

Mad Folk News

Garnet Rogers at The Brink Sat Jan 18

♪ Garnet sings extraordinary songs about people who are not obvious heroes and of the small victories of the everyday. As memorable as his songs, his dry humor and lightning-quick wit moves his audience from tears to laughter and back again. It is easy to see how he has become a Madison favorite.

“The greatest interpreter and vocalist performing in the contemporary folk scene.”

— Sing Out

Born in Hamilton, Ontario to parents of Nova Scotian descent, Garnet Rogers spent many hours in front of the old floor model radio listening to Grand Ol' Opry broadcasts and harmonizing with his brother, the late folk legend Stan Rogers. Two years later, Garnet was playing the definitive 8-year-old's version of “Desolation Row” on his ukulele. He soon abandoned that instrument to teach himself the flute, violin and guitar.

At 18, Garnet was on the road as a full-time working musician with brother Stan. Together they formed what has

come to be accepted as one of the most influential duos in the history of North American folk music. Garnet acted as producer and arranger for his older brother from 1973 to 1983, when Stan died tragically in a plane crash.

Since then, Garnet has courageously established himself as a formidable solo artist. Hailed by the Boston Globe as “...charismatic performer and singer — one of the major talents of our time,” they continue by saying that “Garnet's vocal and instrumental talents are complimented by an undeniably powerful



physical presence — close to six and a half feet tall — with the lungs to match.” With his “smooth, dark baritone” (Washington Post) his incredible range and thoughtful, dramatic phrasing, Garnet is widely considered by fans and critics alike to be one of the finest singers anywhere. His music, like the man himself, is literate, passionate, highly sensitive, and deeply purposeful. Cinematic in detail, his songs give expression to the unspoken language of

“A brilliant songwriter. One of the major talents of our time.”

— The Boston Globe

the heart. An optimist at heart, Garnet sings extraordinary songs about people who are not obvious heroes and of the small everyday victories. As memorable as his songs, his over-the-top humor and lightning-quick wit move his audiences from tears to laughter and back again.

Resolutely independent, Garnet Rogers has turned down offers from major labels to do his music his own way.

Malone and Sapoznik present “A Century of Country Music”

UW-Madison Continuing Studies is pleased to announce a spring course in which Bill C. Malone, the “Dean of American country music historians,” and his sidekick, five-time Grammy nominated producer Henry (“Hank”) Sapoznik will take you on a tour of the last 90 years of rural American music. By using historic period recordings – and live music

performed by themselves and their special guests – Malone and Sapoznik will reveal the hidden narrative of old time and modern country music showing how it both reflects and enhances the dynamic element of popular and traditional American culture.

The course takes place over four Thursday nights, April 11 – May 2,

7–8:30 pm, in Room 126 Memorial Library on the UW-Madison Campus. The enrollment fee is \$90. Register online at http://catalog.dcs.wisc.edu/index.aspx?Program_Number=3775-13-LSA or call 608-262-2451. Contact Chelcy Bowles at cbowles@dcs.wisc.edu for more information.

Andrew Calhoun & Tom Kastle

Join forces on February 2

♪ Join us Saturday February 2nd, 7:00 at the Brink Lounge when MadFolk presents two great performers playing in the round. These two guys having been playing a long time and have racked up quite a number of songs over the years that you are sure to enjoy!

Andrew Calhoun's music is innovative and rooted in tradition. In forty years as a performer he has evolved an increasingly varied repertoire including original songs, Irish and American folk songs, Scottish ballads, African-American spirituals, hymns, historical background, comic songs and poems and songs by writers such as Dave Carter, Mary Oliver and Robert Frost.

At age seven, Andrew memorized W. B. Yeats' "Song of Wandering Aengus," thus earning a nickel from his mother. He got his first guitar in 1967 at the age of ten, and began writing songs at twelve. By the late seventies, he was performing in the Chicago folk scene. Six months of janitorial work at the DAVEA Center in Addison, IL, funded a trip to Europe in 1977 leading him to hear Martin Carthy at the Cambridge Folk Festival in England, and Carthy along with Leonard Cohen have remained guiding musical inspirations. He has since toured internationally, performing at folk clubs and festivals, pubs and house concerts. In 1992, Calhoun founded Waterbug Records, an artists' cooperative folk label which has

grown to 100 titles, bringing some of the brightest singer-songwriters and folk musicians to an international audience. His own recordings have been released on Hogeeye, Flying Fish and Waterbug Records. He is working on a new project of original songs after releasing his 11th recording, Grapevine, a collection of folk songs. Recently he has worked with Andrew Calhoun and Campground; in a duo with daughter Casey Calhoun; and with her also in an eclectic band called Zozo.

