

Mad Folk News

Folk Stage returns to Willy Street Fair

by Darlene Buhler



Jim Schwall

The Madison Folk Music Society's Folk Stage debuted at Willy Street Fair last September and was deemed such a success that, this year, ours will be one of only three stages on Saturday and one of five stages on Sunday, with a total of seven performance slots over the two days. That is more performance slots than any other stage at the event. We have a mix of local performers we all know and love and a few who are performing for their first time in Madison.

Willy St. Fair takes place on Saturday & Sunday, September 19th and 20th. As we go to press we only have a tentative schedule – please watch our website at www.madfolk.org for final performers and times.

ANDY COHEN is making his first appearance in Madison. According to his publicity materials, Andy, who now lives in Memphis, “makes a bare living by picking his patoot off.” The music he plays is primarily from the Southeast, and is “old, older even than he is.”

For many years he has specialized in blues, ragtime, gospel and old time music from the so-called ‘Golden Age’ of 78 and cylinder recordings, roughly 1900 to the forties. After that, he says, he “gets lost.”

He is particularly known for his renditions of songs and instrumentals by Rev. Gary Davis, Big Bill Broonzy, Mississippi John Hurt and Washington Phillips, but he also does things by Sam McGee, Snooks Eaglin, Bukka White, Daddy Stovepipe, Jimmie Rodgers, Blind Teddy Darby and hundreds of other people “too obscure for anyone but dedicated Blues scholars to know about.” His show is non-stop madness from the time he steps on stage, full of wisecracks and spontaneous asides.

LOU AND PETER BERRYMAN were both raised in Appleton, WI, and began playing music together in high school during the sixties. During the following nomadic decade, Lou studied classical voice and music theory in college while Peter continued an “unfocused fascination with surrealist art, beatnik poetry, and jug band music.”

Early influences of American and British musical comedy and folk music fed a growing song bag of their original songs. Their brief marriage in the

early seventies resolved into a lifelong friendship, and by the late 70s and early 80s they were honing their skills playing regular weekly concerts at a music club in Madison, becoming full-time musicians and songwriters in 1979.

During those early years they were motivated to write new songs every week, many about the history, cheese, beer and strange politics of their home state. By the mid 80s they were traveling all across the country, still writing and singing, but now with a broader perspective, finding that the quirks of their home state were not so much Midwestern as human.

In these 25 years of performing together, Lou and Peter have produced almost twenty albums and three songbooks of hilarious, quirky, yet oddly profound songs, rich with word play and interesting images. Lou and Peter have released almost twenty recordings and are working on their fourth songbook.

Pete Seeger, Tom Paxton and Tom Lehrer count themselves among fans of the Berrymans. Their work has appeared in compilations such as the popular *Rise Up Singing* songbook, in periodicals like *Sing Out!* magazine, and in many audio collections. Berryman songs are sung around the world by a legion of professionals from Garrison Keillor to Peggy Seeger to shower singers everywhere. Lou and Peter live about a mile from each other in Madison, Wisconsin, with their respective spouses of almost thirty years, Mark Hodgson and Kristi Seifert.

JIM SCHWALL began playing several different kinds of music on several different instruments while in elementary school. By the time he finished high school, he was primarily playing traditional folk music on the guitar. Gradually, originals, usually based on traditional *styles*, replaced the traditional *tunes*, and Jim has been playing solo gigs ever since.

In college, Jim met harmonica and piano player Corky Siegel, added a pickup to his Gibson guitar, and they formed the Siegel-Schwall Band, performing for about ten years and releasing over a dozen record albums. After Siegel-Schwall disbanded in 1974, Jim continued to play in several iterations of the the Jim Schwall Band while going back to college, (*continues on page 2*)



Lou and Peter Berryman

Willy Street Fair Tentative Music Lineup

9/19 -- Jim Schwall, Andy Cohen, Lou & Peter Berryman

9/20 -- Bret & Fisk, Josh Harty & Blake Thomas,

Bill Camplin, Sweet Grass

FOS Celebrates a New Generation

Our final show for Folk on State is September 5th when we will be highlighting our next generation that will carry the music forward.

