

Celebrating Ten Years in the Folk Tradition!

November 10, 11, 12, 1988



1978 - 1988

The Wild Hog in the Woods

Madison, Wisconsin

Special Anniversary Edition!

1978 - 1988 Celebrating 10 years in the Folk Tradition!

Newsletter

the wild hog in the woods coffeehouse

November, 1988

Volume 11, Number 8

Special 10th Anniversary Celebration

by Jamie Poindexter, editor for this issue

This month is special to Madison area folkies, the Wild Hog in the Woods celebrates 10 years of evenings at the coffeehouse, barn dances and other special events. Did you know that a special three day celebration will be held Thursday, Friday and Saturday - November 10, 11 and 12? Yes! A very special evening of performances is slated for Thursday. Friday is the PARTY, admission is free. There will be cake, special ice cream, jamming, and much more. Then, some special things are in the planning for the barn dance on Saturday night. Check out all the details in the Calendar in this newsletter.

Speaking of newsletters! This is the special commemorative collector's edition. I have been busy calling people to collect ideas, letters, photos and much more. Several people have made contributions to this issue. Hopefully they will all be credited properly (this is the biggest newsletter yet!).

Inside you will find the usual meeting notes and the Calendar for November. In addition, there are letters from past and current members, a message from the Madison Folk Music Society and a lot of photos with memories for many members. The third and final set of trivia questions can also be found. They're not that hard, so try it. You may win one of the special 10 year T-shirts. The results of the elections and committee assignments last month

are also in this issue.

Don't forget to come down to the big celebration. There will be more photos and a collection of past newsletters all three nights. The special brand new anniversary quilt will be on display. Rhonda Katz has been busy coordinating its construction.

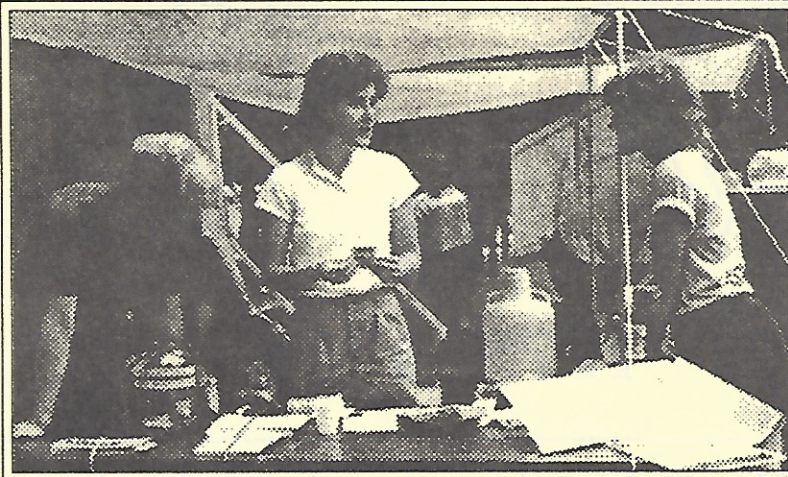
Rhonda, along with Mary Gorman, Eric Feigenson, Michele Jacques and myself have been busily meeting, planning and coordinating the event since early August. Many others have helped out along the way, to them we send our thanks. We met every Tuesday at the Brat and Brau for six weeks straight. That was followed

by a lot of coordination with others.

At press time, there are still some details to work out, including scheduling volunteers for the big event. If you want to help out one of these three evenings, call me at 271-

6150. I will get you in touch with the person(s) that will be doing the scheduling.

Back to the newsletter. I want to thank Ken Rineer for writing the three trivia quizzes, Michele Jacques for entering the text on the Macintosh, Deb Kmetz for the cover page artwork (the official Tenth Anniversary logo) and for some of the photos, Eric Feigenson for his photos, Rhonda Katz for sorting and bulk mailing, Mary Gorman for the blurbs and all the folks that contributed letters.



November at the Wild Hog

This month's blurbs written by Mary Gorman

The coffeehouse is open Thursdays and Fridays with a wide variety of folk talent. The doors open at 8:15pm. On Thursday, the 45 minute sets start at 8:30 and 9:45pm. On Friday the 60 minute sets start at 8:30 and 10pm. Admission is 75¢ for members and \$1 for the public. Membership is \$7 annually, \$12 for a family. Members receive discounted admission to all Hog events, discounts on T-shirts and receive the almost monthly newsletter in the mail. Staff at the Hog are volunteers supporting the folk arts. The musicians perform for audience contributions to Phillip the Pig (sort of "passing the hat").

Thursday, 3rd **Mark Steel** performs tonight. Everything about him is a mystery. The type of music he plays, and on what instrument is top secret, not to be known until tonight! So come down with your super sleuth spyglass, trench coat and deerstalker cap to get clued in to Mark's set.

Friday, 4th Performing all original songs, cab driver and songwriter **John Landretti** returns for his second show at the Coffeehouse. Originally from Wausau, John is semi-native with eight years in Madison. His music is influenced by John Prine and the kind.

The Big 3-day Tenth Anniversary Celebration!

Thursday, 10th A very special lineup of performances starts the three day Tenth Anniversary celebration at the Hog. The doors open at 7:45pm tonight because the first set starts at 8. Ken Rineer and Deb Kmetz will open the night with the evenings first performance. At 8:45 it's Michael McDougal. Then Dave Stoeri and Roxanne Neat go on stage at 9:30pm followed by Katzenjammers at 10:15. Winners of the trivia contests will be announced tonight, too. Some special entertainment is scheduled between sets and photos and newsletters will be on display.

