

# Mad Folk News

## Tim Eriksen at The Brink Lounge October 20th

♪ Tim Eriksen is "widely regarded as the best ballad singer of his generation" (BBC Radio). He combines hair-raising vocals with savvy arrangements for fiddle, banjo, guitar and bajo sexto, transforming American tradition with a "northern roots" sound that embraces old New England murder ballads, "shape-note" gospel and haunted originals alongside Southern Appalachian and Irish songs. Tim's new Appleseed CD "Soul of the January Hills," featuring fourteen songs for solo unaccompanied voice, is hardcore Americana at its most essential.

Considered "among the world's finest folk practitioners" (Toronto Star) for his expertise in traditional song, Tim is also known for his own compositions - "strange and original works" (NetRhythmsUK) with a "rare sense of purpose" (Q Magazine) that have been included in films like the Billy Bob Thornton vehicle *Chrystal* and the upcoming feature documentary *Behold the Earth*. Eriksen's other notable work has included extensive contributions to Anthony Minghella's 2004 Oscar-winning film *Cold Mountain* as well as collaborations ranging from hardcore punk and Bosnian pop to symphony orchestra and the 2009 Grammy-nominated album *Across the Divide* with Afro-Cuban world-jazz phenomenon Omar Sosa.

The erstwhile frontman of the prophetic groups *Cordelia's Dad* ("folk-noise"), *Northampton Harmony* (shape-note quartet) and *Zabe i Babe* (Bosnian

folk and pop), Tim Eriksen is the only musician to have shared the stage with both Kurt Cobain and Doc Watson (not to mention Jack White and Ralph Stanley), and his media appearances have ranged from *Prairie Home Companion* to the Academy Awards. Having graduated from early shows at punk mecca CBGB, Tim's more recent performances have included his Carnegie Hall debut as a soloist in Evan Chambers' symphonic work "The Old Burying Ground" and two week-long stints at the Blue Note Jazz Club with Omar Sosa. In the studio, he has worked with producers including Joe Boyd, T-Bone Burnett and Steve Albini.

Tim Eriksen's work as an ethnomusicologist and teacher has included extensive research on "shape-note" music in New England and the venerable Sacred Harp four-part harmony tradition. He is a founder of what is currently the world's largest Sacred Harp singing convention, in Northampton, MA. In the words of *Paste Magazine* editor Josh Jackson, "no one has done more to help revive Sacred Harp singing among a younger generation."

Eriksen has taught college courses including *American Balladry*, *Global Sounds*, *Film Music from Hollywood to Bollywood*, *American Music*, and *Songwriting* at Dartmouth College, Amherst College, The University of Minnesota, Hampshire College and Wesleyan University. In addition, he has taught hundreds of hour- to week-long workshops

and seminars in shape-note harmony singing, American music history, ballad singing and instrumental accompaniment at festivals, universities, museums and arts centers, including the Smithsonian Institution, Harvard University, the Society for Ethnomusicology Convention, *Colours of Ostrava Festival* (Czech Republic), *Camp Fasola* (Anniston, AL) and the *Early Music Festival* in Jaroslaw, Poland. His students have ranged from a group of kindergarteners at an inner city school in Portland, Oregon to Nicole Kidman, Elvis Costello, Sting and a group of fifty Romanian extras in the film *Cold Mountain* and the senior citizen members of the now legendary *Young at Heart Chorus*.

Come join us on October 20, 2010 for a fabulous concert at 7:00 pm at The Brink Lounge, 701 E. Washington, Suite 105. Tickets will be \$14 in advance/\$16 at the door.