Tom Kastle is a singer, songwriter, sailor, and teller of tales who has traveled the US, Canada, Mexico, Europe, and the Pacific. With one foot in the singer/songwriter world and the other foot firmly planted in the traditional maritime realm, Tom brings a sense of "writing out of the tradition" to his music that is evident in his recordings and performances. Locally, he has been featured on Simply Folk, WORT and WMMM and appears with the Learning Curve (the instrumental arm of the Solidarity Sing Along), and the Forward Marching Band. Tom is also the Narrator for the Candid Concert Opera Company in Madison and Chicago. In his sailing life, Tom is an internationally known shanty and ballad singer and is one of the captains of the tall ship Denis Sullivan out of Milwaukee. When ashore, lives in a 19th century cabin on Lake Mendota.

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:

<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.

Details: When: Feb 2, 7pm.

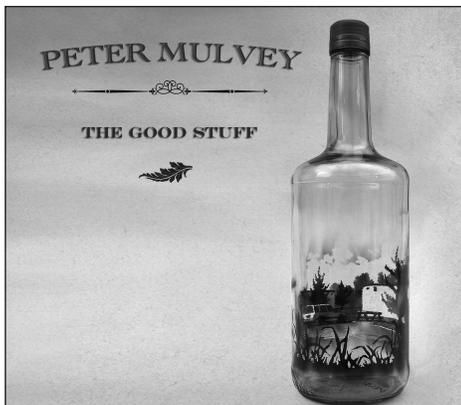
Where: The Brink Lounge, 701 E. Washington, Madison.

How much: Tickets \$15 advance, \$17 day of show.

How: Tickets online from Brown Paper Tickets at <http://www.brownpapertickets.com/event/228142> or at Spruce Tree Music or Orange Tree Imports in Madison.

THE GOOD STUFF

PETER MULVEY ~ 2012 SIGNATURE SOUNDS



Review by Kiki Schueler

According to the liner notes, the intent had been to make a standards record. But instead of a collection of worn songs you know by heart (like those Rod Stewart has been releasing for the last decade), Peter Mulvey and his band the Crumbling Beauties use a looser definition on *The Good Stuff*. Yes, there is a Duke Ellington tune (the timeless “Mood Indigo”), but there are also tunes from 37-year-old Jolie Holland (“That Old Fashioned Morphine”) and band member David Goodrich (the instrumental “High Noon”—though I’ll admit I was hoping for the cowboy classic “Do not forsake me, oh my darling”). And it works.

Only a few of these songs are household—Ellington, of course, and perhaps Leonard Cohen’s pessimistic “Everybody Knows”—but for the most part this record serves as a survey of the last century of American music with songs chosen for their timelessness instead of for their familiarity. On first listen you could mistake it for a record of originals with a few choice covers. In fact, I did. It wasn’t until I looked at the track listing that I realized what he was

up to. Goodrich’s tune is one of three instrumentals, which seems a shame when you have a voice like Mulvey’s, but the other two songs hold their own. The first is Bill Frisell’s “Egg Radio”; who needs lyrics when you have Randy Sabien and his marvelously expressive violin? The last track, Thelonious Monk’s quietly graceful “Ruby, My Dear,” acts as a good-night lullaby to the rest of the record. I admittedly don’t know much about Monk, but “quiet” and “lullaby” were not words I previously associated with him.

Then again, I’m always learning from Mulvey. I’d never heard of Chris Smither or Greg Brown before hearing him cover their songs. When I subsequently saw Smither I realized how much Mulvey had learned from him, and his “Time to Spend” is one of the standout tracks on the record. Sabien shines every time he draws his bow but never brighter than on this ridiculously catchy whirligig of a song. Mulvey’s Boston connection is also represented. The pairing of Tim Gearan’s “No Sugar” and Anita Suhanin’s “Sugar” in the latter third of the record is inspired. Mulvey describes the former as “having great songs spilling out of his pockets every time he does a handstand” and suggests Gearan had forgotten even writing this nimble number on which Mulvey plays banjo. There are many great songs here—for example, I haven’t even mentioned Tom Waits’ terrific “Green Grass”—but “Sugar” is the show-stopper. The sexy tango finds Mulvey dropping his baritone voice even lower for come-ons like “Sugar, I could use a little sugar,

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if I want to get my way with you, and I do.” Just when I thought it couldn’t get any better, it ends the way all songs should, with a “cha cha cha.”

Mulvey seems to be singing these songs with a winking smile, as if he knows he is educating his audience and he’s (rightfully) proud of what a good job he’s doing. Perhaps too good. I hesitate to check out the originals because I’m worried I won’t like them as much as the versions on *The Good Stuff*.



