

Prairie Home Productions and American Public Media® Present

# A Prairie Home Companion®

With GARRISON KEILLOR

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# The Fitzgerald Theater

## Saturday, January 17<sup>th</sup>, 2015

**The Gibson Brothers** — siblings **Eric** and **Leigh** — have twice been honored with the International Bluegrass Music Association's Entertainer of the Year Award. Raised on a dairy farm near Ellenburg Depot, New York, the two started playing an old banjo and guitar their father had. Soon they were performing their music in church, and these days they are tops when it comes to brother duos in bluegrass. Their latest CD, *Brotherhood* (Rounder Records), covers the songs of legendary brother duos like Jim & Jesse, the Louvins, the Everly Brothers, and more. The band: **Eric Gibson** (banjo), **Leigh Gibson** (guitar), **Mike Barber** (bass), **Clayton Campbell** (fiddle), **Jesse Brock** (mandolin).

Growing up in rural Maine, **Heather Masse** sang hymns and folk songs around home with her family. Now based in New York, this New England Conservatory of Music alum is a one-third of the Juno Award-winning Canadian trio The Wailin' Jennys. *Lock My Heart*, her recording with piano legend Dick Hyman, came out last year on Red House Records. The Jennys' latest is *Bright Morning Stars* (Red House).

Missouri native and North Carolina transplant **Joe Newberry** has played music most of his life. Known for his powerful banjo work, he is also a prizewinning guitarist, fiddler, and singer. He plays with the string band Big Medicine, with Bruce Molsky and Rafe Stefanini as the Jumpsteady Boys, and in a duo with mandolinist Mike Compton. *Live*, Joe's 2012 recording with Compton, mines the brother duet music of the 1930s and '40s.

One minute he's mild-mannered **Tim Russell**; the next he's George Bush or Julia Child or Barack Obama. We've yet to stump this man of many voices. Says fellow APHC actor Sue Scott, "He does a better Ira Glass than Ira Glass." A well-known Twin Cities radio personality and voice actor, Tim appeared in the Robert Altman film *A Prairie Home Companion* and the Coen brothers' *A Serious Man*.

On APHC, **Sue Scott** plays everything from ditzy teenagers to *Guy Noir* stunners to leathery crones who've smoked one pack of Camel straights too many. The Tucson, Arizona, native is well known for her extensive commercial and voice-over work on radio and television, as well as stage and movie roles, including the part of "Donna" in Robert Altman's *A Prairie Home Companion*.

Sound effects man **Fred Newman** is an actor, writer, musician, and sound designer for film and TV. Turns out, no one is more surprised than Fred that he's made a career out of doing what he used to do behind the teacher's back — crossing his eyes, making sounds, and doing voices. He readily admits that, growing up, he was unceremoniously removed from several classrooms, "once by my bottom lip."

## *A Prairie Home Companion*®'s 1,414<sup>th</sup> Show St. Paul, Minnesota

**Garrison Keillor** was born in Anoka, graduated from the University of Minnesota ('66), and lives in St. Paul. He is the author of numerous books, including *Pilgrims: A Wobegon Romance*; *O, What A Luxury: Verses Lyrical, Vulgar, Pathetic & Profound* (Grove Press); and *The Keillor Reader* (Viking). He is also the editor of the *Good Poems* anthologies.

Keyboardist, composer, and arranger **Richard Dworsky** is APHC's music director. He leads the band, composes themes, improvises script underscores, and collaborates with such diverse guests as Yo-Yo Ma, James Taylor, Brad Paisley, Kristin Chenoweth, and Sheryl Crow. He has released many recordings of original material and has provided music for documentaries on HBO and PBS.

**Bernie Dresel** has been in the percussion game since he got his first drum kit at the age of two. After graduating from the Eastman School of Music, he headed to Los Angeles. He's worked with countless artists, from Chaka Khan and Maynard Ferguson to David Byrne and Brian Wilson, and spent 15 years with the Brian Setzer Orchestra. He currently plays with Gordon Goodwin's Big Phat Band and heads up his own 12-piece funk band, BERN.

When **Richard Kriehn** turned 10, his mom bought him a mandolin; at 19, he'd won the Buck White International Mandolin Contest. He went on to play with the Nashville Mandolin Ensemble and bluegrass group 1946. On the classical side, he has performed with numerous orchestras and was principal second violin for the Washington/Idaho Symphony.

A Minnesota resident since 1977, bassist **Gary Raynor** has performed with the Count Basie band and Sammy Davis Jr., with whom he toured for several years. He has been first call for dozens of touring Broadway shows, including the first presentation of *The Lion King*. Gary teaches at the McNally Smith College of Music in St. Paul.

Bluegrass to big band jazz, **Chris Siebold** knows his way around a guitar — or a bunch of other instruments, for that matter. Based in Chicago, he draws from a deep well of influences and styles, and has put his talents to work in ensembles such as Howard Levy's Acoustic Express and Kick the Cat. In 2010, he formed the band Psycles, whose album *Live at Martyrs'* was released the following year.

### *Make Plans ...*

Next Saturday, *A Prairie Home Companion* continues its winter run of live broadcasts from the Fitzgerald Theater in downtown St. Paul: **January 24, 31; February 7, 14, 21**. And on **February 28** and **March 7**, the show comes from the historic State Theatre in Minneapolis. Stay tuned.