# RED HORSE

RED HORSE ~ 2010 RED HOUSE RECORDS



Review by Kiki Schueler

It's confusing enough that the folk supergroup Red Horse are all Red House artists, and that their debut CD was released by the iconic folk label named after the Iowa farmhouse where Greg Brown lived, but when you consider that there was already a folk group named Redbird with a trio of vocalists, it's time to get out a program so that you can tell the players. Red Horse consists of Eliza Gilkyson, John Gorka and Lucy Kaplansky; Redbird of Peter Mulvey, Kris Delmhorst and Jeffrey Foucault. While Redbird recorded their CD the very old-fashioned way, all gathered in a living room around one microphone, Red Horse assembled their tunes the new-fashioned way, long distance with the aid of MP3s, e-mail and iPhones (Gorka in Minnesota, Kaplansky in New York and Gilkyson in Texas). Redbird included only a few original tunes amongst their covers of Dylan, Waits and REM; in contrast, the Red Horse record is almost all originals. The intriguing twist is that the artist seldom sings his or her own song.

And that's what keeps Red Horse (the CD and the band) interesting. Even if you know Kaplansky's catalog

backward and forward, you haven't heard Gorka take lead vocals on "Don't Mind Me" (from 2001's Every Single Day) or Gilkyson on "Promise Me" (1999's Ten Year Night), with Kaplansky harmonizing on both. Older tunes from all three artists are reinvented by their bandmates, with almost uniformly excellent results. Kaplansky's best turn comes courtesy of Gorka's "Blue Chalk," a tale of lost souls, and at least partly about a pool room hustler.

Her lovely vocals and light touch keep the chorus of "Hold tight, hang tough/Love's not enough/To keep you off that stuff/To save you now" from becoming depressing. Her cover of Gilkyson's "Sanctuary" would have benefited from that same touch. Admittedly, it should be somber, but this version is funereal. She also revives one of her own older tunes. "Scorpion," from 96's Flesh and Bone, is enjoyable enough until you think too much about the image of her being a scorpion that's "gonna sting you with a kiss from my lips."

Gorka's new composition, "If These Walls Could Talk," is a winner, turning the old adage on its head. Instead of the walls telling tales, his walls "say shut up, they would say be still, you've already said enough." Like all his songs, "Walls" benefits from the talents of Scott Jarrett, who adds guitars, percussion and organ, as well as expert production throughout. His most notable turn may be on mandola for "Coshieville," written by relatively unknown deceased poet/songwriter Stuart McGregor. Likewise, Kaplansky and Gilkyson have their own teams. Kaplansky's guitar guy is Duke Levine, while Gilkyson's is the estimable Mike Hardwick, the poker-faced guitar

player who also plays with Jon Dee Graham.

Two other songs not written by the trio bookend the disc nicely. Gilkyson's cover of Neil Young's "I Am a Child" is especially well chosen, her voice and jangly acoustic are perfect for the song. The disc ends with the traditional "Wayfaring Stranger," the kind of song that would be perfect for a trio to all sing around one microphone. It's a pity that the detailed liner notes are a constant reminder of how many separate studios the tracks on this disc were assembled in. Red Horse is good, but I guess I prefer the Redbird way of doing things.

**Curious about house concerts? Thinking of hosting one?**

See [www.madfolk.org/EventsHC.htm](http://www.madfolk.org/EventsHC.htm) for info including some great links to "how-to" articles and resources!

## MadFolk 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](http://www.madfolk.org) and at these outlets:

- Borders Books West, 3416 University Ave.
- 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.

# Dave Moore comes to the Wil-Mar Center Nov. 6

♪ November 6 may sound like it is a long time away, but we're here to tell you that it's NOT, and if you don't make note of that, you MIGHT miss the Dave Moore concert at the Wil-Mar Center. Our presentation of this amazing songwriter and instrumentalist is a rare opportunity to get to know a unique talent.

At the age of 20, Dave Moore pulled his first harmonica out of a Christmas stocking, and life was never quite the same. Shortly after the holidays, he took a road trip with a friend. They didn't have a radio in the car, so Moore provided the music round-trip with his new Christmas toy. "When I started to play harmonica, I played tunes that were easy to learn. I had no inkling that there was any kind of history of American music, or that the stuff I heard at home came from anywhere else. I played 'Oh Susannah' and 'Swanee River.' But then as I got deeper into it, and got completely ensnared by the instrument, I started to explore and see who else was playing it, to ask for advice."