Cryptomnesia, but first, Saturnalia

I was going to explore *cryptomnesia* (hidden memory) this month, and I do eventually, but you might want to take along a lunch for the trip. In **Whither Zither** of January '06, I talked about a verse form known as the *Double Dactyl*, which was introduced to me by my pal, great songwriter and novelist (among other things) Rob Lopresti of Bellingham WA. Though the phrase “double dactyl” can refer to nothing more than two metric feet, each having one stressed syllable followed by two unstressed (example: *terrible poetry*), more often it refers to a form of poem called the *Higgledy Piggledy*. The rules for writing a Higgledy Piggledy poem I covered in part by quoting an entire self-referential example of it, as written by amazing word-man Roger Robison, biology teacher, poet, and classics enthusiast (among other things) from Texas. Currently, if you look up *Double Dactyl* in **Wikipedia**, the first example of it will be that very *Higgledy Piggledy* by Mr. Robison.

At this time of year (I'm writing in mid-December), Mr. Robison's focus turns to the celebration known as *Saturnalia* — a Roman holiday held on December 17th — for which he writes poetry in various vintage verse forms. This year he sent me his Saturnalia poem in the Spanish verse form known as the *zejel*, which has the rhyme scheme of AAA-BBBA-CCCA-DDDA.

A Saturnalian Zejel

*Rejoice, for Saturn's feast is here!
We eagerly await all year
Those cries of "Io!" we long to hear.*

*We're free for now from tilling loam
And gladly spend our time at home,
Or on the farm not far from Rome,
With guests and neighbors who live near.*

*The slave and master switch around
As fun and merriment abound*

*With "princeps" pranks that might astound,
But never dampen festive cheer.*

*Too soon we'll end our carefree play
And put the dice and games away
For Saturn's season doesn't stay,
But its return we still hold dear.*

(*Io* is the traditional Saturnalian greeting, pronounced “yo.” The *Princeps* is a person chosen to head the festivities.)

Roger also sent me a song he wrote for the occasion. Here's a verse from it:

*Over in the villa
At the farm on the hill
Lives a kindly Roman matron
And her son lives with her still.
"Io!" said his mother,
"We can party still!"
So they ask guests to bask
At the farm on the hill.*

The melody is posted as a playable MIDI file on his site. When I told him I liked the song, he said he had just put new words to the song **Over In The Meadow** written in 1870 by Olive A. Wadsworth, which I now remember hearing on Captain Kangaroo many years ago.

Mr. Robison went on to tell me about Ms. Wadsworth, whose real name was Katherine Floyd Dana. According to a website about Mastic, Long Island, where she was born, she changed her name to Olive A. Wadsworth because women weren't supposed to be writers in her day. It isn't explained why she chose the feminine *Olive* instead of, say, *Popeye*, but there you go. And besides, according to this site, the initials “O.A.W.” were known to her friends as an acronym for *Only A Woman*, her sarcastic take on the situation.

Over In The Meadow, the song, has been recorded on many a children's album. The song is described on different sites as being everything from “An old Southern Appalachian teaching song,” to a song by Ms. Wadsworth, to, according to Wikipedia, a song of disputed origin: “It is likely that the rhyme

originated in the United Kingdom in the 16th century.” The lyrics definitely appear in an 1870 book by Olive A. Wadsworth called **Kit, Fan, Tot, and the Rest of Them**, which can be downloaded free (URL below). The poem's subtitle is *Rhymes by which Mamma Taught Tot to Count Twelve*. Twelve verses follow, beginning with:

*Over in the meadow,
In the sand, in the sun
Lived an old mother toad
And her little toadie, one
"Wink!" said the mother
"I wink," send the one
So she winked and she blinked
In the sand, in the sun.*

Anyone in the folk music racket knows there are thousands of folk songs of disputed origin. I thought this was odd until I got old and found that my music partner Lou and I can't remember whether she or I wrote the melodies to some of our own early songs. Then there is unknowing plagiarism; the composing of words or music that you truly believe to be of your own invention but that is really something you heard years ago. This *cryptomnesia* (I told you I'd get to it) is fairly common. It makes for weird copyright cases because it has to be proven in court that you probably *heard* the original work, but not that you *remember* hearing it. George Harrison was nailed for writing **My Sweet Lord** with major melody aspects taken from **He's So Fine** by Ronald Mack. Even though he didn't *remember* ever hearing that song, it was proven he probably had heard it. So **Over in the Meadow** could be a lyric that Ms. A.O.W. thought she wrote, AND a 16th century British song, AND an old Appalachian teaching song. All of the above. And if that's the case, had Olive Wadsworth had a better memory, I may never have heard the song on Captain Kangaroo. Or was it on Colonel Caboose?

