

MAD FOLK NEWS

WORT Celebrates 41st Birthday with Robbie Fulks



WORT 89.9 FM Community Radio will celebrate their 41st Birthday on Friday, December 2nd at High Noon Saloon with a full night of food and diverse music from 5 to close.

This year, WORT is thrilled to welcome nationally renowned alt country artist Robbie Fulks to headline their Birthday Bash. The show will open with Hirt Alpert and New Orleans Takeout will be providing their great Creole cuisine. Son del Atlantico, an Afro-Colombian fusion group led by Edi Rey, will take the stage next as Birthday Cake is served.

At 8pm, Robbie Fulks will take the stage for a full performance. Robbie has been called "One of the most observant and wry songwriters of the past two decades" by Rolling Stone Magazine. The Seattle Stranger gave this review of Robbie. "If Robbie Fulks were the prime ambassador of country music, we'd all be country-music fans. His songwriting and guitar picking have their roots in country but stretch their curlicue branches toward bluegrass, rock 'n' roll, jazz, experimental, and more. And his wit, both in lyrics and stage banter, is unmatched by almost any live musician working today." WORT is very excited to have Robbie headline their Birthday Bash.



Photo by Stan Golovchuk

After 10, a double-bill rock show begins with long-time Madison favorites The Apologists, and the night will round out with the Minneapolis hard rock band Fury Things.

The evening is a celebration of community that makes WORT Community Radio so special, and so vital. The ticket price is \$20 in advance, and \$25 day of show. Tickets will be available at High Noon, Lakeside Press, and at the station during business hours. They can also be purchased through High Noon's website at high-noon.com. All proceeds benefit WORT Community Radio.

Due to technical difficulties, our newsletter has a different look this month. We were also unable to include the Refrigerator Cover, no fear, we will have it back in the January Newsletter.

LOU & PETER BERRYMAN'S ANNUAL
EARLY NEW YEAR'S EVE SHOW
SATURDAY, DECEMBER 31, 2016, 8 'TIL 10:30PM
GOODMAN COMMUNITY CENTER
149 WAUBESA STREET, MADISON



TICKETS \$18 ADVANCE, \$22 DAY OF SHOW

BUY IN PERSON AT
THE GOODMAN COMMUNITY CENTER
OR ORANGE TREE IMPORTS



OR ONLINE AT

<http://www.brownpapertickets.com/event/2696557>

OR BY PHONE AT
241-1574

THIS INFO ALSO AT
LOUANDPETER.COM
OR GOODMANCENTER.ORG

**DOOR
PRIZES!**

**SUR-
PRIZES!**

AS ALWAYS, HALF THE PROCEEDS GO TO THE GOODMAN COMMUNITY CENTER!

START YOUR NEW YEAR OFF WITH THE MUSIC OF CLAUDIA SCHMIDT AND SALLY ROGERS!

January 14 – The Brink Lounge

"Sterling guitar-banjo-dulcimer work...Better yet, [Sally] Rogers' achingly sweet voice imbues her ballads with classic poignance even as it lifts the spirit."

-- Washington Post

"Those who keep trying to categorize Claudia Schmidt's music should just give it up and file her under the general category 'TALENT' Big talent."

-- Rochester MN Post-Bulletin

Claudia Schmidt and Sally Rogers are each capable of giving your goosebumps goosebumps. An evening listening to either of their performances is enough to bring you out of your deepest slumps and back into the world of healthy passions and love of life in general. To have these two women together on the same bill is almost overwhelming in so many deeply delightful ways.

A Sally Rogers concert consists of a combination of contemporary, traditional, and original songs, interspersed with stories taken from her life as a music educator, performing songwriter, world traveler, wife, and mother. Her voice is absolutely gorgeous, and her phrasing is natural and convincingly heartfelt. As one critic put it, *"It's really next to impossible to do justice to a voice of that quality."* She accompanies herself on guitar and Appalachian dulcimer, or occasionally sings a cappella, which gives the listener a golden opportunity to appreciate the natural and unadorned beauty of Sally's voice.

Her songwriting is heavily influenced by the traditional music she seems so at home singing. Lovely Agnes, written years ago and a jewel in the Rise Up Singing songbook, is one of the most beautiful and simple traditional-style love songs you might ever hear. As with many of her other wonderful songs, this one will be sung for years and years to come. On Sally's website, this tale is told:

"Once during a live radio interview in Michigan, a woman called in to say that her child came home singing all the words to "Lovely Agnes", a song she had never exposed the girl to. When she asked where the child had learned it, the answer came: "On the playground". No higher praise could have been awarded to this songwriter."