This pattern of interest followed by wholehearted exploration has typified Dave's musical life: while another artist may have expressed his interest in an instrument by picking up a few albums and practicing at home, Dave would hit the road and find the experts, who seem to have welcomed this kid from the midwest.

He spent the next few years traveling the Southwest and Northwest, working an assortment of jobs, all the time getting deeper into music. After his western travels and a lengthy sojourn in Latin America (Colombia, Ecuador, Peru) he found that the college town of Iowa City had turned into

quite the music scene. Folk, blues, and rock were spilling into the streets as music hangouts began to pop up all over the city.

Around this time, he began to experiment with guitar and decided that he wanted to learn the instrument. He headed back to Mexico, this time to a town that has since become a home-away-from-home, San Cristobal de las Casas. With only a little plywood-topped Harmony 6-string, he holed up with a box of blues tapes and took occasional lessons from a Chiapas guitarist with a passion for American ragtime. Later, he would head to Louisiana, working for a while on an offshore oil rig and scouring the Mississippi Delta for bluesmen to listen to, play with, and learn from.

In 1980 Dave returned to Iowa City and teamed up with local songwriter Greg Brown who was just beginning to develop a national reputation. For the next few years Dave backed up Brown on recording projects, extensive tours and several appearances on Garrison Keillor's popular A Prairie Home Companion on NPR.

It was at this time Dave stumbled onto his other great musical passion, the accordion. Awestruck by an accordion album featuring Fred Zimmerle's Trio San Antonio, he traveled to Texas where he sought out the great masters of Conjunto music: Zimmerle, Johnny Degallado, and Santiago Jimenez, Sr. (the legendary father of Flaco and Santiago, Jr.). All three men would give him lessons and encouragement on the 3-row button box. In 1984 at a little folk festival in Avoca, IA, Dave won a contest whose prize was free recording time in a studio. He took the opportunity to record JUKE-

JOINTS AND CANTINAS, an album that brilliantly pulled together all of the American roots influences that had been stewing in him for years. He passed its 14 sizzling blues and Conjunto tracks on to Bob Feldman of Red House Records, who enthusiastically offered to put it out.

The release of JUKEJOINTS... led to a National Endowment for the Arts grant that underwrote three intensive months in Texas studying with Fred Zimmerle. Occasionally sitting in with Fred's band in the dance halls, Dave found himself completely immersed in a major American regional music tradition. Fred quickly became one of Dave's closest friends and until his death, the closest thing he had to a mentor.

In 1986 Garrison Keillor invited Dave to perform on A Prairie Home Companion and after frequent appearances, he became the show's band leader on tours to Alaska and Hawaii. A year or two earlier he had quietly started writing his own song and in 1990 he released OVER MY SHOULDER, an 11-song collection that has become a cult classic.

Moore was in preproduction of his third disc in 1994 when his wife lost a daughter in infancy. He stopped playing for a while, and when he did return, preferred to stay closer to home and family. Five years went by, songs accumulated and, in time, a desire to return to recording and touring. He had written an enormous number of chilling-to-the-bone songs based on his own experiences. In mid 1998, he was ready to record again. The result was BREAKING DOWN TO 3, an album that is considered his best ever.

Continued on next page



# Mustard's Retreat Returns to ICHC Parlour Nov. 6



Nationally-known folk duo Mustard's Retreat will bring their mix of original music, along with songs from America's traditional song bag and a generous dash of tall tales, to a concert in the intimate Parlour of the Irish Cultural and Heritage Center, 2133 W. Wisconsin Ave., Milwaukee, on Saturday, Nov. 6, at 7:30 p.m.

This will be a return visit for the Michigan-based duo who performed a concert for Samhain (the Celtic ancestor of Halloween) at the ICHC in 2009.

