

# MadFolk News

## MadFolk and Wisc Union Theatre bringing Jay Ungar and Molly Mason Oct 23

JAY UNGAR & MOLLY MASON are musicians of enormous talent. Their love for music is infectious, and their expertise is superlative. With violin, mandolin, guitar, banjo and piano - not to mention their beautiful vocals - the two delight audiences wherever they go.



Please join us on Sunday, October 23, 2011 at 7:30 p.m. at Morphy Hall in the Humanities Building on UW – Madison Campus!

Jay Ungar and Molly Mason achieved international acclaim when their performance of Jay's composition, *Ashokan Farewell*, became the musical hallmark of Ken Burns' "The Civil War" on PBS. The soundtrack won a Grammy and *Ashokan Farewell* was nominated for an Emmy. The piece was originally inspired by Jay & Molly's *Ashokan Fiddle & Dance Camps* in New York's Catskill Mountains, which are still going strong today.

Jay and Molly draw their repertoire and inspiration from a wide range of American musical styles: 19th-century classics, lively Appalachian, Cajun and Celtic fiddle tunes, and favorites from the golden age of country and swing, along with their own compositions.

They have appeared on *Great Performances*, *A Prairie Home Companion*, their own public radio specials, and on film soundtracks such as *Brother's Keeper*, *Legends of the Fall*, and a host of Ken Burns' PBS documentaries. They've had the honor of performing at the White House for two sitting Presidents.

Tickets are and are available at Wisconsin Union Box Office, Park Street  
Monday – Friday 11:30 – 5:30 or on line at  
[http://www.uniontheater.wisc.edu/Season11\\_12/JayUngarMollyMason.html](http://www.uniontheater.wisc.edu/Season11_12/JayUngarMollyMason.html)

General Public - \$24  
Union Members - \$20  
UW-Madison Students - \$10

# Two October shows at Kiki's House of Righteous Music

## October 22 - Peter Case

## October 27 - Gurf Morlix

by Kiki Schueler

Peter Case has lived a musician's life, dropping out of school and leaving home when he was fifteen, starting The Nerves in the 70's and The Plimsouls in the 80's before moving into a more acoustic, blues-based music as a solo performer. The Nerves and The Plimsouls achieved minor success then and still continue to find new fans today.

But it is the more recent events that shaped his newest release *Wig!* In 2009 Case tells what was supposed to be just a diagnostic test turned into a "heart surgery freak out." Like most musicians, Case has no insurance and a number of benefits have been staged to help him with his extensive bills.

Case played only three shows that year after spending most of the year recovering, unable to tour. The last was at his hometown venue McCabe's Guitar Shop. He was accompanied by drummer DJ Bonebreak (*X*, *the Knitters*) and guitarist/singer-songwriter Ron Franklin who flew in from Minneapolis. The show was an unqualified success. Franklin stuck around for a few days and the pair began writing the songs that would become *Wig!* The three reconvened to record eleven songs in two days live to tape, and Case dubbed over the harmonica and bass later. It was the first time Case had played bass since the Nerves and he had to go buy one at a friend's music store to do it. "There's one edit on the album," Case claims, "and it was made with a razor blade." He's spent much of 2011 on the road in support of the record, including an extensive European tour. His stop in Madison at the House of Righteous Music on October 22 follows a show at the venerable Lee's Liquor Lounge in Minneapolis and is a lead in to a show at the fantastic Old Town School of Folk Music. It's an honor to welcome Peter Case to the house.

Opening the show will be Dietrich Gosser who recently returned to Madison after moving to Chicago and parts unknown several years ago. Gosser has never been much on promoting his music. He prefers to write and record and play shows with-

out much fanfare. If he were interested in fame he likely would have it already, since his songwriting is among the best. He finally got around to self-releasing *The Man Who Invented Gold*, a record he recorded two years earlier. It's a worthy follow-up to 2008's *What the Buzzsaw Sings*, which I proclaimed the record of the year.

October 27, only five days later another noteworthy musician will be playing at the House of Righteous Music, and it promises to be one of the most interesting shows I've done. Gurf Morlix is a multi-instrumentalist, vocalist, songwriter and record producer. The latter is probably what he is best known for, having produced records by Ray Wylie Hubbard, Robert Earl Keen and Lucinda Williams, to name a few. He has also released many records of his own music. He was also Williams' guitar player for many years until he left in frustration during the repeatedly delayed recording of her *Car Wheels on a Gravel Road*. Early in his career he played with Blaze Foley (Williams' inspiration for "Drunken Angel"), whose career was cut short when he was shot by a friend's son in a senseless fight. Morlix's most recent release is entitled Blaze Foley's *113th Wet Dream*, a collection of 15 of Foley's Songs.

