

# the QUARTER NOTES

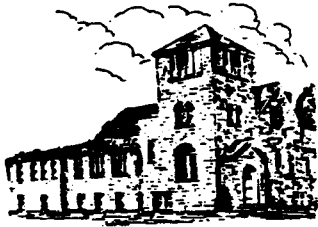
Volume 2 Number 3

Interview--  
Cooper • Nelson • Goetz



**SONGS OF THE CIVIL WAR**

# THE NEW "OLD QUARTER" COFFEEHOUSE



First Congregational Church  
United Church of Christ

The Old Quarter will be ramblin' across town this summer; presenting our shows at the First Congregational Church of Brookfield located at 9146 Lincoln Ave. (corner of Lincoln and Maple). We would like to thank St. Barbara's Parish for their generous support over the past three years and especially Father Donald Hughes whose help and encouragement allowed the Old Quarter to flourish.

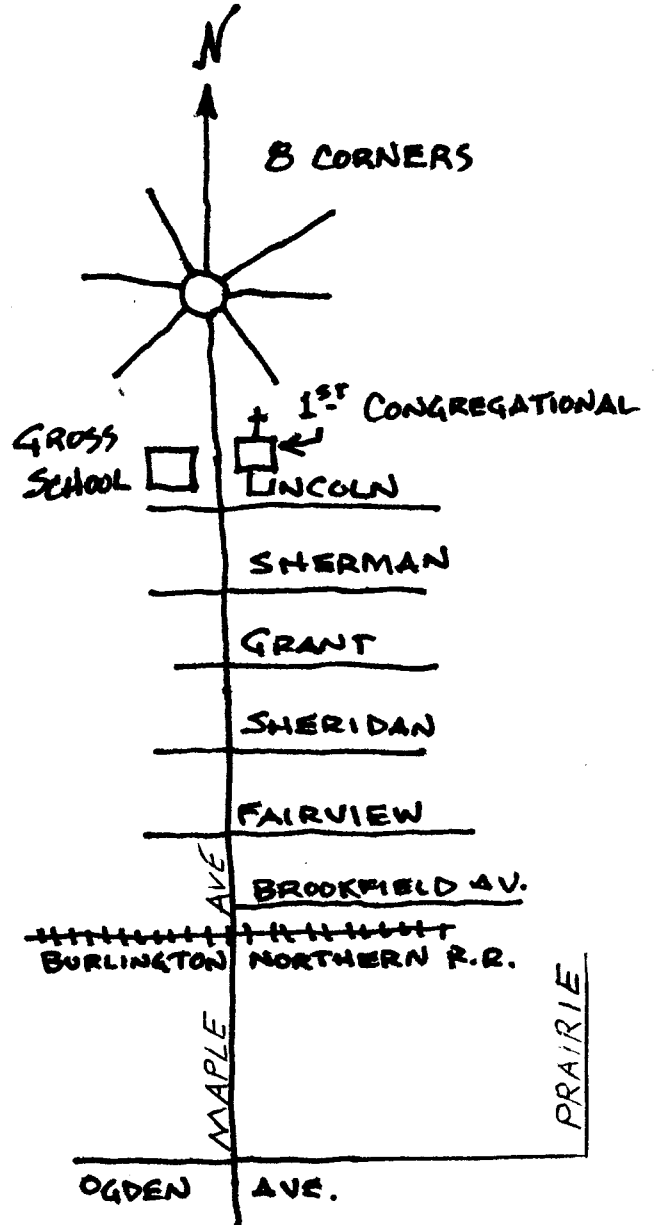
We would also like to thank Rev. Robert Findlay and the congregation of our new home in the First Congregational Church for welcoming us into their church. The United Church of Christ has been and is the home of many coffeehouses in the northeast, not to mention the Two Way Street Coffeehouse in Downers Grove.

Our spirits have been continually uplifted by the people in our community and in our churches who value the contributions of traditional music as much as we do.

Sincerely,

Staff of The Old Quarter

PLENTY OF PARKING  
UP AND DOWN MAPLE AV.  
ALSO BEHIND THE  
CHURCH



## "Songs of the Civil War"

No event in American history had more devastating results than the Civil War. The fighting, the carnage, the brutal effects on soldier and civilian were unmatched by any other war in American history. For four years, the nation was wracked by a seemingly endless blood letting. When the guns finally fell silent in the spring of 1865, more than 630,000 Americans had died. Americans had inflicted upon one another more casualties than had ever been sustained in a previous, or subsequent foreign war. (In comparison, some 606,000 Americans were killed in all other conflicts from the French and Indian Wars through Korea.) The enemy was no longer armies, but entire civilian populations...When final defeat engulfed the South, its economy was in shambles; vast stretches of territory were ruined; and its social institutions rooted in slavery were smashed.

Perhaps the most remarkable aspect of the war was the depth and intensity of feelings that were aroused—feelings that remained strong, and an important part of American life, for over three-quarters of a century.