Michael Hough and David Tamulevich have been engaging audiences at many of this country's most prestigious venues and festivals for over 30 years. Their musical partnership was formed shortly after they discovered a mutual love of music while working as short-order cooks in Ann Arbor in the 1970s. "With Relish," the title of the most recent of nine critically acclaimed recordings, harkens back to their culinary roots but, also reflects the enthusiasm and joy they bring to

their concerts.

In addition to gorgeous voices, both are superb musicians with Michael playing electric bass and acoustic guitar and David playing 6- and 12- string acoustic guitars as well as tin whistle, harmonica and dulcimer.

"Mustard's Retreat represents everything best about folk music, extraordinary songs ... Their music comes from our common roots and traditions, pays tribute to those roots and expands on them ... the songs have entered the lexicon of 'anonymous' folk songs and are being passed from hand to hand which is the ultimate tribute to a songwriter."

-Garnet Rogers, singer/songwriter/producer

General admission for the Nov. 6 show is \$12 and \$10 for students. For information and reservations, call (414) 332-8521. For information on the ICHC's Hallamor concert series and all other ICHC events, visit [www.ichc.net](http://www.ichc.net) or call (414) 345-8800.

MadFolkNews is published monthly by the Madison Folk Music Society, a non-profit, volunteer-led society dedicated to fostering folk music in the Madison area. Contact us at [madfolk@charter.net](mailto:madfolk@charter.net). Learn about concerts, membership, scholarships, and volunteer opportunities at [www.madfolk.org](http://www.madfolk.org).

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Vicky Jones.....

215-7621 ~ [mail@vickyjones.com](mailto:mail@vickyjones.com)

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Recorded with an all-Iowa band, the songs are as breathtaking as they are stunning with vivid imagery drawn from the depth of his life experiences painting a picture of the quintessential American journey.

Dave's solo concert here is a rare opportunity for us all to see and hear a singer and songwriter who is a folk musician of a rare breed, with style and performance blending so much that is great about north and south American folk song.

That's Saturday, Nov. 6. Dave Moore. 8pm. The WilMar Center.



## Nola, Steve, and Cindy

My music partner Lou and I teamed up with the Vermont duo Steve Gillette and Cindy Mangsen for a wee three-gig tour of Wisconsin recently. Thanks to Mad Folk and the great Brink Lounge of Madison, the Blackhawk Folk Society and the McComb/Bruchs Performing Arts Center of Wautoma, and the dynamic little theater in Washburn called Stage North, this was one of our favorite tours ever. Steve and Cindy are two of the most interesting, friendly, and talented folks in the biz. They each write wonderful songs but they also are stupendous at interpreting songs written by others. Nightly, Lou and I would do our stage bit then scurry into the audience to be inspired by these masters.

One of their quirkiest numbers is the song *Nola*, with Cindy taking the lead on her haunting 1870 concertina, and Steve providing his legendary guitar stylings as accompaniment.

A few Whither Zithers ago I raved about the crazy song *Tico Tico*, and now here I go again, wild about *Nola*. Folk purists would be horrified at such songs appearing in a folk music newsletter, but then again, this newsletter is called the Mad Folk News. And I can think of no better examples of the delightful madness of contemporary folk music concerts than Peter Ostroushko's *Tico Tico* or Steve and Cindy playing *Nola*.

Only diehard dittyphobes have not heard *Nola*, but many folks don't remember where. It's an odd Google, too, because the word *nola*, aside from being the name of various cities, is the nickname for New Orleans. But the *Nola* that Steve and Cindy play was written in 1915 (45 years after Cindy's concertina was made), the biggest hit for songwriter Felix Arndt, who, among other things, wrote Vaudeville songs for such folks as Gus Edwards. Edwards, known as "Ukulele Ike", was a popular singer of the 20s and 30s who went on to be the voice of Jimminy Cricket in Walt Disney's *Pinocchio* of 1940.

Sadly, Felix Arndt, one of George Gershwin's early influences, died in the

Spanish Flu epidemic in 1918 at age 29, only two years after writing *Nola*, which was written for his fiancé and later wife, Nola Locke. Locke was a composer too, and a fine singer. She went on to become a popular soloist and performed for many years with the St. Louis Symphony. She died in 1977 in Manhattan.

