

Mad Folk News

Charlie Parr trucking into Madison April 21 at The Brink

MIf you ever listened to ancient field recordings of eerie mountain music or early scratchy blues recordings or the more stark cuts of Harry Smith's *Anthology of American Folk Music*, or felt moved by some of the odder pieces in the film *Oh Brother, Where Art Thou*, and wondered where the spirit of that earthy mournful music has gone, well, look no further. It has found a home in the performances and recordings of Charlie Parr.

Charlie Parr, currently based in Duluth, Minnesota, is one of those rare performers who is gaining a worldwide reputation for thoroughly understanding and assimilating the wonderful and strange things that were happening in folk, pre-country, and blues music, particularly in the south eastern part of America, back when recordings were first being made in the field and for a few decades thereafter. This began for Charlie as an obsession instilled in him to a great degree by his father's passion for such music. As a boy in Austin Minnesota, Charlie grew up listening to recordings his father had bought from the Smithsonian Folkways collection and other sources of early country, folk, and blues performances, from back in the days when those genres were not very far removed from each other at all, and in fact overlapped quite a bit in their raw and plaintive qualities. Charlie's father bartered for his son a Gibson 12-string guitar in exchange for a 9.9 horsepower Johnson outboard when the boy was 7 years old, and Charlie immediately began trying to play like Lightnin' Hopkins and Mance Lipscomb. He picked up a banjo somewhere along the way, and also, in his late teens, acquired a National resonator guitar. The resonator guitar and the banjo seem like naturals for him, but the 12-string guitar is his first love, and it shows.

Charlie Parr would be worth every penny just to hear play instrumentally, but when he sings, his wild, weird, haunted, and heartbreakingly genuine vocals and vintage songwriting skills can send shivers up and down your backbone, intensified by his ominous subject matter,

which he describes as "...grief, poverty, death, social justice and hopefully a little humor once in a while..." The humor is not hard to find, as his website advertises him as "One Man, One Guitar, One Foot In The Grave." He has been compared to Dave Van Ronk, and he does have some of Van Ronk's characteristics, like the rough hewn persona and vocal delivery over a rock solid but unassumingly complex accompaniment. Piedmont style fingerpicking -- the thumb alternating on bass strings while the fingers play melody and embellishments, somewhat like stride piano -- is his instrumental forte, his heroes of the guitar being such as Reverend Gary Davis, Bukka White, Mance Lipscomb, Charlie Patton and Lightnin' Hopkins, and more recent blues style artists like fellow Minnesotan Spider John Koerner. He also plays a mean slide guitar. The banjo playing fits right in somehow too though, bringing in the mood of old rural folksong wailers halfway drunk and being recorded in a chicken coop on a wire recorder hooked to a truck battery.

As a matter of fact, Charlie Parr has made a number of his recordings in non-studio situations, like garages, store fronts, and the like. In an interview with Chris Mateer of *Uprooted Music Review*, Charlie said, "I usually pick a place based on how I feel first, then I'll sit down and play there to see if the sound is good. If it sounds like my kitchen, it's a keeper...For me, it feels like a very honest way of recording." That kind of humble and genuine sentiment is what adds so much to Charlie Parr's recordings, but also to his live stage presence. "I'm probably not playing good music," Parr says, "but I know I'm playing music that's raw." But the very "rawness" of the music is what makes it good. And the fact that he says it isn't good only speaks well of his humility, because it's not only good music, it's great music.

For further inspiration, check out Charlie on YouTube (search for Charlie Parr), and have a look at his website, www.charlieparr.com.


"... [Charlie Parr's] raw voice, lightning fin-

ger picking and plaintive but wry songs have made him one of the most important contemporary protagonists of the American folk tradition."

- Bath International Music Festival

Charlie has trucked this great raw show all around the world, from Australia to England back to Duluth, and now, on Saturday, April 21 to the Brink Lounge in Madison.

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.