The Civil War period has left a heritage of music that reflects those feelings in a most vivid way. Indeed, this music was so intimately involved with the events of the time that it became a part of those events

In 1905, the Chapple Publishing Co. of Boston announced plans to publish an anthology of "heart songs dear to the American people". In response to an invitation to nominate songs for the volume, more than 20,000 people sent copies of their favorite songs, with letters telling how these pieces had been "interwoven with the story of their own lives". Heart Songs, published in 1909, tells us not only which songs were most popular in 19th century America, but also how we felt about music then. And fully a quarter of the songs in the volume were sung during the brief period of the Civil War.

Most music published during the war appeared as single pieces of sheet music, as songs for the single voice and keyboard (or occasionally guitar) accompaniment. This was music for performance in the home, by people of modest musical ability.

American songs written just before and during the Civil War were concerned with the entire range of events of this momentous time. Antislavery songs helped arouse and unify the North—"John Brown's Body" (with a tune written, ironically, by William Steffe, a Richmonder), "Kingdom Coming", by Henry Clay Work. Great political rallying songs fanned the enthusiasm, fervor, and fanaticism of both North and South—Julia Ward Howe's "Battle Hymn of the Republic", Dan Emmet's "Dixie", George F. Roots' "The Battle Cry of Freedom", Harry Macarthy's "The Bonnie Blue Flag" (the semiofficial Southern anthem). There were songs about political leaders and heroes—Jesse Hutchinson's "Lincoln and Liberty", John W. Palmer's "Stonewall Jackson's Way", Charles and J. E. Haynes' "Sherman the Brave". Almost every battle and campaign inspired songs, from J. Harry Hayward and Thomas D. Sullivan's "The Flag of Fort Sumter" through Will S. Hays' "The Drummer Boy of Shiloh" and "A Life on Vicksburg Bluff", to Work's "Marching through Georgia".

There were songs—many of them humorous, about conscription and the soldiers life in camp—Work's "Grafted into the Army", "Goober Peas" by a composer identifying himself as "P. Nutt, Esq.", Septimus Winner's "Johnny is Gone for Soldier", the anonymous, "The Army Bean", to the tune of "Sweet Bye and Bye". Some songs remind us that immigrants from various countries fought in the war—Work's "Corporal Schnapps", the anonymous "Pat Murphy of the Irish Brigade". Others, such as the anonymous "Treasure Rats" deal with political and financial corruption during the war. The largest number of songs deal with the emotions of individuals caught up in the events and tragedies of the war. J. P. Webster's "Lorena", one of the most popular songs in the South, touches on the sadness of separation from a loved one. Hundreds of songs deal with the death of a son, brother or friend.

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Though most soldiers sang by memory or by ear, many carried "songsters", pocket collections of favorite lyrics. The most popular of these among Southern troops were Hopkin's New Orleans 5 Cent Song-Book, The Soldier Boy's Songster, and the Stonewall Songbook, which was published in at least eleven editions. Union soldiers carried Beadle's Dime Songs for the War, The Campfire Songster, War Songs for Freedom, or one of a dozen similar collections. The songsters were often retrospective, with words to songs popular before the war, which publishers believed would be known to most of the men who bought these books. Thus, songsters published early in the war contained texts for "Annie Laurie", "Yankee Doodle", "Auld Lang Syne", "Pop Goes the Weasel", Stephen Foster songs, pre-war minstrel favorites, and the ubiquitous "Home, Sweet, Home".

These songs were sung in the home, but the war carried them elsewhere as well. The patriotic and political songs in this repertory were sung at rallies, political gatherings, and mass meetings, and in no other war in American history has music played such an important role among the men involved in campaigns and battles. "I don't believe we can have an army without music," wrote General Robert E. Lee in 1864, and even the most casual browsing through Civil War literature leads quickly to mentions of music and what it meant to men under arms.

Fraternalization of soldiers between battles was a curious phenomenon of this bloody war that extended to music. In 1863, Lt. W. J. Kinchelos of the 49th Virginia Regiment wrote to his father of one such episode: "We are on one side of the Rappahannock, the enemy on the other...Our boys will sing a Southern song, the Yankees will reply by singing the same tune to Yankee words." Another instance occurred when a Confederate soldier was "saved" by some of his more religious comrades, agreed to be baptized, and was taken to the bank of the Rapidan River, in Northern Virginia for this purpose. Yankee troops appeared on the opposite bank to witness, and to join in the singing of the hymn, "There Is a Fountain Filled With Blood". Again rival armies were camped within earshot of one another the night before the battle of Murphreesboro. At one point, the Northern band played "Yankee Doodle", and the Southern band responded with a patriotic Rebel tune; the two bands alternated this way for some time, then they played "Home, Sweet, Home" together. The next morning, the armies slaughtered one another by the thousands.