Friday, 11th Friday is the special party with all your friends. There will be jamming (bring an instrument), special birthday cake, ice cream, coffee and juices. The 10th Anniversary Quilt will be unveiled. Past b-day parties have been fun, this one will be no exception! The doors open tonight at 8:30pm and will close very, very late.

Saturday, 12th A very special barndance tonight at Madison Turner's Club (21 South Butler Street). The doors open early at 7:15pm. Woody Lane will lead a predance workshop at 7:30 featuring buckdancing. Come early and warm up! The Kickapoo Cloggers will give a demonstration during a break in the dancing. There will be some special bands playing tonight, too. The dance will last later than usual, to 12 midnight. Admission is still just \$2 for members. General public admission is \$3.

Monday, 14th First meeting of the newly elected **Coordinating Committee**. It's a good time to jump in on the planning of Wild Hog activities for the coming year.

Thursday, 17th **Gloria Hays** returns to the Coffeehouse playing hammered and mountain dulcimer as well as other stringed instruments. She writes her own songs and performs vocals and instrumentals that includes Irish to Reggae. Gloria has also performed on WORT, in schools and libraries, and welcomes audience participation.

Friday, 18th **Mark Heller**(8:30) returns to the coffeehouse playing traditional folk on six string acoustic guitar. In Bill Staines and Bill Kotky style, Mark does finger-picking and flat picking. Mark's a new father and expects that his 14 month old bluegrass fan will be able to sing a duet with him in the near future. **Stone Soup** (10:00) will start the evening with their stimulating style of ole time country, Western swing, and bluegrass music. Players in this band whom everyone knows and loves to hear are Karen Gogolick, vocals, Rick Roltgen, bass, Roger Steinbrueck, guitar, and Greg Fischer, fiddle.

Thursday, 24th and Friday, 25th The Coffeehouse is closed for the Thanksgiving holiday.

The volunteer coordinators at the Coffeehouse this month are:

3rd Eric Johnson 1-429-3714
10th Jamie Poindexter 271-6150
17th Tom Gross 257-6337
24th closed

4th Ken Rineer 238-8719
11th Bill Peden 241-3192
18th Bill Peden 241-3192
25th closed

Highlights from the October 10th Coordinating Committee Meeting

Treasurer's Report: The books are in the red for September but in the black overall for the quarter ending in September.

Elections: The election of High Hog, Treasurer and the Coordinating Committee was held next. The term for those elected ends in six months with the next election in April. The operating committees were then filled with those volunteering to participate. Please see inside newsletter for names and phone numbers of those serving on committees.

Holiday Breaks: The coffeehouse closes during certain holiday periods. The Hog will be closed November 24th and 25th for Thanksgiving. The last evening in December for 1988 will be Friday, the 16th at the coffeehouse. The barn dance is the next night, Saturday the 17th. The coffeehouse re-opens on Thursday, January 12th.

Barn Dance: A reminder was made to those present that the admission price for non-members is \$3, effective this month (October). Member admission remains at \$2.

In Memory: John Schramke liked to play the tuba. He showed up at most of the barn dances this past year to add his talents to the bass section of the band. John lost his life a few days after the September dance in an automobile accident. The October dance will be dedicated to him and a story will be written for the November newsletter.

Mailing List: Eric suggested the list be moved from the main frame at MACC to floppies that can be accessed by member's p.c.'s. Costs at MACC are rising and they are changing systems affecting our access to the database. He and Brian will investigate it further.

Birthday Committee: Plans are shaping up for the big weekend in November! The T-shirts are the biggest investment straining the budget. Certain members pledged, loaned or prepaid to help offset the deficit. Deb is designing an anniversary logo to be used on the shirts, newsletter, posters and other publicity materials. Tom Martin-Ericson of Simply Folk (radio program on Wisconsin Public Radio) has invited the Hog to have someone on the show to talk about the Wild Hog on Sunday, November 6th. Ken Rineer will probably do it. He may also try for the Breakfast Special on WORT.

Membership 1989: Continuing a discussion tabled a few months ago, the committee decided on the annual membership dues for the next year. A single membership will be \$7 for the year. The family membership will be \$12. The membership cards will be yellow and should be available in November at the coffeehouse and in the newsletter in November and/or December.

In Memory His Music Will Live On

Late in September a friend left us to play his music in the next world. John Schramke died in a car accident in late September in Janesville where he lived and worked. At the Hog, we knew him as the tuba player who showed up at every barn dance to play. He was very interested in music. He also attended many of the folk dances in the area, was an active participant with the Rock River Friends of Folk, and frequented folk concerts and performances from Rockford, to Fort Atkinson, to Madison, and beyond.

John grew up in Ashland where he played

in school and city bands since grade school. He attended Northland College in Ashland where he majored in Physics and minored in Music. He then received his masters in Engineering at Michigan Technological University. He was employed at Hufcore as an acoustical test engineer.

John was very talented in music. He also played the banjo, trombone, button accordion, harmonica, tin whistle, and jews harp. He is survived by his parents, three sisters, and a brother. A music scholarship has been established in his name at Northland College.