You can download a .PDF of early sheet music for *Nola*, free, from the Petrucci Music Library ([imslp.org/wiki/Main\\_Page](http://imslp.org/wiki/Main_Page)). It is evocatively subtitled *A Silhouette for the Piano*. At the top of the notation, above the title, it reads "To My Wife." Arndt wrote the song for her before they were married, but apparently Nola married him anyway.

As I listened from the peanut gallery, enchanted with Steve and Cindy's flawless version of this wacky melody, the lyricist in me began to crave words. Cindy assured me later that words do exist for the song, so once again I Googled. According to recording expert Mel Priddle, answering via the site "AllExperts", two completely different sets of lyrics have been written and recorded for *Nola*. In my snotty opinion, neither one of them is very good. The first set was written by J. F. Burns and recorded in 1927. The first verse:

*I realize within your eyes  
For me there lies a paradise  
What other bliss is like a kiss  
From pretty lips I idolize  
You are so sweet and you are so neat  
A girl like you I'd never meet  
Just to behold you is a treat  
That's hard to beat*

The second lyric is a little better, written by singer Sunny Skylar -- who died last year at age 96 -- and made popular by Billy Williams in 1959. The first verse:

*Nola is like a dream come true,  
She's sweet and unaffected  
Ev'rything Nola seems to do  
Is really unexpected  
Nola has twinkling eyes of blue  
And cherry lips perfected  
Ev'rything nice like sugar and spice  
Is Nola*

I think maybe since the copyright for *Nola* has expired, we should all try writing new lyrics for it.

Keeping with the loopy and loony spirit of this song, the web has taken me on a crazy ride finding related tidbits. For

example, in a forum on Laurel and Hardy, who apparently used *Nola* as background music, someone asked about a lyric written a few years ago for British comic Des O'Connor to the tune of *Nola*, which "...consisted entirely of movie-actor names, and began, "Hillary Brooke, Elisha Cook, Sir C. Aubrey Smith and Freddie Bartholomew..." Sounds promising, and fits the melody better than the above lyrics do, but darn if I can find any more of this version.

Anyway, I strongly recommend downloading the 99¢ Steve and Cindy mp3 ([www.cdbaby.com/cd/stevecindy/](http://www.cdbaby.com/cd/stevecindy/)), and/or the sheet music as mentioned. There are a number of *Nolas* on YouTube, too, as you might suspect, including one by the incredible guitarist Muriel Anderson. And sure enough there's a *Nola* by Peter Ostroushko on his Mando Boys album of 1994.

Instrumental versions of *Nola* have been recorded by many people over the years, and have been used in the soundtracks of quite a few movies. It was even a top ten hit for the late great Les Paul of Wisconsin as an electric guitar instrumental in the 50s. To me, the melody suggests someone involved in a mechanically whimsical routine, like hanging laundry outside on a windy day. It has a light, "Whoops, here we go again," feeling, though I don't know if Nola Locke would like to hear me say that.

The subtitle, *A Silhouette for Piano*, is pretty mysterious, but my guess is that it refers to the linear nature of the melody, which snakes around a lot but only makes a few great leaps. In that way, it's more like an outline, or a silhouette, than melodies that jump up and down in a disconnected way. Or maybe if you connect the notes of *Nola* you get an actual outline of Nola Locke. If so, she had an interesting physique.

In any event, *Nola* is a wonderful melody with which to exercise the visual imagination compartment of the brain. Now, if we can just link that to the language compartment...

