

MadFolk News

Join us in welcoming for our first MadFolk Concert of the Year... DAN BERN!



♪ On January 23, we will welcome Dan Bern making his first MadFolk appearance. I first saw Dan Bern play in New York, when he was invited to play Pete Seeger's Clearwater Festival. I have been following him for years with his appearances at the annual In-

ternation Folk Alliance Festival, where when he plays a room you be get there early for a seat, and if you are late, then you are in the hallway trying to get a glimpse. It has been fun watching Dan grow musically over the years and we hope you come out and hear for your-

self.

Dan is touring in support of his newest album, *Hoody*, which was released this past September. (we hope to have a review of that album in the January newsletter)

His voice, to me, is a mix between Tom Petty and Bob Dylan. He has always been defiantly uncompromising in his writing style. He is a singer, songwriter, a painter and a writer and sometimes you get all of that tossed in to one song. He currently has over 2 dozen albums released, everything from a children's record to a record of just baseball songs.

Dan's songs range from topical to funny, often using iconic characters such as, Woody Guthrie, Bob Dylan, Bruce Springsteen and Marilyn Monroe and many, many more. Dan Bern is a throwback to the days of exemplary songs and extraordinary songwriters. He's one of the very best, and we sure could use more of his kind these days.

Dec 5 - Graminy

CD Release Party

Almost two years in the making, original "class grass" proponents, GRAMINY, are proud to announce the arrival of their second baby, 'DANCE OF THE PLANTS'! Recorded by Andy LaValley during the winter of 2014 in a classic Victorian house up in beautiful Menomonee, MI, 'Dance of the Plants' features new material written by indi-

vidual members as well as group compositions. For a taste of GRAMINY, go to www.graminy.net to view a video about the making of 'Dance of the Plants', which includes the live studio performance of the title track—then come down to Trinity United Methodist Church (1123 Vilas Ave, Madison) on Saturday, December 5 at 7:30pm to help the band celebrate the release of their new album which will be performed in it's entirety along with a few other GRAMINY favorites!



BRIAN SETZER ORCHESTRA - ROCKIN' RUDOLPH

SURFDOG RECORDS ~ 2015



Review by Kiki Schueler

On its third studio collection of Christmas tunes, the Brian Setzer Orchestra is true to its name--there are a half dozen each of trumpet, saxophone and trombone, four backing vocalists, two drummers, two bass players and a pianist. But only one guitar. When that guitar belongs to multiple Grammy winner Setzer, who recently donated a replica of his trademark orange "Stray Cat" Gretsch to the Smithsonian, that's pretty much all you need. The record is a collection of traditionals and old favorites, all reimagined in big band style, almost all arranged by Setzer with help from Mark Jones or Charles Floyd. While there aren't any true Setzer originals on this record, "Yabba-Dabba Yuletide" certainly should count as one. Appropriating the Flintstones theme music, Setzer adds exuberant holiday lyrics and wailing horns to make for a high-speed, high-spirited romp. An extended version to end the record nearly doubles the two-minute running time of the earlier version, adding riveting drum and scorching horn solos. It may be padding on a record that would barely break the thirty-minute mark without it, but it's worth it for more of Setzer's nimble guitar.

The second half leans heavily on the instrumentals, which adds to the feeling that they may have been try-

ing to fill out the record. "Swingin' Joy" (the swing version of "Joy to the World"), "O Little Town of Bethlehem" and "Carol of the Bells" are pretty, but straightforward, readings that could have come from almost any big band. They would have benefitted from the same sort of radical update the usually sedate "Hark! The Herald Angels Sing" gets, the melody swathed in horns with a little of that rockabilly guitar in the middle. The run of wordless tunes is interrupted by "Little Jack Frost," a wintry "Hit the Road Jack" that lets the backing vocalists step to the front. Earlier in the record, vocals take priority. Setzer puts on his lounge act for "The Most Wonderful Time of the Year," which owes everything to Andy Williams's version. Not that there's anything wrong with that. The record's "Rudolph" is re-titled "Rockabilly Rudolph," but could just as easily be "Double O Seven Reindeer." After the opening naming of the sleigh-pullers, the band blasts into a slick, surf rock rhythm that could play over the opening credits of "A James Bond Christmas," if, you know, there were such a thing. Setzer's snarling vocals add intrigue to a story we've heard a million times.