Committees at the Hog

The autumn general membership meeting and elections were held October 10th, 1988.
The following Hogs were elected to serve for the next six months:

High Hog Deb Kmetz Treasurer Brian Yandell

Coordinating Committee

Greg Fischer	Mike Sussman	Tom Gross
Eric Johnson	Deb Kmetz	Lee Konrad
Bill Peden	Jamie Poindexter	Ken Rineer
	Brian Yandell	

(2 positions are still open, in case anyone is interested in joining)

The following have volunteered for these operating committees:

POSTERING:	Ivar Lohman and Eric Schaller
POSTERMAKING:	Eric Schaller and Karen Gogolick
SPECIAL EVENTS:	Jamie Poindexter, more needed, if you're interested, call!
BARN DANCE:	Tom Gross, Jane Sekulski, Greg Fischer & Jamie Poindexter
FARMER'S MARKET BOOTH:	(summer months only)
PUBLICITY:	Chris Rademacher
SOUND OPERATIONS:	Bill Peden and Jamie Poindexter
SOUND AND EQUIPMENT LENDING:	Bill Peden
COFFEE AND SUPPLIES:	Tom Kozlovsky
YMCA LIASON:	Bill Peden
MEMBERSHIP AND MAILING LIST:	Eric Feigenson and Ken Rineer
MUSICIAN SCHEDULING:	Tom Gross
COFFEEHOUSE STAFFING:	Carol Johnson
NEWSLETTER:	Eric Feigenson (editor), Rhonda Katz (distribution), Mary Gorman and Chris Rademacher (calendar blurbs)

It's not too late to join the fun, call a hog and participate in one of the operating committees!!!

Did you see a committee that looks like fun? Then call one of the folks listed for that committee. Their phone numbers are listed below.

Name	Home #	Work #	Name	Home #	Work #
Feigenson Eric	233-2487		Kozlovsky Tom	238-3475	
Fischer Greg	256-4988	221-9001	Lohman Ivar	241-7158	
Gogolick Karen	258-8930	251-8111	Peden Bill	241-3192	
Gorman Mary	255-6637	255-7944	Poindexter Jamie	271-6150	262-4931
Gross Tom	257-6337	267-2337	Rademacher Chris	238-1405	
Johnson Carol	255-8880		Rineer Ken	238-8719	
Johnson Eric	1-429-3714		Schaller Eric	231-3475	
Katz Rhonda	233-0985		Sekulski Jane	255-1259	
Kmetz Debbie	257-2966		Sussman Mike	238-3174	
Konrad Lee	251-0676	266-5681	Yandell Brian	257-0367	

Letters

Several people wrote to us recently reflecting on the past 10 years. Here are their letters, long or short, they say it all.

This letter is from Gordy Hanners, now living in North Carolina. He wrote it last winter, not intending it be published. We convinced him it was a work of Hog art, so here it is:

Dear Coffeehouse Members:

This month's newsletter sparked a few miscellaneous thoughts and memories that I thought I'd share with you (y'all in local parlance). I guess the snow now whipping by my house and a recent visit by Deb help to spark a few memories as well! It's just amazing to me (and a little hard to even comprehend) to realize that every Thursday and Friday nights for the last ten years (!) in Madison that there has been (and is still) a place for people to gather and play and/or listen or dance to "folk" music - removed from the hype and pressure often (in fact, usually) associated with such ventures - when we

first started talking about "the" coffeehouse in 1978 (say it ain't that long ago, Joe), it didn't take long to look around and realize that there seemed to be a ton of people in Madison interested in folk music - musicians, dancers, callers, singers, and more passive participants. At

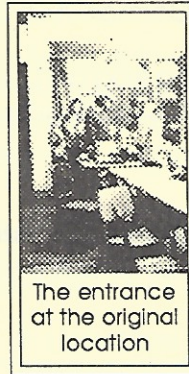
that time there were a few organizations for people to get together and play or listen, such as the Madison Folk Music Society (and what a boon and base of support it was and continues to be), the Pick and Grin Workshops, and of course informal house "jams." Occasionally, there were some concerts, usually by "big name" folk entertainers from the area. But to those of us who were talking together back then, there seemed to be something missing. Through "acquired" acquaintances (and thinking about how some of those became acquired - the connections generated - continues to amuse me) and constant talk about "If only there was. . .," some of us decided that some sort of coffeehouse, maybe a cooperative, was needed to fill the gap that we felt in our own lives. Of course, we felt that there was a gap in others lives as well, but early on, there just was no telling. Like all beginning processes in Madison, we decided to hold a meeting. We put up some flyers around town asking anyone interested in forming a cooperative folk music coffeehouse to come to a meeting. My memory is dulled by too many years and too many miles, but it went something like that. And to my (at least) great surprise, my living room in the old house on East Johnson was filled with people. (As I think back, I can still remember where people were sitting. Really incredible for a weak mind such as mine!) So, there was something lacking in Madison - need to be filled. But how to define it? Coming up with such a definition, formed by the diverse group that had come together, was just a breeze - HAH! After long discussion (many would say, argument - to me, hopefully a discussion which still gets brought up now and again), we "decided" that



The stage at the original location

what Madison needed was a place for local "informal" musicians, etc. to share their talents in some kind of more formal atmosphere and perhaps a place for more professional entertainers to try out their material in a more relaxed, but warm, listening and intimate environment than that of the local bar scene. After ten years, it seems such a simple logical answer. But so many questions had to be answered. Where? Who? How often? How? How much? Why? etc. etc. etc. that is, what kind of design would provide a place for the serious and not-so-serious, the professional and the amateur, the active and the passive participant - a place where all could feel comfortable. Once everything was in place and functioning (running itself, it sometimes seemed - did it really?), these questions of the "early days" seemed to lose some of their force. Things were working and it just seemed like "what were we arguing over, anyway?" But as I sat in the Coffeehouse to listen or poured another cup of coffee and smiled with glee at the startled expressions of people - "15¢!?!", or sat behind a microphone with a chance to share my music with others or laced up my dance shoes for the first time at Olin Park, the realization (comprehension would smack me straight in the face) My God, it happened! We really did it! It is happening. We really are doing it!!

