

MadFolk News

Andrew Calhoun & Tom Kastle Share a Night at the Brink

♪ Andrew Calhoun, founder and proprietor of the famed Waterbug Records, sings with a gorgeous baritone voice and accompanies himself with what has been called “crystalline finger-picking.” A Chicago icon, he has become legendary throughout the country as a brilliant lyricist while also being a passionate stylist of traditional music. His deeply serious poetry contrasts well with his wry and devilish sense of humor. Andrew serves up a perfect blend of original and traditional songs, of serious and humorous observations, and of mesmerizing music and powerful lyrics.

Tom Kastle also made a respected name for himself in Chicago, before moving to Madison. Kastle, who has years of actual experience with tall-masted ships, writes and sings powerfully of

the nautical and non-nautical facets of his life. As with Calhoun, he is a sincere and skilled interpreter of traditional songs as well, and plays an appropriately strong accompaniment on guitar. His stage manner is warm and inclusive; there is no “wall” between Tom and his audience. In another similarity with Andrew, he is fascinated by the storytelling nature of traditional and traditionally-styled songs.

It will be wonderful having Tom and Andrew share the stage. They are each unique but their approaches to music have many overlapping components, so the show will have just enough variety while maintaining a shared momentum. This is a rare event, not to be missed. Details: Saturday, February 2, 7pm at the Brink Lounge.

Details: When: Sat. 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.

Madfolk Announces March 1st deadline for Helen Schneyer Memorial Scholarship Applications: Opportunity for Folk Music Lessons

The March 1st application deadline is fast approaching for scholarships for folk music lessons. Now is the time to apply, so you can begin, or continue your lessons in the spring and summer. A simple application form can be downloaded from the Madfolk web site: <www.madfolk.org>, or by writing to Madfolk, P.O. Box 665, Madison, WI 53701. Applicants should identify the folk music teacher with whom they wish to study before applying; scholarships will be paid in advance, directly to the instructor. Deadline for applications is March 1 annually. Winners will be

announced in April, and presented at the next MadFolk concert.

In an effort to encourage the next generation of folk musicians, the Madison Folk Music Society established the Helen Schneyer Memorial Scholarship to fund lessons in the folk instrument of the applicant's choice. With additional generous support from our sister folk music organization, Wild Hog in the Woods, at least two scholarships of \$300 in lessons per year will be awarded annually, to be paid directly to the folk music instructor

of choice. Budding folk musicians of all ages are encouraged to apply.

The scholarship is named in honor of the late great folk singer Helen Schneyer, who has played memorable house concerts in Madison at the home of her sister, Madfolk member Mona Wasow. Upon Helen's death on July 16, 2005 in Vermont, Mona's colleagues from the U.W. School of Social Work took up a collection in her honor, which Mona contributed to the Madison Folk Music Society. The funds were initially used to bring Ed

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Trickett to Madison for a Spring, 2006 Memorial concert, at which contributions were added for an additional memorial.

Helen Schneyer was known for her renditions of lugubrious ballads, work songs, African American spirituals and Baptist hymns, which she sang, among other places, on Prairie Home Companion, at the White House at the request of Eleanor Roosevelt, and in Mona Wasow's living room. She shared the stage with many of America's best-known folk singers and songwriters, including Woody Guthrie and Pete Seeger, who urged her at an early age to sing.

Tax deductible contributions to continue this memorial scholarship may be made payable to Madison Folk Music Society, with "Helen Schneyer Scholarship Fund" noted in the memo portion, and sent to the address above. In this way, Madfolk hopes to ensure that there is a new generation who will attempt to replace those now singing in the "Angel Band".

Save The Date! Tim Grimm Match 15th

♪ After being snowed out last winter, we were able to arrange to bring Tim back again!

Tim is currently touring in support of his most recent CD release "Wilderness Songs and Bad Man Ballads".

If you have not seen Tim yet, you're in for a great show. And if you have seen Tim we know this is a show you won't want to miss.

Since the first time I saw Tim perform, I have had his CD in my regular play list and it goes with me on every road trip.

Now, that is my opinion of Tim, now here is what some of the other press out there have to say. In the past, his home state, the Indianapolis Monthly magazine listed him in their year end "Best of Indy" issue as their singer-songwriter of choice. "The way this talented artist can paint pictures dripping of time-honored Americana images with his words, can not help but evoke comparisons to everyone from Woody Guthrie and Steve Goodman to Nebraska-era Bruce Springsteen", said Midwest Beat Magazine. Recently, he has shared the stage with artists as diverse as Richard Thompson, Lowen and Navarro, Carrie Newcomer, and Ramblin' Jack Elliott.