Michael Cooney

coming Wed. May 30th to play with

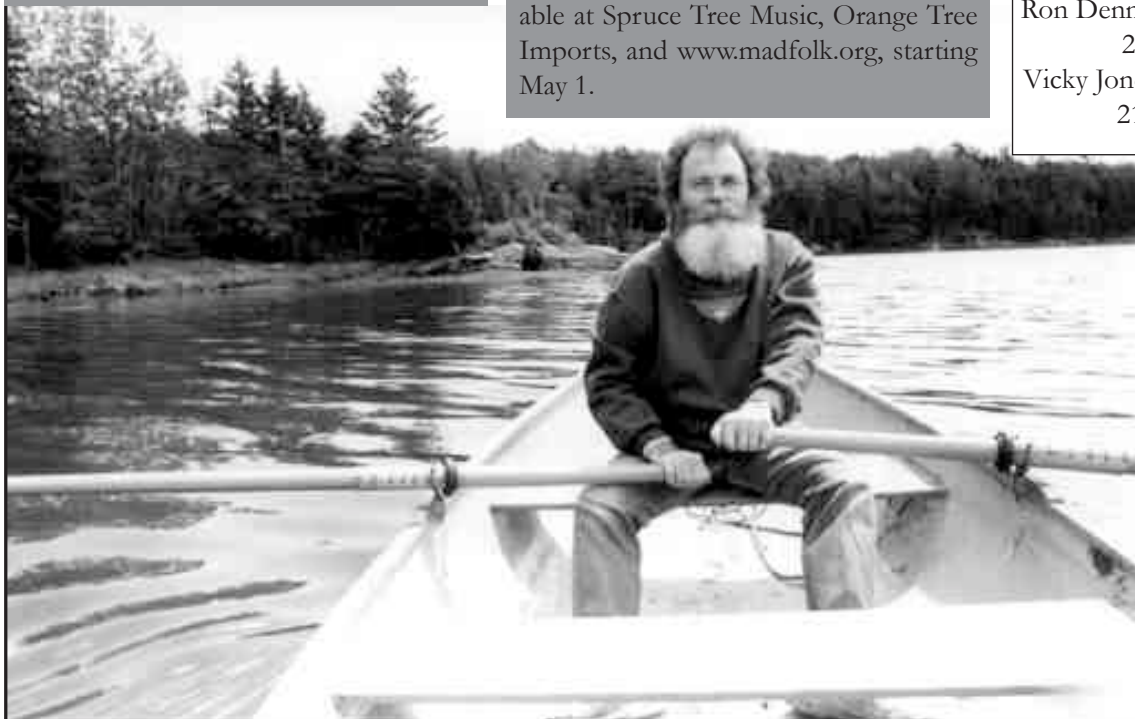
Lou & Peter Berryman

at The Brink

Michael Cooney, born in 1943 and on one of his now almost unheard of forays out of the rocky perch of his home in Maine, is making a special detour to Madison to share an evening on stage with his old pals Lou and Peter Berryman, on his way home from honoring a special invitation by the Denver Folklore Society to play for its 50th anniversary celebration. Michael was with the Society when it formed, as he was an integral part of so many legendary folk music scenes from California to New York, beginning in the early 60s and extending through the decades. There is a reason for this. No one can convey the sheer fun of music like Michael Cooney. With a natural but beautiful voice and a relaxed and happy delivery, with instrumental skills unbelievable on the

banjo, 12-string guitar, and sometimes even ukulele or concertina, and with the knowledge of an ethnomusicologist, he can take an audience on a spellbinding trip through the marvels of folk and folk-like songs old and new.

Michael is winding down his touring drastically; you may never have the chance to see him again in the Midwest. By his teaming up with Lou and Peter for the night, whom he helped so generously in their early years of performing, an old, close, and giddy friendship on stage will be obvious and infectious, a reminder of the fundamental charm, intrigue, and friendliness of folk music. Because of Michael's schedule, the show has to be on a midweek night, but nevertheless, you won't want to miss this rarest of rare events. Michael Cooney and Lou and Peter Berryman, Wednesday, May 30, 7pm, at The Brink Lounge; tickets \$14 advance, \$16 day of show, available at Spruce Tree Music, Orange Tree Imports, and www.madfolk.org, starting May 1.



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.

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Uncle Bonsai returns to Madison!

Coming to The High Noon Saloon April 1st!