"Here Comes Santa Claus" showcases what the band does best, and probably could have done more of. A slap bass opening is vintage rockabilly, and the sugary backing vocals chiming "Here comes S-A-N-T-A, S-A-N-T-A. Yes, you know Santa's on his way, S-A-N-T-A" are the perfect lead-in to a song that includes plenty of horns in this nearly over the top, entirely addictive rendition. Opener "Rockin' Around the Christmas Tree," which, like "Rudolph," is a Johnny Marks composition, incorporates much

of the same magic. He ends the last line, "Everyone dancing merrily in the new, old fashioned way," with a hearty "He-yeah!" It sounds like he's having as much fun as we just did listening to it. While the record could have used more tracks like this in its latter half, it's still a worthy record to work into your holiday rotation. Like the man says early on, and again in reprise, "When you're with the big band, have a yabba-dabba yuletide, a happy sleigh ride, a merry Christmastime!"

Mad Folk News is published monthly by the Madison Folk Music Society, a non-profit, volunteer-led society dedicated to fostering folk music in the Madison area. Contact us at madfolk@charter.net. Learn about concerts, membership, scholarships, and volunteer opportunities at www.madfolk.org.

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Alan Lomax, 1915-2002

2015 is the 100th anniversary of the birth of the great Alan Lomax. No doubt most people reading this newsletter have some knowledge of the work of this tireless man, who believed sincerely and deeply that the job of preserving the musics and cultures of the world is a desperately important mission. He was concerned that commercialization and mass communication were "graying out" these areas and devoted his long life to their preservation and dissemination, by putting on concerts, making films, writing books, forming organizations, lecturing, and maybe most importantly, traveling the US and the world and recording music and interviews that quite probably would otherwise have been lost to time.

Alan worked with his father John Lomax for a few years, and continued later on his own and with others, recording thousands of interviews and songs for the Library of Congress. In 1942 Congress cut funding that made this possible, but Alan continued on his own. The resulting recordings, from the mid-40s into the 1990s, have been digitized and were uploaded this year by his own organization, the Association for Cultural Equity, which Alan founded in 1983.

I have only begun dip into this treasure, consisting of 17,400 recordings from small snippets to whole songs and interviews, but soon came across an interview with the amazing Big Bill Broonzy whose words underscore Alan's point about commercialization "graying out" the purity of the culture. Here's a partial transcript. My apologies for anything misquoted, or for anything edited out that shouldn't have been:

BBB: Well I'll tell you the whole thing... They found me in Arkansas. And they tell me they says we want you to... make some records. They sent some fella; not the big shot... it's some little guy, come down in a car... I say why sure... I wants to make a re-

cord, so, come to Chicago. I get to Chicago, then I meets the big shot. And the big shot introduced me to some other fella... And he's gonna sit down with me and tell me to play. All right, I'll play... He says now look, he says, now you got to take out this part of that song, and you gotta put something else in there, in between there, because this is, not, right. And you're not making CHORDS. You're making something that, uh... I don't understand what you're making... And there I am, sitting up there, and I don't know one chord from another, but I still gotta do this because I'm in Chicago, and I has no money, and no train fare to get back home, and... I gotta do what he said. So now I gotta FORGET what I know, and try to do what he tell me... So now I gotta go and work and work and study and study all night to try to find out what he meant by "take this out and put that in." So finally I did learn that. And that's why I think that they sent me to Europe, or got me to come to Europe, because I learned how to make C, F, G, B flat, A flat, and C sharp, and some few diminishes, and some few sixes, and ninths, and things like that...

AL: They say, change this, and...

BBB: ...That's why a lot of...blues singers, have come to Chicago and New York and different places, and they say, "Aw, that guy flopped." See? And the people, the people of America, really, and all over the [places] I been... They CRAVE to hear the real thing...

