

Chet Atkins • Ivy Austin • Steve Barnett • Greg Brown • Philip Brunelle • Jethro Burns  
 • Sam Bush • The Coffee Club Orchestra • Iris DeMent • Doug Dickover •  
 The DiGiallonardo Sisters • Pat Donohue • Bob Douglas • Stuart Duncan • Richard Dworsky  
 • Buddy Emmons • The Everly Brothers • Rob Fisher • Stephen Gammell • Vince Gill •  
 Johnny Gimble • Adam Granger • Arlo Guthrie • The Guy's All-Star Shoe Band  
 • Cal Hand • Emmylou Harris • Bill Hinkley • The Hopeful Gospel Quartet •  
 Prudence Johnson • Tom Keith  
 • Leo Kottke • Judy Larson •  
 Stoney Lonesome • Los Texmaniacs  
 • Kate MacKenzie • Red Maddock •  
 Dean Magraw • Taj Mahal  
 • Heather Masse • Cathal McConnell •  
 Bobby McFerrin • Brownie McGhee  
 • Dave Moore • Willie Nelson • The New Prairie Ramblers • Fred Newman •  
 Odetta • Aoife O'Donovan • Peter Ostroushko • Puamana • Jean Redpath  
 • Russ Ringsak • Tim Russell • Soupy Schindler • Becky Schlegel • Helen Schneyer •  
 Sue Scott • Mike Seeger • Ricky Skaggs • Andy Stein • Meryl Streep • Studs Terkel  
 • Butch Thompson • Pop Wagner • The Wailin' Jennys • Sara Watkins •  
 Doc Watson • Gillian Welch • Sharon White • Robin and Linda Williams

## A Prairie Home Companion

With GARRISON KEILLOR

40<sup>th</sup>

**ANNIVERSARY  
COLLECTION**

## FORTY YEARS

*An essay from Garrison Keillor*

It was a live radio variety show, unedited, no post-production, and it started July 6, 1974, as a half-baked idea by a 32-year-old writer with no stage experience hoping to re-create a sort of show he remembered from childhood, at a struggling classical-music station in St. Paul, sandwiched in between the Saturday afternoon opera and the evening concert by the New York Philharmonic. There was no planning to speak of—he liked to hold his cards close to his chest, as people do who are in over their heads. There were people eager to help him but he couldn't say what he wanted because he himself wasn't sure. At the first show, he noticed an usher who was telling other ushers what to do, and he made her the producer, and that was a good move.

The show survived its awkward early years thanks to public indifference and the boss's fondness for old-time radio. The boss was an ambitious fellow named Bill Kling who kept cool, didn't interfere, and mollified the show's critics (though they happened to be right) until it won a Peabody Award and that shut them up. (Many a sinner has been saved from his just deserts by a timely, undeserved honor.) It migrated from Macalester College to a little theater in Park Square Court on 6th Street, to the Arts & Science Center on Cedar & 10th, and finally, March 4, 1978, to the World Theater (renamed The Fitzgerald in 1994), an old vaudeville house turned movie theater, then abandoned, with its Frankenstein electrical board backstage, the floors coated with a mixture of gum, dried Coke, and mouse poop. A volunteer work crew plugged pennies into the fuse box, strung an extension cord to the balcony for the mixing board, shoveled debris out of the backstage, and we were in business.

For several summers, we played outdoors in a little park across the street. The bells of St. Louis Catholic Church gonged on the hour and alarms rang at the fire station a block away. Teenagers liked to drive by and honk long honks and hear themselves on the radio. Winos came by and sometimes our leftist ticket takers let them in for free. Once, an old drunk brought a harmonica and tried to climb up onstage and join the band. Certain

habits got set in the first few years. The host was never introduced on the air. There was no warm-up comedian to whip the audience into a froth and get them to shriek on cue. Sarah Bellum was the writer year after year—the head writer, you might say, though Laura Buchholz and Howard Mohr contributed material at various times. The first Powdermilk Biscuits commercial came along in 1975, then Jack’s Auto Repair, the Fearmonger’s Shop, and Fritz Electronics. In 1978, the show was rejected by National Public Radio for national distribution on grounds that it was too parochial, which turned out to be a lucky rejection—two years later, thanks to a satellite uplink system that Mr. Kling lobbied hard for, the show was distributed nationally, free of the NPR bureaucracy. In 1987, the show took a two-year sabbatical and then returned as *The American Radio Company of the Air*, with the 13-piece Coffee Club Orchestra, Rob Fisher directing from the piano, as house band, live from the Majestic Theater in Brooklyn, New York. Back to St. Paul in 1992, back to *A Prairie Home Companion*. In 2014, it hit the speed bump of its 40th anniversary.

The show’s solid asset from the beginning was the music—Bill Hinkley and Judy Larson were regulars from the start, masters of jug band country blues, ditto Butch Thompson with ragtime piano, and Philip Brunelle and Vern Sutton and Janis Hardy with light opera/hymnody/piano bench songs, plus a long list of stalwarts—Soupy Schindler, Cal Hand, Rudy Darling, Peter Ostroushko, Thelma Buckner and the Minnesota Gospel Twins, Dakota Dave Hull, Sean Blackburn, Robin and Linda Williams, Rod Bellville, Stevie Beck, Pop Wagner, Charlie Maguire, Prudence Johnson, Greg Brown, and many, many others on the roster: songwriters, old-timey revivalists, flatpickers, fiddlers, with the occasional oddball—a glass harmonist, a tooth-tapper, a cheek-slapper, yodelers, Freckles the singing dog, a mandolin orchestra, a man who hypnotized chickens. For the first six years, it was proudly amateur. The producer called up musicians on Friday and they showed up by showtime and huddled in a hallway and figured out some tunes. The “News from Lake Wobegon” arrived in April 1976, and the host uttered the words “where all the women are strong, all the men are handsome, and all the children are above average.” A few weeks later, he changed “handsome” to “good-looking.”