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- [www.cdbaby.com/cd/stevecindy/](http://www.cdbaby.com/cd/stevecindy/)
  - [www.compassrosemusic.com/](http://www.compassrosemusic.com/)
  - [www.allexperts.com/](http://www.allexperts.com/)
  - [laurelandhardyforum.com/](http://laurelandhardyforum.com/)
  - [imslp.org/wiki/Main\\_Page](http://imslp.org/wiki/Main_Page)
  - [unconservatory.org/celam/arndtbio.html](http://unconservatory.org/celam/arndtbio.html)
  - [www.top40db.net/Lyrics/](http://www.top40db.net/Lyrics/)
  - [lyricsplayground.com](http://lyricsplayground.com)
  - [en.wikipedia.org/](http://en.wikipedia.org/)

# The Mad Folk Refrigerator Cover

October 2010

## Mad Folk Events



♪ Jim Eriksen  
Wed, 10/20 -- at the Brink Lounge -- 7pm -- \$14 advance / \$16 day of show

♪ Dave Moore  
Sat, 11/06 -- at the WilMar Center 953 Jenifer St -- 8pm -- \$14 advance / \$16 day of show

## Venues



### The Brink Lounge

- Wed, 10/27 -- Madison Songwriters Group -- 7:30pm

### Mad Toast Live! at the The Brink Lounge

Tuesdays -- Music, talk and variety show hosted by Chris Wagoner and Mary Gaines -- Now at 6:00pm -- \$5 unless otherwise noted

- 10/05 -- Harmonious Wail
- 10/12 -- TBA
- 10/19 -- Ben Bullington

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



### High Noon Saloon

- Sun, 10/03 -- Peter Mulvey, Brianna Lane -- 5pm -- \$12 -- 21+
- Tue, 10/05 -- The Dirty Shirts -- 6:30pm -- \$4 -- 21+
- Thu, 10/07 -- Antje Duvekot, Lucy Wainwright Roche -- 6pm -- \$12 -- 21+
- Sat, 10/09 -- Peter Wolf Crier, Jeremiah Nelson, Conrad Plymouth -- 9:30pm -- \$8adv/\$10d.o.s. 18+
- Thu, 10/14 -- Cork n' Bottle String Band -- 6:30pm -- tbd -- 21+
- Sun, 10/24 -- New Mountain Kickers, The Kissers (Traditional Set), Barleycorn -- 1pm -- \$5 -- 21+
- Thu, 10/28 -- The Weepies, Matt the Electrician -- 8pm -- \$18adv./\$20d.o.s. -- 18+



701A E. Washington  
www.highnoon.com  
608-268-1122



### Cafe Carpe

- Fri, 10/1 -- Claudia Schmidt -- 8:30pm -- \$15
- Sat, 10/02 -- The Pines -- 8:30pm -- \$10
- Fri, 10/08 -- Song Swap w/ Dave Ramont/John Sieger/Bill Camplin -- 8:30pm -- \$6
- Sat, 10/09 -- Jim Craig -- 8:30pm -- \$7.50
- Thu, 10/14 -- The New Pioneers -- 7:00pm -- \$7.50
- Fri, 10/15 -- Dave Stoddard & David Glaser -- 8:30pm -- \$10
- Sat, 10/16 -- Tim Grimm -- 8:30pm -- \$7.50
- Fri, 10/22 -- Mike Dowling -- 8:30pm -- \$15 pay in advance
- Sat, 10/23 -- Bill Camplin Band -- 8:30pm -- \$8
- Fri, 10/29 -- Lonnie Knight/Kimmerjae -- 8:30pm -- \$7.50
- Sat, 10/30 -- Willy Porter Trio -- 8:30pm -- \$20 pay in advance

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



### Wild Hog in the Woods Coffeehouse

- Fri, 10/01 -- Kelly Bleich -- 8pm -- \$3, \$2 for members
- Fri, 10/08 -- Roxanne Neat -- 8pm -- \$3, \$2 for members -- Wild Hog in the Woods Coffeehouse, 953 Jenifer St
- Fri, 10/15 -- Red Tail Ring -- 8pm -- \$3, \$2 for members -- Wild Hog in the Woods Coffeehouse, 953 Jenifer St
- Fri, 10/22 -- High Ridge Band -- 8pm -- \$3, \$2 for members -- Wild Hog in the Woods Coffeehouse, 953 Jenifer St
- Fri, 10/29 -- Richard "Uncle Dick" Fallow -- 8pm -- \$3, \$2 for members -- Wild Hog in the Woods Coffeehouse, 953 Jenifer St