Isaac Stafstrom is a 16 year old who will be entering his junior year at West High School. He has been playing a variety of banjo styles for three years. He was inspired by the music and message of Pete Seeger – and a banjo found at a garage sale that cost \$1. In addition to playing banjo, Isaac has been playing clarinet for seven years and dabbles with the guitar, harmonica, piano, and ukulele. He also enjoys photography, woodworking, and playing Ultimate Frisbee. Isaac was one of the recipients of the 2009 Music Scholarship from The Madison Folk Music Society. Also performing this weekend will be

The Ready Family, featuring Joseph (15), Jonathan (13), and Joshua (10). Expect a mix on folk, bluegrass and gospel. All three boys are multi-instrumental and have written original songs. The family performs regularly at the Crossroads Coffeehouse in Cross Plains.

Willy Street Fair Music

(continued from page 1) eventually completing a doctorate in music composition and becoming a professor of music. More recently, Jim has been teaching in high schools and doing social service work, running a program housing the mentally ill who had become homeless. Now retired, Jim divides his time between guitars and cameras. He's a lifelong photographer and shows his pre-silver prints regularly.


Siegel-Schwall reunited in 1988, releasing a live album in 1989 and a studio album in 2005. In addition to the occasional Siegel-Schwall reunion gig, Jim plays lead guitar for Marques Bovre's SoDangYang, bass and occasional guitar for The Cajun Strangers, and his own songs on acoustic 6- and 12-string guitars. In 2007 he released *Getting Old* a solo CD recorded live in Madison area coffeehouses.

2009 Midwest Festivals

September 4-6 – Jackpine Jamboree, Birnamwood, WI – slograss.com/jackpinejamboree.htm

September 5-7 – Fox Valley Folk Music Festival, Geneva, IL – foxvalleyfolk.com

October 23-25 – Stringalong Weekend, Olympia Resort, WI – uwm.edu/Dept/Folk



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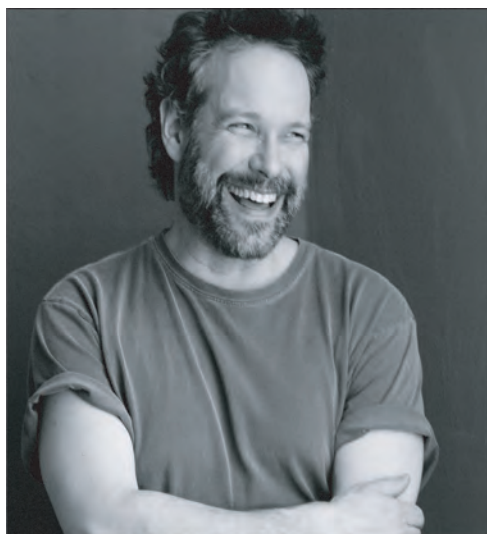
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John Gorka comes to the Brink Lounge October 1st



♪ John Gorka's first appearance in Madison was more than 25 years ago, when he was introduced to audiences around the country as he toured opening for Tom Paxton. His October 1 performance for MadFolk is one of many subsequent appearances, and we hope that you'll join us in welcoming John back.

In his long career, John has become an honored icon of folk tradition. *Rollingstone* called him "The preeminent male singer of the New Folk Movement". John's rich baritone voice and unique song craft weave a magical spell: "Gorka is widely heralded for the sophisticated intelligence and provocative originality of his songs." - *Boston Globe*

John Gorka was born in July, 1958, in Newark, New Jersey, and was raised in Colonia, NJ. When he was just ten years old, he received his first guitar as a Christmas present, though his older brother claimed the guitar as his own. So John took up the banjo.

He started writing songs with a church group when he was in high school; but it was during college that Gorka began performing more steadily and writing contemporary folk songs. During this time, he was a member of the Razyzy Dazyzy Spasm Band, which

specialized in contemporary folk and bluegrass music and also boasted Richard Shindell as a member.

