

MadFolk News

MadFolk Music Lesson Scholarships Awarded Partnering with Madison Music Makers Inc.

♪♪ The Madison Folk Music Society partners with Madison Music Makers Inc. to identify promising young folk musicians who could benefit from private lessons, in addition to the group lessons Madison Music Makers provides. This year's scholarship recipients have just been selected: Isaiah Valdes, a 7th grader, will study folk guitar with Louka Pateunade and Nazira Atalla-Hill, a sixth grader, will study violin and folk fiddling with Madison Music Maker founder Bonnie Greene. We look forward to hearing the progress they have made over the summer at one of MadFolk's fall concerts.

The scholarships honor the memory of folksinger Helen Schneyer, sister of MadFolk member Mona Wasow. Following Helen's death in July of 2005, Mona's colleagues in the School of Social Work took up a collection to provide a memorial for Helen, which Mona turned over to the Madison Folk Music Society. After a memorial concert with Ed Trickett, the board decided to use the balance as seed money

for music lesson scholarships for a new generation of folk musicians to replace those who had gone on to sing with the Angel Band. More recently, the scholarships have been funded by tax-deductible contributions made when renewing MadFolk memberships, and cash contributions placed in the stringless guitar at MadFolk concerts.

Another way to contribute to Madison Music Makers Inc., which enriches the lives of low-income children by supporting their long-term music performance skills and higher education goals, is to pass along gently used student-sized stringed instruments which may have been collecting dust in your attic. Guitars and violins are especially needed, but cellos and even drums are welcome. Instruments will be appraised, and a tax receipt given for the fair market value. Donated instruments can be dropped off at the home of founder and program director Bonnie Greene, 711 South Orchard Street, Madison 53715, or you can call MadFolk Scholarship chair Meg Skinner at

238-6950 for pick-up and delivery.

MadFolk looks forward to a continuing relationship with Madison Music Makers Inc. to identify and reward with private lesson scholarships, promising students with a particular interest in folk music. Congratulations to Isaiah Valdes and Nazira Atalla-Hill!

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 (with \$1.62 service charge):

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

You can also purchase advance tickets by mail. Send a stamped self-addressed envelope with your check payable to Mad Folk, PO Box 665, Madison, WI 53701. If all else fails, call 608-846-9214 for information.

FREE May Concerts in Olin Park Pavilion
All shows 6pm to 8pm
- May 4: The Maintainers
- May 11: Lou & Peter Berryman
- May 18: The Whiskey Farm
- May 25: Cris Plata and Extra Hot

24rd Annual - Folk Festival of Music & Dance - Gays Mills - May 6th-8th
Ticket prices for the Gays Mills Folk Festival are \$7 for the Friday night dance (\$2 children), \$17 for the Saturday night concert (\$5 children). All park activities are by free will donation. More information may be obtained by calling 608-632-2720 or visiting the festival website at www.gaysmillsfolkfest.org.

UW Continuing Studies Summer Folk Music Class

Want to learn to play guitar like Mississippi John Hurt?

Mandolin players, do you want to develop new vocabulary for playing tunes from the Celtic, bluegrass, jazz, and classical traditions?

Then this might be the summer to try out the music classes offered by the UW-Madison Division of Continuing Studies, where Chris Powers will teach Guitar Fingerstyle Blues and Mandolin 2.

Many of you probably know Chris Powers, the guitar and mandolin player who is a member of the bands Graminy and the Old Tin Can String Band and also the long-time host of "Mud Acres," WORT's weekly bluegrass show. Chris has taught numerous classes for Continuing Studies over the years, always with the goal of helping students learn to better understand different musical genres and develop skills

that they can apply to music-making outside of the classroom.

"Guitar: Fingerstyle Blues" will teach students the fingerstyle side of blues, and the blues side of fingerstyle. What does that mean? You'll try out accompaniment patterns and playing melody and bass together. Chris will also introduce you to the special harmonic vocabulary of the blues: seventh chords; blues chords, scales, and melodies; and the blues turnaround that links musical cycles. Along the way you'll try your hand (pardon the pun) at tunes from Mississippi John Hurt, Hank Williams, and Brownie McGhee.