Wil-Mar Center  
953 Jenifer St.  
wildhuginthewoods.org  
608-233-5687

### FOLKLORE VILLAGE

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

### Folklore Village

- Sat, 10/02 -- African Dance & Jamaican Storytelling -- 1pm -- African Dance 3pm
- Sat, 10/02 -- Old Time Barn Dance / Potluck -- 6:30pm
- Tue, 10/05 -- Open Mic and Jam Session -- 7pm
- Thu, 10/14 -- Seniors Concert -- 2pm
- Fri, 10/15 -- Irish Concert: Chulrua -- 7:30pm
- Fri, 10/22 -- Contra Dance -- 8pm
- Sat, 10/23 -- Old Time Fiddlers Dance -- 1pm
- Fri - Sun, 10/29 -10/31 -- Swedish Music and Dance  
WeekendReservations required

## On the Air



Simply Folk on Wisconsin Public Radio w/Tom Martin-Erickson  
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](http://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
- Sun -- World Book of Records (folk from the world over) w/Tracy Doreen
- Tue -- Pastures of Plenty (traditional American folk) w/John Fabke
- Wed -- Back to the County (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

English Country Dance taught -- 1st and 3rd Mon, 7:30-9:30pm -- Wil-Mar Center, 953 Jenifer St. -- 238-9951 or 238-9951

Cajun Dance taught -- Sun 10/10 -- instruction at 6:15pm, dance 7:00-10:00pm -- Harmony Bar & Grill, 2201 Atwood Ave -- 249-4333 -- \$5

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](http://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

Ecstatic Dance -- Sat, 8:00pm -- The Center for Conscious Living -- 843-7740

Scottish Country Dancing -- Sun, 7:00pm -- Wil-Mar Center, 953 Jenifer St. -- 835-0914

## Misc

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



**“Widely regarded as the best traditional American ballad singer  
of his generation” – Kit Bailey, BBC**



# Tim Eriksen

**Wednesday, October 20, 2010**

**7:00 pm**

**Brink Lounge**

**701 E. Washington, Suite 105**

**Madison Folk Music  
Society PRESENTS**

Tickets \$14 advance, \$16 day of show

Available at: { [HYPERLINK "http://www.madfolk.org"](http://www.madfolk.org) }, Borders Bookshop West,  
Spruce Tree Music, Orange Tree Imports

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

**WORT 89.9FM**

# Annual Meeting Oct. 29 Precedes Wild Hog Concert

The Annual Meeting of the Madison Folk Music Society will be held Friday, October 29, at 7 pm in the basement of the WilMar Center, finishing in time to catch our sister organization's, The Wild Hog in the Woods, performance by Dave Fallow's 90 year old Uncle Dick at 8 p.m.

The Annual Meeting will include election of officers (new members of the Board are always welcome), treasurer's report, announcement of the Helen Schneyer Memorial Folk Music Scholarship winners, reports from committee chairs, including the concert commit-

tee with a preview of forthcoming MadFolk concerts, and other business. All attendees will be given a free cd via sticking your hand in a grab bag of cd's and seeing what you pull out! The Board has promised to conduct the meeting expeditiously so that attendees can move upstairs in time to see Richard Fallow (and his nephew) play at the Hog.

Richard Fallow, who turned 90 in August, lives in Davenport Iowa. He is a labor and peace activist who had a long career with the AFL-CIO. Dick plays the accordion with an infectious energy, delving deeply into

swing music from the 1920s through 1940s. His nephew Dave Fallow, local musician and radio naturalist for WORT, will accompany some tunes on guitar and mandolin. This marks his third time playing at the Wild Hog – an event not to be missed!

And for those energetic hard core folkies, there should still be time to catch at least some of Paul Cebar at the Harmony Bar following the concert at the Hog.

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