

Mad Folk News

Joe Hill - Alive as You and Me Encore performance June 23rd

Joe Hill did indeed come back – and 85 people crammed into the Dark Horse Artbar to see and hear singer/actor Tom Kastle conjure Joe's spirit on April 7. When the crowd spontaneously breaks into singing Solidarity Forever at the end of the show, you know it has been a good night. So good that we are planning another evening with Joe and Tom for early summer. And the Kafka is proceeding apace ... this painting of Joe is by the late Nancy Weinberg, permission to use it granted by her son Joe.

Returning by popular demand, the Joe Hill - Alive as You and Me show will be Thursday June 23, 7:30 PM at the Madison Labor Temple, 1602 South Park Street in Madison. Tom Kastle will once again conjure the spirit of Joe through song and story.


An evening of songs, stories and solidarity in celebration of the life and times of Wobbly organizer and songwriter Joe Hill, killed by firing squad by the State of Utah in 1915 at the demand of the copper bosses. Singer/actor/tall ship captain Tom Kastle will tell Joe's story - a story that resonates with today's struggle to organize the unorganized.

Talk back and Q&A after the show. Free admission - proof of vaccination required.

(608) 223-9571 and fermatstheater.org

FERMAT'S LAST THEATER CO. PRESENTS

JOE HILL



ALIVE AS YOU AND ME

AN EVENING OF SONGS, STORIES AND SOLIDARITY
TOM KASTLE, SINGER/STORYTELLER

FREE ADMISSION | Proof of Vaccination Required
fermatstheater.org

Thurs June 23 7:30 PM | Madison Labor Temple 1602 S. Park Street

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Review by Kiki Schueler

Willie Nelson is as much a symbol of America as baseball and apple pie. He's had a slew of his own hits, some so ubiquitous they have a life of their own. Even people who know nothing about music know "On the Road Again" and his distinctive voice. He wrote hits for people who have been gone for so long it seems impossible he could have been the author (Patsy Cline recorded "Crazy" in 1961, and died in 1963). His output is prodigious, and he shows no signs of slowing. *A Beautiful Time* is the 89 year old's 72nd solo record, and his fourth of the 2020's. After such a remarkable career, no one could fault him for resting on his laurels. And maybe he will someday, but *A Beautiful Time* is not that record. Five of the record's fourteen songs are Nelson originals, co-written with frequent collaborator Buddy Cannon. The rest come from an impressive collection of songwriters, some well-known (Chris Stapleton and Rodney Crowell), others less so (Shawn Camp, Ken Lambert, Jack Wesley Routh). And some are household names.

"With a Little Help from My Friends" may not be the most adventurous Beatles cover, but it does seem appropriate for Nelson. It's hard to imagine a more helpful group of friends than Johnny Cash, Kris Kristofferson and Waylon Jennings, his bandmates in the Highwaymen. His backing band, The

Family, remained mostly unchanged for the last fifty years. Though several members have passed away in recent years, longtime harmonicist Mickey Raphael is all over this record. Leonard Cohen's masterpiece "Tower of Song" is a truly inspired choice. Languid and hauntingly melancholy, it reflects on a lifetime of servitude to songwriting. And it fits in perfectly on a record that often contemplates mortality. Sometimes it is done with a wink. "I Don't Go to Funerals" claims just that, and continues "And I won't be at mine." Instead, he says, "I'll be somewhere singin' songs with all those friends of mine. Life is great, but I can't wait to make our memories rhyme." Others are more wistful. The title track looks back with fondness on a life making music. "Now when the last song's been played, I'll look back and say I sure had a beautiful time." The twangy "Live Every Day" could be a mantra on how to be a better person. Obvious yet oft overlooked advice, tell people you love them, say you're sorry, etc., makes a whole lot of sense when faced with the truth of "Live everyday like it was your last one, and one day you're gonna be right." Raphael's harmonica is dolefully expressive here.

Crowell and Stapleton are responsible for opening track, "I'm Going to Love You Till the Day I Die." A dreamy, steel guitar/piano-driven ballad about the enduring power of good first impression. It's a lovely song, but I'm not gonna lie, "20 minutes, 20 years ago, is still the reason why I'll love you 'til the day I die," is a little creepy stalker-y. The unfortunately titled "Don't Touch Me There" is actually an innocent tale of not-yet-mended broken heart. "Don't touch me there, that's where my heart lives, And it just ain't fair. And if you care

don't touch me there." Lambert's "Me and My Partner" reads (in a good way) like the generic Cliff Notes version of Butch Cassidy & the Sundance Kid. Closing track "Leave You with a Smile" couldn't be a more perfect sign off, full of good intentions, even if they sometime fail. "I just want to leave you with a smile, even though that hasn't always been my style." Nelson may just outlive us all, but when he does go, I can guarantee he will have succeeded in leaving us smiling.

