-American Dance classes with live drumming -- Sun, 7:00-9:00pm -- Metro Dance, 3009 University Ave. -- 255-3677 / 251-4311
- SpiritMoves Ecstatic Dance 2nd and 4th Weds, 7:00-9:00 pm -- The Center for Conscious Living, 849 East Washington Ave. -- \$7 min. donation
- English Country Dance taught - 1st, 3rd (and 5th) Mon 7:30-9:30pm - Wil-Mar Center 953 Jenifer St - 238-9951 or 231-1040
- International Dancing -- Thurs nights @7pm The Crossing, 1127 University Ave. and Sun, 7-9pm at Oakwood Village University Woods, 6205 Mineral Point Rd
- Irish Dancing -- Monthly Ceili and set dance events are posted at celticmadison.org/dance
- Italian Dancing -- Tue, 7:00-9:00pm, no experience or partner necessary -- 838-9403 (Philana)
- Madison Contra Dance Cooperative -- Tue; 7:30 jam band practice, intermediate level dancing 7:45-9:40pm -- \$5 for non-members -- Gates of Heaven, 302 E. Gorham -- 238-3394 (Steve)
- Morris Dancing -- Wed, 7:00pm - Neighborhood House 29 S Mills St. - casey.garhart@tds.net or John at 238-3847
- Scottish Country Dancing -- Sun, 7:00pm -- Wil-Mar Center 953 Jenifer St. -- 358-4478
- Israeli Folk Dancing -- Tues, 7:00pm -- Email for location Melissa Marver — mdmarver@gmail.com

The "We Are All In This Together" Musical Event

RAISING MONEY FOR OUR KIDS



All Proceeds Go To Mentoring Positives

Featuring



Dave Nachmanoff is an award-winning songwriter from Davis, CA who toured for many years with Al Stewart. His songs are entertaining, and engaging, and he is a seasoned performer and virtuoso musician. To hear and see him for yourself, visit www.davenach.com



Steve Stein will be playing songs from his debut album. His 47 years of working as a psychologist generated a host of songs that captures poignant observations of our shared humanity. Many know Dr. Stevie as a consummate story teller and teacher. Few know him as a songwriter and "chill" performer; until now.

"August Redmann" and Rick Murphy will be joining the artists for this very special and once-in-a-lifetime event.

This worthy event is looking for sponsors. For \$100 or more, you receive an autographed copy of Steve Stein's new CD, "My Crazy Shadows." \$50 gets you an event t-shirt. Business sponsors get your name on our program. Any donation gives you satisfaction of knowing that we are in this together!

March 28, 2020 at 7:00PM.
Show begins at 7:30PM

Goodman Center Community Center
149 Waubesa Street
Madison, WI 53704

Suggested donation is \$25. Advanced tickets can be purchased for \$20 by logging on to <http://mentoringpositives.org/>. Snacks will be provided. A cash bar is also available. Please consider donating non-perishable food for the Goodman Food Bank.

"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
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Madison Folk Music Society

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Email _____

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