Sally's breathtaking song Love Will Guide Us is featured in both the Unitarian and Quaker hymnals, as well as in the Silver Burdett music textbook series. She has been commissioned to write music for several folk operas based on oral histories from a Mennonite Community in Virginia. Sally's simple and powerful lyrics are carried by impossibly beautiful melodies. Go to YouTube and search for her "I See The Moon" for a wonderful example of her grasp of melody writing. Her songwriting credits seem to go on forever, but she treats traditional songs and songs by other writers with just as much empathetic feeling and appropriate styling as she treats her own.

Claudia Schmidt is the perfect match for Sally Rogers in that her voice is a treasure of strength and passion, her self-accompaniment is flawless on 12-string guitar and, as with Sally Rogers, her mountain dulcimer playing. The qualities of the voices of Sally and Claudia are perfectly matched, similar enough to sound like the singing of sisters, but unique enough to provide delicate contrast. They have been singing and recording together off and on for thirty five years, and you can hear this in their uncanny synchronization of delivery and interplay of musical emotion.

Continued on page 5

“With their flawless harmonies, guitars and dulcimers, and love and respect for each other, a night of goodness and magic awaits.”



**Madison Folk Music
Society PRESENTS**

Claudia Schmidt & Sally Rogers

Saturday, January 14, 2017

7:00 pm

THE BRINK LOUNGE, 701 E. Washington, Suite 105

Tickets \$18 advance. \$21 day of show

Available at: www.madfolk.org,
Spruce Tree Music, Orange Tree Imports

Non-perishable donations of food will be collected for local food banks.



Continued from page 3 - Claudia Schmidt and Sally Rogers

Claudia's songwriting is legendary, and, due to her having lived in Chicago, Milwaukee, Minneapolis, and various points in Michigan, many of her songs, to the delight of Madison audiences, carry a Midwestern flavor and perspective. Her song "Wisconsin Country" is a haunting and evocative wonder, traveling internally and externally through the state in the Autumn. Here are the lyrics of the last verse:

*Traveling through Wisconsin country
Roused from the magic that sought the soul
And the shivers come gladly in the late day cold
As the body is lifted from the strange land's hold*

In the Lansing State Journal, Chris Rietz, in his article about her 2006 CD "Spinning," writes:

"Claudia Schmidt belongs to the genre of hyperliterate songwriters, a word-monger of the first order, sometimes bursting at the boundaries of song form. In addition, she's a firecracker of a singer, irrepressibly emotional, and a radiant, almost overwhelming performer. It's the folksinger's trifecta, and in this Schmidt is nearly in a class by herself.

Together Claudia Schmidt and Sally Rogers on stage create an almost overpowering presence, sweeping the audience up and down the full range of emotion, with exquisite musicianship, beautiful vocalization, inspired story telling, spine tingling harmonies, and the crowning touch of humor sprinkled throughout to make the experience reassuringly human. This is a show four decades in the making, and should not be missed.

Mad Folk Concert Tickets

Advance tickets for MadFolk shows are available at

Orange Tree Imports – 1721 Monroe Street

Spruce Tree Music – 8511 East Johnson Street

Purchase tickets online for most Mad Folk events through [Brown Paper Tickets](#). (A small convenience fee is added to the cost.) Your tickets will be held as "will-call" at the ticket desk under your name.

WORT Birthday Bash
High Noon Saloon • Fri. Dec. 2 • 5pm

❖ Appetizers ❖

5:15 **Hirt Alpert** Mexican Brass Tribute

*Also Serving Complimentary Dinner from **NEW ORLEANS TAKE-OUT**

6:30 **Son del Atlantico** Afro-Colombian Fusion

*Also Serving Complimentary BIRTHDAY CAKE

❖ Main Course ❖

8:00

Nationally Renowned
Alt Country Artist

**Robbie
Fulks**



❖ Dessert ❖

11:00 **The Apologists**

Hard-Drivin' Garage Country

12:30 **Fury Things**

Garage Rock and Surf Punk
from Minneapolis

\$20 advance • \$25 day of show • No Cover After 10pm
Tickets at high-noon.com, WORT Studios, Lakeside Press



HOTEL
**RUBY
MARIE**

Mother Fool's Coffeehouse



BLIND BOYS OF ALABAMA *Go Tell It on the Mountain*
2016 Omnivore Records (reissue of 2003 original release)

Review By Kiki Schueler

When the Blind Boys of Alabama originally released *Go Tell It on the Mountain* in 2003, it netted them their third consecutive Grammy Award for Best Traditional Soul Gospel Album (they scored a fourth win the next year with *There Will Be a Light*). For this reissue, part of Omnivore's ongoing initiative, three additional tracks have been added to the original dozen, as well as an engrossing liner note essay from Davin Seay (author of memoirs on characters from Al Green to Snoop Dogg). Two of the new tracks were recorded live during an all star event at the Beacon Theater following the record's original release. The first revisits the title track with a more soulful take than the earlier swinging rendition, the second is the ubiquitous "Amazing Grace." You may think you know "Amazing Grace," but until you've heard it sung to the tune of "House of the Rising Sun," you really haven't heard it. Both tracks sizzle with concert energy, though I could have done with fewer introductions. The third extra is the somber a capella "My Lord What a Morning," a haunting Negro spiritual done in multi-part harmony, which harkens back to their first decades as a strictly gospel group. Yes, decades- the group got their start in 1939 when they were all around nine years old, and became known as the Blind Boys of Alabama in 1948. The current line-up still includes two of those boys, Jimmy Carter and Clarence Fountain. It wasn't until the end of the twentieth century that they began experimenting with contemporary music, and saw their popularity expand beyond the churches. With that background, it's hard to believe they waited as long as they did for holiday collection.