Now, as my feeble mind drifts back over thoughts over those years at the coffeehouse, so many memories juggle for prominence - slipping next door to the "Six" for a smoke and a tall one from Jock, laughing at the first "Isthmus" article about the coffeehouse after the first big benefit (they said we'd never make it as a cooperative in Madison - I now hear they call us an institution!), leaving an intense 3 hour meeting to drink 3 or 4 beers (ok, maybe 3 or 4 pitchers) and talk about the coffeehouse for another 3 or 4 hours, explaining to the banker with Pam that yes indeed the name on the checks would be "The Wild Hog in the Woods Coffeehouse," spending close to two whole evenings to decide on that name (looking at record albums and rejecting such "sweet" monikers as Banish Misfortune in favor of the more gritty Wild Hog) and on and on. I guess my dearest memory, though is of the talents of so many



The entrance at the original location

(and so diverse a group of) people shared in such and open, giving way. We needed tables, and there was an expert who volunteered to build them for the cost of the materials (and he a musician!). We needed baked goods and there comes Mary every week with arms full of delicious goodies, and she couldn't even arrange her schedule to attend the coffeehouse! We needed to do something about the walls of the Green Lantern and several late nights and a few moments teetering on G.L. tables, there were quilt covers on the walls. Over and over things got done (and done well) by people often with little time, little money, but an incredible amount of energy and dedication

Gordy's Letter, continued

to only a concept (but then a reality). That seemed important in some special way to each person.

Running through all those memories is a theme that I think has been and still is one of the coffeehouse's greatest strengths. Everyone who participates in the coffeehouse has been able to share in its functions - each "role" is so important. What is the role of entertainer without an adequate sound system (which had to come from somewhere and the efforts of somebody(ies) or the role of a competent sound person or an audience provided by poster hangers and newsletter writers? What is a "relaxed" and conducive atmosphere without comfortable arrangements, someone to light candles, someone to bake and someone to serve and someone to make sure all is running smoothly, etc. etc. etc. The coffeehouse, in sum, is not simply artists and audience, but all the efforts of all the people involved in all of its functions - that is the way of functioning that we intended and I think, the way it should be.

To make a long letter longer (I'm pretty sure I'm not remembered by my brevity of speech) I can now look

back and find pride in all our accomplishments and the (far too) distant past. But more importantly, I can look to the newsletter and feel just as much pride in the accomplishments of the present. I can look back and see the present (or vice versa). And what an exciting and refreshing and healthy thought! Knowing that people (those from the "early days" and those I have yet to meet) are still thinking about and acting upon fulfilling the dreams of the past and present - leaves me with the contented feeling that the coffeehouse - which now is an "institution" is still the vital and dynamic (a word we used a lot of years ago) group of people that I remember so well.

Well, that's a lot of talk, but as I read my newsletter each month, I can still picture myself sitting around a table at the coffeehouse so engaged in a "discussion" at a coordinating committee meeting. And I find myself thinking the same thoughts, feeling the same emotions - reliving the past in the present actions/thoughts of you all in the present. To that, I say Hooray, Yea, Yeehaw, and Wahoo! ! ! !

All my love, respect, and support! ! !

Gordy Hinner

P.S. A 10th Anniversary Party? Yeah! ! !

Carol Sawyer was around in the beginning. She and her husband are now living in Chapel Hill, North Carolina. Here is her account of what the new Coffeehouse was almost named:

At an early coffeehouse meeting (it might have been at Gordy Hinner's house) talk turned to a name for the new enterprise. We had decided that a barndance would be the way to do some fundraising and get the word out. But we suddenly realized that we were in the awkward position of advertising something that didn't have a name.

After much non-productive discussion (nothing has ever happened at the coffeehouse without such discussions), we started flipping through the record collection for inspiration. "Banish Misfortune" came up, the new LP from Malcolm

Daglish and Grey Larson. What a joyous name for a coffeehouse! Images of beautiful, flowing script and logo danced in our heads — "Banish Misfortune" it would be!

However, a second round of discussion ensued. We did enjoy discussing things. A skeptic pointed out that "Banish Misfortune" was a natural tongue-twister, prone to convert itself unexpectedly to "Bassinsh Mishfossun" twist tongue and lip. Additional serious discussion resulted in the suggestion of shortening the name in some way.

Gillam Kirby settled the argument. He picked up an imaginary phone and answered with a cheery "Hello, this is the B.M.!"

The search for another name began in earnest.