The show was loosely based on the *Grand Ole Opry*, which I heard on the radio as a kid and traveled to Nashville to see in March 1974, in a former brick gospel tabernacle

in the honky-tonk part of town—ladies with big hair, men in luminous spangly suits, commercials for chewing tobacco and pork sausage and self-rising Martha White flour and Goo Goo Clusters, the announcer Grant Turner at a lectern to stage right, bands clomping onstage and off, the Blue Grass Boys, the Smoky Mountain Boys, the Fruit Jar Drinkers, an air of genuine camaraderie, and when you hung around backstage, you got the clear impression that most of these people came from hardscrabble childhoods and knew what deprivation was and were grateful, even *thrilled*, to be there. Nobody came with an entourage: Bill Monroe stood next to Dolly Parton next to Chet Atkins next to Stringbean, and if I wanted to talk to somebody, I just walked up and said my piece. Everyone was mannerly except a few who were drunk.

If I listen to those old *Prairie Home* shows today, which I tend not to do, I hear my high reedy voice with a strong Minnesota twang like some of my Anoka relatives'. I hear the awkward attempts at repartee, the guests responding *Yup* or *Maybe so*. Painful self-consciousness, standing onstage in a white suit and big white hat, a black beard, trying to impersonate amiability in the face of terror. But there is lovely stuff in the archives: Odetta, Doc Watson, Chet Atkins, Jeannie Redpath, Helen Schneyer, Bill Hinkley, Jethro Burns, Studs Terkel—all gone now.

The show's home was the World/Fitzgerald but it hit the road often, starting with Fargo in November 1975, a show at a little theater, after which we killed a few hours at a beer-soaked party, then stood on the platform at the train depot with a crowd of newfound friends and sang songs until around 3 a.m., when we saw the lights of the *Empire Builder* rolling in from the west and sang "Red River Valley" and climbed aboard. The next year we did the Duluth train depot, performing on old baggage carts with defective brakes—not a good idea—and then a motor-home tour that ended in a blizzard in Sioux Falls, where we camped for three nights in a Lutheran church basement, sleeping on a hard floor. We played a big tent outside Sheridan, Wyoming, and when the power failed, men in the crowd drove their pickups up to the side, headlights on, and the show continued.

For a show at Concordia College in Moorhead, Bob and Adam and Rudy and I did "Blue Shadows on the Trail," a jazzy Sons of the Pioneers song, four-part harmony, which we'd rehearsed for two weeks in the motor home, over and over, and finally put into the



show, and about 20 bars in, we sang a chord so rancid Rudy broke up, and we all fell apart, actually fell down laughing and wheezing on the stage, while the audience sat and stared sympathetically, perhaps thinking “drug overdose.” I couldn’t talk for several minutes.

One night, in Juneau, I did the “News from Lake Wobegon” about an aunt who went to Alaska and found gold, and it turned into a complicated saga with so many threads I couldn’t extricate myself. Behind me, behind the curtain, ankle bells dinged on the Inuit dance troupe who were waiting to perform as the story wound on and on, and the stage manager, Steve Koeln, handed me a note, *Three minutes to end of show*. And then: *90 seconds*. And then, *Just say goodnight*. I said, “That’s the news from Lake Wobegon, and that’s our show for tonight. Goodnight, everybody.” The ON AIR light went out. Nobody made eye contact with me afterward.

The show eventually toured overseas—London, Edinburgh, Dublin, Berlin, Reykjavík. Live broadcasts all of them, so the show started at 11 or midnight, which meant that the audience was well-liquored, especially so in Queen’s Hall, Edinburgh. People heckling us from the audience and we didn’t respond—what would be the point?—the hecklers couldn’t be heard on the air, so there we stood, figures of ridicule, like prisoners in a pillory.

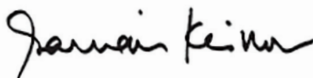
One night in Minneapolis, broadcasting from a rooftop looking toward the Basilica of St. Mary, there was a loud *POP* an hour into the show and the mics went dead. Our loyal stagehand Ray Marklund, an electrician, recognized the sound, ran downstairs, found the circuit-breaker box, and restored power. The engineer, Buzz Kemper, had brought his girlfriend, who sat next to him at the mixing board—she told him later that, at the very moment the power went off, she had shifted her feet under the table and was sure she had kicked a cable and caused the whole problem. A true Midwesterner, assuming responsibility for a disaster.

I share that fine sense of guilt. I feel it after almost every show. People say, “Good show,” and I think, *It could’ve been better*. Which is true, but I know better than to say it. I say, “Thank you.” Which is also true. Gratitude and guilt, hand in hand: maybe that’s the secret of longevity in show biz.

In Reykjavik, my old pal Bill Holm of Minneota, Minnesota, a loyal Icelfander, got to stand and recite his poems and a male chorus sang and after the show we drove out to the president's mansion, a big white house at the end of a long road near the sea. We strolled up to the front door, knocked, and President Ólafur Ragnar Grímsson himself opened it and we walked into the friendliest bunch of people we'd ever met, Icelfanders all, and sat down to a four-course dinner, caviar, champagne, oysters on the half shell, broiled cod and potatoes, medallions of lamb, lemon cake and strawberries, with speeches between each course.

I sat at that banquet and thought, *We have earned a little elegance*. Motor-home touring, mouse poop, power failures, sleeping on floors, blizzards (Sioux Falls, Cottonwood, Birmingham), people tripping over cables and microphones crashing to the floor, the thunderstorm at the ballfield in Lanesboro that knocked out the power and Sam Hudson and Tom Scheuzger went climbing up a power pole with screwdrivers in hand to fix it. The family that came every week and sat in the middle of the sixth row and got up and clomped out midway through the show because the mister didn't care for the monologue. (I had no idea. The staff told me they were diabetic and had to get home and take their shots.)