—Excerpted from  
"Songs of the Civil War"  
by Charles Hamm



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# Elderly

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A talk with...  
Phil Cooper  
Margaret Nelson  
Paul Goelz



Recently, Quarter Notes sat down with Phil Cooper, Margaret Nelson, and Paul Goelz to talk about themselves and their music. The conversation was filled with humor, wit, and genuine respect for one another's talents. Here we bring you excerpts from our conversation recorded before their May 12th concert at the Old Quarter Coffeeshouse.

QN: To begin, how did you two come to play music together, and what led to Paul coming to perform with you?

PC: Well, I met Margaret probably 3 or 4 years ago at the Barbarosa on Dearborn Ave. were they had open mikes on Tuesday nights.

MN: It was distinguished by the fact that the people who ran the place listened to the open mikes and booked from them.

PC: It was worth the drive from St. Charles to Chicago to do it. I noticed that Margaret had a similar good taste in repertoire. With occasional glaring lapses, but...I fixed that. Anyway, as far as meeting Paul, I've known him ever since I've started going up to the Adler House in Libertyville on Fridays. I've been doing that since 1978. Over the years, we began learning tunes from each other's repertoire, mostly through osmosis because we never really consciously sat down to work anything out.

PC: Osmosis? Sounds like the name of a group.

QN: Sometimes we don't like to categorize music, but what label would you put on what you do?

MN: Traditional and traditional style English, Scottish, and American ballads and instrumental tunes.

QN: What led you to become interested in this sort of music? You don't find alot of people playing music like yours.

PC: Well, I'm a sucker for a good story. I majored in English in college and got interested in old ballads, particularly British and Scottish ballads, from reading the Canterbury Tales. Also, listening to electric groups like Fairport Convention and Steeleye Span and sort of snuck back into traditional folk music through rock groups. Maragaret has an entirely different story I'm sure.

MN: Yes, I came into folk music a little earlier than Phil did, because of the difference in our ages, and basically tuned in about the time Joan Baez was popular. On her earlier albums, she did a great deal

of traditional British music, child ballads. As it happens, I have grown up to have a voice that's primarily suited for that sort of repertoire. I would love to sing the blues, but I just do not have the pipes. You know, if I start growling down in my chest voice, I can kiss my soprano good-bye for the next two nights. So...ballads it is. Paul?

PC: Oh, I started in folk music back in the late 60's - listening, and I guess I listened for about ten years. Then I decided to play. I started with the Appalachian lap zither and autoharp.

QN: Now, where do you look for material?

PC: Steal it from other people.

QN: That seems to be one of the rules in folk music.

PC: Well, yeah, the Midnight Special, for example. I learned alot of tunes from there.

MN: Phil has an excellent collection of records and between the two of us, we knew enough different songs, so that a good chunk of our repertoire has been developed simply by combining what we already knew and arranging them to suit a double voice or a triple arrangement. We have just started doing a song, for example, called the "Cruel Mother" that I learned when I first started singing, nineteen years ago. We now do it a la Cooper and Nelson.

QN: It does take on a certain style doesn't it? Everything you do kind of has a stamp on it.

PC: Yeah, they're never the same after either.

MN: Well, we haven't had anyone decide to be a Cooper/Nelson cover group yet.

QN: Recently, CFTS Magazine talked about the future of folk music. What are some of your thoughts? Where do you think it's going - is it dying, or is it coming back?

MN: I don't think it's either dying or coming back. I think it's doing pretty much what it has always done...kind of lurk in the minds and the mouths of ordinary people who like to sing. As a commercial venture, it's only had a couple of bursts of popularity. It will probably have other bursts of popularity as people get tired of what they are listening to and decide to go for something different. I don't see it going away. A lot of the ballads, even some of the particularly spectacular gory ones talk very directly to alot of human feelings, and they're liable to be around as long as the English language is. There's no reason why they shouldn't. Particularly since there are printed sources like Child and Bronson, and various sourcebooks of Eng-

lish and Scottish ballads, there's no reason why they should disappear. They're in the literature, so that even if they get forgotten, or all the records in the world get melted down for their vinyl, they could be reconstituted again.

PG: I pretty much agree with that. I'm not sure I see any kind of commercial re-birth of folk music.

PC: Well, there is a real re-interest in playing instrumental fiddle tunes and stuff, you see that, and a lot of the newer folk groups with younger performers are almost exclusively instrumental. Haven't you noticed that at festivals?

PG: You see, I don't consider that commercial. By commercial I mean media - television and radio, the masses. The hundreds and thousands of millions of people, I don't see that happening. I do see it staying very steady or even growing more popular at festivals, coffeehouses, and clubs.

MN: And house concerts

PG: And house concerts and places other than the mass media. It seems to be holding in there.

QN: So it's pretty stable?

PG: A lot of the festivals I've been to are actually getting bigger. Some of the old ones I guess are petering out, but some of the ones I've been going to are definitely growing. I think more and more people find out about it and...

QN: Do you see a younger element in the audiences, or is folk music more or less directed toward a particular age level?