WORT-FM Community Radio is excited to welcome Uncle Bonsai back to Madison for the first time in over 25 years! The popular Seattle-based trio comes to the High Noon Saloon on Sunday April 1st at 7:00pm (no foolin') to perform songs from over 30 years of recordings, including their latest release, *The Grim Parade*. This recording is a collection of live and studio performances, including "The Baby's Head," "Loving Tommy," "The Fish is In The ...Freezer," and 11 others, that showcases the group's unflinching portrayals on the passing of time, the passing of genes, and the passing of pets -- the truth of everything seemingly buried somewhere under the family tree. Since forming in 1981, Uncle Bonsai has emerged as one of the truly "original" acts of the past 30 years. Their acoustic folk-pop songs are almost one-act plays or very short stories, resisting strict pop, folk, or singer-songwriter categories. Consequently, the trio has been paired with a wide range of artists: Bonnie Raitt, Suzanne Vega, Loudon Wainwright III, Tracey Chapman, They Might Be Giants, The Persuasions, The Bobs, Robyn Hitchcock, New Grass Revival - reflecting a diversity of influences. With only three voices and an acoustic guitar, the group is at home in an incredible variety of venues, whether performing for a few hundred people at an intimate club or tens of thousands at festivals throughout North America.

Beginning in Fall 2011, Uncle Bonsai concerts celebrate 30 years of performing with songs from a brand new release, "*The Grim Parade*," presented along with favorites from eight other critically acclaimed recordings. From quiet ballads to three-part vocal gymnastics, their voices merge to create the trademark Uncle Bonsai sound: high soaring and intricate vocal harmonies wrapped around biting humor, and poignant un-

flinching portrayals of life, love, and a guy named Doug.

Opening for Uncle Bonsai will be Madison favorites *The Prince Myshkins!* *The Prince Myshkins* are Rick Burkhardt and Andy Gricevich. Rick plays accordion and sings; Andy plays guitar and sings. They met in 1995 at the University of Illinois, where Andy studied literature and philosophy and Rick studied music composition. Within a year they had co-founded the Utopia Train theater company, and were traveling around ...the country with a group of rambunctious Midwestern utopianists. In 1997 they moved to San Diego to continue their studies and to see what life was like in the land of palm trees, the United Farm Workers, the US Navy and a union-busting city council. In their seven years there they worked to make their own material obsolete by appearing locally as KPBS San Diego's resident satirists, and by touring nationally to sing at anti-war demonstrations, union rallies, schools, coffeehouses, living rooms, community centers and major urban intersections. In 1999 they co-founded the Nonsense Company, a group of musicians dedicated to the performance of new works of contemporary classical music by exciting younger composers. Rick and Andy are both enthusias-



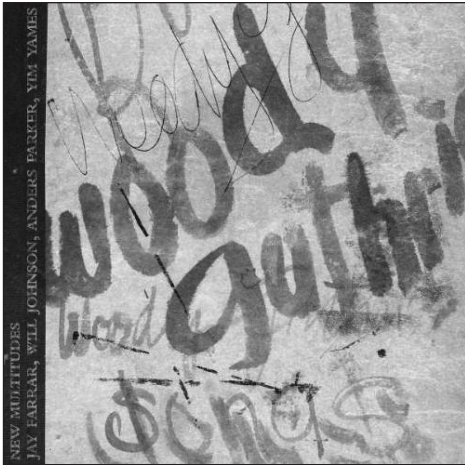
tic readers and writers of experimental poetry, and continue to perform political theater at every opportunity. *The Prince Myshkins* are proud members of AFM Local 1000, the North American Traveling Musicians' Union. They now live in Madison.



Sunday April 1st, 2012 at 7:00pm at
the High Noon Saloon,
701A E. Washington Ave, Madison

Tickets are \$8 and are available at the
door or on-line at
www.high-noon.com.

JAY FARRAR, WILL JOHNSON, ANDERS PARKER & YIM YAMES
NEW MULTITUDES ~ 2012 ROUNDER RECORDS



Review by Kiki Schueler

It always seemed a bit odd that Jay Farrar's Uncle Tupelo bandmate Jeff Tweedy and his band Wilco were the ones tagged for the first high-profile access to the Woody Guthrie archives; after all, Farrar was clearly the one with the old soul. The resulting record (with Billy Bragg), named *Mermaid Avenue* for the street Guthrie lived on, was surprisingly successful, and two more volumes followed. Fourteen years later, Farrar gets his turn with *New Multitudes*. He's joined by his Gob Iron collaborator Anders Parker, as well as Centro-matic frontman Will Johnson and My Morning Jacket leader Jim James (as he did with his other supergroup of sorts, *Monsters of Folk*, he goes by Yim Yames here, still inexplicably). Their twelve-song record proves that there are more than enough Woody Guthrie songs to go around. Each of the four were allowed time with Guthrie's unpublished song collection to make their choices, except for Will Johnson, who was sent a packet of songs by Farrar.