AL: Suppose [producer Lester] Melrose? calls you [to do] a record session for him... how's it go?

BBB: Well, you see the way those things went, when I was notified to get ready, I'd have a contract with the company to make so many numbers. ...I get my songs together by myself. Then I call in the leader, which was MY leader, then, the feller that did my arranging and one of the greatest men that I ever met in my life, one of the best fellows TO me... taught me a lot: [Chicago-based jazz saxophonist and bandleader] Sax Mallard. And he would sit down with me, and I'd sing what I was singing and I'd make the chords that I was

making, and he said, "Well you just make what you making and sing what you sing, so I'll put down what I wanna put down, and I'll have the band to play, according to the way what you doing." And he get the band together, himself... and then here comes some little guy, that know NOTHIN' about NOTHIN', and he come up and says to Sax Mallard, says well you should be making... this that and the other, or some seventh or some ninth, some aug-u-mented or some kind of a crazy thing, and Sax Mallard would say well I'm sorry, say but I'm playing it the way the man's singing. And a lot of times they'd have an argument about that. Then Melrose would come in and say "Well I want it to go like THIS." Then they'd cut the whole thing off and they'd start back over brand new again, and I'd sing there for maybe, for, for, sing one song five times, and a lot of times I'd sing, and sing, and sing, and sing, and then they'd finally, Sax Mallard would say well Bill... [We have to] change that tone because we gotta make the correct chord. (voice rising) Well now I gotta forget MY idea and MY feelings, and sing it the way the MAN wanted. Then if the song DON'T SELL, they come to me and say well you're no good, you flopped...

AL: Dirty stuff.

BBB: Well all right, that's what happens... You take a couple of friends of mine, I won't call their names, they're... from Mississippi, in Chicago now. The greatest blues singers ever was. Greater than I'll ever be and ever was in my life. They won't make it. Because... they gotta CHANGE from what they was to stay, on, what I call, that meal ticket. That is, making some, getting paid for something they doing. (voice up) And if he's gonna get paid, gotta DO like that man said do, or he don't get no pay. And he can't live without money. In the city of Chicago. New York.

And that's why Alan Lomax's collections are so important. They're the "real thing." See Wikipedia for details about the Lomaxes and about Broonzy. And here's the link to the fabulous collection. Have fun:

<http://research.culturalequity.org/audio-guide.jsp>

The Mad Folk Refrigerator Cover

December 2015

Mad Folk Events



Dan Bern

Saturday December 23rd - \$12 adv / \$15 d.o.s.
-- 7pm (doors @6:30)
The Brink Lounge 701 E. Washington Ave. Ste 105
608-661-8599

Venues

FOLKLORE VILLAGE ...passing it on

Folklore Village

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

- Tue, Dec 1 -- Open Mic - @7pm
- Wed, Dec 2 -- Memory Cafe - @1pm
- Sat, Dec 12 -- St. Lucia Craft Day 3-5pm Potluck @5:30
- Sat, Dec 19 -- German Christmas Tree Lighting
Social potluck @5:30pm
- Sat, Dec 28th-Jan 1 -- 68th Festival of Christmas &
Midwinter Traditions w/ Val Mindel and Bill & Livia Vanaver