MN: Well, if by a younger element you mean three-year-olds, yeah, you see a lot of those, but that has something to do with the fact that there are a lot of parents that are in their 30's taking their kids.

PG: I see an amazing amount of crossover of rock fans who are discovering that this is good.

QN: Do you see that?

PG: Yeah!

PC: You don't see too many high school aged kids coming out on their own to hear folk music.

QN: I know that you play your guitar occasionally when you're substitute teaching in high schools. What's the reaction?

PC: What the hell's he doing?

MN: On the other hand, he's got a bunch of third, fourth and fifth graders socialized into asking him for Long Lankin and Mister Fox, and those are gory murder ballads, so when those kids become high school students, we may have an audience.

PC: At high school age, they ask me to try to play popular music. They automatically assume I must know something like Bob Dylan or whatever, and are almost surprised to find out that I don't know the words. For one thing, you can't get all those sounds out of an acoustic guitar. It's real hard to get them to pay attention to a long ballad, or some flashy licks because they've been almost conditioned as soon as there is any noise to start talking, and it's real hard to break through that.



PG: Sing them one of your especially gory ones.

PC: Well, it worked a couple of times, but you start doing things and you almost have to say that this is something that's special to me, and I don't care if you like it or not. You feel rejected if they keep talking, so I've been getting cynical of late and tell them if they want to hear tunes, they can bloody well go to a club and pay money like anybody else.

MN: I was out on a street corner in Chicago playing my autoharp and a couple of, oh, it must have been 13 or 14-year-olds sort of walked by and looked at me and looked at the autoharp and one of them said, "Hey, can you turn that thing up?" I just went, "No, man, it's not electric," and they looked so disappointed.

PC: That's the strangest side. It's amazing with the electronic things. You can actually duplicate a lot of the synthesized sounds with acoustic instruments played in novel ways. There's a group in Wisconsin that plays the bowed Appalachian dulcimer on some things, and the bowed psaltery is a dead ringer for a synthesizer, depending on how it's played.

QN: Speaking of instruments, Margaret, do you play any others besides autoharp?

MN: I can't really be said to play anything, at least not anything expertly. I mess around with autoharp, I mess around with a little hand drum, and I'm learning (ah ha) to play the mandolin at this point. So, come back in a couple of years and I'll tell you whether I play anything or not.

QN: Paul, tell us a little about how you came to play the instrument you do and if you play any others.

PG: I used to play the banjo, and I play the autoharp - that used to be my primary instrument, and the hammered dulcimer kind of took over, and I just dropped the autoharp. I only play it a couple hours a year. I bought a used hammered dulcimer thirteen years ago and just taught myself how to play, and I taught myself how to tune it, which was interesting, because I didn't even know how it was tuned. I had some records that had some folk music on it and I tuned it so I could play those tunes in the right key, and it turned out that's the way it was tuned.

QN: Phil, did you start with guitar?

PG: Yeah.

QN: And how did it go from there?

PC: Well, I started guitar when I was 15. I picked up the dulcimer by building a kit my junior year in high school. The Appalachian dulcimer, not the hammered dulcimer.

PG: The Appalachian lap zither

PC: Right, whatever you want to call it. And then, picked up the mandolin freshman year in college, along with the fiddle, and I've gotten into the habit of picking up odd instruments if I see them in cheap places. So, I have dozens of instruments sitting around the house. I have a nodding playing acquaintance with most of them. I recently started playing Cittern, which is just like a mandolin, except it's an octave lower. I feel I'm probably better off concentrating on Cittern and guitar, and bowed psaltery and a little dulcimer and leave the fiddling for people like Diane Delin, or Kurt Chilton who are actually decent on it. I don't have enough time to devote to getting clear, decent fiddle sounds. I'll always be at best and intermediate fiddler while I can say I'm an advanced guitarist. You know, you stick with what you do best.

QN: Are you two planning an album together by any chance?

PC: That's a good one. If somebody's got the bucks to funnel into it...if we could get a label to be interested in it, we'd definitely do it. We're thinking of doing a small production tape type of thing, probably early next fall. Basically it'll be a cheap production, cheap but quality production, and probably be distributed by hand or other large distribution ventures.

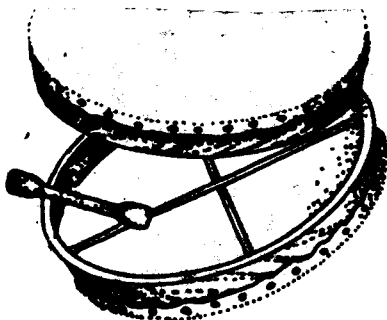
MN: What he means is we will probably sell it at concerts. And or through a couple of the outlets that already carry Phil's record. Phil of course has a record out. He occasionally announces on stage that he put it out before he had the good sense to team up with me. I, on the other hand, usually say that he put it out before I had the good luck to meet him.