In the late 1970s he was a student at Moravian College in Bethlehem, PA, and he started going to Goldfrey Daniel's Coffeehouse, one of a string of renowned folk clubs across the nation. Soon he found himself living in the club's basement and acting as resident M.C. and soundman, encountering legendary folk troubadours like Stan Rogers, Eric Andersen, Tom Paxton and Claudia Schmidt. Their brand of folk-inspired acoustic music inspired him in turn, and before long he was performing his own songs, mostly as an opener for visiting acts. Soon he was traveling to New York City, where he became part of the legendary *Fast Folk* magazine circle, then a breeding ground for many major singer/songwriters and a powerful source of education and encouragement. Travels to folk meccas like Texas's Kerrville Folk Festival (where he won the New Folk Award in 1984) and Boston followed, and his stunningly soulful baritone voice and emerging songwriting began turning heads. Those who had at one time inspired him had become his peers.

In 1987, the young Minnesota-based Red House Records caught wind of John's talents and released his first album, *I Know*, to popular and critical acclaim. With unusual drive and focus, John hit the ground running and when an offer came from Windham Hill's Will Ackerman in 1989, he signed with that label's imprint, High Street Records. He proceeded to record five albums with High Street over the next seven years: *Land of the Bottom Line*, *Jack's Crows*, *Temporary Road*, *Out of the Valley*, and *Between Five and Seven*. His albums and his touring (over 150 nights a year at times) brought new accolades for his craft. His rich multifaceted songs full of depth, beauty and emotion gained increasing attention from critics and audiences across the country, as well as in Europe where his tours led him through Italy, Belgium, Scotland, Ireland, Holland, Switzerland and Germany.

Other performers also discovered his songwriting. His material is championed by many — to date more than a score of artists have recorded and/or performed John Gorka songs, including Mary Chapin Carpenter, Mary Black and Maura O'Connell. He also started sharing tours with many notable friends — Nanci Griffith and Mary Chapin Carpenter among them. All this has brought his music to an ever-widening audience. His video for the single "When She Kisses Me" found a long-term rotation on VH-1's "Current Country," as well as on CMT and the Nashville Network. John also graced the stage of Austin City Limits, appeared on CNN, and has been the subject of other national programming.

In 1998, after five successful recordings, and seven years at Windham Hill/High Street, John felt the need for a change and decided to return to his musical roots at Red House Records. The choice was driven, in part, by the artistic integrity that the label represents in an industry where the business of music too often takes precedence. As John says, "Red House is in it first for the music, and so am I. It's a good place to be."

After Yesterday represented the first fruits of that reunion and John's continuing commitment to the craft of songwriting. He married in 1996 and moved to Minnesota, a baby boy (Bocephus Mahatma Sinatra Gorka) was born in 1997. Subsequent Red House Records recordings are *Old Futures Gone* (2003) and *Writing in the Margins* (2006).

Though a long way from Godfrey Daniels, John Gorka is still honored to be a part of the folk tradition — energetic acoustic music that is not a trend, not a fad, but an expression of everyday life.

Mad Folk is happy to be presenting this concert at The Brink Lounge, 701 E. Washington at 7pm. Buy tickets at any of the ticket outlets listed below. ♪

Brace yourself for the Milwaukee Ukulele Festival

Marking what Lil' Rev calls "a worldwide renaissance of all-things-ukulele," the city of festivals will play host to an upbeat and just-darn-fun music happening: the Milwaukee Ukulele Festival, September 26, from 10:30am-10:00pm, at The Coffee House at 631 N. 19th St.

The uke fest will feature an illustrious list of guest musicians, who will perform throughout the day and at a 7 p.m. concert: including The Boulder Acoustic Society, The Fabulous Heftones, Gerald Ross, Jumping Jim Beloff, Victoria Vox, and Milwaukee's Frogwater and Milwaukee's own Lil' Rev, the national touring performer, educator, instrumentalist, and "protector of old songs" whose genius is behind this event.

Uke novices and veterans alike will find workshops in a number of musical styles, including swing and blues. Fest-goers can enjoy jamming, vendors, food, and open stage opportunities, and even a boutique of "vintage" Hawaiian shirts. Art quilt wall-hangings with a "blues" theme, specially made for this event by Milwaukee's North Shore Quilter's Guild, will be among items in a silent auction.