Morlix has been touring with producer Kevin Triplette who recently completed the movie *Blaze Foley: Duct Tape Messiah*, a documentary twelve years in the making. The title comes from the suit that Foley made entirely from duct tape and would wear around town. The interviews and footage paint Foley as sort of a crazy genius who has been unfairly forgotten. Townes Van Zandt once said "he only went crazy once, decided to stay." Hopefully this movie will introduce a whole new generation to his music. The show will consist of a screening of the movie, a short Q & A and then Morlix will play an acoustic set. The last time Morlix played at the house he introduced us to

the still very much alive Sam Baker, so I think we can trust his taste in songwriters.

Interestingly enough, Morlix toured briefly with Peter Case, Victoria Williams (Case's first wife), and Warren Tornado Klein as the *Incredibly Strung Out Band*. While that never resulted in a record, Morlix did produce Case's self titled record.

*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).

### Madison Folk Music Society Board

Darlene Buhler.....President, Concerts,  
Advertising  
846-9214 ~ [dbuhler@charter.net](mailto:dbuhler@charter.net)  
Peg Michel.....Treasurer  
831-1876 ~ [pm6627@charter.net](mailto:pm6627@charter.net)  
Tracy Comer..... Membership & Web  
Site  
276-8192 ~ [tracy@tracycomer.com](mailto:tracy@tracycomer.com)  
Norbert Wodke.....Secretary  
836-8422 ~ [nfwodke@chorus.net](mailto:nfwodke@chorus.net)  
Dede Goldberg.....Newsletter  
distribution  
246-4332 ~ [speedydd99@yahoo.com](mailto:speedydd99@yahoo.com)  
Neil Morris.....Newsletter  
editor  
358-5855 ~ [nwmorris@wisc.edu](mailto:nwmorris@wisc.edu)  
Meg Skinner..... Scholarship  
238-6950 ~ [askinner@wisc.edu](mailto:askinner@wisc.edu)  
Ron Dennis .....  
226-9472 ~ [rondenpho@aol.com](mailto:rondenpho@aol.com)  
Vicky Jones .....  
215-7621 ~ [mail@vickyjones.com](mailto:mail@vickyjones.com)

# Dayna Kurtz & Bill Camplin

## At Cafe Carpe

Wed. October 12 AND Thur. October 13

These two evenings will feature Ms. Kurtz and her trance inducing, contralto tones. Her depth is akin to the now passed Nina Simone not only as a vocalist but as an interpreter and writer. A real equal opportunity purveyor of human musical expression. She gives a big boned highly emotive concentration to all she interprets or originates.

Where does this New Jersey native fit in terms of genre? Dayna began performing her original compositions in public as a teenager, and subsequently spent the better part of a decade touring solo across the back roads of America, selling CD's out of her trunk and mesmerizing club and festival crowds with her riveting live performances. Along the way, she opened shows for the likes of Richie Havens (who became a fan and lent guest vocals to her debut studio album, *Postcards from Downtown*). It is unfair and inaccurate to try and pigeon hole her as she is pure Americana, open to influence both pursued or serendipitous. She doesn't even seem to know. "I'm not of the jazz, blues, folk, R&B, rock, or pop worlds enough to belong to any of them, but all of those things are in there," she says in her press bio. But Kurtz is the kind of singer you could hear for the first time on the radio and swear you know that sepia-toned voice. "Beautiful Yesterday," her third album, is an elaborate affair full of brooding jazz and blues and the occasional folk tune and R&B slow-burner. She's a master of manipulating the listener's mood, as she demonstrates on "Everybody Knows." The song begins as sinister and slinky, then unexpectedly evolves into a sunny, gospel-tinged chorus. The centerpiece, though, is her duet with Norah Jones on "I Got It Bad (And That Ain't Good)," with each singer trading her best he-don't-me-wrong lament. You can also hear