To hear Johnson tell it, the songs couldn't have been more perfect. On top of the stack was "Chorine My Sheba Queen," and a tune began developing as he read the lyrics the

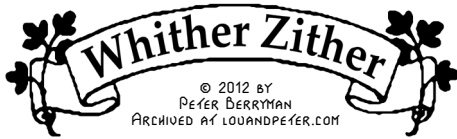
first time. And it just might be the highlight of the record, with Johnson's aching vocals, two guitars (one strummed, one picked), and echo-y backing vocals My Morning Jacket style. You stop and hold your breath, not wanting to break the spell. And it happens every time. Meanwhile, his second contribution, "V.D. City," powers out of the gate like a great Centro-matic song, fuzzy guitars, rock drums and all. But the song is a surprisingly devastating and stinging indictment of an amoral lifestyle. "Must you pay your way to this city with an hour of passion's desire? I pray that I'll not see your face here where the millions now burn in flames." His third is even more emotional. "No Fear" was written toward the end of Guthrie's life from his bed at the Brooklyn State Hospital. "I'm here on my deathbed, breathin' my last breath," but still he says, "I've got no fear of death."

The best of Yames's contributions is "Talking Empty Bed Blues," which isn't a talking blues at all in his hands. What starts as just Yames and a guitar changes gears halfway through, switching abruptly to layered harmony vocals and a solitary bass drum. He takes some liberties with the original lyrics, rearranging verses and cutting others completely. "Changing World" gets an even bigger makeover, adding verses to the simple chorus Guthrie had written on a calendar page, along with "wimoweh" style backing vocals. Anders Parker is perhaps the least well known of this quartet, but he acquits himself well here. He does some cutting and pasting of his own on "Old L.A." and comes up with the record's catchiest song. I'm not sure what attracted him to "Angel's Blues," but he takes lyrics like "Two girls just gave me a fountain pen, I

think that's mighty nice" and makes them, well, sound like lyrics. On the other hand, there's no wondering with "Fly High." It reads like a lovely poem on paper, even lovelier when sung by Parker.

That just leaves Farrar, who bookends this record with opener "Hoping Machine" and the final, title track, both of which sound like some of Son Volt's more forgettable tracks. In between he gives us the best of the three, "Careless, Reckless, Love," which sounds like a great Son Volt song. For better or worse, it seems every song Farrar does is going to sound exactly like something he's already done before. That is why you need to spring for the deluxe edition of this release, which features an additional disc with nearly a dozen more songs from Farrar and Parker. Farrar finally loosens up on these songs. His strutting "Jake Walk Blues" and sweet "World's On Fire" are far better than those on disc one. Too bad Parker steals disc two out from under him with his superb "Dopefiend Robber."

The other reason to part with a few more dollars for the upgrade is the packaging. This version includes copies of all Guthrie's original lyrics for the songs plus some of his artwork. There are slashes of watercolor, some abstract, some easily recognizable as guitarists, drummers, a man with a flower. The lyrics are fascinating, from the perfect curled penmanship of his younger days to the barely legible scrawl from his hospital bed. There are doodles in the margins, arithmetic, and sometimes explanations of the songs. There are typewritten pages with large crayon "X's" through them, as if Guthrie had rejected them. We should feel very, very lucky that he saved them.



Sounds Like A Title

I realized when I was a wannabe artist in my twenties that the titles I had scribbled as painting ideas made better song titles. One -- **Cupid's Trash Truck** -- became a song title, an album title, and, ironically, the title of the painting I made for the album cover. About twenty years later, my sister Susannah and I spent time inventing lipstick color names, and it dawned on me again these could be song titles: **Tarzan Legburn, Oleo Leo, Alfalfa Falafel, Smooch Gasket, Choice of Potato**, etc.

I think I became a songwriter so I'd have something to name, maybe because I never had children. Titles have always intrigued me. Jack Kerouac, mentioned in the last WZ, was good at it: **October in the Railroad Earth. Desolation Angels. The Subterraneans.** Dylan's great titles are often in the same vein as Kerouac's: **Desolation Row. Subterranean Homesick Blues. Rainy Day Women #12 & 35.**

These last two are interesting in that they do not appear in the lyrics. There are lists of such songs on the web: **A Day In The Life**, by the Beatles. **Earwigs to Eternity** by Alice Cooper. **Spanish Pipe Dream** by John Prine. **Election Night: North Dakota** by Garnet Rogers. And **That Shiznit** by Snoop Dogg.