Time for a break before you read any more letters. So here is a bit of newsletter history. Agnes Bennett has the distinction of being the Hog's first editor of the newsletter. The first volume had two issues published prior to that first night at the coffeehouse. Agnes served as editor for more than three years, through 1981. She then took a break and Susi Nehls and Mike Boehm became co-editors the first half of 1982. Larry Rungren took over the duties in July, 1982 and served until he moved to Boston. Don Katz filled Larry's vacancy in October of 1983 and edited until May, 84. Agnes then returned as editor for the next six months. Jamie Poindexter filled in one month for Agnes that summer, just enough to catch the fever. She then served as editor for the next two years, from November, 84 until December, 86. Next came Eric Feigenson adding his touch January to April, 1987. Jamie then returned from May, 87 until she turned it over to Ramona Makos in June, 88. Ramona now turns the duties back to Eric so she can concentrate on a deadline at work next spring. Good luck Eric!

More Letters!

Agnes Bennett writes of her memories in the beginning as the first newsletter editor:

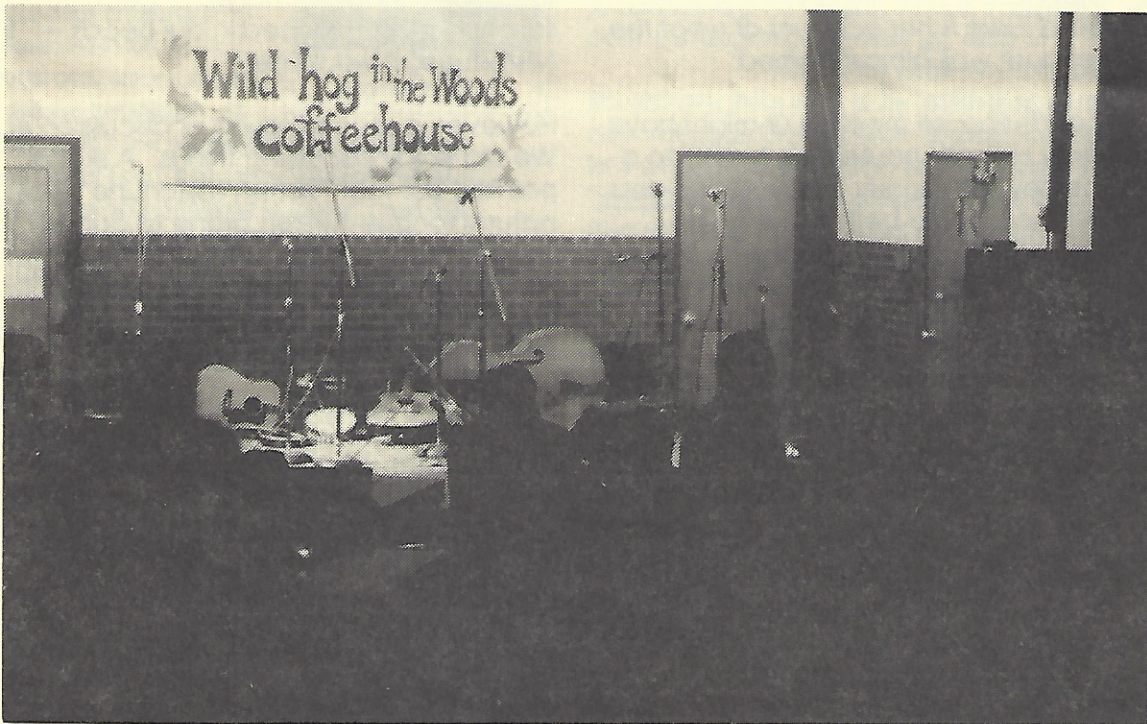
It was gung-ho in those early Hog days! We sat around in living rooms, usually on the floor, and hassled out committees and problems with long drawn out meetings and arguments. And there was a lot of shouting and laughter as I recall.

I must have had a mental lapse when I volunteered to do the newsletter. I'd never done one and was pretty new to the typing game, but what the heck. I'd try anything once, I guess. Lots of us were in the same boat, just sort of muddling through. And the newsletter seemed to fit my abilities and interests more than jobs like finding a location for the coffeehouse, fundraising, posters, sound system, making tables, scheduling, etc. There were a lot of phone calls made to fill the newsletter, sometimes 3 or 4 just to get the schedule. Scheduling

wasn't easy either. Sometimes there seemed to be as many TBAs as performers.

There was no Isthmus in those days, so we had a small calendar of folk events. I'd call some of the various old-time, bluegrass, and Irish groups who had expressed interest in being listed. It seemed like it was feast or famine, too. Sometimes more material than space and other times next to nothing, but always that important piece that missed the deadline but got squeezed in somehow. And then the original was taken to the printer and I picked it up the next day.

Meanwhile, I had coaxed labels out of someone who had access to the computer and who was real busy but somehow found time to do them. Then, lick the labels, sort by zip code, and then finally to the post office! Several people helped me out when I was in a jam a few times. It was a challenge, fun, and a great learning experience. I guess that's what WHITW (Wild Hog in the Woods) is all about.



Another break to tell you about the Ossian Concert!

Returning to Madison from Scotland, Ossian last played in town two years ago. Don't miss this opportunity to hear some fine music. The concert begins at 8pm on Wednesday, November 9th! Great Hall at the UW Memorial Union is the place. Tickets are \$9 in advance, \$10 at the door. Tickets are available at the Union Box Office, B-Side Records and Spruce Tree Music and Instrument Repair. The concert is sponsored by the Celtic Music Association.