QN: One of the favorite tapes of the Old Quarter staffers is the recording from your last visit here in January. It really came out well, and we were curious if you might all team up for an album.

PC: For the tape, we definitely want Paul to play on it, and we'll probably recruit Diane Delin to do some fiddle work with us, and she's interested. We'll probably keep it at that level because none of us really likes a big production job.

MN: Plus the fact that it's a little annoying, for example, when we've reviewed or heard records where you have a group that plays and then they invite eighteen of their friends to come and play with them, which means that when you see them live, their sound is absolutely nothing like what's on the record.

PC: It's nice to have recordings that are a little different. You enhance some things that you ordinarily wouldn't be able to do live. On the other hand, throwing in the proverbial kitchen sink...



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MN: We have a couple of tapes of ourselves that we occasionally flip on the car tape player, and it's great fun harmonizing with yourself. I mean there are two things nice about it. One, you always know where the other person is going because you sang it yourself, and the other thing is that the timbre is always just exactly what it ought to be because it's the same voice. However, Phil does tend to turn a little green around the gills and start muttering about harmonic overkill. So, I'm not sure whether we'll do any of that on the recording... all three of us are as concerned with the spaces in the music as we are with the notes. None of us are speed demons as far as the playing of things. Even the instrumental things that we do are played at a fairly moderate speed, and the dance tunes are played at a speed where you could actually dance to them.

PC: Depending on the caffeine levels in the blood stream.

MN: We have had on occasional times, after two cups of English breakfast tea and a couple of cocoa colas, had Phil take off at about three times his normal speed, but other than that...but I know for Paul, alot of the hammered dulcimer stuff is very rapid.

PC: Beat the strings into submission.

MN: Something like that. I like best to listen to Paul when he's playing the waltzes and some of the slow pieces which are just lovely. There are these wonderful spaces between the notes that you can drop your mind' into.

PC: I've also been lucky to have one of the best hammered dulcimers around.

MN: Lucky, nothing. You built it.

PC: Yes, but it's still luck. I haven't been able to reproduce it. It's just so ideal for the slow music. It resonates, it's got a real good tone, it's responsive. You can change the tune by what you do to it. I haven't heard anything I like better.

QN: If you were all just sitting around listening to music, what would your preference be?

PC: Well, these days; I've probably got the biggest record collection of the three of us. Through high school and college I would always come home and play albums by various artists and I don't have as much time to do that anymore. Most of the time I get to listen to music is in the car driving to and from engagements. Some artists I really admire are Nick Jones, especially his record called "Penguin Eggs", and I really like Martin Carthy. Almost anything he's put out. As far as more modern things go, I really like Richard Thompson. He plays electric and acoustic stuff. Phenominal guitarist and great songwriter.

MN: We do a good deal of Thompson material in our sets, removing the electronics, and keeping the fine lyrics.

PC: As far as groups and things go, I still like to listen to Fairport Convention, and as far as more modern or more traditionally oriented groups, I'd say my favorite right now is a Scottish group called Ossian (pronounced EE-sheen). It's a good blend of instrumental and vocal stuff, and of course, the great Scottish ballads of Dick Gaughan who is also quite good and who Margaret and I like alot.

Cont. PG. 7

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MN: It's actually interesting listening to Gaughan. Listening to his records is where Phil and I figured out that we actually hear completely different songs.

PC: I'm more instrumentally oriented.

MN: Phil will be sitting there going, "Wow, listen to those guitar licks!", and I'll be sitting there saying, "My God, listen to that voice." We'll hear two entirely different things in the arrangements. Just an interesting reaction to this sort of thing: I am pretty much an instrumental ignoramus. I can recognize really off pitch or off rhythm playing. If someone's really bad, I'll know it. But the difference between merely good and really good is only begun to open up in the last couple of years since I've been hanging out and listening to Phil play. A lot. As a matter of fact, when Mabus was in town, after his set I said, "Boy, I'm glad I heard that after hanging out two years with Phil so I could have some idea of what you're doing." I wouldn't have understood it before. I wouldn't have heard the fact that he was being phenomenally light handed and doing beautiful structuring on his pieces, that sort of thing. I have a certain bias towards vocal music. And there I do feel confident as a listener. I have some idea of what is technically involved in doing an octave leap or something like that. Hitting a note square on and getting it right the first time. Favorite vocalists: Jean Redpath, just about anything. Cindy Mangsen; just about anything. Cindy Mangsen's first record is just a model of what a first album should be. It's beautifully done. It's well produced, there isn't a song on there that's a clunker, and she does a nice job between splitting it up between a capella stuff and accompanied stuff, and a beautiful voice. I'm crossing my fingers. We're going east this fall and I hope to get to sit around and do some singing with her, because I certainly would love to.

QN: Paul?