Check the uke fest website for performer links and more information on workshops, schedule, admission and discounts: www.myspace.com/milwaukeeukulelefestival

Mad Folk Ticket Outlets

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 or at these outlets:

- Borders Books East, 2173 Zeier Road
- Borders Books West, 3416 University Ave.
- Orange Tree Imports, 1721 Monroe St.
- Spruce Tree Music, 851 East Johnson

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 info.



Whence Come Song Ideas

With apologies to John Carnes and Tom Paxton and others who have had similar experiences, the following is a transcription of the recorded response by Furman Voss, the nonexistent and prolific songwriter of Duluth, Minnesota, to my question, "Where do you get your song ideas?"

"My first real finished song was **Cocktails with Lady**, written thirty years ago, approximately. To make a long story short, I was looking out the kitchen window because Lady -- I didn't name her by the way -- had been barking at something. The sofa was right by the window in the living room -- still is -- and Lady always sat on the back of the sofa, like a drooling throw pillow. Usually quietly, but this time she was barking at something; hair standing up on her back...

"The kitchen window and the living room window -- the one by the sofa -- both face north. So anyway I looked out and saw something odd out there that didn't register. It was late afternoon and the sun was starting to go toward setting, off to the left. It was almost September. Something was oscillating left to right, right to left, about five feet above the sidewalk, I guess fifteen feet from the house...

"We have big leafy maples on the boulevard, and it moved in and out of the shadows [which] made it hard to see; hard to analyze. It was the shape of, like, a hamburger, or just hamburger buns more like, I would have to say, or two bowls face to face. You know, a big lima bean. But all white in color; completely smooth and satiny, like a thick mint, five, six inches across...

"I knew it was not a bird or anything, unless it was a precocious egg [laughs]. No, it was a thing. Metal? Plastic? A non-living object, I still do believe. But did you ever have a feeling that you're looking right at something, and looking harder and harder at it, and you still can't tell what it is? Happens to me usually at night. It's like you find you're asking yourself very deliberately: 'What. Exactly. Am I. Looking. At.'

"At some point I remember deciding it was a toy probably, a radio control toy I hadn't heard about. There was no little engine sound I could hear, but maybe it was like a blimp toy. But it was still odd because there was nobody around. No kids or anything. Maybe one off behind the fence or something. We used to have quite a fence.

"But then this mint-burger stopped dead in the air for a second, and started moving toward me. I thought what in the WORLD. It kept coming and coming, and it's gonna hit the window, but it was coming so slowly, like drifting, I thought if it kept coming it would just bump into the window and bounce off. Incidentally, the dog had gone very quiet...

"I thought for a second I should grab the camera, but I didn't want to take my eyes off it. So I stood there. And it kept coming, and then: *It came right through the glass!* It blended through, as if the glass was water, like this thing was passing through a pane of water, but with no disturbances or ripples. I ducked, crouched right down to the floor. I'd had panic attacks before (though they didn't call them that back then) and I felt like well maybe this is it, I have lost my mind. This is a psychotic episode. I had talked myself down before, so I was saying, okay, okay, you are hallucinating, you'll go to the doctor, there's something wrong with your brain but they can fix you up. Don't worry; remember to breathe, etc...

"I stayed crouching down. And the little nightmare floated over my head, over to the table. We had the same kitchen table we do now, all full of stuff, crap piled all over. Towels, books, mail, door hinges, dog toys, the list goes on. We haven't sat down to eat at that table for twenty five years. Anyway, it went over, stopped, and landed down onto an apple! Balanced on an apple in a basket. Gala apple. All with no noise at all, not a peep, or a beep; nothing. Completely soundless.

"If it had come through, like, an open door, or up from the heating duct, I could have convinced myself I wasn't going nuts but just hadn't figured it out yet. But the way it went through the glass. It was exactly like the glass was NOT there. So the first thing I did, after unfreezing myself from crouching, was slowly stand up, never taking my eyes off the thing for one second, as it

sat stock still on the apple, and took my left hand and felt over to the window. I remember distinctly to this day it was my left hand. And I felt the glass. Tapped it. I had hoped that maybe for some bizarre reason there was no glass in the window, though I knew there was of course. And sure enough, 'tap, tap.'