Cafe Carpe

All shows at 8:30pm unless indicated otherwise

- Thu, Dec 3, New Pioneers - @7pm - \$10
- Fri, Dec 4, Open Stage - @7:30pm
- Thu, Dec 5, Corky Siegel w/ Randy Sabien - \$25
- Wed, Dec 9, Lamplighter - Peter Mulvey / Paul Cebal /
John Sieger / Anna Tivel - \$20
- Thu, Dec 10, Lamplighter - Peter Mulvey / Anna Tivel /
Heather Styka / Katie Dahl - \$20
- Fri, Dec 11, Lamplighter - Peter Mulvey / Simon Balto /
Anna Vogelzang / Anna Tivel - \$20
- Fri, Dec 12, Lamplighter - Peter Mulvey / John Statz /
Ben Bedford / Anna Tivel - \$20
- Fri, Dec 13, Lamplighter - Peter Mulvey / Chris Porterfield /
Brianna Lane / Anna Tivel - \$20
- Wed, Dec 16, Lamplighter - Peter Mulvey / Jeremy Pinc /
Paul Cebal / David Goodrich - \$20 - @8pm
- Thu, Dec 17, Lamplighter - Peter Mulvey / Birds of Chicago /
David Goodrich - \$20 - @8pm
- Fri, Dec 18, Lamplighter - Peter Mulvey / Harmonious Wail /
Josh Harty / David Goodrich - \$20
- Sat, Dec 19, Dorgknorl Doin's w/ Bill Camplin, David Goodrich,
Satchel Paige, Savannah Camplin - \$15 - @8pm
- Sun, Dec 20, Willy Porter - \$30 - @7pm
w/ Carmen Nickerson & David Goodrich
- Wed, Dec 23, The Merry Horde -
annual Food Pantry Benefit @7:30pm
- Sat, Dec 26, Syd Hartha & The Monkeyminds - \$10 @8pm
- Thu, Dec 31, New Year's Eve w/ Robin Pluer, Juli Wood,
and Christ Hanson

Wild Hog in the Woods

All shows at 8pm

- Dec 4 Nelson Graham
- Dec 11 Leaves of Green
- Dec 18 Stephen Lee Rich



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

Gigs

Kiki's Righteous House of Music

Invitation & Advance RSVP required.

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

- December 3rd @ 8 pm (doors at 7) Jim White & Paul Fonfara -- \$15
- December 4th @ 9 pm (doors at 8) Robbie Fulks & Gerald Dowd -- \$15
- December 6th @ 8 pm (doors at 7) The Flat Five -- \$20
- December 12th @ 9 pm (doors at 8) Jon Dee Graham / Mike June -- \$15

Dave & Anne Host Folk

Invitation & Advance RSVP required.

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

- January 23rd @ 7:30 pm (doors at 7) Harmonious Wail - \$18 / \$15 under 18
- February 28th @ 7 pm (doors at 6:30) Peter Mulvey - \$18 / \$15 under 18
- April 3rd @ 7 pm (doors at 6:30) Ellis Paul - \$20 / \$17 under 18

The Home of Mike & Carol

Invitation & Advance RSVP required.

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

- December 6th @ 7 pm (doors at 6:30) The Bittersweet Christmas Band

Tracy Jane Comer

• & Friends - Saturday, December 19th -- Tuvalu Café 300 S. Main St.,
Verona -- 7pm -- No cover charge! (608) 845-6800

• w/ Michael Bryan - Friday, January 29th -- Tuvalu Café 300 S. Main St.,
Verona -- 7pm -- No cover charge! (608) 845-6800

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 jam held every first Sunday 2 p.m.-4 p.m. At Cargo Coffee 750 East
Washington Ave, Madison We welcome all levels of experience with
instruments and Cajun music.

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

On the Air



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 89.9 FM community radio

Sun -- 3:00-5:00pm

• "On the Horizon" w/ Ford Blackwell, Tracy
Lawrence, Paul Novak, Gloria Hays & Jason Rowe

Weekdays 9:00am-noon

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

w/ Dan Talmo & Martin Alvarado

• Tue -- For the Sake of the Song (contemporary
singer-songwriters) w/ Jim Schwall

• Wed -- Back to the Country (country music on a
theme) w/Bill Malone

• Thur -- Diaspora (folk and international) w/Terry O'

• Fri -- Mud Acres (bluegrass and acoustic) w/Chris
Powers

Madison Dance

• African/African-American Dance classes with live drumming -- Sun, 7:00-9:00pm --
Metro Dance, 3009 University Ave. -- 255-3677 / 251-4311

• 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

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There are two ways to renew your **tax-deductible** membership

Way #1 – online

Visit www.madfolk.org and click on "Join MFMS"

Way #2 – unplugged

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

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