PG: Hmm...you've put me on the spot. I have a modest record collection but I don't really sit down and listen to it. Most of the later ones I've bought, I bought because there was something on there that I wanted. And I tape it and I listen to it in the car. I guess basically I like a lot of things that Bill Spence has done, he's a dulcimer player that plays a lot of music that he finds out east. I guess it's their version of string band music. It's more towards the contraband, and that kind of stuff really turns me on. We don't even do it as a group, but that's my current fad.

MN: Well, I like British four part and six part chapel music and Welsh chorale music and a bunch of other things like that too that we don't do as a group. I even have a closet fondness for gospel music which Phil, alas, does not share. But we don't do very much of that... However, it isn't necessarily a handicap to not do everything that you do on stage, because particularly when we're doing house concerts ( see Phil Cooper's column "Confessions of a Dirty Guitar Player) , after we finish doing our set when we're sitting around swapping songs with people, we can start hauling out the things we do that are not a part of our regular set. Once we're off the stage and no longer 'the performers', we can simply bring out songs that we like.

PC: The Adler House is like that too where you get people doing that sort of thing on a regular basis which is important to folk music, I think. Sharing the stuff that's not exactly what you'd normally do in a set.

MN: The first time I ever played spoons in public was at the Adler House. We weren't on stage doing it, it was at one of the jam sessions out in the living room there and I already have decided that the first place, that if I ever play mandolin in public, is probably going to be the Adler House. Because there are enough good musicians hanging out there so that if I'm doing it right, I'll get a reasonable amount of praise, and there are enough kind people hanging out there that if I'm doing it wrong, nobody'll tell me. Or at least they won't say too much.

QN: Well, I think that's about all, is there anything you wanted to add?

PC: I think we've covered about everything.

MN: Go applaud somebody. Bring your friends, bring your relatives. Support the Old Quarter!

QN: Well, we really appreciate you taking the time to sit and talk with us.

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*everything comes to him who waits and practices*



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## SUMMER on the PRAIRIE

All summer long the prairie blooms in an impressive array of flowering plants. Each week is different from the previous week as new species come into bloom. This summer, Sierra Club activists associated with a number of volunteer groups managing prairies in the Chicago metro area, invite you to come out and enjoy a day trip in these natural areas so close to home.

This is an opportunity to imagine what the prairie state was like before it was transformed into one of the most important food production areas in the world. It is a chance to get a feel for the natural ecosystem of your native land: the soils, the insects, the plants, the birds, and the mammals.

Come out for a trip or two.

Be ready to enjoy yourself and to learn.

## June

**June 3 Sunday Noon - 4:00 p.m. Wolf Road Prairie Spring Walk**  
A very fine native prairie shows off its spring flowers. Continuous hours all afternoon. Folk music. Free refreshments. The prairie is at Wolf Road and 31st Street in Westchester. Park in the shopping center parking lot. Call Gary Horn (842-9304) or Larry Godson (562-3280) for details.

**June 10 Sunday 1:30 p.m. West Chicago Prairie**  
Visit the marshes, prairies, and savannas of DuPage County's only large native landscape. Take Roosevelt Road west 2 1/2 miles beyond Route 59 to Kress Road. Turn north (right) to Western. Go east on Western to Industrial Drive (Western ends at Industrial Drive). Go north on Industrial Drive and you will see the sign. Call Mel Hoff (393-4715) for details.

**June 16 Saturday 9:00 a.m. Lockport Prairie**  
Explore Lockport Prairie in the morning, then spend the afternoon at the Lockport Canal Days, one of the Chicago area's best local festivals. From Chicago, drive south on I-55 to Juliet Road (Route 53). Continue south on Juliet Road to Division Street, which is just before Stateville Prison. Turn left on Division and park by the sign at the bottom of the hill. Call Dave Scheibelhut (964-9215) or Ken Kick (739-5739) for details.

**June 23 Saturday 9:30 a.m. Wolf Road Prairie**  
Floyd Swink, Taxonomist at the Morton Arboretum, leads a morning walk through the prairie. Bring your binoculars. See June 3 listing for directions and contact persons.

## July

**July 14 Saturday 9:30 a.m. Wolf Road Prairie**  
Dr. George Ware, a soil expert from the Morton Arboretum, will tell us about prairie and forest soils during this walk through Wolf Road Prairie. See June 3 listing for directions and contact persons.

**July 15 Sunday 8:30 a.m. The Palos Preserves**  
An all-day walk exploring the prairies, woods, and marshlands of the Palos Forest Preserves. Bring your lunch. We will meet at Country Lane Woods on 95th Street, near Willow Springs. From Chicago head south on I-55, then south on LogGrange Road (US-45). Cross the DesPlaines River and Archer Avenue, then turn west (right) on 95th Street. Country Lane Woods will be on your left. Call Steve Packard (346-8166) during the day, or Pete Baldo (969-5812).