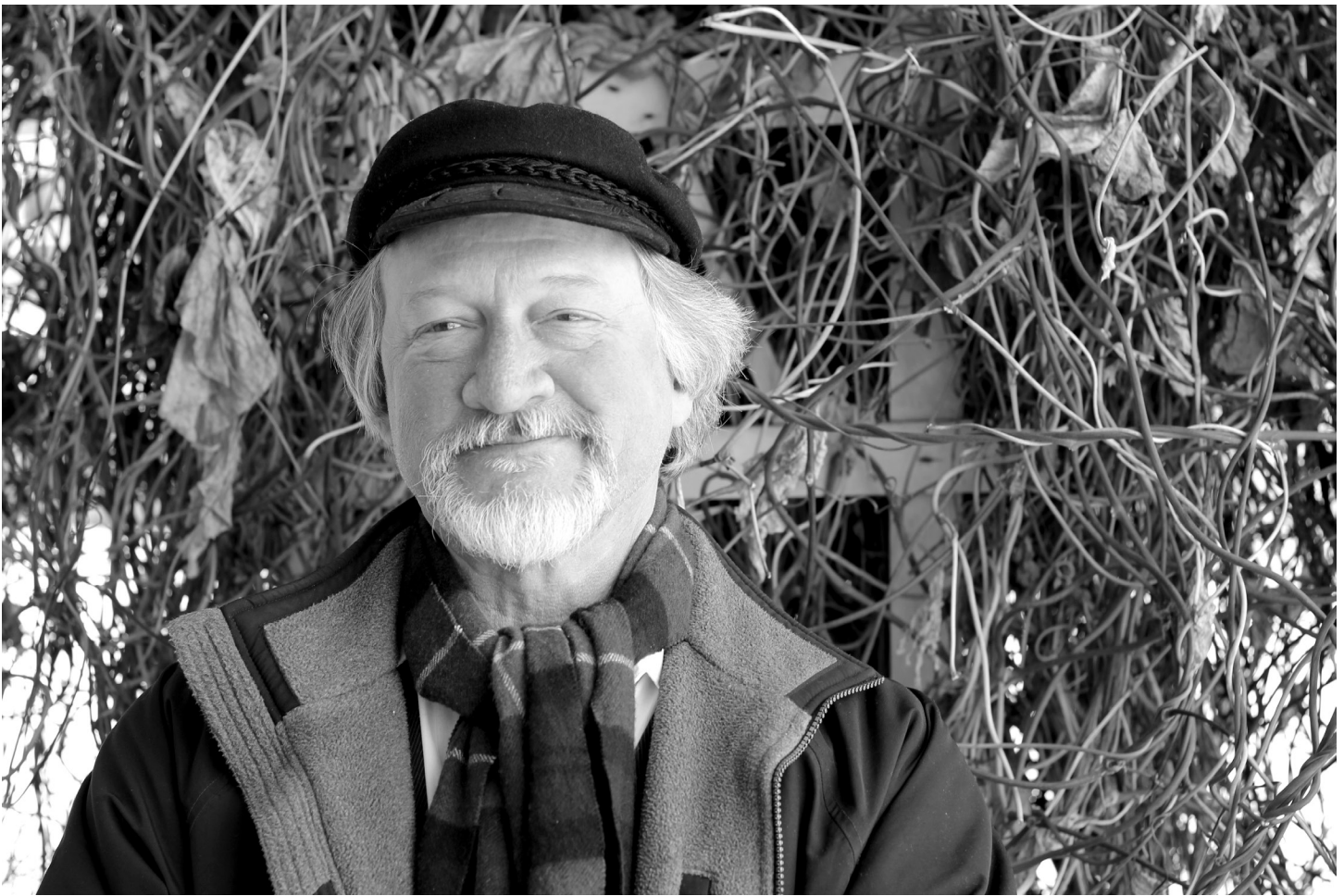
Mandolin 2 will help musicians with basic skills take things up a notch. You'll learn new chords and right hand melody playing skills, and from there you'll have a chance to add all kinds of musical patterns and styles: both straight and swing

rhythms; hammers, pulls, and slides; double stops and drones; and the classic mandolin tremolo. Chris says that "mandolin can play anything a violin can play," and so course repertoire will draw from a wide variety of traditions. Got something special you'd like to work on? Let Chris know, and he'll figure out how to help you.