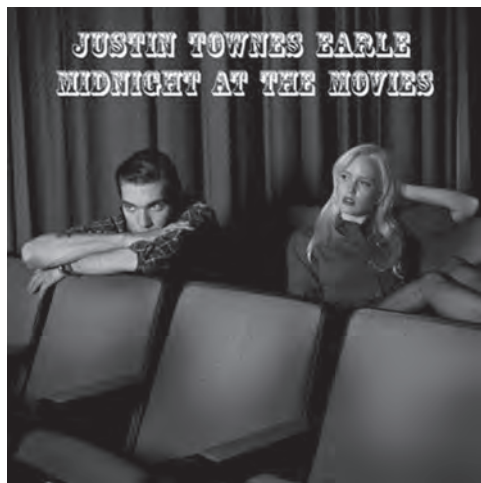
"So now this gave me a real flush of yes, this is it, the brain has failed. You reach a point, and I've only reached it again once since then but I won't go into that, when you really feel that, yep, this is it. Funny to say but a sense of peacefulness comes over you. At least it did me. When you finally decide you have reached that point...

"This whole thing, from the time it came through the window until it left the apple was maybe four minutes. Maybe it was twenty minutes, maybe it was one minute. But I would say four, five minutes. I stayed there standing, and staring at it as you might imagine. Then: -- fffff -- up it bobs, and there I was between it and the window. So I inched over away from the window; it occurred to me that if it could mesh through glass it could mesh through ME, and I didn't think I wanted that. I let it have a clear shot to the window. And sure enough, same thing in reverse, I watched it go back, over the sink, right through the glass again. When I finally leaned over and looked out, it was gone. I didn't know what to do. Shirley was down at the lake, no phone. Should I call Ripley's? Call my sister? Call my other sister? Pour a drink?

"But the first thing I did, after looking real hard through the window a good while, was make myself tiptoe over and look at the apple. It was a Gala, did I say that, and they're mottled, yellowish and reddish. And right on the top, where the thing had perched, there were brown squiggles, like the color of a bruise, like the apple had been bruised, or burned. I took off my glasses -- I could always see great close up without my glasses -- and got up near, and it was a tiny sentence, in a pretty decent cursive: *'Write a song about unwinding with your dog.'*

"That was thirty years ago and since then, I always have Gala apples in a basket on the table. It's where all my song ideas have come from. No luck with Fuji or Viking, though once I did get a video idea on a Braeburn, and yesterday I found a haiku on a banana."

Justin Townes Earle's *Midnight at the Movies* – 2009 Bloodshow Records



setting the alt-country world's heart aflutter by conjuring the ghost of Hank Williams Sr. I hate to sound cynical, but it all seems so forged, so calculated. And don't even get me started on his using his middle name now.

Which is a shame, because his "ladies and gentlemen," snake oil salesman personality might just be standing between me and a pretty terrific record. Try as I might, I can't get rid of my perceived image of hypocrisy; though every time I listen to *Midnight at the Movies* I get a little closer. As much as I hate to admit it, from the opening track, the swaying, broken-heart slow-dance title track, to the shuck and jive, banjo and clarinet swing of the penultimate track, "Walk Out," this is a pretty good record. Unfortunately, the final track, "Here We Go Again," a duet with bass player Bryn Davies, commits a sin worse than fakery: it's boring. Surprising, because the duet has always been his father's strong suit.

If you haven't figured it out already, Justin is the son of Townes-obsessed, former troublemaker, past and future Americana icon Steve Earle. Rather than shy away from this genetic legacy, he confronts it willingly on "Mama's Eyes." "I am my father's son /I've never known when to shut up/I ain't fooling no one/I am my father's son/we don't see eye to eye/and I'll be the first

to admit I've never tried" sums up their relationship in a few simple sentences. I'm not even sure which of Steve's six wives is Justin's mother, but he seems to hang his future on that half of his genetics: "I've got my mama's eyes/her long thin frame and her smile/and I still see wrong from right/'cause I got my mama's eyes."