My own titles are usually found in the lyrics of the song, though not always. My music partner Lou and I have a song called **A Chat With Your Mother**, and that phrase isn't in the song (though "chat" and "mother" are there). It's about kids using the F-word, and the song's nickname has become **The F-Word Song**. But we didn't want to call it that, because one of the devices of the song was to hold off on revealing the actual theme until the end of the first verse, as a gimmick to increase tension. When songs have what my author friend Rob Lopresti calls a "payoff" (which is simi-

lar to a "punchline" of a joke, though not necessarily funny), you don't want to give it away in the title, which would then be what reviewers call a "spoiler." One of Bryan Bowers' more popular songs is called **The Scotsman**, attributed to Mike Cross, which has as its payoff a funny comment by this hungover fellow when he discovers a certain part of his body was decorated while he slept. Using this comment as the title would wreck the whole impact of the song. There are no solid rules for titling, but there can be important considerations.

One interesting aspect of a title is its potentially transformative quality. There is an Andrew Wyeth painting of his casually dressed wife lying on her back in a meadow with a hat over her face and a book and coffee cup in the grass beside her. A dog is nearby, also reclining, but with head lifted and looking off in the distance, beyond the viewer, with a bit of interest. The title: **Distant Thunder**. Of this title Wyeth said, "I made a quick drawing. As I finished it, I could hear thunder way off in the direction of East Waldoboro. Suddenly, out of the grass, popped our dog Rattler's head, his ears up, cupped, hearing those distant sounds..."

But I think without the title, the painting would not have suggested the sound, and would have had a different feel. Up for discussion is whether the title makes up for a deficiency in the painting, considering Wyeth's intention, but that's a whole 'nother episode. I guess the question at the bottom of this is: Can a title be considered an actual part of the work of art?

No doubt some people would argue that a work should stand on its own with or without its title, but if the title is considered by the artist as a part of their artwork, then this is endlessly debatable. Yet another level of discussion comes in when a work is titled, but not by the author. Sometimes in the art world this is called a painting's "nickname," as **Whistler's Mother** has become the nickname for **Arrangement in Grey and Black No.1**, which was Whistler's original title. And the nickname does affect, for better or worse, your overall impression when looking at this painting.

In music -- especially instrumental music -- there's no question that titles can have transformative effect. Beethoven's **Moonlight Sonata** -- which wasn't nicknamed until after his death -- would be heard differently had it been called **Ab-sinth Daze**, or **Hazel's Hazel Eyes**. Jay Ungar's gorgeous **Ashokan Farewell** would still be gorgeous but not exactly in the same way if it were called **Fido's Dream** or **Tuesday Sundae**. Many instrumentals have been given a lot by their title: **Baby Elephant Walk** by Henry Mancini for example.