Summer is a great time to add new musical skills--imagine kicking back on the porch, drinking something cold, and whiling away your day making music. Okay, a five-week course might not make you the next Robert Johnson, but it could get you started.

Both classes run Thursday evenings, June 2-30 and are \$100 for the five week session. Full information available at <http://continuingstudies.wisc.edu/music>

Questions? Contact Jessica Courtier, jessica.courtier@wisc.edu, 608-890-3626.



If you are on Facebook, please consider (if you have not already) "friending" or is it "liking" this page. Then when you are on this page you can invite others to "like" this page.

<https://www.facebook.com/pages/Madison-Folk-Music-Society/34497984835>

May at Kiki's House of Righteous Music

The music world was surprised and sad when Centromatic, the pride of Denton TX, announced they would be calling it quits following their 2014 tour. For two decades the band had played to a cultish fan base and adoring critics, and it seemed they would just always exist. Luckily, lead singer Will Johnson's solo career continues on. The records bearing his name were always an opportunity to record some of the quieter, vocally-driven songs that weren't quite right for the full band. His most recent release *Swan City Vampires* includes some of these, but also songs with more complex layers of instrumentation reminiscent of his old band. It's a thoughtful and moving record, drawing rave reviews from his peers. The *Hold Steady's* Craig Finn says "it seems to me like a fever dream, but with sudden stunning moments of clarity." The *Drive By Truckers'* Patterson Hood calls it "a thing of im-

mense beauty that only gets better with each repeated listen," while Jason Isbell describes Johnson as one of his favorite songwriters on Earth.

These songs, and those from his previous records, solo and band, have found a perfect home in the unplugged living room shows that Johnson has favored for his tours. Organized by his management company Undertow, who has made it easy for anyone to host a house concert, these shows highlight the power of his swoon worthy voice, as well as his darkly wry sense of humor. Despite all his years in a rock band, he switches to unplugged mode effortlessly, completely comfortable without a microphone to rely on. He first came to the House of Righteous Music in 2010 with Anders Parker. The two had been working on the songs that would make up *New Multitudes*, where they, along with Jay Farrar and Jim James, set Woody Guthrie lyrics to music. (In

my opinion Johnson stole the record with his contributions.) He returns on May 21st for his sixth visit to the basement, and I always eagerly anticipate his shows. The music is terrific, I'm constantly begging him to play more, and his between song banter has the deadpan comic genius of Mitch Hedberg. Even when the audience has been small, he seems to be having the time of his life. It wouldn't be his sixth time here if he wasn't awesome.

Unlike most of my shows, advance tickets are available and can be purchased through Undertow here <http://undertowtickets.com/collections/will-johnson>. The show is at 8 pm, doors open at 7. If you've ever thought about hosting a house concert but didn't know where to start, Undertow is a great place. You don't have to worry about paying the band or having a sound system, just have a spot for them to play. I'll warn you though, it's addictive.