And Still More Letters!

*A birthday greeting sent our way from Sue Gould,
president of the Madison Folk Music Society:*

The simple words "Happy Anniversary" don't quite express how delighted we are to join our colleagues in the Madison community in congratulating you on reaching your tenth year. This achievement is really remarkable and it speaks to the dedication and perseverance of the members of the Wild Hog in the Woods Coffeehouse.

On many occasions over the years our organization and the Wild Hog in the Woods have successfully co-sponsored and otherwise collaborated on musical events. At present, the Wild Hog's coffeehouse is one of the only settings in the Madison area where, on a weekly basis, people can go to hear consistently high-quality acoustic folk music. Traditional and contemporary music; foreign and domestic; blues, bluegrass, jazz and swing — the Wild Hog has offered and promoted all of these for the enrichment of this community. It is also one of the few places

in this area where performances by local musicians are encouraged and relied upon; it is a focal point for fostering and developing musical talent.

One thing that has always impressed me is the special spirit of cooperation that exists between the Wild Hog and other folk music oriented groups. In addition to co-producing concerts, the Wild Hog has loaned us their sound equipment, provided masters of the sound board to keep things running smoothly, and furnished volunteers for MFMS events. Also, members of the Wild Hog have served on the Madison Folk Music Festival Steering Committee to offer expert advice and emotional support when needed. This special working relationship was one of the things that first attracted me to the MFMS and the Wild Hog. Our two organizations share both mutual interests and mutual members.

On behalf of the Madison Folk Music Society I am proud to salute our colleagues at the Wild Hog and to sincerely wish you many more successful years. We pledge to continue to work by your side whenever needed.

This letter is from a "newcomer", Michele Jacques

Most of the letters which make up part of this special issue of the Newsletter have been written by the "original" members and founding folks of the Coffeehouse. I'm offering to be the exception to this group, as I came to the Hog at a later date. I guess I've sort of considered myself a newcomer, although when I stop to think of it, the first time I went to the Coffeehouse was in 1981, and I've been more or less a regular ever since.

That first night was at the old University Avenue location, and I came to hear Vicki Mecozzi and friends perform a selection of songs for spring. I only knew one person in the room, she was the one who first introduced me to this thing which was called, (for some reason unknown to me) "The Hog." Not long after I arrived, I was greeted by people at the food table, and others in the room who seemed to think of me as some long lost friend. I felt very welcome. After the set, the performers, the people who I later learned were the night's volunteers, and some others decided to go to Ella's on State Street for some pound cake. It sounded like a good idea to me, so I tagged along. That evening was the start of some very long and very close friendships.

Later, I became bolder. I started to go to the barn dances. One summer night I drove over to Olin Park. As I approached the barn, I could hear the fiddles and see the dancers through the open windows. I thought at the time that here was entertainment at its finest, and was happy to be a part of it all. Up to this day, however, I don't think I have danced more than a total of a half a dozen times at any of the scores of barn dances I've gone to. My real fun at the dances is selling cider! Now you dancers will find it hard to believe, but I found my niche in life when I got my chance to work at the admissions table and to pour out the hundreds of glasses of cider to all you thirsty folks. I still do it today.

And that brings me to the real point of my letter. I am a

Hog who can't play an instrument, who wouldn't be able to sing a song if my life depended on it, would be mortified if I found myself on the stage or dancefloor, and can barely tell the difference between a bass and a banjo. I rarely recognize any "big" names in the folk music world, and wouldn't know if a performer's set was critically acclaimed or just almost passable. But I do know that the Hog is a place where I don't have to worry about any of those things. My participation and enjoyment comes from listening and learning, both of which can easily be done at the Hog. I know that I can relax for an evening of music at the Coffeehouse, or can sit and talk with friends at the barn dance and will go home feeling light as a feather because of it.

Through helping out at the Coffeehouse, I have met some of those "big" names when the Hog sponsored a special event. But even more importantly, I have met a lot of the regular folks who make up the countless Thursday and Friday nights of volunteers and performers, and have come to know them as friends. For me, the Hog represents friendships, and cooperativeness, and a spirit of fellowship which can be felt when working together on any project, be it big or small. I have the Hog to thank for these kinds of memories and experiences (once I was even hired for a part-time job because I knew how to put together a bulk mailing thanks to doing it for the Hog newsletter!)