**July 21 Saturday 9:00 a.m. The Thorn Creek Prairies**  
We will walk the ancient beaches, dunes, and sandbars of glacial Lake Chicago, and see some beautiful native flora and fauna. Meet at the Jurgenson Woods Forest Preserve at 9:00 a.m. Take the Columel Expy. to I-294 East, take Torrence Avenue south 1 1/2 miles to Thornton-Lansing Road. Turn west and drive over the expressway; turn south on Frontage Road and continue to Jurgenson Woods parking lot. Bring a lunch with beverage. Trip will end around 3:00 p.m. Call Ken Kick (739-5739), or Paul Strand (868-0606) during the day, for details.

**July 22 Sunday 8:30 a.m. The DesPlaines Valley**  
An all-day canoe trip down the DesPlaines River, with stops along the way to visit some hard-to-reach natural areas. We will meet at Columbia Woods in Willow Springs, just off Willow Springs Road and north of the river. Our starting point will depend on river conditions, and our pull-out point will be Isle a la Cache in Romeoville. Call Ed Doby (985-9474) or Pete Baldo (969-5812) about canoeing.

**July 28 Saturday 9:30 a.m. Sedges and Inlidge Prairies**  
A morning walk through two of the North Branch prairies. Meet at the Miami Woods Forest Preserve parking lot, on the east side of Caldwell, two blocks north of Oakton, in Niles. Call Rich Kampwirth (338-3541) or Ross Sweeney (775-5003) for details.

**July 29 Sunday 9:30 a.m. Illinois Beach State Park**  
An all-day walk in the seldom seen northern end of Illinois Beach State Park. Park at the east end of Shiloh Street in Zion, next to Lake Michigan and the nuclear power plant. Bring lunch and a swim suit. Call Steve Packard (346-8166) during the day, or Ross Sweeney (775-5003) for details.

## August

**August 11 Saturday 9:30 a.m. Wolf Road Prairie**  
A mid-summer walk through Wolf Road Prairie led by Carol Fialkowski. See June 3 listing for directions and contact persons.

**August 12 Sunday 9:30 a.m. Somme Prairie**  
A morning walk through the largest of the North Branch prairies. From Chicago, take the Edens Expressway north to Dundee Road. Head west for two miles to Waukegan Road. Meet at the unpaved parking lot a few hundred feet north of the intersection, by the "Wrecksperts" sign. Call Steve Packard (346-8166) during the day, or Ross Sweeney (775-5003) for details.

**August 18 Saturday 10:00 a.m. Bluff Spring Fen**  
A morning walk through some interesting plant communities, and ice age topography. In the afternoon we'll visit nearby Shoe Factory Road Prairie. Meet at the fen, which is towards the rear of the Bluff City Cemetery, on Bluff City Boulevard. Bluff City Boulevard, in turn, is just south of Route 20, in the southeast corner of Elgin. Call Leon Malloran (297-8239) for details.


**August 25 Saturday 10:00 a.m. The Farmlab Prairie**  
A morning visit to the Farmlab prairie restoration, followed by an afternoon tour of nearby West Chicago Prairie. Meet at the Central Laboratory Building. From Chicago, take I-55 west to the Kirk Road. Drive north on Kirk to Pine Street, which is the lab entrance. Turn right. The Central Laboratory is the tall building. For information, call Mitch Adams (393-4905).

## September

**September 9 Sunday Noon - 4:00 p.m. Wolf Road Prairie Fest**  
Food, folk music, and tours of the prairie. The prairie is at Wolf Road and 31st Street in Westchester. Park at the Greek Church, on Wolf Road, four blocks north of 31st Street. Call Gary Horn (842-9304) or Larry Godson (562-3280) for details.

**Sept. 22 Saturday 10:00 a.m. Bike Tour of North Branch Prairies**  
An all-day bike ride through the forest preserves, with stops along the way to visit some of the North Branch Prairies. Meet at 9:00 a.m. in the LaBagh Woods parking lot, on Cicero Avenue just north of Foster, in Chicago. Call Ross Sweeney (775-5003) or Rich Kampwirth (338-3541) for details.






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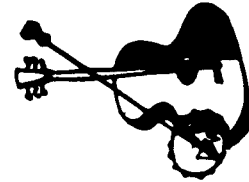
# OOPS!!!

In the last issue of "Quarter Notes" (Spring '84) we printed a banjo tablature for "Redwing". Unfortunately, a couple of errors were made in the final transcription. Here's the corrected version of the last two lines:

TUNING  $\frac{4}{4}$  CGCD CAPO 2

Sorry 'bout that. I hope nobody got too confused.  
—Dept. of Corrections

**FORGET!**



## Other Folk Resources

Chicago has one of the most active and vital folk music communities in the country. A few examples:

### CLUBS

Holsteins, 2464 N. Lincoln, 327-3331  
 Irish Eyes, 2519 N. Lincoln, 348-9548  
 No Exit Coffeehouse, 7001 N. Glenwood, 743-3355  
 Orphans, 2462 N. Lincoln, 929-2677  
 The Roxy, 1157 W. Wrightwood, 472-8100  
 The Storefront, 1434 W. Jarvis, 338-0020 (Sunday eve concerts)