And then there was April 20, 1977, when the Powdermilk Biscuit Band and I played Rochester Community College. A big crowd and the makeshift stage got moved back 20 feet to make room for more folding chairs. When the lights dimmed, I ran and leaped onto the stage, unaware that it had been moved under a low concrete overhang. I leaped headfirst into solid concrete and landed on my hands and knees, jumped up and said, "I'm happy to be here!" and got a huge laugh and applause. They thought it was a wonderful trick. How often do you get to see a tall man in a white suit jump directly into concrete? We did the show and gradually my head cleared. That's show business in a nutshell: you bang your head against the ceiling and life goes on. Thanks for listening.





# A Prairie Home Companion

With GARRISON KEILLOR

FROM MORE THAN 1,400 LIVE BROADCASTS, four hours of music that breathes the spirit of the show, from its makeshift beginnings in funky little theaters to the digital era and large arenas, from Bill and Judy and Soupy to Doc and Chet and Jean to Heather and Gillian and Iris, plus Guy Noir meets Francine and her Shameless Crimson, and Dusty and Lefty meet Big Messer in Yellow Gulch. And a few words from our loyal sponsors.

Judy Larson picks up the chord changes from Bill Hinkley's left hand on a *PHC* show in 1974. The host stands beyond in his white hat and white suit, strumming an Autoharp. These two stalwarts were the house band for the first couple of seasons and brought in a broad buffet of country blues, novelty tunes, and old rarities, gleaned from their vast tape collection in their chaotic apartment. Bill finished his hitch with the Army, fluent in Japanese, and went straight to what he loved, which was this. A week before he died, he and I stood in the VA hospital and sang "Abide with Me" in duet. He knew all the words.



Chet Atkins listened to the show at his home in Nashville and then wrote in and said he'd like to come play on it one day, so of course we said yes. He and his wife, Leona, walked into the theater on a warm May day in 1982. He was a master guitarist (never had a bad night) and also a beautiful storyteller. I kept trying to get him to tell some on the show but his best stories were about hillbilly stars, their wild nights, their practical jokes, their pretensions, and tended toward the ribald and profane, and Chet was a gentleman. He grew up in poverty, came from a broken home, and found happiness listening to swing music on the radio and trying to play it on the guitar. It still made him happy 40 years later.

*Chet Atkins*

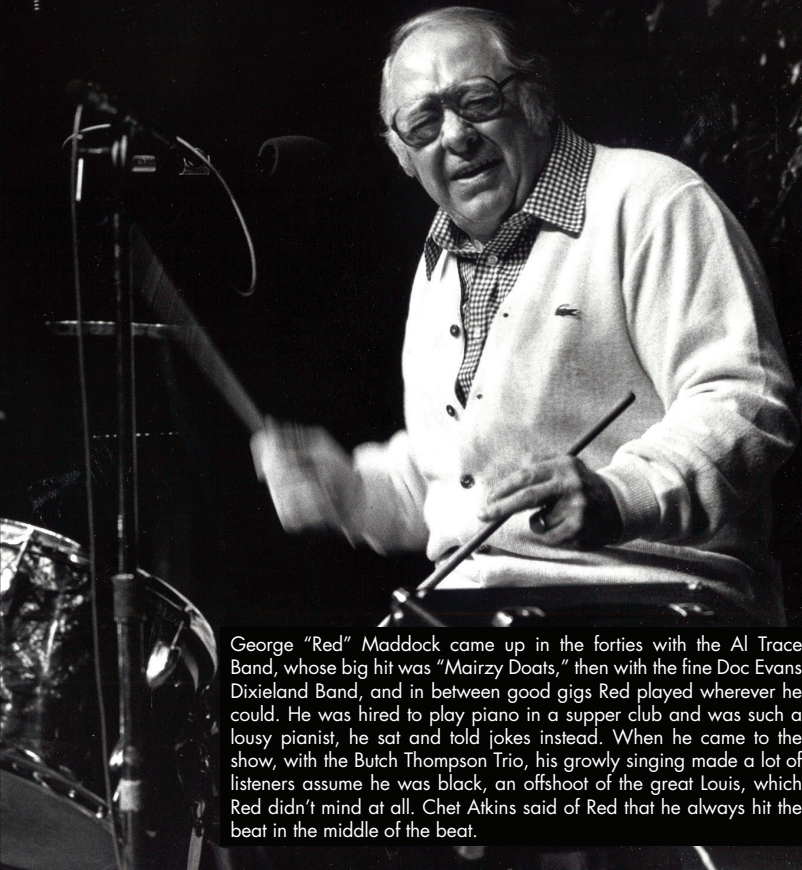


My favorite picture. My office in the MPR building, circa 1986, and Ray Marklund sitting at the desk, looking CEO-like. Ray was a bachelor electrician for the railroad and our unpaid stagehand from the first broadcast to not long before his death in 1991. He refused any remuneration, saying, "I don't want to be employed by people who don't know what they're doing." He was a sharp old Swede who preferred jazz to our hokum, but he liked hanging out with musicians. He said little and knew too much. This picture is pure Ray: it says, *Give me a month and I can turn this show around.* That's my old CPT word processor, which preceded my Toshiba laptop. And to the left is a turntable for playing phonograph records.





## *George "Red" Maddock*



George "Red" Maddock came up in the forties with the Al Trace Band, whose big hit was "Mairzy Doats," then with the fine Doc Evans Dixieland Band, and in between good gigs Red played wherever he could. He was hired to play piano in a supper club and was such a lousy pianist, he sat and told jokes instead. When he came to the show, with the Butch Thompson Trio, his growly singing made a lot of listeners assume he was black, an offshoot of the great Louis, which Red didn't mind at all. Chet Atkins said of Red that he always hit the beat in the middle of the beat.