My deep thanks to Mr. Lopresti, Ms. Wadsworth, and especially to Mr. Roger Robison for this WZ.

WZ, Jan 2013

Roger Robison poetry: <http://lonestar.texas.net/~robison/poetry.html>
Rob Lopresti home page: <http://home.nas.com/lopresti/index.htm>
Olive Wadsworth book: <http://books.google.com/books?id=3aANAAAAYAAJ&pg=PA189>
Olive Wadsworth's bio: <http://www.spooncentral.com/RS/oaw.html>

“May be the greatest male interpreter and vocalist performing in the contemporary folk scene...a first rate writer...musical integrity and powerful performance... - *Sing Out*



**Madison Folk Music
Society PRESENTS**

GARNET ROGERS

Friday, January 18

7:00 pm

THE BRINK LOUNGE, 701 E. Washington, Suite 105

Tickets \$15 advance, \$17 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.



Two great performers playing in the round



Madison Folk Music Society PRESENTS

Andrew Calhoun & Tom Kastle

Saturday, February 2

7:00 pm

THE BRINK LOUNGE, 701 E. Washington, Suite 105

Tickets \$15 advance, \$17 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.



The Mad Folk Refrigerator Cover

January 2013

Mad Folk Events.....



♪ Garnet Rogers

Friday, January 18
The Brink Lounge -- 701 E. Washington Ave -- 7pm
\$15 adv / \$17 d.o.s.

♪ Andrew Calhoun & Tom Kastle

Saturday, February 2
The Brink Lounge -- 701 E. Washington Ave -- 7pm
\$15 adv / \$17 d.o.s.

Venues.....



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

Cafe Carpe

All shows at 8:30pm unless indicated otherwise

• Sat, Dec 1 -- Lamplighter - Peter Mulvey / Randy Sabien / Count This Penny-- \$20 adv.

• Thu, Jan 10 -- New Pioneers -- 7pm -- \$8

• Fri, Jan 18 -- Plume Giant

• Sat, Jan 19 - Gashouse Trolley -- \$10

• Thu, Jan 24 -- Michael Mcdermott/ Antje Duvekot -- 8pm -\$15

• Fri, Jan 18 -- Jill and the Jax



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

Wild Hog in the Woods

• Fri, Jan 4 -- KG and the Ranger -- 8pm

• Fri, Jan 11 -- Hog Birthday Celebration -- 8pm

• Fri, Jan 18 -- Spare Time Bluegrass Band -- 7pm

• Fri, Jan 25 -- Bill & Bobbie Malone -- 8pm

• Fri, Jan 28 -- Dustbunnies

FOLKLORE VILLAGE Folklore Village

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

• Tue, Jan 8 -- Open Mic

• Sat, Jan 19 -- Jane Farwell & Volunteer Recognition Night

Jigs.....

Jim Schwall

- Tuesday, January 8 -- The Malt House, 2609 East Washington, 7:30 PM
- Saturday, January 19, Sandwich Opera House, Sandwich IL -- Siegel-Schwall Band. Ticketed.

Misc.....

Kraus Family Band

• Saturday, January 26 -- Special Guests on A Prairie Home Companion -- The Overture Center -- 201 State St

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

Bob's BBQ Emporium's Open Mic - Thu, Jan 17 -- 7pm
-- 8164 Hwy. 14 Arena, WI

Cajun jam held every first Sunday 2 p.m.-5 p.m.

At the Froth House: 11 N. Allen St., Madison We welcome all levels of experience with instruments and Cajun music.

kcholden@wisc.edu for more info. www.prairiebayoucajun.com

On the Air.....



wpr.org

Simply Folk on Wisconsin Public Radio w/ Stephanie Elkins, Interim Host

Sun 5:00-8:00pm

Concerts recorded in Wisconsin, music and dance of people the world over. For playlists, calendars, station listings, and more, visit www.wpr.org/simplyfolk.



wort-fm.org

WORT 89.9 FM community radio

Sun -- 3:00-5:00pm

• On the Horizon (world music) w/Ford Blackwell, Paul Novak & Dan Talmo

Weekdays 9:00am-noon

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

w/ David & Martin Alvarado & Eugenia Highland

• Tue -- For the Sake of the Song (traditional American folk) w/Jim Schwall

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

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

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

Madison Dance.....

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

• Cajun Strangers- Sun 1/27 - Harmony Bar, Madison. -- 7pm Donation

• 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. -- 835-0914

Is this your last copy of Mad Folk News?

There are two ways to renew your tax-deductible membership

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

Way #2 – unplugged

Complete, clip, and mail this form

Madison Folk Music Society

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Scholarship fund donation (optional) \$ _____

Total \$ _____

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