Tom Waits, Brecht and Weill, and even a bit of Muddy Waters—or is it Big Mama Thornton?—in this eclectic collection of songs. But Kurtz has an amazing ability to channel a wide range of musical zeitgeists into her own sound, thanks largely to her low, rich, and flexible voice, which is light and melancholy one moment, passionate and full of irony or wrath the next. While she has chosen material from diverse sources, including Duke Ellington, Billie Holiday, Leonard Cohen, and Prince, Kurtz' own songs fit naturally into this group and are among the best on an album that never sounds disjointed or untrue. The lead track, the original "Music Box," lives up to its title, sounding eerie and antique, beautifully setting the tone for what follows. Her guitar playing is flexible enough to take her to the musical places she visits, whether she's plucking an open pattern with an oddly cabaret feel or strumming

some attitude into the bluesy realm. Her newest release "Another Black Feather" finds Dayna leaning more heavily on her roots and country influences than usual, in particular making generous use of her new lap steel guitar, and showcasing her prodigious slide work on other songs. "One of the things that I seem to encounter constantly is that I don't really quite fit anywhere," observes Dayna Kurtz. This observation is also accurate to the person assembling this descriptive, Bill Camplin. And as a feeling of "soul mate" has always been there whenever Dayna is at the Carpe, this aging drama queen singer wants to enjoy the evening with her as a performer and listener. A rare treat in an October life. Rest assured that Dayna will be featured. It is just the hope that an audience for either of these two might find the synergy that is expected to make for a fine and rewarding night of listening.



"Every step I've taken has felt really organic, and like they've been made at the right time," she states, adding, "The records I've made feel like honest expressions of where I'm at musically, and the making of them has been joyful and interesting." -- Dayna Kurtz

## HOWARD FISHMAN and the HOT HOLY MESS at the Brink Lounge Wed. October 26 7:30pm

An evening of Brooklyn's finest! Acclaimed singer, guitarist, composer and bandleader Howard Fishman's exuberant, spontaneous, and unvarnished music has made him a favorite of audiences and critics alike. Ever-evolving, Fishman filters a deep passion for New Orleans jazz, Brooklyn soul, open-hearted country, blues and gospel music through a completely original, experimental aesthetic, to create a sound entirely his own. He's headlined at Lincoln Center, been illustrated (twice!) in *The New Yorker*, been interviewed by NPR's Terry Gross, David Dye, Leonard Lopate and Sarah LaDuke and now he's coming to make his Madison debut! *The New York Times* has written that his music "transcends time and idiom." Also on the bill is one of Brooklyn's most exciting new bands, the HOT HOLY MESS, just in time for the release of their new 7" record.

For more info:

[www.howardfishman.com](http://www.howardfishman.com)

[www.thehoholymess.tumblr.com](http://www.thehoholymess.tumblr.com)

[www.thebrinklounge.com/](http://www.thebrinklounge.com/)

Tickets \$12 advance/\$15 door. All ages.



Joel will also be teaching two 90 min. guitar classes in E. Troy 11/5.

## Joel Mabus coming to the Wilmar Center Sat. November 5th

by Peter Berryman

♪ Run and tell your friends and neighbors: Michigan marvel Joel Mabus is coming back to town! Attending a Joel Mabus concert is like going to the most welcoming and inspiring folk festival you can imagine. People speak of an invisible "wall" between some performers and the audience; with Joel, that wall is gone completely. And though at first you may be lulled into thinking you are a dear friend lounging in his living room, you will soon be sitting bolt upright, astonished by his instrumental virtuosity on everything from the mountain banjo to the fiddle to jazz guitar. But Joel presents this astounding musicianship with humility, and always with total respect for the song, whether it's an ancient Irish ballad, an old Carter family song, or one of his own insightful and often hilarious creations. As Chris Rietz said in *Musichound Folk*, "It's hard to imagine another artist on the folk scene who combines the same concise, deceptively understated, lyrical insight and sometimes devastating wit with such world-class instrumental prowess." You can sense that Joel has grown up surrounded by music, and as his bio states, "He's the son of a 1930's old time fiddle champ and a banjo-pickin' farm girl." But this down-home musical son has blossomed over forty years of touring coast to coast into a featured and beloved performer in festivals from Philadelphia to Vancouver, with 21 albums to his credit. Michigan is home to an unusual number of top notch musicians and songwriters, and Joel Mabus is in the very vanguard of this impressive crowd. If you are for any reason hesitant, ask anyone who has seen him, and they will assure you that you will not be disappointed by Joel Mabus.