Tom Keith and Lynne Cruise Greene mixing sound in the balcony of the World Theater, 1978. She's mixing the broadcast; he's mixing house sound (thus, no headphones). Their calm demeanors belie the high anxiety of the job. This is a high-wire act, disaster looming every minute. Lynne won a Grammy for her production of *Lake Wobegon Days*, and Tom was happy to leave the balcony and come down on stage as our sound-effects man, do woofs and meows, galloping hooves, footsteps on gravel, and play Timmy the Sad Rich Teenage Boy and Father Finian in "Buster the Show Dog."



A slice of the crowd at Tanglewood, Lenox, Massachusetts, standing by the stage for the post-show sing-along encore, 2010. The young girl is looking at The 'Wailin' Jennys, the two women are looking up at the host, and the small child is not sure what this is all about. It's a contest between stage and crowd, to see which can keep singing the longer, and after an hour, an hour and a half, as the stagehands start disassembling the set, everyone is okay to go home.

*A slice of the crowd*




The founding producer, Margaret Moos Pick, perches in the front row of the refurbished World and reads scripts before a Friday read-through. She was a St. Kate's grad from St. Cloud who got into free-form radio in San Francisco, came home, went to work at KSJN, was good at organizing chaos, and took on APHC in its early formative stage.





Richard Dworsky at the piano in rehearsal, listening to someone sing a song and charting it on a score. Master accompanist, composer, arranger, bandleader, piano player (stride, rag, gospel, blues, pop, C&W, improviser of ingenious imitation Chopin/Bach/Rach/Beet/Glass/spa music, etc.), Mr. Dworsky first appeared on the show in 1980 and came aboard as music director in 1993. Since then he has not missed a performance.



Huddled backstage in 1987 (from bottom): Steve Koeln the stage manager (with headphones), associate producers Rosalie Miller and Helen Edinger (facing each other), actor Dan Rowles and producer Margaret Moos Pick, and Kate MacKenzie and Robin Williams of the Hopeful Gospel Quartet. Steve became a cabinetmaker, Rosalie a theatrical producer, and Helen an award-winning third-grade teacher. Dan is director of APHC, Margaret is a radio producer (*Riverwalk Jazz*), Kate is out on the Coast, and Robin is with Linda.





The man who drives the show and sees America is Russ Ringsak, who has been our truck driver since May 1990. A North Dakota native, ex-architect, father of three, Harley fanatic, blues guitarist, and one-time pitcher for the Jack's Auto Repair softball team, Russ has piloted the 18-wheel Kenworth (on the side of the cab is written *In memory of Chet Atkins, C.G.P.*) over mountain ranges and deserts and tedious freeway runs coast to coast, and at times has seen sights so beautiful he stopped and took pictures. He has a lot of pictures. Every so often, he gets out his guitar and comes on the show and plays something.

*Russ Ringsak*

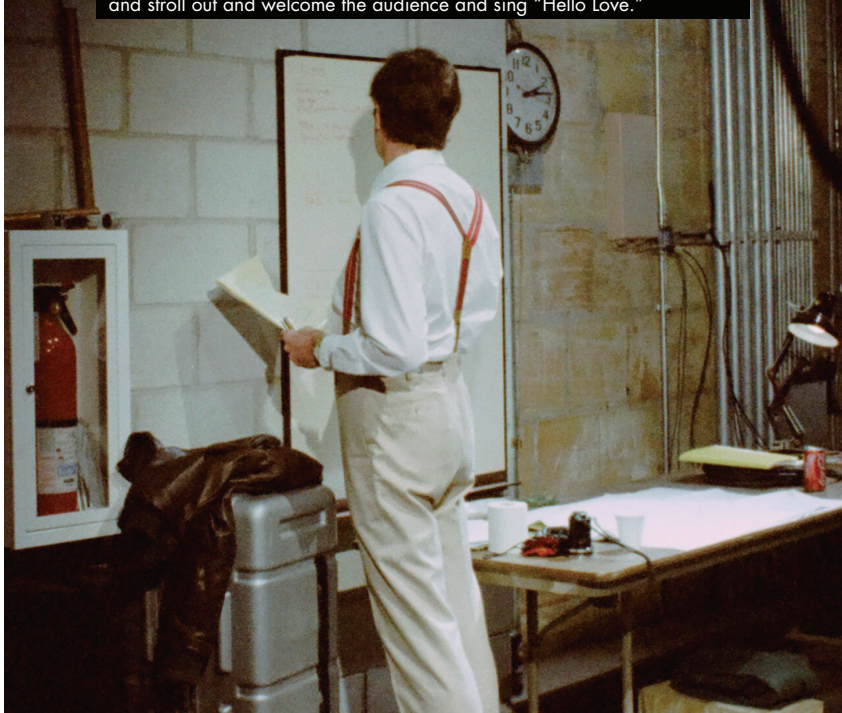


The boss and godfather of APHC, Mr. William Kling, a soft-spoken St. Paul boy who, directly out of St. John's University, began building an FM station, then another, then the Minnesota Public Radio network, and then a national distribution service, American Public Media, that is a citadel of classical-music programs. He wielded authority by virtue of having listened to more radio than anybody else and formed clear-cut opinions of everything he heard.



Jean Redpath, Scotland's Treasure, was born in Edinburgh, the child of singers of folk song, and dropped out of college (medieval studies) to sail to America and launch a singing career. She was honored by the Queen with an MBE for her efforts on behalf of the songs of Robert Burns.

The host backstage, writing out the order of the show on a whiteboard, Seattle, 1986, back in his white-suit-and-suspenders period. The show starts in forty-five minutes, the warm-up in a half hour. He's probably done rewriting the scripts—the show has changed over from typewriter to computer and a production assistant is furiously putting in the changes. He'll sit in a dressing room looking over his Lake Wobegon notes and put on his jacket and stand in the wings and watch the Butch Thompson Trio play a couple hot numbers and stroll out and welcome the audience and sing "Hello Love."