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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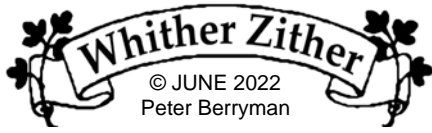
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Peter Berryman

NO ROOT, NO FRUIT

Michigan's marvelous Matt Watroba, our dear friend and the world's gift to everything folky, is now a PODCASTER, along with everything else he does in the service of folk music. As of now he has released three glorious episodes of his podcast series called **"NO ROOT, NO FRUIT; A History Of Folk, Roots, & Americana Music, One Record At A Time."**

The brilliant format used is that he asks a working musician to name the first album that pops into mind as being an influence, discusses that choice, then has the musician talk about their relationship to it. The resulting podcast is in the neighborhood of a half hour long.

I can't think of a better way to explain Matt's phenomenal project than to go through and describe an episode. First up is John McCutcheon's album pick, **"Pete Seeger Live at Carnegie Hall,"** recorded in June of 1963.

The first half of the podcast is about the album and Pete Seeger. The second half (approximately) is about John McCutcheon and his thoughts on Pete Seeger in general and that album in particular. Matt begins by describing a moment in Pete Seeger's career when, according to Pete's biographer David King Dunaway, Seeger had the realization that the most powerful way to deliver a song was to, in effect, turn it over to the audience.

He was in Albany, Georgia, site of a thousand civil rights protest arrests, invited to give a concert at a black church to demonstrate the power of *"community singing for a cause."* But he overthought it, made a setlist (apparently for the first time ever), and sang one song after another with no passion and, consequently, little response. But then he launched into **"We Shall Overcome"** and began to feel some enthusiasm. In the middle of the song, he let the audience take over for the most part, and the result was miraculous. Matt says he realized that *"...this act of singing together is not about the the song leader—it's about the singers."* [I do agree to an

extent, but also think that only Pete Seeger could sing the Mr. Coffee User Manual and have the audience on its feet singing along within the first 15 seconds].

Matt then goes through the Carnegie Hall concert, talking about the songs covered, including songs by Tom Paxton, Malvina Reynolds, Woody Guthrie, Dylan, Leadbelly, etc. Throughout his narrative, Matt intersperses short pertinent clips from the album. All of Matt's podcasts in the series feature this technique, and it's very effective. It leaves you wanting more. Also I would guess that the brevity of the clips wisely avoids copyright hassles.



Matt Watroba

Following this segment, Matt introduces the beloved and prolific John McCutcheon, *"Born in Wisconsin in 1952,"* and asks if he remembers when he first heard the album.

"Oh, I can tell you exactly when it was, because it was July 1st, 1966. And I know that because my youngest brother was born on that day." With mom in the hospital, he left his sister in charge of the kids, and biked to the record store for *"...the first album I ever bought with my own money."*

The album was *"...a complete surprise... the first song or two, was Pete, you know, playing the banjo and singing Lady Margaret, but then he got everybody singing and it was remarkable."*

"...at first I wanted to be a part of that audience and then I thought, I want to do that." But McCutcheon goes on to point out that

he didn't want to be some guy showing off for an audience, he wanted to be like Pete, a *"study in...community building."* Both John McCutcheon and Matt Watroba sincerely believe in this noble effort. In this podcast, John has moving and perceptive comments on the task, and Matt's podcast project itself is in this vein.

Again, the podcast is sprinkled with clips of the music, so I can't really give a feeling for the whole thing using just my words. It's all a fine adventure, and as with many such successful efforts, the detail work that has gone into this on Matt's part is staggering. Matt's multi-faceted personal history, from interviewing countless musicians on his Detroit radio show, to playing covers in bars in his youth, to hosting songwriting groups, to teaching songwriting, to touring for years as a folk musician and songwriter, has helped form the foundation for this podcast series that is destined to become legendary. I have to add that Matt as a person is a deeply likeable fellow and the folks he covers here are legitimately good friends of his. And he has thousands of 'em. Me, for one. By the way, Matt has a wild sense of humor which I suppose wouldn't have been good here but is waiting in the green room if he ever needs it.

So that's the essence of Podcast number one. As of this writing, he has uploaded two more: The work of the amazing Guy Clark as appreciated by actor/musician Jeff Daniels, and the wonderful Hazel Dickens and Alice Gerard, with commentary by the incomparable Cathy Fink.

I am so grateful to Matt that he does NOT use dreaded background music during his narration, a rarity these days. To me this signals the reverence he has for music in general, at the same time letting his crystal clear delivery do the job unadorned.