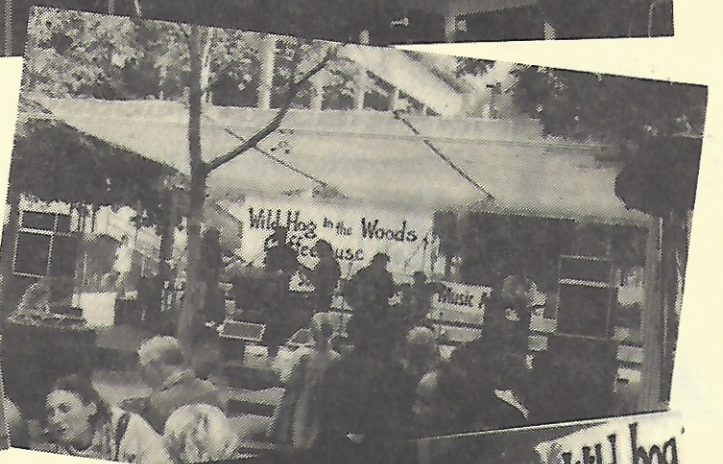
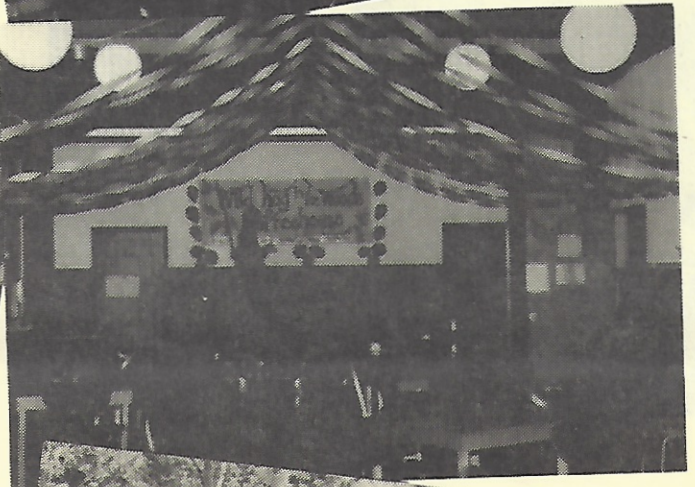
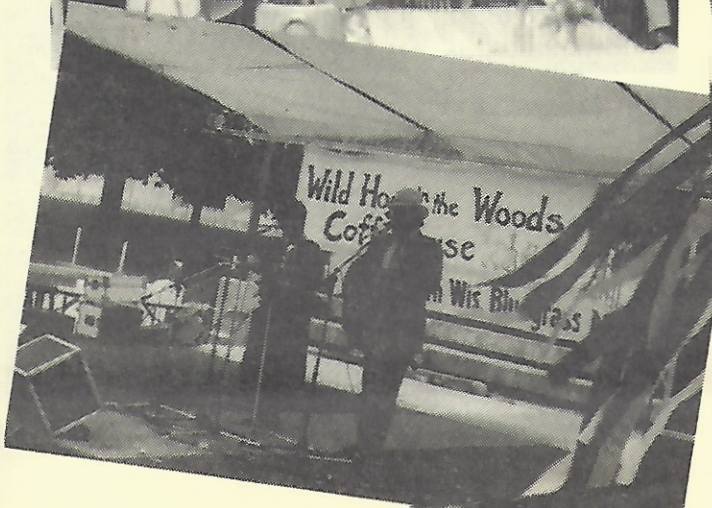
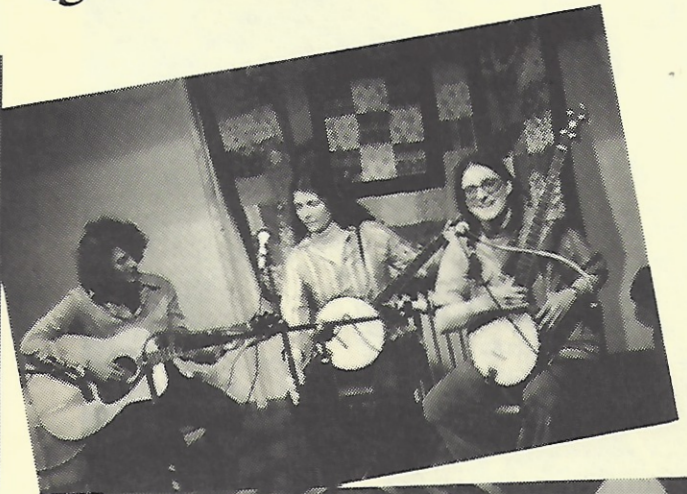
So now I have learned that this thing called "The Hog" is the people who make up all its various parts. The unity which seems to somehow guide us through all the events, sets, dances, meetings, and discussions has been present from the start - although some of the folks have changed. One night at the Coffeehouse I read Gordy Hinners' letter, (which is reproduced in this newsletter). I have never met Gordy, although I have heard his name throughout the years. Yet I was amazed at how much I identified with his comments, for even though the Hog he speaks of is of a different time, it is never-the-less one in the same. So long live the Wild Hog in the Woods, and long may the people who create it continue to share in its fellowship!