## *From the Host*

I rode the Green Line over to Minneapolis one day and sat minding my own business, thinking my own thoughts, as one does on the train, and at the Dale Street stop a woman got on who wore a frilly white skirt and ratty old sweater and rubber overshoes and stocking cap and she was singing to Jesus sort of loudly and dancing with a garbage bag in one hand and her other arm around a pole. She was singing, Jesus I sing your praises, Jesus I'm glad you're in my life, and letting out whoops, and you couldn't tell from looking at her if she was crazy or in the Spirit, or both — anyway, she was not collecting money, she was having a personal experience, twirling and hopping and singing, and then she yelled at me, "What you looking at?"

I liked that. She was maybe messed up, maybe her life was rough, but she still had her dignity, and she wasn't about to accept being an object of curiosity on the part of a tall bespectacled man. You get to meet interesting people like her when you take public transportation. If you drive around alone in a car, you only get to know people who are on the radio, and we pale next to the Green Line lady. But if someone stares at me in public, I don't take offense. A young woman after a New York show at Town Hall gave me a long look and said, "I grew up listening to you." My first thought was, I wish I had been better. But I said, "You're sweet to tell me." She went to M.I.T., majored in chemistry, writes scholarly articles about sanitation, raises her three kids, has a good life. And then she pulled out a smartphone and I put my head next to hers and she snapped our portrait.

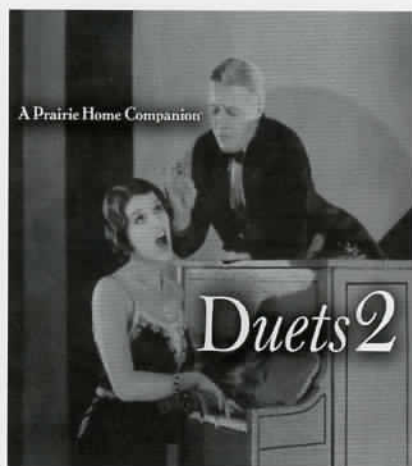
I didn't imagine, back in 1974 when the show began, that I'd wind up posing for selfies with strangers, but why not? Radio is one-to-one, me talking to you, and she knows me and we're sort of tight. This isn't the same as celebrity, which is a vaporous and confusing thing. I was backstage at the Kennedy Center Honors gala recently and there was celebrity everywhere you looked, faces you'd seen on the big screen or the

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little screen, bold-face names from the gossip columns, such as Lady Gaga who was a lot like the lady on the Green Line and Stephen Colbert who is bright and chirpy and Lily Tomlin who is easing gracefully into iconhood. Whenever I am among the truly famous (which is rarely), I feel protective. They seem vulnerable up close, mortal beings of whom too much is expected. Comedians are expected to toss off laugh lines, rocknrollers are expected to be cool and sullen, actors to be in character. I sympathize. No wonder they pace backstage and fuss in the mirror and require an entourage of friends and coholders. It isn't easy being Lady Gaga. It looks like it must take up an awful lot of her time, planning the wardrobe, rehearsing her impulsivity.

Radio is different. There's just the microphone and that one listener out there, the chemistry major. I hope she is listening, and maybe some others, and if the show is good and makes them happy, that's good enough, and next week something else will happen. Thanks for coming.

GK



### ***Available now!***

Duet singing continues to be one of the hallmarks of *A Prairie Home Companion*. Following in the grand tradition of the original *A Prairie Home Companion Duets* collection, *Duets 2* gathers even more outstanding performances from the show's archives, revealing the magic that occurs when two voices meet in front of a live audience.

# ***A Prairie Home Companion Staff***

## **Managing Director**

Kate Gustafson Sanderson

## **Broadcast Engineers**

Sam Hudson, Producer

Thomas Scheuzger, Transmission

## **Director**

Dan Rowles

## **Stage Managers**

Tom Campbell, Stage Manager

Alan Frechtman, Asst. Stage Manager

Albert Webster, Tour Manager

Dan Zimmermann, Asst. Stage Manager

## **Audio Engineers**

Tony Axtell, Sound Reinforcement

Jason Keillor, Repeat Broadcasts

Noah Smith, *The Writer's Almanac*

## **Lighting Designers**

Janis Kaiser

Mike Wangen

## **Project Managers**

Eric Asboe, Archivist

Debra Beck, Logistics Manager and  
Tour Wrangler

Joy Biles, Producer of

*The Writer's Almanac*

Theresa Burgess, Office Manager

Ellen Burkhardt, Researcher

Holly Harden, Researcher

Marguerite Harvey, Audio Archivist

Jennifer Howe, Assistant to

Garrison Keillor

Tony Judge, Special Projects

Kim Meyer, Production Assistant

Ben Miller, Web Producer

David O'Neill, Marketing

Director/Archivist

Russ Ringsak, Touring and Transit

Kathy Roach, Permissions

Ella Schovanec, Script Supervisor

Kathryn Slusher, Music Producer

*A Prairie Home Companion* is produced by Prairie Home Productions and distributed nationwide by American Public Media.

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WEB: [www.prairiehome.org](http://www.prairiehome.org)

PLEASE NOTE: Microphones within the theater pick up your applause and laughter as part of our live radio broadcast. Please turn off your pagers, telephones, and watch alarms. They are audible over the air. Unauthorized video or audio recording of *A Prairie Home Companion* is not permitted.

Photo by Stuart Klipper, 2008.