1. **Hello Love** 12/13/1975 (2:05)  
Garrison Keillor, Stephen Gammell, Buzz Kemper, Craig Ruble. (w/m: Aileen Mnich and Betty Jean Robinson © Sony/ATV Acuff-Rose Music BMI)
2. **Tiger Rag** 12/21/1985 (3:15)  
Chet Atkins, Jethro Burns. (w/m: Larry Shields, Eddie Edwards, Nick LaRocca, Harry DaCosta, Henry W. Ragas, Tony Sbarbaro © EMI Feist Catalog, Inc.)
3. **Frankie Jean** 12/29/1979 (3:12)  
Bill Hinkley, Judy Larson. (w/m: Memphis Minnie)
4. **Powdermilk Biscuit Theme**  
10/16/1982 (1:16)  
Stoney Lonesome, Butch Thompson, George "Red" Maddock. (w/m: Garrison Keillor © Maia Maia Music, Inc. BMI)
5. **Red Dancing Shoes** 6/14/1980 (4:34)  
Peter Ostroushko and The New Prairie Ramblers. (w/m: Peter Ostroushko © Slüz-Düz Publishing Co. BMI)
6. **Nobody Knows You When You're Down and Out** 10/16/1982 (3:14)  
Odette, Butch Thompson Trio. (w/m: Jimmy Cox © Universal Music Corp.)
7. **Dreadful Wind and Rain**  
3/20/1982 (4:58)  
Mike Seeger. (w/m: Traditional)
8. **Mouth Music** 6/14/1980 (3:06)  
Jean Redpath. (w/m: Traditional)
9. **Please, Mr. Conductor** 6/14/1980 (3:46)  
Helen Schneyer with Lisa Neustadt, Lisa Null, Claudia Schmidt. (w/m: J. Fred Helf and E.P. Moran)

10. **Ajua Hot Sauce (sketch)** 10/16/1982 (1:27)  
Garrison Keillor, Stoney Lonesome, Butch Thompson Trio. (w/m: Garrison Keillor © Maia Maia Music, Inc. BMI)
11. **New Ulm Polka** 7/27/1974 (1:40)  
Doug Dickover. (w/m: Traditional)
12. **Minneapolis Blues** 9/13/1980 (1:59)  
George "Red" Maddock, Butch Thompson, Bill Evans. (w/m: George "Red" Maddock)
13. **Candy Man** 8/17/1974 (3:25)  
Soupy Schindler. (w/m: Beverly Ross and Fred Neil © Unichappell Music, Inc.)
14. **Why Should I Be Lonely** 2/1/1975 (3:27)  
Stephen Gammell, Craig Ruble. (w/m: Jimmie Rodgers, Estelle Lovell © Peer International Corp.)
15. **Tennessee Waltz** 2/1/1975 (2:28)  
Cal Hand, Bill Hinkley, Judy Larson, Dick Hedlund. (w: Redd Stewart; m: Pee Wee King © Sony/ATV Acuff-Rose Music BMI)
16. **Sponsors, 1980 (sketch)** 5/10/1980 (2:18)  
Garrison Keillor, Adam Granger. (w/m: Garrison Keillor © Maia Maia Music, Inc. BMI)
17. **My Fate Is in Your Hands**  
10/11/1980 (3:46)  
Butch Thompson. (w: Andy Razaf; m: Thomas "Fats" Waller © 1929 by Wixen Music/Razaf Music Company/Anne-Rachel Music)
18. **Diet Squad (sketch)** 10/9/1982 (12:07)  
Studs Terkel, Garrison Keillor, Les Podewell, Joe Trimbach, Kate MacKenzie, Peter Ostroushko, Butch Thompson Trio. (w/m: Garrison Keillor © Maia Maia Music, Inc. BMI)

19. **Sweet Lorraine** 3/14/1981 (5:22)  
Butch Thompson Trio with Charlie DeVore, Brian O'Connell.  
(w: Mitchell Parish; m: Cliff Burwell ©1928)
20. **St. Louis Blues** 1/22/1983 (2:36)  
Jethro Burns. (m: W.C. Handy ©1914)

## *Disc Two*

1. **Way Downtown** 1/4/1986 (5:19)  
Doc Watson, Bob Brozman, T. Michael Coleman, Peter Ostroushko, Butch Thompson, Merle Watson. (w/m: © Downtown DLJ Songs/Budde Music, Inc.)
2. **Little Sadie** 1/4/1986 (2:35)  
Doc Watson, T. Michael Coleman, Merle Watson.  
(w/m: Traditional)
3. **Fearmonger's Shop (sketch)**  
1/25/1986 (1:35)  
Garrison Keillor.
4. **On Raglan Road** 3/22/1986 (3:52)  
Cathal McConnell. (Poem: "Dark Haired Miriam" by Patrick Kavanagh; m: Traditional)
5. **San Antonio Stroll** 4/5/1986 (2:32)  
Chet Atkins, Johnny Gimble, Peter Ostroushko, Bruce Colin, George "Red" Maddock. (w/m: Peter Noah © Unichappell Music, Inc.)
6. **Vincent** 4/26/1986 (3:11)  
Chet Atkins. (w/m: Don McLean © Songs of Universal, Inc.)
7. **Tom's New Door (sketch)** 3/1/1986 (3:57)  
Garrison Keillor, Tom Keith, Johnny Gimble, Kate MacKenzie, Butch Thompson.