The original record bookended a host of eclectic musical guest between two straight up Blind Boys tracks. Opening track "Last Month of the Year" is the sort of fevered, call and response rave-up they do so well, while the twelfth track "Silent Night" is a solemn, swaying, bass and snare hymn. In between, the guests range from predictable (Solomon Burke, Aaron Neville, Mavis Staples) to inspired (Tom Waits, Chrissie Hynde). Staples absolutely rules on "Born in Bethlehem," joining the boys club with ease, and Burke fits right in belting the lead on "I Pray on Christmas." Meanwhile, Neville annoyingly oversings "Joy to the World," wasting the Blind Boys' glorious backing vocals. They rightly yield the spotlight to Hynde as she purrs the relatively unknown carol "In the Bleak Midwinter." Even Richard Thompson's usually attention-grabbing


























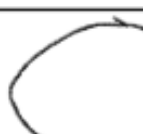
guitar keeps a respectful distance. Waits gets right in the middle of it, calling out the verses with surprising verve on a sensual, fire and brimstone, "Go Tell It on the Mountain." Shelby Lynne's smoky alto is the perfect partner in a Blind Boy duet on "The Christmas Song," which creeps along on John Medeski's languid organ. The guest spots are mostly hits, but there are a few misses. The usually exuberant Michael Franti turns in a strangely subdued sing/speak performance on "The Little Drummer Boy." Meshell Ndegeocello takes a similar approach on "Oh Come All You Faithful," you wish she would join the choir instead of talking over them. As interesting and exceptional as many of these guest performances are, even the best of them distract from the Blind Boys themselves, who could have easily carried this album of hymns and traditional songs. After all, they were doing it long before some of these folks were even born. Adding the bonus tracks goes a little way to restoring the balance, but ultimately it makes you wish for more.



THE DECEMBER 2016



ILLUSTRATED ALPHABET

| | | | |
|---|--|--|--|
|  <p>A IS FOR APPLE, ALL WORMS TO THE CORE.</p> |  <p>B IS FOR BASKETBALL, PLAY ON THE FLOOR</p> | | |
|  <p>C IS FOR COOKIE, A TAD OVERDONE</p> |  <p>D IS FOR DEWDROP THAT DIES IN THE SUN</p> |  <p>E IS FOR EGG, OH SO MESSY TO CRACK</p> |  <p>F IS FOR FLAPJACK STONE COLD ON THE STACK</p> |
|  <p>G IS THE GLOBE OF OUR PLANET ALL SPENT</p> |  <p>H IS FOR HALO, DON'T KNOW WHERE MINE WENT</p> |  <p>I IS THE ITCM ON THE BITE ON MY CHIN</p> |  <p>J'S FOR THE JUNIPER BERRY OF GIN</p> |
|  <p>K IS THE KNOB ON THE DOOR OF MY SHACK</p> |  <p>L IS THE LUMP WHERE THE KNOB HIT MY BACK</p> |  <p>M'S FOR MY MARBLE THAT WENT DOWN THE DRAIN</p> |  <p>N IS THE NEUTRON THE SIZE OF MY BRAIN</p> |
|  <p>O'S FOR AN OPENING INTO A SEWER</p> |  <p>P'S FOR THE PEA IN MY THIN SOUP DU JOUR</p> |  <p>Q IS FOR QUARTER, NOT WORTH MUCH TODAY</p> |  <p>R'S FOR THE ROUNDHOUSE WHERE TRAINS RUST AWAY</p> |
|  <p>S IS THE SNOWBALL THAT HITS WITH A SMACK</p> |  <p>T'S FOR THE TAYER THAT ROTS IN THE SACK</p> |  <p>U IS FOR UFO, FRIENDLY IT'S NOT</p> |  <p>V IS FOR VENUS VOLCANIC AND HOT</p> |
|  <p>W'S THE WHEEL THAT WILL SLIP OFF THE RIM</p> |  <p>X IS FOR XANAX WHEN THINGS ARE TOO GRIM</p> |  <p>Y IS THE YAWN THAT THESE DRAWINGS RECALL</p> |  <p>Z IS THE ZERO, THE SUM OF THEM ALL</p> |