And to make things even less likely to be misunderstood, he provides, on the website at least, a full transcription of each episode. Yay!

You can listen to it however you usually grab podcasts and look for "No Root No Fruit," or go to this link:

<https://norootnofruit.com/>

And if you ever come upon another project with the name Matt Watroba associated with it, put it on your list! You won't be sorry!

The Mad Folk Refrigerator Cover

June 2022

Gigs

Kiki's Righteous House of Music

Invitation & Advance RSVP required.

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

- Sunday, June 19th @ 7pm (doors at 6) Matt the Electrician - \$15
- Friday, June 24th @ 8pm (doors at 7) Eyelids - \$15
- Saturday, July 2nd @ 8pm (doors at 7) Jon Dee Graham & William Harries Graham - \$20
- Sunday, July 3rd @ 6pm (doors at 5) The Waco Brothers - \$20
- Thursday, July 7th @ 8pm (doors at 7) Sarah Borges - \$15

Our House

Invitation & Advance RSVP required.

For full details or to request an invitation, contact Dave & Anne at annedave@chorus.net - 608-256-2958 or 335-7909

- Saturday, June 4th @ 6:30 pm - Josh Harty - \$20
- Friday, June, 17th @ 6:30 pm - Patchouli - \$20
- Friday, July 8th @ 6:30 pm - Ellis Paul - \$20
- Saturday, August 13th @ 6:30 pm - Danni Nicholls - \$20
- Friday, September 9th @ 6:30 pm - Willy Porter - \$20

Venues

FOLKLORE VILLAGE

Folklore Village

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

- Tue, June 7rd Virtual Open Mic - @7pm
- Sat, June 11th Healthy Hoedown - The Firesides with caller Tim Jenkins - @6pm Potluck - Dancing @7:15pm - \$8 adults, \$6 seniors & teens, \$4 kids (under 5 admitted free)
- Tue, June 14th Open Mic, Live at Folklore Village! - @7pm
- Wed, June 22nd Jaerv in Concert - @7pm (doors at 6:30) - \$20
- Tue, July 5th Virtual Open Mic - @7pm



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Cafe Carpe

All shows at 8:30pm unless indicated otherwise.
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- Wed, June 12th, Bill Kirchen w/ Radoslav Lorkovic - \$20 - @8pm
- Fri, June 13th, Ad Hoc Trio - \$10 - @8pm
- Sat, June 14th, Bill Camplin w/ Michael Hect - \$10 - @8pm
- Th, June 19th, New Pioneers - \$13 - @7pm
- Th, June 19th, Sh*tunauts (Porter/Mulvey/Camplin) - \$30
- Fri, June 21st, Sh*tunauts (Porter/Mulvey/Camplin) - \$30
- Sat, June 21st, Sh*tunauts (Porter/Mulvey/Camplin) - \$30

NORTH STREET CABARET

610 North St
Madison, WI
northstreetcabaret.com

- Thu, June 9th, Goran Ivanovic / Fareed Haque - @7pm - \$20
- Fri, June 24th, Orquesta Salsoul - @8pm - \$15
- Fri, July 1st, Tani Diakite & The Afrofunkstars - @8pm - \$15

CARGO COFFEE

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Madison, WI
cargocoffeemadison.com

- Fri, June 3rd, Kevin Mason & Charlieboy
- Fri, June 17th, Angela Puerta

Common Chord

- Monday, July 27th, @7:30pm - Rural Musicians Forum, Spring Green
<http://ruralmusiciansforum.org/>
- Saturday, July 16th, @5pm - Farley Center - 2299 Spring Rose Rd, Verona
<http://farleycenter.org/>
- Sunday, July 17th, @10am - Paoli Mill Park- 6890 Paoli Road, Paoli
<http://thehopgarden.net/> and <http://paolimillpark.com/>
- Sunday, August 21st - Paoli Mill Park - 6890 Paoli Road, Paoli
<http://thehopgarden.net/> and <http://paolimillpark.com/>

Misc

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Monthly - 3rd Sunday of every month, 4 to 6pm

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On the Air



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- Mon - Global Revolutions (folk from the world over) w/ Dan Talmo & Martin Alvarado
- Tue - Green Morning Radio w/ Brian Hirsh
- Wed - Back to the Country (country music on a theme) w/ Bill Malone
- Thur - Hejira (folk and international) w/ Gloria Hays, George Dreckmann, Jeff Spitzer-Resnick & Paul Novak
- Fri - Mud Acres (bluegrass and acoustic) w/ Chris Powers



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Stuart Stotts

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Way #2 – unplugged

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