8. **Eriskay Love Lift** 6/13/1987 (2:58)  
Jean Redpath. (w/m: Traditional)
9. **Tuna, the Food of My Soul**  
4/26/1986 (3:22)  
Jean Redpath, Garrison Keillor, Prudence Johnson, Philip Brunelle. (m: "Whispering Hope," public domain; w: Garrison Keillor © Maia Maia Music, Inc. BMI)
10. **He Wipes the Tear from Every Eye**  
2/2/1985 (3:26)  
Jean Redpath, Abby Newton, Peter Ostroushko. (w: W.C. Newsam; m: Alexander Lee, public domain)
11. **Willie's Cats** 11/23/1985 (2:05)  
Willie Nelson, Garrison Keillor, Johnny Gimble, Peter Ostroushko, Butch Thompson, Henry Strzelecki, Randy Hauser. (original "To All the Girls I've Loved Before" — w/m: Hal David and Albert Hammond © BMG Gold Songs BMG Rights Management/EMI April Music Inc., new words: Garrison Keillor © Maia Maia Music, Inc. BMI)
12. **Riding Down the Canyon**  
11/23/1985 (3:17)  
Johnny Gimble, Willie Nelson, Garrison Keillor, Chet Atkins, Peter Ostroushko, Butch Thompson, Henry Strzelecki, Randy Hauser. (w/m: Gene Autry and Smiley Burnette © Songs of Universal, Inc./Gene Autry Music Company, new words: Garrison Keillor © Maia Maia Music, Inc. BMI)
13. **Oh Babe It Ain't No Lie**  
11/16/1985 (4:15)  
Taj Mahal, Carlos Andrade and Band. (w/m: Elizabeth Cotten © Vastopol Music BMI)
14. **Key to the Highway** 4/18/1987 (3:01)  
Brownie McGhee. (w/m: Big Bill Broonzy, Charles Segar © Songs of Universal, Inc.)

15. **If I Needed You** 4/25/1987 (3:09)  
Ricky Skaggs, Sharon White, Dorothy Skaggs, Hobert Skaggs. (w/m: Townes Van Zandt © Wixen Music Publishing/JTVZ Music/Will Van Zandt Publishing/Katie Belle Music)
16. **Somebody Touched Me** 4/25/1987 (2:21)  
Ricky Skaggs, Sharon White, Dorothy Skaggs, Hobert Skaggs, Garrison Keillor. (w/m: L. Bowles, T. Frye © Chappell & Co.)
17. **Cara Mia** 5/2/1987 (2:38)  
Bobby McFerrin. (w/m: Bobby McFerrin © Universal Music-Careers/Probnoblem Music)
18. **Drive** 5/2/1987 (3:06)  
Bobby McFerrin. (w/m: Bobby McFerrin © Universal Music-Careers/Probnoblem Music)
19. **Barnyard Dance** 5/23/1987 (2:52)  
Bill Hinkley, Judy Larson, John Angus Foster, Marya Hart. (w/m: Carl Martin © Flying Fish)
20. **Pattin' That Cat** 5/23/1987 (2:57)  
Bill Hinkley, Judy Larson, John Angus Foster, Marya Hart. (w/m: Spencer Williams and Teddy Bunn © Edward B. Marks Music Company)
21. **Stop That Thing** 4/17/1976 (1:34)  
Pop Wagner, Bob Douglas. (w/m: John Adam Estes © Songs of Universal, Inc. BMI)
22. **Iowa Waltz** 6/16/1990 (3:20)  
Greg Brown, Kate MacKenzie, Peter Ostroushko, Andy Stein, Dave Moore, Paul Yandell, Johnny Johnson. (w/m: Greg Brown Hacklebarney Music ASCAP)
23. **Blues Stay Away from Me** 6/4/1994 (3:43)  
The Everly Brothers, Chet Atkins, Buddy Emmons, Albert

Lee, Greg Hippen. (w/m: Alton Delmore, Rabon Delmore, Wayne Raney, Henry Glover © Universal—Songs of PolyGram International, Inc./Red River Songs, Inc./Lionel Delmore Music/Trio Music Company, Inc./Fort Knox Music, Inc.)

24. **Everly Duet Contest** 6/4/1994 (3:28)  
The Everly Brothers, Mary Chapin Carpenter, Vince Gill, Garrison Keillor, Kate MacKenzie, Robin and Linda Williams, Buddy Emmons, Heather Kolbrek, Richard Dworsky and The Guy's All-Star Shoe Band. ("All I Have to Do Is Dream" —w/m: Felice and Boudleaux Bryant ©1958 House of Bryant Publications)

## *Disc Three*

1. **Cascades** 7/7/1984 (3:42)  
Butch Thompson, Steve Barnett and the Night O' Rest Motel Orchestra. (m: Scott Joplin, public domain)
2. **When I Wake Up to Sleep No More** 8/6/1988 (1:56)  
The Hopeful Gospel Quartet. (w/m: Marion Easterling © Bridge Building Music)
3. **Jordan** 4/30/1989 (2:39)  
The Hopeful Gospel Quartet, Chet Atkins, Paul Yandell, Johnny Johnson, Randy Hauser, Butch Thompson. (w/m: Traditional)
4. **Brownie and Pete** 6/13/1987 (3:12)  
Garrison Keillor, Chet Atkins, Leo Kottke, Kate MacKenzie. (w/m: Garrison Keillor © Maia Maia Music, Inc. BMI)
5. **Early** 4/29/2006 (3:37)  
Garrison Keillor, Becky Schlegel, Brian Fesler, Richard Dworsky and The Guy's All-Star Shoe Band. (w/m: Greg Brown © Love Breeze Music)

6. **Driftn' Too Far from the Shore**

5/30/1987 (4:44)

Emmylou Harris, Vince Gill, Emory Gordy, Carl Jackson.  
(w/m: Traditional)

7. **Heavenly Celebrities (sketch)**

6/7/2003 (5:04)

Tim Russell, Garrison Keillor, Richard Dworsky.

8. **Boy from Laupahoehoe** 7/19/1986 (2:02)

Puamana. (w/m: Mary Kawena Pukui, Irmgard Farden Aluli)

9. **Queen Bee** 7/19/1986 (4:09)

Taj Mahal, Carlos Andrade Band. (w/m: Taj Mahal  
© Sony/ATV Tunes LLC/Prankee Music)

10. **Nostalgia in Times Square**

4/3/1993 (2:21)

Rob Fisher and The Coffee Club Orchestra. (m: Charles Mingus © Jazz Workshop, Inc./The Mingus Music Workshop/Spirit One Music/Flying Red Rhino)

11. **Mary Lou Williams Blues**

11/17/1990 (3:43)

Rob Fisher and The Coffee Club Orchestra. (m: Mary Lou Williams © Cecilia Music Publishing Co.)