Four Continents Mother's Day Crafts and Foods Bazaar

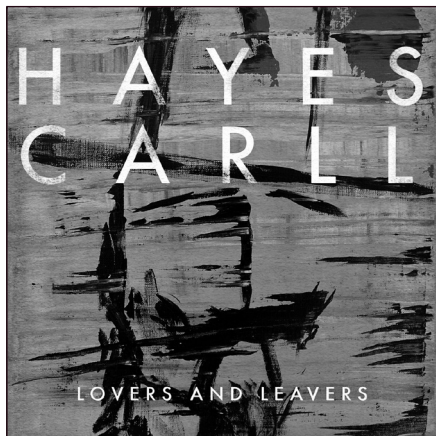
Four Continents Mother's Day Crafts and Foods Bazaar invites families and friends to learn culinary skills of mothers of around the world, such as rolling Mediterranean grape leaves, shaping Tibetan momo, and making Mexican tacos and Japanese vegetable sushi. Adults and children alike are welcome to Folklore Village's Spring Fundraiser for a hands-on chance to try world crafts including making Himalayan bath salts, writing names in Japanese and Arabic, and braiding Challah ceremonial bread. Food stations and craft instruction are from 11:00 am – 1:00 pm on Mother's Day Sunday, May 8; also live folk music, a spring

plant and bakery sale, and sale of international music CDs.

The Friends of Folklore Village is hosting the Bazaar as part of the year-long celebration of the 100th year of founder Jane Farwell (1916-2016). RSVP for the May 8 Bazaar by Monday, May 2 to CelebrateJane100@gmail.com or inquire at (608) 924-4000. Bazaar Entry \$25 available at the door with advance reservation or on-line at SquareUp.com: <https://squareup.com/store/friendsoffolklorevillage>.

After May 2, call to inquire if space remains available.

Folklore Village Farm is located on Co Hwy BB, off Hwy 18-151 between Ridgeway and Dodgeville, WI. The full year's calendar of workshops, festivals, concerts, and events for people of all ages is at www.folklorevillage.org.



Review by Kiki Schueler

I've listened to Hayes Carll a few times since first hearing his name years ago, but none of his records ever really resonated with me. Maybe it was him; more likely it was me. Still, when I saw his name on a showcase lineup one night during SXSW, I figured it was time I saw him live. He was in the middle of a solid bill that also included new Americana artists Margot Price and Sam Outlaw, old favorites like Asleep at the Wheel and Jack Ingram, and a surprising Wynonna Judd. I knew Carll's bass player from his time with Jon Dee Graham, and figured at least it would be good to see him again. When Carll took the stage there was no bass, just pedal steel and drums. And Carll with his acoustic guitar, singing these intense, passionate new songs. I was in love. Now, you should know that every day in Austin is packed with music (and a fair amount of alcohol), and I fall in love every night. I was worried that when *Lovers and Leavers* came out on April 8, it wouldn't have the magic I remembered.

I needn't have worried. *Lovers and Leavers* is instantly familiar; its songs are old friends after one listen, family after two. Its straightforwardness hurts your heart even while it brings a smile. Folks who are looking for more like Carll's witty "She Left Me for Jesus" will be disappointed, as the press release appar-

ently noted, "There are very few hoots and almost no hollers." The record was produced by Joe Henry, who mines a similar darkness in his own music. You do get ten musically spare but lyrically rich songs, co-written with an impressive cast of fellow songwriters. The subjects aren't new—being on the road, breaking hearts and having yours broke, living life, etc.—but that isn't really the point. "If you're nobody's business or front page news, folk, rock, country or delta blues, tell your truth however you choose and do it all for the sake of the song," he declares on early highlight "Sake of the Song." Over the course of several verses, he suggests that the music is what matters, not all the other distractions of the industry. Tyler Chester doubles down on Wurlitzer and piano to give the song a honky-tonk barroom swagger. The always fantastic Eric Heywood ups the ante with a darkly swirling pedal steel. Every song he plays on is better for it.

It's followed by another keeper, the reflective "Good While It Lasted." The pile of broken hearts starts here, "We thought we had it all there for awhile, just like that perfect moment before the darkness turns to dawn, it was good while it lasted, but it didn't last long." The clicking percussion and simple acoustic guitar of "You Leave Alone" lightens for a moment the message we've heard before. Though the competition is stiff, "The Love We Need" may be the saddest song on the record. The story of a comfortable but loveless relationship, "We got the life that we wanted, but not the love we need," aches with honesty. In a record littered with heartbreak, "Love Is So Easy" is the optimistic

counterweight. With the goofy charm characteristic of John Prine or Todd Snider, he smiles his way through lines like "Let the world worry, cause you and me won't." There's wonder in his voice when he sings about "The Magic Kid," marveling at the whimsical fearlessness of his nine-year-old magician son, "When I watch him shine his star, it's so magical to me." I sincerely hope Carll knows just how much magic is in this record.