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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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:

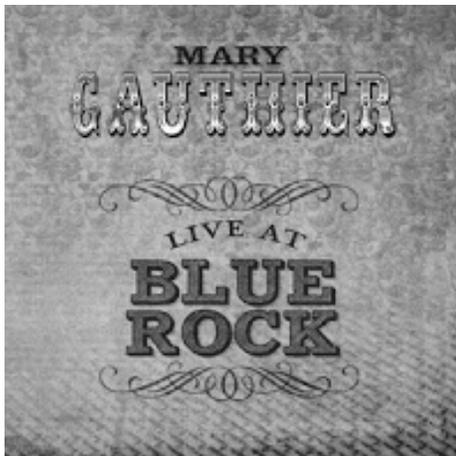
<https://www.brownpapertickets.com/producer/10879>

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.

A few years ago, Tim Grimm returned home to southern Indiana after several successful years as an actor in Los Angeles. He co-starred in the NBC series *Reasonable Doubts* and appeared in half a dozen feature films, including *Clear and Present Danger* opposite Harrison Ford. He had left behind (in the Midwest) a reputation as an up and coming singer/songwriter whose skills were honed at the Old Town School of Folk Music in Chicago. He also traveled and played now and again with friend Ramblin' Jack (also contributing liner notes to Jack's Grammy winning *South Coast*). Tim's songs are full of the rural rumblings that have shaped his life—rich with descriptive details, and sung with warmth and intimacy—recognizing the inextinguishable national romance with the idea of the family farm and the vanishing landscape of rural America.

LIVE AT BLUE ROCK

MARY GAUTHIER ~ 2012 SIGNATURE SOUNDS



Review by Darcy Greder

Mary Gauthier devotees are eagerly awaiting the February 7th release date of her latest CD, *Live at Blue Rock*, which was recorded at the Blue Rock Artist Ranch and Studio, just outside of Austin, TX. The venue, known for its intimacy, was a perfect choice for the recording. For her first live CD, Gauthier chose a band consisting only of percussionist, Mike Meadows, and vocalist/fiddle player, Tania Elizabeth, to support her own guitar, harmonica and emotion-laden vocals. Resisting the temptation for the fuller instrumentation that often hallmark live recordings, *Live at Blue Rock*, gives the listener a front row seat experience in what feels like a living room concert—raw, spare and the essence of what Mary Gauthier does best—telling simple truths and asking big questions.

Gauthier's personal history is well-known. A troubled youth and runaway, she was in jail for her eighteenth birthday, attended college in her native Louisiana, won notice as a respected restaurateur in Boston and became sober in her thirty-fifth year. With sobriety came Mary Gauthier's passion for song-writing and performance. Over the course of the next dozen years or so, she has earned her stripes as a modern troubadour logging the miles while crisscrossing the country and releasing six studio-produced

CDs, a compilation disk, an album of demos to critical acclaim. *Mercy Now* (2005) earned her the Americana Music Association's New/Emerging Artist of the Year title, and *The Foundling* (2011) was named the No. 3 Record of the Year by the L.A. Times. Despite urgent requests from fans for a live recording, Gauthier resisted, explaining, "It took ten years of trench work. Of bein' out there, banging my head against all the things an artist has to bang against. Indifference. Poor attendance. Situations that are over your head. Every night, curve ball, curve ball, curve ball. But stagecraft cannot be taught. You have to be onstage to learn it. So after ten years of doin' it, I got good at it."

Over the miles and on countless stages, Gauthier got real good at it—and *Live at Blue Rock* reveals an artist at the top of her game. The CD contains eleven tracks along with a hidden cut of *Mercy Now*. She includes three Fred Eaglesmith covers among the eight originals. Standout cuts include, *Karla Faye*, which tells the story of the double murderer who was eventually executed in Texas after appeals from around the world failed to move the heart of then-Governor, George W. Bush. Gauthier details the degradation of the "little girl lost" who was addicted to heroin at age nine and turned into prostitution by her mother. *Blood in Blood* from her 2011 concept CD, *The Foundling*, is one-part autobiographical and two-parts cathartic for many who share Gauthier's experience of being a child given up in a closed adoption. Perhaps fueling some of Gauthier's demons through the first thirty-five or so years of her life was her deep longing to know where she had come from and to connect with her mother. *Blood in Blood* tells of that anguish and yearning for connection and self-knowledge, and Gauthier's vocals

are emotive and raw. *Drag Queens in Limousines* is another largely biographical song about Gauthier's "coming of age as a gay kid in the 80s. It's more or less my story, but over the years it's become an outsider's anthem. The song speaks to the outsider in all of us..." The CD closes with a nearly eight-minute arrangement of *Wheel Inside a Wheel*, a song that Gauthier wrote as she grieved following the death of fellow singer-songwriter, Dave Carter. Carter and Gauthier had become friends as they traversed the folk scene and had each begun to see the promise of success within reach. In her attempt to make sense of his untimely passing, *Wheel Inside a Wheel*, was crafted. From her studies in philosophy to her Cajun roots and personal spiritual beliefs, Gauthier writes of the circularity of time and the eternal nature of the soul while conjuring up a New Orleans-style jazz funeral parade that includes the likes of Voodoo Queen Marie Laveau, Louis 'Satchmo' Armstrong, some Mardi Gras Indians and Oscar Wilde. She intones for us all the hope that, "Souls ain't born, souls don't die..."