## GET YOUR PHIL

### DISAPPEAR FEAR ~ 2011 DISAPPEAR RECORDS



Review by Darcy Greder

Disappear fear is no stranger to Madison audience as the group, in its many incarnations, has played here numerous times over the years and local fans will enjoy their latest musical offering, *Get Your Phil*—a collection of ten Phil Ochs songs. This is the fourteenth CD from prolific writer and performer, Sonia Rutstein, who is the constancy of Disappear Fear. The band started out as a duo in 1987, with sisters Sonia and Cindy performing songs written by Sonia with an occasional cover (often penned by Phil Ochs). Sonia and Cindy would produce four CDs together before Cindy left to take on full time parenting of two sons. Over the years, the duo expanded into a band of varying sizes with Cindy occasionally joining in the studio on recordings or appearing on stage for limited engagements with the band—and an active solo career for Sonia has taken her across the country and abroad. Sonia writes with intensity and to-the-bone honesty while delivering her songs with both electric and acoustic guitars, a “dylan-esque” harmonica and a big voice that rocks the house. Sonia’s writing draws from modern day subjects. She delivers these songs with a powerful angst and passion that moves people to dance, to smile or to cry. Sonia’s call to love out loud and to confront the difficult issues of our times—from the political struggle against censorship to those for human rights to the turmoil and triumph of the heart, has resonated for audiences over the last 24 years, selling over a half-million CDs world-wide. Sonia dedicated


her first CD to Phil Ochs and writes that from the earliest days of her career, her “goal has been to write songs that are true and can make a person’s life worthwhile.” Simply, she wanted to, “walk the walk of Phil’s songs.”

Phil Ochs was born in El Paso, TX, in 1940. He left his study of journalism at Ohio State University after three years and landed in New York City, where he quickly became involved in the Greenwich Village folk music scene. In 1964, he released his first record and, within two years, he had enough success to play to a sold out crowd at Carnegie Hall. Phil was an unpolished but passionate vocalist who wrote songs providing a mirror and a megaphone to current events—war, civil rights and populist politics were among his subjects. At a time when protest music was both popular and helping to define the era, Phil preferred to describe his music as “topical songs.” In the summer of 1963, he was invited to sing at the Newport Folk Festival where he performed “Too Many Martyrs”, “Talking Birmingham Jam”, and “Power and Glory”—a patriotic anthem in the spirit of Woody Guthrie that brought the audience to its feet and acclaim for Phil. His music was covered by artists of the day—Joan Baez, Judy Collins and Tom Paxton, among others. During the early period of his career, Ochs and Bob Dylan had a friendly rivalry. Dylan said of Ochs, “I just can’t keep up with Phil. And he just keeps getting better and better and better”. Of Ochs own recordings, the best were the ones with just Phil and his acoustic guitar. Sadly, Phil suffered from manic depression and alcoholism, and at the age of 35, committed suicide.

From the onset of her career, Sonia has included Phil Ochs’ compositions in both performance and recordings over the years. Roundly regarded as one of the premier interpreters of Ochs’ music, Sonia delivers his songs with conviction absent of sentimentality. On *Get Your Phil*, Sonia and Cindy bring life to ten of Ochs’ songs with the vocals out front underscored by the accompaniment of only Sonia’s acoustic guitar. It is a treat for ears tired of over-produced and sampled music. Standout tracks include “Power

and Glory”, “Changes”, and “When I’m Gone”. One of the songs Sonia has recorded with the band and sung in concert, “Is There Anybody Here”, resonates with conviction and power on this disc. An interesting arrangement of Ochs’ “I’ve Had Her” is interwoven with the Springsteen/Smith composition, “Because the Night”. It is beautifully delivered and evocative. Sonia and Cindy’s intricate harmonies and stunningly beautiful work will delight those familiar with Ochs’ discography and will introduce those new to his work in this solid CD. *Get Your Phil* honors Phil’s music with beautiful arrangements and artistry—and will leave the listener waiting to hear the next musical offering of Disappear Fear.

### 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:

- 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.