### FOLKLORE SOCIETIES

Aural Tradition, 917 W. Wolfram, 898-4331, or 929-1958  
 Chicago Area Bluegrass Association, 1437 W. Howard, 274-7333  
 Chicago Storytellers Guild, 1049 W. Oakdale #210, 281-2315 (eves)  
 Dulcimer Society of Northern Illinois, 835 Linden, Wilmette, 60091, 256-0121  
 Fox Valley Folklore Society, 1560A Perry Court, Aurora, 898-4331  
 Libertyville School of Folk & Old Time Music, 1700 N. Milwaukee Ave., Libertyville, 367-0707

### FOLKLORE CENTERS AND INSTRUMENTS

Chicago Music Co., 3530 N. Lincoln, 472-1023  
 Chicago Folklore Center, 3341 N. Halsted, 935-2774  
 The Guitar Works, 739 Main, Evanston, 475-0855  
 Hogeye Music, 1920 Central, Evanston, 475-0260  
 Old Town Music Store, 907 W. Armitage, 975-0550  
 The Sound Post, 1239 Chicago, Evanston, 866-6866  
 Wooden Music Co., 3824 N. Lincoln, 472-7250

### RADIO

"The Midnight Special" incorporating "The Wandering Folksong" with George Armstrong, WFMT (98.7 FM), Saturdays 10:15 pm-1:15 am and Wednesday 1-4 pm  
 "Folk Sampler," WBEZ (91.5 FM), Fridays at 8 pm  
 "The Thistle and Shamrock" WBEZ (91.5 FM), Saturdays at 7 pm  
 "A Prairie Home Companion, WBEZ (91.5 FM), Saturdays 5-7 pm  
 "The Flea Market" WBEZ (91.5 FM), Sundays 6-8 pm

# Confessions of a Dirty Guitar Player by: Phil Cooper

Well, I've been asked to expound on the virtues of house concerts this time around. While the concept of people coming over to play music in the home is probably as old as civilization itself; as far as I can tell, the house concert is a new variation on the theme. The idea behind house concerts, especially in rural areas is quite sound. It's very far to an area big enough to have a club to see music, so you bring the performers out to your area.

Margaret and I have played quite a few house concerts in the last couple of years and have always had a good time. The format is real simple, the performer plays in the host's living room to a group of people, the host generally feeds the performer, and the guests leave donations (usually \$2-\$5) in a hat (basket, even a milking can once) and the performers take the money for the performance.

This is ideally suited to folk music as you can play in a living room with out the benefit of a sound system, you get good performer/audience contact, and you can see a performer in a much more informal setting than you would in a club.

Putting on a house concert is not as simple as inviting a performer over and then inviting your friends. It takes a house with an area big enough for 25 to 50 people to sit, and to be fair to the performer, you hve to adequately publicize the concert so he/she will get a decent amount of money for the energy put out.

With larger folk music venues suffering financially and having to book primarily "big names" to meet operating expenses, house concerts are a good way to start performing professionally. House concert audiences are generally more willing to come out and hear an unknown performer than someone who has to lay out a small fortune for covers and drinks in a club. There is quite a house concert circuit almost in Wisconsin and Eastern Minnesota. There is an increasing interest in the Northern Illinois area. On the east coast there is also a well established house concert tradition.

House concerts could very well be the wave of the future for folk music. With larger clubs not fulfilling the needs of folk fans, they will increasingly seek smaller places to hear the music they like. I, myself, like the informality of them. I enjoy talking to people who come out after the performance and they certainly get a better chance to talk to me than they would in a club. Local area musicians also are prone to dropping by and post concert festivities often involve some song swapping, which can only help the folk music scene.



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# "The Old Quarter" Summer Schedule

SAT. JUNE 9 Heartland A fine trio from Indiana will grace the stage of The Old Quarter performing original and traditional songs as well as those of contemporary writers such as Gordon Bok. Mark Dvorak will open the show with skillful interpretations of folk and contemporary songs accompanied by guitar and banjo.

SAT. JUNE 23 Lee Murdock Lee returns performing songs from his latest album "Where the Pinery Narrows", displaying his masterful guitar playing with a splendid voice. Don Buedel will open the show performing a variety of old time and country tunes.

SAT. JULY 14 WOODY GUTHRIE'S BIRTHDAY Join us for an evening of music celebrating Woody's music. We will have an open mike all evening with special guest sets by the famous TO BE ANNOUNCED.

SAT. JULY 28 Berndance Don Buedel's great string band featuring Paul Klonowski will provide the music and instructors will be on hand. The dances are easy to learn (we can even do them) and the music will keep your feet moving.

SAT. AUGUST 11 Janet Higbee A wonderful singer whose fine interpretations of traditional songs as well as her own material have made her an Old Quarter favorite. Marvin Lansink will open the show with a variety of rag, jazz and blues classics.

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