Mad Folk News is published monthly by the Madison Folk Music Society, a non-profit, volunteer-led society dedicated to fostering folk music in the Madison area.

Contact us at madfolk@charter.net. Learn about concerts, membership, scholarships, and volunteer opportunities at www.madfolk.org.

www.facebook.com/pages/Madison-Folk-Music-Society/34497984835

Madison Folk Music Society Board

DarleneBuhler.....President,Concerts,
Advertising

225-0710~ dbuhler@charter.net

PegMichel.....Treasurer

831-1876 ~ pegm@chorus.net

Tracy ComerMembership & Web Site

729-4498 ~ tracy@tracycomer.com

NorbertWodke.....Secretary

836-8422 ~ nfwodke@chorus.net

DedeGoldberg.....Newsletter
distribution

246-4332 ~ speedydd99@yahoo.com

Neil Morris.....Newsletter
editor

358-5855 ~ madfolk@wiscomfort.com

Meg Skinner..... Scholarships

238-6950 ~ meggskinner@gmail.com

Marli Johnson.....

770-4643~ mstarcatch@aol.com

Ron Dennis

226-9472 ~ rondenpho@aol.com



Amusing Amusia: Tin Ears & More

In last month's column, my sister Susannah talked about some of the songs Dad liked to sing in our childhood home, like the 1940 troop-gathering song by Romberg and Hammerstein called **Stout-Hearted Men**. Dad would put down his banjo for this one and just belt it out, with Mom on the piano. Even then this macho song struck me as peculiar, though I realize now that the movie came out when he was 21 years old, and the world was sinking into WWII.

But the main reason the song made us uncomfortable was that Dad had a notorious tin ear, and he gave this particular song all the stentorian passion he could muster. Yikes.

There are different kinds of tone deafness. His was of the type that allowed him to sing *almost* on pitch but not quite. He was accurate in capturing the general *shape* of the melody. He had a fine sense of rhythm and was outstanding on the banjo. As far as I remember, he had no trouble tuning it. He was a musical fellow all around, and had quite an evenhanded taste in music, hating Sinatra, Dylan, and Elvis equally. But he just couldn't hit the notes on the head.

In the 1960s I was in a jug band and our guitarist had a very specific tone deafness. He never sang a *sour* note, and always sang a note that was *in the chord* we were playing, but it was often the *wrong note*. It was as though he could only sing harmony. He had no ability to grasp a melody's contour. He ended up as the vocalist in a rock band featuring his own compositions. His voice quality was a lot like Johnny Cash, and the end result was pleasantly unique. But nobody knows what melodies were actually in his head, I can say with conviction.

As the late Oliver Sacks points out in his book **Musicophilia** (*Vintage Books, 2008*), because of the complicated nature of music, there are so many brain tasks involved, "...all

concerned with the perception, decoding, and synthesis of sound and time," there is a corresponding large number of things that can go wrong.

And studying *amusia* (tone deafness) can be tricky because not only does the brain continually adapt, but many of the problems can be cultural or psychological, and not actually medical, or can be a combination. My sister Mary, whom we all assumed inherited the full dose of Dad's tone deafness, made a conscious effort to overcome this problem a few years ago, and can now sing in perfect tune. I asked her how she did this and she said, "I sang along with records, choosing those where the singer had a similar range to my own. I did it over and over and over again in places where I felt private: shower, car, or just around the house alone. That's the whole of it." This is in line with one factor which makes studying amusia difficult: Those who exhibit a trace of amusia in their childhoods are often teased about it and abandon the pursuit of making music altogether, exacerbating the problem.