12. **A Straw Hat Full of Lilacs**

6/5/1993 (2:27)

Ivy Austin, Rob Fisher, Dean Magraw. (w/m: Willard Robison © Willard Robison)

13. **Pepper Steak** 6/8/1993 (3:13)

Rob Fisher and The Coffee Club Orchestra. (w/m: Art Pepper © Arthur Pepper Music)

14. **Guy Noir & the Tanglewood Caper (sketch)** 6/30/2012 (11:23)

Garrison Keillor, Arlo Guthrie, Fred Newman, Tim Russell,

Richard Dworsky, Pat Donohue, The DiGillonnardo Sisters. ("Guy Noir Theme" — m: Richard Dworsky, Inner Vista Music BMI; "Guy Noir Underscore" — m: Richard Dworsky, Inner Vista Music BMI; "This Land Is Your Land" — w/m: Woody Guthrie, Woody Guthrie Publications, Inc., new words: Garrison Keillor © 2012 by Maia Maia Publications BMI; "Hey Jude" — w/m: Paul McCartney and John Lennon © Northern Songs Ltd.; "Waitin' for a Train" — w/m: Jimmie Rodgers © Peer International Corp., new words: Garrison Keillor © 2012 by Maia Maia Music, Inc. BMI)

15. **Our Town** 11/7/1992 (4:57)

Iris DeMent, Andy Stein, Dean Magraw, Gregory Hippen. (w/m: Iris DeMent © Songs of Iris)

16. **Banks of Marble** 5/24/1997 (3:14)

Leo Kottke, Iris DeMent. (w/m: Les Rice © Stormking Music, Inc.)

17. **Meiko Tribute (sketch)** 6/8/2013 (3:22)

Garrison Keillor, Richard Dworsky, The Guy's All-Star Shoe Band. ("Golden Slumbers" — w/m: John Lennon, Paul McCartney © Northern Songs Ltd.; "Brahms' Lullaby (Wiegenlied)" — w/m: Karl Simrock, Johannes Brahms, new words: Garrison Keillor © 2013 by Maia Maia Music, Inc. BMI)

18. **It's a Lonesome Road in This**

**World of Sin** 8/6/1988 (2:48)

The Hopeful Gospel Quartet, Albert Lee. (w/m: Traditional)

19. **Fred Farrell Animal Calls (sketch)**

3/27/2004 (1:37)

Garrison Keillor, Tim Russell, Sue Scott, Tom Keith, Richard Dworsky.

20. **Stride by Stride** studio recording (2:17)

Richard Dworsky. (m: Richard Dworsky © Inner Vista Music BMI)

## 1. **The Weary and Farewell Blues**

studio recording (3:36)

Richard Dworsky and The Guy's All-Star Shoe Band  
("Weary" — w/m: Artie Matthews, George Cates, Mort Greene ©1926 by Melrose Music; "Farewell" — w/m: Leon Rappolo, Elmer Schoebel, Paul Joseph Mares ©1923 by Mills Music) (From The Guy's All-Star Shoe Band CD)

## 2. **Rhubarb (sketch)** 4/27/2002 (5:20)

Garrison Keillor, Fred Newman, Sue Scott, Tim Russell, Richard Dworsky. ("Rhubarb Theme, Shortnin' Bread" — w/m: Traditional, new words: Garrison Keillor © Maia Maia Music, Inc. BMI)

## 3. **In the Garden** 6/3/2006 (2:58)

Meryl Streep, Garrison Keillor, Richard Dworsky and The Guy's All-Star Shoe Band. (w/m: C. Austin Miles © Word Music, Inc., new words: Garrison Keillor ©2006 by Maia Maia Music, Inc. BMI)

## 4. **Crazy People** 6/30/2012 (2:14)

The DiGiallornado Sisters, Richard Dworsky and The Guy's All-Star Shoe Band. (w: Edgar Leslie; m: James V. Monaco © MPL Music Publishing, Inc./Edwin H. Morris & Co./EMI Feist Catalog, Inc.)

## 5. **Sitting on Top of the World**

7/4/2014 (4:40)

Sam Bush, Stuart Duncan, Howard Levy, Joe Savage, Richard Dworsky and The Guy's All-Star Shoe Band. (w/m: Walter Vinson)

## 6. **Amor de Mi Vida (Love of My Life)**

7/5/2014 (3:02)

Los Texmaniacs, Richard Dworsky, Stuart Duncan, Richard Kriehn. (w/m: Max Baca © Bacaniones BMI)

## 7. **Bright Morning Stars** 7/4/2014 (3:25)

The Wailin' Jennys. (w/m: Traditional)

## 8. **Catchup Advisory Board (sketch)**

5/15/2004 (3:29)

Garrison Keillor, Sue Scott, Tim Russell, Richard Dworsky. ("Catchup Theme" — w: Garrison Keillor; m: Richard Dworsky © Maia Maia Music, Inc. BMI, Inner Vista Music BMI)

## 9. **Make Me a Pallet on Your Floor**

7/5/2014 (3:21)

Gillian Welch, David Rawlings. (w: Gillian Welch; m: Traditional © Irving Music, Inc.)