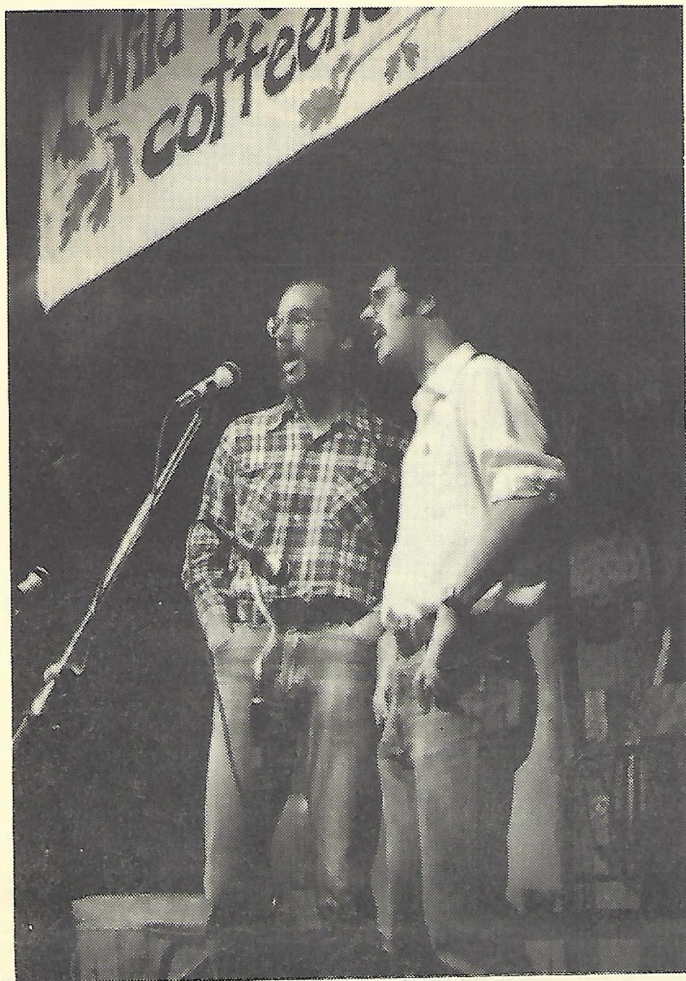
Trivia Quiz

Your name _____ Please circle the number of each TRUE
Address _____ statement. Mail or bring to the Hog
Phone # _____ today. Prize will be awarded Nov. 10th!

1. The first fundraising benefit for the Wild Hog in 1978 took place in an alternative school building, offered breads and other foods donated by several cooperatives and collectives, and lasted twelve hours.
2. A trial "coffeehouse" was conducted one night at the Green Lantern Eating Cooperative in October, 1978, over a month before the Wild Hog opened.
3. An early special event featuring Claudia Schmidt featured a crowd that overflowed downstairs to the kitchen, out the back alley, out the front door, and atop the Lantern's dish cabinet, all of whom arrived before the performer did.
4. The Wild Hog once paid one eastern performer named Lisa Null \$100 not to play.
5. The notorious Equinox Festival funnel cake booth mentioned in last month's quiz was located smack dab next to the folk stage from which folk performers were broadcast live statewide.
6. In 1981, the Wild Hog worked with the Central Madison Council to provide clean music and clean crowds on the Capitol Square at lunchtime.
7. The Wild Hog has sponsored at least a half dozen special events which were actually dances of some sort.
8. One special event featuring Frank Hall giving square dance calling workshops had free admission, but you had to dance what the new callers wanted to try, even if it meant dancing the same dance two or three times during the evening.
9. Jean Ritchie herself has performed as a Wild Hog special event, co-sponsored with the Madison Folk Music Society.
10. Harvey Reid, Fred and Jenny Armstrong-Park, Larry Unger, Kim Wallach, and several other performers from around the nation actually have played the Hog not as special events, but on regular coffeehouse nights.
11. The Midwest People's Music Network, Womonsong, and other local organizations have worked occasionally to bring special times to regular nights at the coffeehouse.
12. Our tables were made from blueprints commissioned specially from the Design Coalition.
13. Some of the folk records at the Madison Public Library reside there because they were purchased with money from a special benefit barn dance the Wild Hog held for the Friends of the Madison Public Library.
14. Two big concerts in 1983, by the Boys of the Lough and Queen Ida and her Bon Temps Zydeco Band, succeeded in helping the Wild Hog to pay delinquent taxes caused by a legal error made when the Hog was first formed.
15. Someone attended the Queen Ida concert for free by forging a caricature drawing of Queen Ida's face onto a false red ticket and turning it in at the door.
16. Concerts by Dáithí Sproule and Noel Rice drew large crowds to the coffeehouse and increased a proliferation of local Irish music players, including guitarists.
17. The special event concert and workshop by Si Kahn in 1982 was co-sponsored not only with WORT-FM but also with numerous local labor organizations.
18. In early 1981, thirteen hundred people attended "A La Mode de Chez Nous," a concert featuring several French-American artists from all over the U.S., organized by the National Council for the Traditional Arts.
19. Another French-American artist, Lilliane Labbé, performed a beautiful concert for the Wild Hog and La Maison Francaise in ugly Room 272 of Bascom Hall in the UW, a place usually used for giant English lectures.
20. Bill Staines has performed twice at the Wild Hog. The first time, the crowd was large and did not go away, so the second time was split into two shows in one night.
21. In 1985, the Wild Hog was visited by a "punk old timey" band, The Tompkins County Horseflies.
22. With the help of several dance bands, Morris dancers and food vendors, the Wild Hog hosted a 1986 solstice barn dance at Olin Park that lasted until dawn.
23. The 1986 Madison Festival of the Lakes included a special Dane County Folk Stage, operated by the Wild Hog and the Southern Wisconsin Bluegrass Music Association, for which Wisconsin Public Radio provided the sound and then later broadcast the music statewide.
24. For the special event concert in February, 1988, by La Bottine Souriante of Quebec, admission was free because the University of Wisconsin French and Italian Department paid for it.
25. At that very first benefit fundraiser in August of 1978, one of the prime time acts was a folksinger named Pat MacDonald, currently nationally known as a member of the pop band, Timbuk-2.

Some pictures from the Coffeehouse, Festival of the Lakes, the All Night Barndance, ect.





The Wild Hog in the Woods, Inc.

306 North Brooks Street
Madison, Wisconsin 53715



*Coffeehouse, barn dances and
concerts in the folk tradition.*

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