It would be easy to call track six the damning piece of evidence in my case to convict him of fraud. His cover of the Replacements' anthem "Can't Hardly Wait" invokes a knee-jerk "Ah ha! See he's not really a country boy!" reaction. Except, well, it is pretty damn good. The simple plucked mandolin line is right up front, turning the power pop staple into a convincing bluegrass tune. In contrast, "Poor Fool" couldn't be more country, from the high and lonesome pedal steel to the backing vocal echoes straight from the 50s. Lest you think *Midnight* can't be a country record since there's nothing about trains, there's "Halfway to Jackson," as chugging and relentless as anything Johnny Cash ever wrote.

I'm sure I'll still have that nagging suspicion that I'm being conned the next time I see JTE, but maybe I'll be willing to look past that and enjoy the music. After all, you can't judge a book by its cover, or by his Western-cut suit.

Review by Kathryn L Schueler

It's always tough growing up in the public eye—ask any child star whose onscreen popularity wanes until they end up in the news for something other than their cinematic triumphs. In Justin Townes Earle's case, I first saw him playing music as a teenager in his dad's (Steve Earle) band on one tour and as the opening act on another. Having seen the scruffy kid who looked like nothing but trouble (undoubtedly much like his father at that age), I find it difficult to reconcile that image with that of the dapper dressed troubadour currently

Wild Hog in the Woods September line-up
Sept. 4, 8pm, Blake Thomas is a Madison-based singer-songwriter whose genres include folk and country. His fine vocals and guitar playing have won him awards including a MAMA in 2005 for Best Male Vocalist, a MAMA in 2006 for Best Folk/Bluegrass/American Album for *Real Like Theater* and *Isthmus's* 2008 Country Album of the Year for *Flattlands*.
Sept. 11, 8pm, Ron Fry is host of Toast of the Town open stage at Baraboo's Village Blacksmith. He plays an acoustic 6-string guitar and sings. He will present an evening of Depression-era music, with tunes from blues to Broadway. At 9pm, Madison's Casey Day returns to the Hog stage sing and play Celtic, folk and folkrock.
Sept. 18, 8pm, the fine Milwaukee-based trio, Dangerous Folk return. David Drake sings and plays 6-string and 12-string guitars and dulcimer. Julie Thompson, adds a strong voice and plays tenor guitar, 12-string guitar, bass and percussion instruments. Cap Lee sings and plays banjo, bass and 12-string guitar. They invite you to "sing along with songs that make you think" from traditional to 1950's-1960's to contemporary.
Sept. 25, 8pm, Madison's Michael Gruber is a singer-songwriter who counts as influences John Lennon, Paul Westerberg, Leo Kottke, John Hiatt and Shawn Colvin. On guitar and vocals, he plays and sings tunes and songs in the genres alt-country, folk blues and garage. He has a recorded collection called "Yesterday is Make Believe. At 9pm, singer-songwriters Travis J. Ziegler and Shana Wells will present original compositions, folk, pop and jazz featuring Shana's floating vocals and Travis' exquisite guitar playing. There might be a guest on keyboards.

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The Mad Folk Refrigerator Cover

September 2009

Mad Folk Events

On the Air



Folk on State -- The Next Generation
- 9/05 -- The Ready Family (1:00), Isaac Stafstrom (2:00)

Folk Stage at the Willy Street Fair
Saturday, 9/19

- 2:00 -- Jim Schwall
- 3:30 -- Andy Cohen (tentative)
- 5:30 -- Lou & Peter Berryman

Sunday, 9/20

- 12:00 -- Bret & Fisk
- 2:00 -- Josh Harty & Blake Thomas
- 3:30 -- Bill Camplin
- 5:00 -- Sweet Grass

John Gorka

Thur, 10/01 -- 7:00 at the Brink Lounge, 701 E. Washington -- \$15 advance, \$17 day of show

Phil Ochs Night

Fri, 10/23 -- 8:00 at the Wil-Mar Center, 953 Jenifer St.