There are songwriters and there are truth tellers. Mary Gauthier is a truth teller whose stock and trade are the lives of the bruised, broken, and dissolute lives and souls among us. She has crafted over the twelve or so years of touring vivid story songs that speak of the human condition revealing the complex, fragile and flawed souls worth giving voice to with jagged simplicity that requires that we listen and engage. For the Mary Gauthier fan, *Live at Blue Rock* is a gift from Gauthier that was worth the wait. For those new to her music, this disc delivers the intimacy and grit of hearing her in concert and provides an excellent introduction hallmarked by some of her strongest writing. To learn more about the songs and their backstories, read from Mary Gauthier's journal, located on her web site at www.marygauthier.com



Arlo Leach and Jug Band Music

I keep running into people working hard for the furtherance of folk music, outside of — or often in conjunction with — actually playing the stuff. One such person, slogging nonstop to keep jug band music alive and respected, is my friend Arlo Leach.

Arlo Leach — songwriter, musician, recording engineer, programmer, web designer, music teacher, and passionate jug band enthusiast, among other things — was born in 1973 in Iowa, into a family which had run a music store in Des Moines for generations. Says Arlo:

“At the age of five, I performed in a tiny tuxedo on four different instruments in a local TV commercial for my grandparents’ music store... The instruments were violin, piano, probably trumpet, and soprano sax... Between my grandparents and my dad... I got an excellent education in basic music theory and performance, but I had to go out and discover folk music and roots music on my own.”

Arlo moved to Madison after graduating from Iowa's Grinnell College. I first met him when he came to a CD release party of ours in Madison in 1998. By this time, he had already engineered and issued Madison's first *enhanced* CD (a music CD which doubles as a data CD, containing lyrics and videos, etc) of his own songs. We talked briefly about various recording methods. Soon thereafter, he invited me to a gig of his own where he showed me how he recorded directly to a laptop. Arlo was extremely generous with his knowledge and time, and in the year 2000 Lou and I recorded our album **House Concert** using Arlo's method, which I described in *Whither Zither* for October 2000.

That same year, Arlo moved to Chicago. There, for six years, he was an instructor at the **Old Town School of Folk Music**, where he began teaching guitar but found that teaching jug band music

kept folks enthused. As Arlo says, *“I especially like jug band music as a teaching tool because it provides a very accessible and low-pressure framework for people to play in.”* The course, **Jug Band Ensemble**, is still being offered. The stage name for Arlo's class was the **Hump Night Thumpers** (*“hump night”* being slang for Wednesday night, the night the class would meet), which went on to win the **National Battle of the Jug Bands** in Minneapolis.

From Arlo's **Statement of Purpose**: *“First and foremost, I want to encourage creativity, individualism, and self-expression from all people.”* But along this path of promoting an acoustic-music-for-everyone, he began to realize that the jug band music genre did owe gratitude to a number of specific individuals, particularly a handful of folks in Memphis and other Southern cities back in the 20s and 30s. He began to make pilgrimages to important sites in their lives, and to graveyards where they were buried. To his sad surprise, most of these people had no grave markers, having died without the financial ability to pay for them.

So Arlo arranged benefit concerts in Chicago for various of these underlauded creative geniuses, starting with one for the late Will Shade, the brains and talent behind the legendary **Memphis Jug Band**. Shade, born in 1898, died in 1966 and was buried in an unmarked grave in a *“pauper's cemetery.”* The concert, billed as **The Will Shade Gravestone Benefit** and featuring contemporary jug bands, was a success. Enough money was raised to have a headstone made and installed and to send Leach and other musicians to Memphis for a dedication (and some jug band music) at the site.

Successful concerts for other such treasured musicians followed. Meanwhile, Arlo continued to teach at the **Old Town School** and to write and play in his jug band and on his own, and somewhere found the time to launch Chicago's annual **Battle of the Jug Bands**, which continues to this day. As Mark Guarino wrote in the Tribune for November 11 of 2009, *“If the recent jug band movement in Chicago can be summed up in a single person, it is Arlo Leach.”*

Eventually he was overcome with wanderingfoot, and moved to Portland, Oregon, where he lives with his wife Sally as of this writing. In Portland he has continued to spread the word about jug band music, not only forming his own jug band once again (the **How Long Jug Band**), plus an acoustic blues trio (**the Spodee-o's**), but creating and promoting annual **Jugapalooza** concerts in the Portland area, and hosting a monthly **Jug Band Jam**.