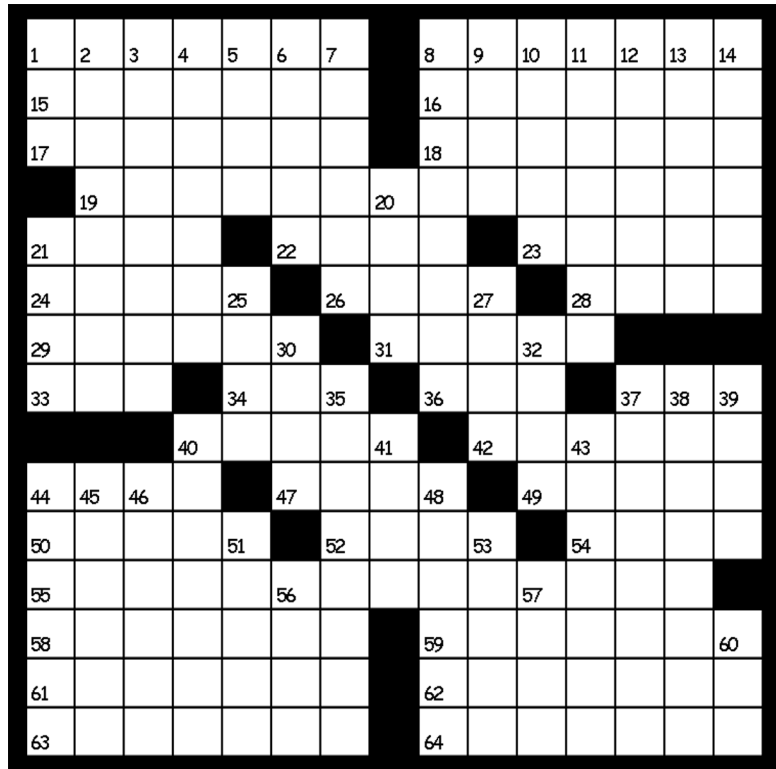
© 2011 by  
PEYER BERRYMAN  
ARCHIVED AT LOUANDPEYER.COM

# Guitars and Such

(Song lyrics in italics)

## ACROSS

- 1 Memory loss
- 8 Spillproof?
- 15 Lending
- 16 Stan & Garnet province
- 17 Where put plates
- 18 \_ Cannonball (alt. spelling)
- 19 Bill Monroe's instrument
- 21 *Now and then, there's a \_ such as I*
- 22 Tennessee \_ (horse song)
- 23 Pencil delete
- 24 Hermit
- 26 Poke deeply with a knife
- 28 Ride backwards
- 29 Not a cat; Fido \_ \_ \_
- 31 *Tippecanoe and \_ too*
- 33 Tormé or Bay
- 34 Fingering notation (abbr)
- 36 *...old \_ shanty on the claim*
- 37 London mommy
- 40 Cambodian
- 42 Mexican dish in corn husk
- 44 Patti of Tennessee Waltz
- 47 "Yikes!"
- 49 Mr. Polo
- 50 Elect, in Lyon
- 52 *One fist of \_ , the other of steel*
- 54 Piaf's *Non Je Ne Regrette \_*
- 55 Popular instrument made by Gibson branch
- 58 A thousand billion years?
- 59 Morally correct
- 61 Satisfy desire
- 62 A prestigious development of 23 spacious apartments in the leafy suburb of Woodford Grn., near Epping Frst., Essex, which shares the first part of its name with an old English boys' school, the second part of its name abbreviated but rhyming with "kites"
- 63 Snuggler
- 64 Had an itinerant lifestyle



## DOWN

- 1 Opposite of a hi
- 2 Small African carnivore
- 3 Reso-Phonic guitar brand
- 4 Made possible
- 5 Bros and sisses
- 6 Hollywood is \_ \_ Angeles
- 7 Colonel Tom Parker, et al.
- 8 In these times
- 9 *Roasting \_ \_ open fire*
- 10 Defunct car nickname
- 11 Worker
- 12 Spoken commercial?
- 13 Oui times three in Madrid
- 14 Harmonica brand
- 20 Pooch blend
- 21 Flam partner
- 25 Ed "Big Daddy" or David Lee
- 27 Dark mark
- 30 Up for it
- 32 Dutch cheese
- 35 Neophyte
- 37 Genre of Mexican music
- 38 Corruptly influence
- 39 *If you miss \_ \_ the picket line*
- 40 No trespassing
- 41 Not well done, nor medium
- 43 Excellent guitars
- 44 Furtively peer from outside
- 45 \_ horn: a really long Swiss mountain instrument
- 46 Very good guitars
- 48 Fido electroencephalograph (abbr.)
- 51 Hard- or soft- \_ guitar case
- 53 Goofy
- 56 Cheapskate (rare slang)
- 57 Pancake joint
- 60 Hippy hallucinogen (abbr)