## 10. **The Hitchhikers (sketch)** 10/15/2011 (8:03)

Garrison Keillor, Tim Russell, Fred Newman, Gillian Welch, David Rawlings, Richard Dworsky. ("Orphan Girl" — w/m: Gillian Welch © Irving Music, Inc., new words: Garrison Keillor © Maia Maia Music, Inc. BMI)

## 11. **Paseo Romántico** studio recording (1:48)

Richard Dworsky. (m: Richard Dworsky © Inner Vista Music BMI)

## 12. **Where Will You Be** 8/31/2011 (2:47)

Sara Watkins, Garrison Keillor, Richard Dworsky and The Guy's All-Star Shoe Band. (w/m: Sara Watkins © Fiddle and Fall Music/Bug Music ASCAP)

## 13. **Guy Noir Blues (sketch)** 7/15/2013 (8:02)

Garrison Keillor, Aoife O'Donovan, Fred Newman, Richard Dworsky, Gary Raynor. ("When a Man Loves a Women, Lord Lord, What Can He Do" — w/m: Garrison Keillor © Maia Maia Music, Inc. BMI)

14. **Visions of Mother and Dad**  
11/27/2004 (3:51)  
Robin and Linda Williams, Richard Dworsky, John Niemann, Gary Raynor. (w/m: Robin and Linda Williams © Songs for Dixie BMI)
15. **Orphan Girl** 7/4/2014 (3:48)  
Gillian Welch, David Rawlings, The Wailin' Jennys (w/m: Gillian Welch © Irving Music, Inc.)
16. **Fritz Electronics (sketch)** 2/25/2012 (1:44)  
Garrison Keillor, Tim Russell, Sue Scott, Richard Dworsky.
17. **Too Gone** 8/24/2011 (4:21)  
Pat Donohue, Heather Masse, Richard Dworsky and The Guy's All-Star Shoe Band. (w/m: Pat Donohue © Salspot Music BMI)
18. **Cat Discipline (sketch)** 3/22/2014 (2:11)  
Garrison Keillor, Tim Russell, Sue Scott, Fred Newman, Richard Dworsky.
19. **Bird Song** 7/5/2014 (3:34)  
The Wailin' Jennys. (w/m: Heather Masse, Nicky Mehta © Heather Masse, Nicky Mehta)
20. **Fiddle Medley: Liberty/Whiskey Before Breakfast/Big Man**  
8/23/2010 (2:51)  
Sara Watkins, Richard Kriehn, Richard Dworsky and The Guy's All-Star Shoe Band. (m: Traditional/Bill Monroe © Unichappell Music Inc. BMI)
21. **Six Days on the Road** 5/20/1995 (3:52)  
Garrison Keillor, Russ Ringsak, Paul Rishell, Annie Raines, Richard Dworsky and The Guy's All-Star Shoe Band. (w/m: Earl Green, Carl Montgomery © Southern Arts Music/Tune Publishers, Inc., new words: Garrison Keillor © Maia Maia Music, Inc. BMI)

## *End Credits*

**Scripts:** Ajua Hot Sauce, Sponsors, 1980, Diet Squad, Fearmonger's Shop, Tom's New Door, Heavenly Celebrities, Guy Noir & The Tanglewood Caper, Meiko Tribute, Fred Farrell Animal Calls, Rhubarb, Catchup Advisory Board, The Hitchhikers, Guy Noir Blues, Fritz Electronics, and Cat Discipline. (© Garrison Keillor)

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**Los Texmaniacs:** Josh Baca, Max Baca, Noel Hernandez, Danny Martinez

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**The New Prairie Ramblers:** Peter Ostroushko, Bob Douglas, Tim Hennessy, Barb Montoro

**Butch Thompson Trio:** Butch Thompson, Bill Evans, George "Red" Maddock

**Night O' Rest Motel Orchestra:** Ray Komischke, Thomas Kornacker, John Kennedy, Alice Preves, Joshua Koestenbaum, Gregory Hippen, Joseph Morrissey, Jack Gillespie, Peter Enblom, Brian Grivna, Dennis Scholtes, Lee Blaske, Betty Dahlgren, Gary Gauger, David John Olsen

**The Hopeful Gospel Quartet:** Linda Williams, Kate MacKenzie, Robin Williams, Garrison Keillor

**The Coffee Club Orchestra:** Seymour "Red" Press, Andy Stein, John Frask, Jack Gale, Dave Bargerion, Jay Berliner, John Beal, Jeff Carney, Arnie Kinsella Jr.

**The Guy's All-Star Shoe Band:** Andy Stein, Pat Donohue, Richard Kriehn, Greg Hippen, Gary Raynor, Arnie Kinsella Jr., Peter Johnson

**The DiGiallornado Sisters:** Christine DiGiallornado, Daniela DiGiallornado, Nadia DiGiallornado

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**Bill Hinkley & Judy Larson** (p. 8; 1974)

**Chet Atkins** (p. 9; Disney, June 13, 1987) by Stormi Greener

**Ray Marklund** (p. 10; 1986)

**George “Red” Maddock** (p. 11)

**Tom Keith & Lynne Cruise Greene** (p. 12; World Theater, 1978)

**A slice of the crowd** (p. 13; Lenox, Massachusetts, 2010) by Denise Mangen

**Margaret Moos Pick** (p. 14)

**Richard Dworsky** (p. 15)

**Backstage** (p. 16; 1987) by Ray Marklund

**Russ Ringsak** (p. 17) by Thomas Scheuzger

**William Kling** (p. 18)

**Jean Redpath** (p. 19; Disney, June 13, 1987) by Stormi Greener

**The host** (p. 20; Seattle, 1986)

**Back cover** (Minnesota State Fair, August 29, 2014) courtesy of Prairie Home Productions, Theresa Burgess staff

## **FRONT ROWS, GRANDSTAND, MINNESOTA STATE FAIR, AUGUST 29, 2014**

Rain fell before the broadcast and then during the "News from Lake Wobegon," so the story included rain, the sound of it on a porch roof, the smell of a wet lawn, the fact that nobody who grew up among farmers would ever curse a rainy day—it is a blessing. Some of these people do not feel blessed exactly but it helps to experience rain in a crowd; it gives the pleasure of solidarity. As the show has, all these years. Many romances have been struck up, marriages embarked on, based on mutual fondness for it. Children were begat who grew up forced to listen to it and resented that and now listen freely and force their children. This is how a show goes on for 40 years.