On top of all that, Arlo is a freelance programmer and web designer, and has used that expertise to develop jug-band-themed acoustic music apps. Lou and I sat over coffee at **Cafe Zoma** recently while Arlo, on a visit to Madison with his wife whose parents live nearby, ran these apps through their paces. He has created them for the iPhone, iPod Touch, and /or the iPad. They include a mouth harp (jaw harp) app which can be played with your lips; a jug app, an autoharp app, a washboard app, a kazoo app, and a bones app, not to mention a brilliant setlist app for musicians to use when assembling their list of songs for the night. (He even mused about the possibility of a virtual accordion app, worked by strapping an iPad to each hand.) All (but the accordion) are available online through Apple's App Store. The man is munificent and tireless; his most recent app has taken 2,000 hours of programming so far, and you don't get rich selling jug band apps.

Amazing how many ways a passion for art can be used to benefit this ol' world. And speaking of art, Arlo's recordings are many and fine, particularly the most recent *How Long Jug Band* CD. Sound clips and ordering info on Arlo's sites.

<http://www.arloleach.com/>
<http://www.arlotone.com/>
<http://www.howlongjugband.com/>
<http://www.jugapalooza.com/>
<https://www.oldtownschool.org/>

Arlo's pages have much more info about his projects and music. Also, many old and new jug bands -- including Arlo's -- have videos on YouTube. Start by searching there for “jug band”. Many thanks to my pal Arlo Leach for this episode.

The Mad Folk Refrigerator Cover

February 2013

Mad Folk Events.....



Andrew Calhoun & Tom Kastle

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

Tim Grimm

Friday, March 15
The Brink Lounge -- 701 E. Washington Ave -- 7pm
\$14 adv / \$16 d.o.s.

Venues



Mad Toast Live

Tue, Feb 5 -- Adam Jones Sorenson / Freedy Johnston -- \$5 donation

Tue, Feb 19 -- Shaman Juan Band feat. Clyde Stubblefield -- \$5 donation

701 E. Washington
thebrinklounge.com
608-661-8599



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

Cafe Carpe

All shows at 8:30pm unless indicated otherwise

• Sat, Feb 2 -- Song Swap w/ Tricia Alexander / Pete Jonnson / Bill Camplin -- \$7.50

• Sat, Feb 9 -- Bill Camplin and the Rude Valentinos -- 8pm -- \$8

• Thu, Feb 14 -- The New Pioneers -- 7pm -- \$8

• Fri, Feb 15 - Joe Rathbone / Dave Ramont -- \$7.50

• Sat, Feb 16 -- Larry Penn / John Sieger / Mark Dvorak -- \$10

• Sun, Feb 17 -- Bill Staines -- 7pm -- \$15

• Fri, Feb 22 -- Harpeth Rising -- 8pm -- \$10

Irish Cultural & Heritage Center
2133 W Wisconsin Ave
Milwaukee, WI -- ichc.net
414-345-8800

ICHC

Sat, Feb 16-- Daithi Sproule and Laura MacKenzie--
7:30pm -- \$19 adv. / \$23 d.o.s. -- Students \$10 w/ ID



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

Wild Hog in the Woods

• Fri, Feb 1 -- Karsten Snitker -- 8pm

• Fri, Feb 8 -- Ritt Deitz -- 8pm

• Fri, Feb 15 -- Christopher Powers -- 8pm

• Fri, Feb 22 -- Nelson Graham -- 8pm

Gigs

Vince Gilbert

• Friday, February 1 -- Few Street Concert Series -- 451 North Few Street -- \$17 -- 7pm -- Invitation and advance RSVP required (608) 256-295

Jim Schwall

• Tuesday, February 5, Mickey's Tavern, Madison, 10 pm -- solo, no cover
• Tuesday, February 12, The Malt House, 7:30 pm -- solo, no cover.
• Saturday, February 16, The Fountain, Madison, 2pm -- solo, with other acoustic, 1pm to 4pm, benefit for Food Not Bombs

Misc

25th Annual Folk Ball Festival

• Friday, February 1 to Sunday February 3 -- Memorial Union -- 800 Langdon St. -- Feat. Steve Kotansky

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, Feb 15 -- 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, 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 2/17 - Harmony Bar, Madison. -- 4pm 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

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.



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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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Contributing \$50 _____

Life \$500 _____

Scholarship fund donation (optional) \$ _____

Total \$ _____

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