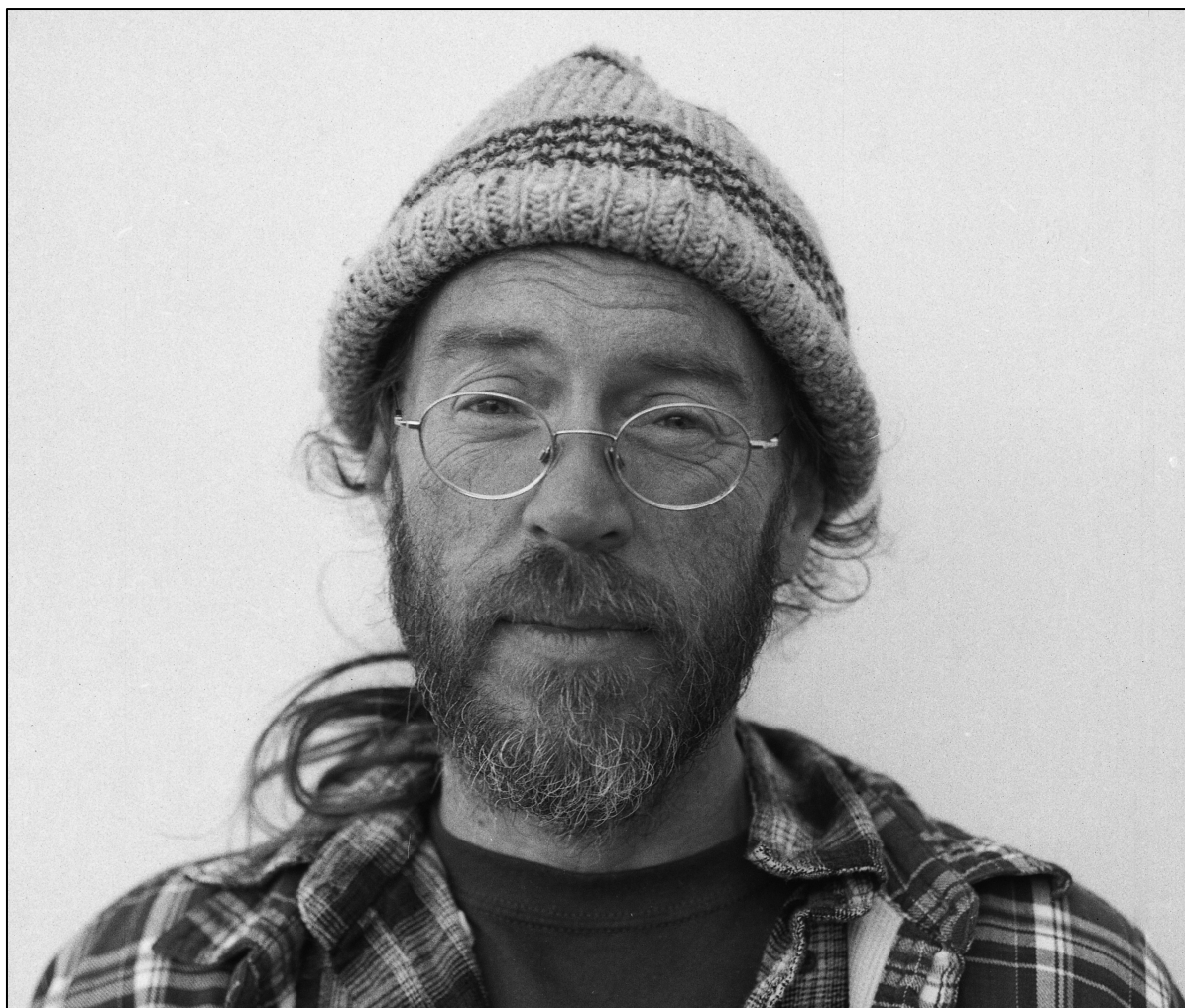
It's more rare that songs with lyrics have transformative titles, since they are both made up of words, though it happens, particularly in those songs with titles that do not appear in the lyrics. In Julia Ward Howe's **The Battle Hymn of the Republic**, without the title it would never occur to anyone that it was a "Battle Hymn" or had anything to do with a "Republic." But with the title, the song has an entirely new spin.

There are countless ways artists and writers arrive at titles, including quoting other works, as John Steinbeck did with the phrase, **The Grapes of Wrath**, taken, as a matter of fact, from **The Battle Hymn of the Republic**. But in writing, most often the title is taken from the text of the work it is titling. In a poetry blog about titling, one writer said that she titled her works by reading over them and finding a phrase that "...sounds like a title." I think most writers do that. As I mentioned before, I sure do that.

Here's a bit of related fun: Go through a newspaper with a highlighter, finding phrases that sound like titles. Here are a few I found in today's rag: **Felony For Someone; Atmospheric Science; Middleton Woman; Cheese in the Vault; Marble and Mahogany; Filthy Food; Locked Alone**. Now all we have to do is decide if they are song, poem, painting, book, sculpture, lanyard, or hot dish titles...

Andrew Wyeth quote from:
www.andrewwyeth.com

"I think he's just wonderful and he really reminds me of a young Dave Van Ronk...he's got that kind of solid deal to him." - *Greg Brown*



Madison Folk Music
Society PRESENTS

Charlie Parr

Saturday, April 21

7:00 pm

The Brink Lounge

701 E. Washington, Suite 105



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

Available at: www.madfolk.org,

Spruce Tree Music, Orange Tree Imports

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

Storyhill is coming back to The Brink for a special Wednesday show!

Last year's show was a magical evening and this year's promises to be the more of the same. They have had quite year with tours and hosting their very own festival! Maybe we will hear some stories of their cruise with Garrison Keillor and the rest of the A Prairie Home Companion crew. Get your tickets for Wednesday, May 2, to catch Storyhill's local appearance at The Brink.