But there are forms of amusia which are congenital or the result of brain trauma, brain tumor, stroke, etc. These usually can't be fixed (though the brain has been known to devise elaborate workarounds).

There is rhythm deafness. When we recorded our first LP, we had a bunch of friends come into the studio and clap along to one of the songs. One person could not clap on or anywhere near the beat, no matter how much we tried to help her.

Some people can appreciate rhythm but not meter; some just the opposite. There can be an inability to detect dissonance. There is "disharmonia," with which a person can hear a solo voice just fine, but can't integrate the voices of a choir into any sort of cohesive whole.

While Sacks refers to many forms of amusia, there are very few people who have what Sacks calls "complete congenital amusia." If a person has this condition, an orchestra piece sounds to them like pots and pans being thrown onto the floor. It's flat-out annoying and even can be painful.

These folks can't understand what others find enjoyable about the racket. Fortunately, they usually don't have a problem speaking or understanding speech, even with its complicated *intonation* (the way in which your voice rises or falls when you speak).

I didn't inherit Dad's sturdy military pipes but I do have to struggle a bit with pitch. I don't have quite the problem he did (I don't think) but then again, I have a different issue that is related to music: It takes me a while to really GET a melody. I'm the lyricist in our little duo, and Lou, who writes the music, has to be patient with me. I'll deliver a set of lyrics to her and after a while she'll send me a MIDI file of a melody. I'll listen to it right away but, unless it's crazy simple, it will take me a while to understand it; to feel it properly. She'll write, "Do you like it?" and I'll have to write back truthfully, "I don't know yet."

I do have a theory about this. In the essay **Music, Melody, and Speech Intonation: Singing A Different Tune?** by Robert J. Zattore and Shari R. Baum, (<https://www.plos.org/>) it is explained that the "cognitive and neural mechanisms" used for analyzing the intonation of speech, and those used for analyzing music, are altogether different mechanisms. I think as a lyricist I have learned to automatically shunt a melody from the MUSIC analysis section of my brain to the INTONATION analysis section before I can understand what I'm listening to as a potential lyric carrier. And this transition takes a while.

This can be very handy but is also a curse. It's awful for me to hear background music in commercials, movies, weather reports, etc, because with the music reinterpreted as speech intonation, if it's behind a traffic report shall we say, it seems like two people are talking at the same time. Drives me nuts.

So if you think you're tone deaf, you MAY be able to teach yourself out of it, like my sister Mary did, though you should try not to feel bad about it if you can't. But if you can, and go on to write songs, be prepared to hear all background music as some bloke yammering in your earbud.

The Mad Folk Refrigerator Cover

May 2015

Venues

FOLKLORE VILLAGE ...passing it on

Folklore Village

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

- Tue, May 3 -- Open Mic @7pm
- Sat May 7 -- Lecture on East European Music w/ Harmonia, Rick March & John Van Orman (Free 3pm-5pm). Harmonia in Concert @7:30pm
- Sun May 8th -- Four Continents Mother's Day Crafts and Foods Bazaar - 11am-1pm
- Sat May 14 -- Maypole Dance Social w/ Caller Becky Rehl

Cafe Carpe

All shows at 8:30pm unless indicated otherwise

- Thu, May 5, Ali Sperry & Family Facation / The Danberrys - @7:45pm - \$10
- Fri, May 6, Red Tail Ring - \$10
- Sat, May 7, Peter Mulvey w/ Mike Mangione - \$15
- Thu, May 12, Claudia Schmidt - @7:30pm - \$20
- Fri, May 13, Rick Harris / Bill Camplin - \$8
- Sat, May 14, Cathy Barton & Dave Para- \$12
- Thu, May 19, The New Pioneers - @7pm - \$10
- Sat, May 21, Ben de la Cour
- Thu, May 26, Song Circle w/ Tricia Alexander - @7pm - \$5
- Sat, May 28, Bill Camplin & The Maybees - \$10

Wild Hog in the Woods

All shows at 8pm

- May 6 Dustbunnies
- May 13 February Sky
- May 20 Common Chord
- May 21 Hootenany - @2pm!