Simply Folk on Wisconsin Public Radio w/Tom Martin-Erickson
Sun 5:00-8:00pm

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- 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

Venues



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

The Brink Lounge

- Wednesdays -- Open Mic hosted by Cactus Joe Leonard -- 6:00
- Thur, 9/03 -- Singer/Songwriter Showcase, hosted by John Statz
- Fri, 9/04 -- Ryan Casey -- 6:30
- Fri, 9/11 -- Richard Wiegel -- 7:00
- Fri., 9/18 -- Mike Swenson -- 6:30

Mad Toast Live! at the The Brink Lounge

Tuesdays -- Music, talk and variety show hosted by Chris Wagoner and Mary Gaines -- 7:30pm -- \$5 unless otherwise noted -- this month's guests:

- 9/01 -- Kevin "Tex" Tubb (8:00); The Get-Rites (9:00)
- 9/08 -- The Mercury Players Theater / excerpts from "In the beginning: a Musical Comedy" (accompanied by members of the Gomers)
- 9/15 -- Willerm Delisfort (8:00) -- \$8
- 9/22 -- Seth Blair (8:00); Montana Skies (9:00)



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- Thurs -- Old Tin Can String Band (bluegrass) -- 9:00 pm



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Cafe Carpe

- Thur, 9/03 -- Bill Staines -- 8:00 -- \$15
- Fri, 9/04 -- Trician Alexander / Fred & Ethel -- 8:30 -- \$7.50
- Sat, 9/05 -- Rivalry -- 8:30 -- \$8
- Thur, 9/10 -- New Pioneers -- 7:00-9:00 -- \$7.50
- Fri, 9/11 -- Bill Camplin and the Moreodders -- 8:30 -- \$8
- Wed, 9/16 -- Jeffrey Foucault / Jeremy Pinc -- 8:00 -- \$12.50 in advance
- Fri, 9/18 -- Garnet Rogers -- 8:30 -- \$15 in advance
- Sat, 9/19 -- Open Stage -- 8:30 --
- Thur, 9/24 -- Fred Eaglesmith solo (tentative)
- Fri, 9/25 -- Peace Now! Benefit -- Little Baba Ghanooj with Marci Beaucoup -- 8:30
- Sat, 9/26 -- Buzzards -- 8:30 -- \$7.50



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High Noon Saloon

- Sun, 9/20 -- Ellis Paul & Ari Hest -- 8:00 -- \$15 (18+)
- Wed, 9/23 -- Four Lakes Traditional Music Collective's Volunteer Hooler / Frank Solivan and Dirty Kitchen / Kristy Larson Honky Tonk Trio -- 8:00 -- \$8 (21+)
- Thur, 9/24 -- Emily White / Tyler Lyle -- 6:30 -- cover TBD (21+)
- Sat, 9/26 -- Joshua Radin / Gary Jules / Amber Rubrath -- 9:00 -- \$15 (18+)



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

Wild Hog in the Woods Coffeehouse

- Fri, 9/04 -- Blake Thomas -- 8:00
- Fri, 9/11 -- Ron Frye (8:00), Casey Day (9:00)
- Fri, 9/18 -- Dangerous Folk -- 8:00
- Fri, 9/25 -- Michael Gruber (8:00), Ziegler and Well (9:00)

Attn: Venue Managers & Gig Players!

The Madison Folk Music Society would be delighted to distribute your folk music concert information to hundreds of *Mad Folk News* subscribers every month at absolutely no cost to you, but please don't make us dig around on the Web looking for your information. By the 15th of the month, send the following info to vicky@vickyjones.com: (1) Folk performer or event name, (2) Date, time, venue and its address, (3) Ticket prices, and (4) Contact information.

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

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 www.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

Gigs

Alam Darveaux

- Sat, 9/26 -- house concert in Barneveld -- 7:00 -- \$5 -- RSVP and directions at wolkomir@att.net or 608-924-1357

Walkin' Jim Stoltz

- Tues, 9/22 -- Folklore Village, off Hwy 18/151 at 3210 County BB -- 7:00 -- \$12 general/\$5 children -- www.folklorevillage.org -- (608) 924-4000

Jim Schwall

- Thursdays, 9/03, 9/10, 9/17, 9/24 -- East Side Club, 3735 Monona Dr. -- 5:00 -- 222-9131
- Sat, 9/12 -- Sun Prairie Blues Festival, Angell Park, Sun Prairie -- 1:30
- Sat, 9/26 -- Talula, 802 Atlas Ave. -- 7:00 -- 441-1977
- Mon, 9/28 -- Crystal Corner Bar, 1302 Williamson St. -- 9:30 -- 256-2953