Sometimes the blending of two voices produces a bit of vocal magic. The folk duo of Chris Cunningham and John Hermanson, known as Storyhill, generates that kind of vocal magic. Their infectious melodies, smart "story" songs, and emotional harmonies combine into one perfect package.

Storyhill is two guitars and two voices woven together in seamless fashion. Most often singing in unison, Chris and John breathe and play as one unit, leading Billboard and the Austin Chronicle to liken them to some of the great songwriting duos of our time: Simon & Garfunkel, the Indigo Girls, The Everly Brothers, and The Jayhawks' Gary Louris & Mark Olson. Their beautiful music and passionate performances have won them nationwide critical acclaim and a legion of devoted fans (known as "Hill Heads").

The duo's most recent album, *Shade of the Trees*, mixes old-fashioned storytelling with hauntingly spare acoustic arrangements. They sing about love, war, and the many sorrows that accompany them. Storyhill will be joined by their special guest, Beth Wood.



Madison Folk Music Society

join renew

Name _____

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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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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
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The Mad Folk Refrigerator Cover

April 2012

Mad Folk Events



Charlie Parr
Saturday, April 21 -- 7pm
The Brink Lounge -- 701 E. Washington Ave -- 7pm
\$14adv/\$16d.o.s.

Story Hill
Wednesday May 2
The Brink Lounge -- 701 E. Washington Ave -- 7pm
\$14adv/\$16d.o.s.

Michael Cooney / Lou & Peter Berryman
Wednesday, May 30 -- 7pm
The Brink Lounge -- 701 E. Washington Ave -- 7pm

Venues



Wild Hog in the Woods
Weekly Friday night folk music in intimate setting
All shows at 8pm unless indicated otherwise.
\$2 for members, \$3 for non-members

- Tom Kastle
Friday, April 6
- Hootenany!
Saturday, April 21 -- @2pm



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

Cafe Carpe
All shows at 8:30pm unless indicated otherwise

- Sun, Apr 1 -- Dan Navarro -- 7pm -- \$15 adv
- Sat, Apr 7 -- Bill Camplin Band -- \$8
- Fri, Apr 13 -- Dave Ramont & Dave Nelson -- 830pm -- \$7.50
- Thu, Apr 19 -- New Pioneers -- 7pm -- \$7.50
- Fri, Apr 20 -- Willy Porter Trio / LJ Booth -- \$20 adv
- Fri, Apr 21 -- Willy Porter Trio -- \$20 adv

FOLKLORE VILLAGE

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

- Folklore Village**
- Tue, Apr 3 -- First Tuesday Open Mic -- 7pm
 - Fri-Sun, Apr 13 - 15 -- Cajun Music and Dance
Weekend: Walter Mouton & Jason Frey
 - Fri-Sun, Apr 20 - 22 -- English Country Dance
Weekend w/ Members of The Bare Necessities



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

Mad Toast Live! at the The Brink Lounge
Music, talk and variety show hosted by Chris Wagoner and Mary Gaines

- Tues. Apr 3 - \$10
-- Brad Yoder 7pm
-- Deitrich Gosser 8pm
- Tues. Apr 15 - \$15 d.o.s. / \$12 adv
-- Marilyn Crispel 3:30pm
-- Improv workshop @6pm
- Tues. Apr 17 - \$10
-- Yuriy Kolosovsky & Victor Gorodinsky 7pm
-- UW-Madison Russian Folk Orch. 8pm



High Noon Saloon
Sun. April 1st -- Uncle Bonsai -- @7pm -- \$8

701A E. Washington
www.high-noon.com

Gigs

Jim Schwall
Monday, April 23 -- Crystal Corner Bar @ 930pm
1302 Williamson St, Madison

with special guest **Josh Harty**
Tuesday, April 10 -- Bon Appetit Café @ 7pm
805 Williamson St, Madison

with special guest **Robert J.**
Tuesday, May 8 -- Bon Appetit Café @ 7pm
805 Williamson St, Madison

Misc

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, Mar 15 -- 7pm
-- 8164 Hwy. 14 Arena, WI

On the Air



Simply Folk on Wisconsin Public Radio w/ Stephanie Elkins, Interim 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 Dance - Sun 4/22 - dance instruction at 6:15 PM, dance 7:00 to 10:00 PM - Harmony Bar & Grill, 2201 Atwood Ave, 249-4333
- 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