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



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



Dave & Anne Host Folk

Invitation & Advance RSVP required.

For full details or to request an invitation, contact Dave & Anne at annedave@chorus.net

- May 20th @ 7:30 pm (doors at 7) Harpeth Rising - \$20 / \$17 under 18
- April 3rd @ 7 pm (doors at 6:30) Ellis Paul - \$20 / \$17 under 18

Kiki's Righteous House of Music

Invitation & Advance RSVP required.

For full details or to request an invitation, contact Kiki at righteousmusicmgmt@gmail.com

- May 15th @ 8 pm (doors at 7) Califone -- \$20
- May 21st @ 8 pm (doors at 7) Will Johnson -- \$20

The Home of Mike & Carol

Invitation & Advance RSVP required.

For full details or to request an invitation, contact Mike at maddog-210@charter.net

- June 18th @ 8 pm (doors at 7:30) Matt Debnarsky -- \$15

All 4 shows are invitation only and there are two ways to score an invite and get address:

- email middletonhouseconcerts@yahoo.com

- send a "friend" request to Facebook member "Middleton Fairyland".

The house concerts events are listed on the associated Middleton House Concerts page with artist descriptions.

All 4 concerts are "potluck at 6:00pm, music 7:30ish to 10pm, bring a lawn chair. If it rains call ahead." and we give details to friends on the Facebook page. Suggested donation \$15-20, less for children.

Sat June 4 - Ellis Paul

Sat July 30 - Robby Hecht

Sat Aug 27 - Peter Mulvey

Fri Sept 9 - Count This Penny

- May 6, 2016, 8pm Common Chord (Michael Bryant and Tracy Jane Comer and friends) The Brink Lounge 701 E Washington Ave., Madison, WI 53703 - 608-770-2640 <http://www.thebrinklounge.com>
Tickets: \$5 donation

- UW Continuing Studies Summer Folk Music Classes
June 2-30 - \$100 for the five week session
Full information available at <http://continuingstudies.wisc.edu/music>
Questions? Contact Jessica Courtier, jessica.courtier@wisc.edu, 608-890-3626.

Misc

Old Time Jam

Monthly - 3rd Sunday of every month, 4 to 6pm

EVP West 3809 Mineral Point Road

Coodinator: Al Wilson

cell: 608-572-0634

adwilson@pediatrics.wisc.edu

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

Cajun jams are on hold until a new location is found. Email www.prairiebayoucajun.com with suggestions.

Call Karen at 608-238-6039 for more info. www.prairiebayoucajun.com

On the Air



wpr.org

Simply Folk on Wisconsin Public Radio w/ Stephanie Elkins, 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-fm.org

WORT 89.9 FM community radio

Sun -- 3:00-5:00pm

• "On the Horizon" w/ Ford Blackwell, Paul Novak, Gloria Hays & Helena White

Weekdays 9:00am-noon

• Mon - Global Revolutions (folk from the world over)

w/ Dan Talmo & Martin Alvarado

• Tue -- One Fine Morning w/ P.C. Allen

• 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

- 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. -- 233-2956

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

Complete, clip, and mail this form

<https://www.facebook.com/pages/Madison-Folk-Music-Society/34497984835>

Madison Folk Music Society

P.O. Box 665, Madison, WI 53701

Address Service Requested

Renew your membership today at
www.madfolk.org

Nonprofit Org

U.S. Postage

PAID

Madison, WI

Permit No. 2278

Madison Folk Music Society

join renew

Name _____

Address _____

City/State _____ Zip _____

Phone _____

Email _____

Choose membership category: _____

Senior / Student \$10 _____

Regular \$12 _____

Family \$15 _____

Friend \$25 _____

Contributing \$50 _____

Life \$500 _____

Scholarship fund donation (optional) \$ _____

Total \$ _____

GOING GREEN - Send my newsletters electronically by email

Send your check, payable to MFMS to: Mad Folk c/o

Tracy Comer, P.O. Box 930446 Verona, WI 53593-0446