## SOLUTION



WZ for Oct 2011

# The Mad Folk Refrigerator Cover

October 2011

## Mad Folk Events



Jay Ungar and Molly Mason

Sunday Oct 23  
Morphy Hall in the UW Humanities Building  
455 N. Park St. -- 7:30pm

Joel Mabus

Saturday Nov 5  
Wil-Mar Center -- 953 Jenifer St -- 8pm

## 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

- Oct 7 -- Jim Schwall
- Oct 14 -- Mad City Jug Band
- Sat. Oct 15 -- Hootenanny
- Oct 21 -- Karen and Kelly Bleich
- Sat. Oct 22 -- Sound Setup and Mixing Workshop!
- Oct 28 -- Thaddeus Spae

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



### Cafe Carpe

All shows at 8:30pm unless indicated otherwise

- Oct 6, 2011 @ 7:00 pm The New Pioneers
- Oct 12, 2011 @ 7:30 pm Dayna Kurtz/Bill Camplin
- Oct 13, 2011 @ 7:30 pm Dayna Kurtz/Bill Camplin
- Oct 21, 2011 -- Grey Matter Mechanics
- Oct 28, 2011 -- Karen Savoca & Pete Hetizman

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



### The Brink Lounge

- Fri Oct 14 -- Ben Bullington -- 8pm
- Wed Oct 26 - Howard Fisherman and the Hot Holy Mess

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. Oct. 4 - \$5 d.o.s.  
-- Nigel Egg 6:30pm  
-- Rich Baumann 7:30pm  
-- The Outside Agitators 8:30pm

Tues. Oct. 18 - \$5 d.o.s.  
-- Ryan Mauer 7:30pm  
-- Fred Gillen Jr. & Catherine Miles 7:30pm

Tues. Oct. 25 - \$15 d.o.s.  
-- Delhi 2 Dublin 7:30pm

## Misc

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

Bob's BBQ Emporium's New location Open Mic - Thus, Oct 20 -- 7pm

## Jigs

@ Kiki's House of Righteous Music  
Peter Case -- Saturday, October 22  
Gurf Morlix -- Thursday, October 27  
righteousmusicgmt@gmail.com

Alan Darveaux & Friends on the Prairie  
Friday, October 14

Wolkomir House 30 mi west of Madison - 608.924.1357  
7:30pm -- \$15 suggested donation

Echoes of Ireland

Friday, October 21 -- 7:30 pm. Irish Cultural and Heritage Center  
2133 W. Wisconsin Ave., Milwaukee 414.345.8800

Jim Schwall

Monday, October 17 -- 9:30pm Crystal Corner Bar, 1302 Williamson St.

Cari Minor & Ray Smith-Strangebyrd

Saturday, October 22 -- 7pm Joanne and Fred's 765 N. Second St. Platteville.  
Reserve by October 14th  
608.348.5831 jmberaldi@centurytel.net -- \$10

## 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](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

- 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'  
Powers
- 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 10/30 - 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](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, intermedi-ate  
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

Make sure to check your label to see if it is time to renew your membership with MadFolk!

Send your check, payable to MFMS to: Mad Folk c/o Tracy Comer, P.O. Box 930446, Verona, WI 53593-0446

Choose membership category: Senior \$8 \_\_\_\_\_  
 Student \$10 \_\_\_\_\_  
 Regular \$12 \_\_\_\_\_  
 Family \$15 \_\_\_\_\_  
 Friend \$25 \_\_\_\_\_  
 Contributing \$50 \_\_\_\_\_  
 Life \$500 \_\_\_\_\_  
 Scholarship fund donation (optional) \_\_\_\_\_  
 Total \$ \_\_\_\_\_

Name \_\_\_\_\_  
 Address \_\_\_\_\_  
 City/State \_\_\_\_\_ Zip \_\_\_\_\_  
 Phone \_\_\_\_\_  
 Email \_\_\_\_\_

join  renew

Madison Folk Music Society

Complete, clip, and mail this form

**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](http://www.madfolk.org) and click on "Join MFMS"  
**Way #2 – unplugged**  
 Complete, clip, and mail this form

Madison Folk Music Society  
 P.O. Box 665, Madison, WI 53701  
 Address Service Requested  
 Renew your membership today at  
[www.madfolk.org](http://www.madfolk.org)

Nonprofit Org  
 U.S. Postage  
 PAID  
 Madison, WI  
 Permit No. 2278