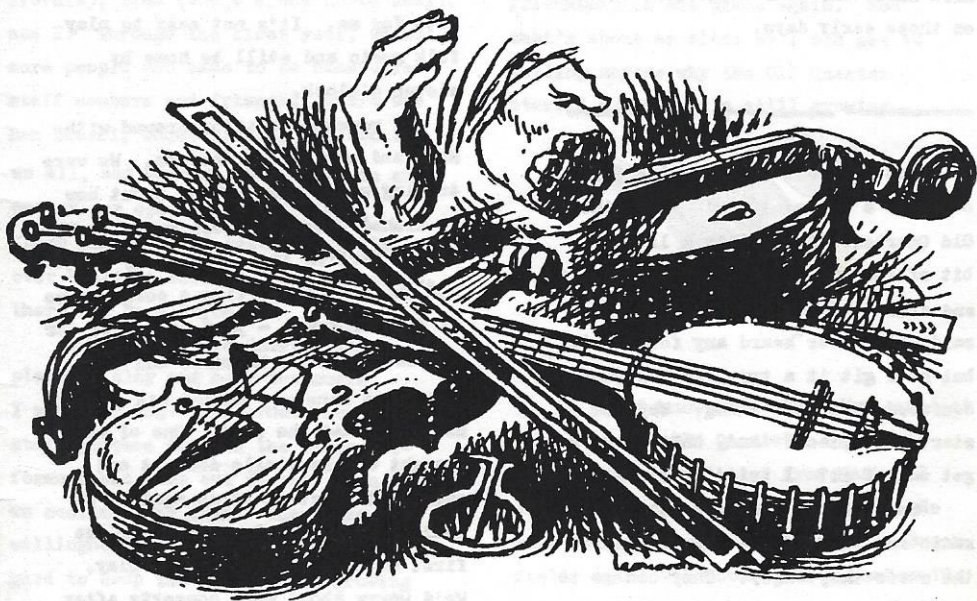


QUARTER NOTES

Folk music in Brookfield along the Old Plank Road Summer '85 V. 3 no. 3



one more

Beginning...

2

The Old School Hall was a great room - high ceilings, hardwood floors, and a kitchen with a service counter. The acoustics weren't perfect, a little bit of an echo in there, but the atmosphere was outstanding for concerts. We had our first barn dances in there, and haven't had a better room for dances since then.

After St. Barb's new Parish Center was completed, the Old Hall was torn down. The pile of brick and miscellaneous rubbish was immense; we talked about gathering the staff in front of the heap for a picture to be entitled, "Wasn't that a party," but it was hauled away before we got to it.

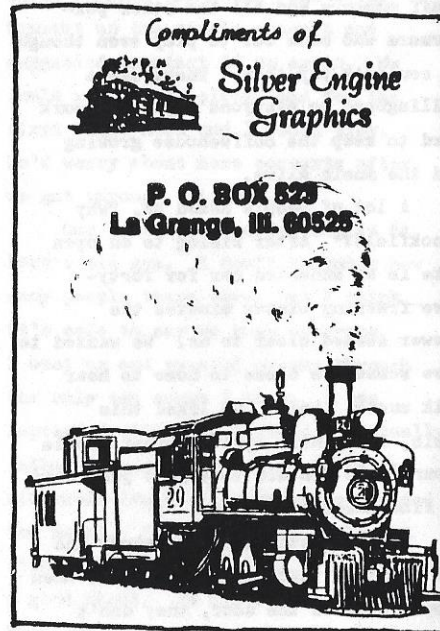
Setting up the shows in those days was a lot of work. We'd start at 3 in the afternoon, and usually didn't finish tearing down until 1 or 2 in the morning, sometimes later than that. The house in Lyons that Mark and I rented saved a little time - all the sound equipment, kitchen supplies, and half the set up crew were in one place, so we didn't have to run around gathering it up, or dumping it off after the shows. With the house as the main storeroom, everything and everybody who stuck around after the shows gathered there. We'd be all wired up on the extra-strength Old Quarter coffee, which was often mistaken for asphalt. I don't want to know how many nights we'd stay up 'til daybreak or beyond, talking, planning, singing songs, trying to burn that stuff out of our systems.



At some point, we moved the entire operation to Brookfield's Congregational Church. All the equipment could be stashed in the closet there, so the work day was cut from at least 10 hours to about 6 hours. One person could do almost all the set-up work in an hour. Tear-down became a half hour job.

With Dave and Barb opening the coffeehouse as a business, though, that work is pretty well behind us. A different kind of work is on our shoulders now - we need to keep new customers coming in to the shows, and, more important, to get more younger people, grade and high-school aged people, turned on to good acoustic music. In that sense, we've not really begun working.

-Paul Klonowski



Up and Down the Old Plank Road by: Richard Geiger

In 1832, Pierce Downer settled in a wooded grove near the crossing of two popular Indian trails. The entire area was populated by Indians at the time, principally Potawatamies. Chief Waubones, the chief, took a liking to Downer, and during the Blackhawk Indian Wars, which were in progress at the time, Chief Waubones guarded the Downer settlement, while the people of the Naper settlement to the west fled to Fort Dearborn.

The Indian wars ended with surrender of Blackhawk, and in 1834, Dr. John Temple established the first stage coach line. The line ran along the "high prairie trail" which ran west out of Chicago. Temple was able to secure the government mail contract which ensured some financial success. The trail went through Barry's Point where Lawton's trading post was established. The trail continued through Brush Hill, now known as Hinsdale, through the Downer and Naper settlements, and then to Plainfield, Lisbon and Holderman's Grove to Ottawa. This trail was also part of the Galena road before it reached Naper's settlement where it branched off to cross the Fox River at Gray's crossing and then through Dixon to Galena.

4

In 1835, there were 3 cabins in Pierce Downer's Grove. By 1836, there were 4 taverns in Downer's Grove township. Tom Andrus opened a tavern in Cass (Darion), and Sam Curtiss, opened a tavern on the first street in the Grove, Maple Ave. Horace Aldrich opened his tavern on the trail that was to become the Southwest Plank Road, later to be better known as the Plank Road. Although the traditional song, "Way Down the Old Plank Road" originated in the south, the chorus could certainly have originated in Downer's Grove with all its taverns.

Rather be in Richmond 'midst all the
hail and rain
Than for to be in Georgia boys
wearin' that ball and chain!
Won't get drunk no more!
Won't get drunk no more!
Won't get drunk no more, way down
on Plank Road.



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And One More Look Back

The waiting, hoping, tearing down, and nailing up is finally over, and Barb and Dave Reynolds have opened the doors of the New Old Quarter.

Many of us have wondered how this whole thing got started. Two of the founding members of the Old Quarter, Lisa Lilly and Paul Klonowski, reflect on those early days.

Not long ago I was trying to convince a friend to join me at the Old Quarter. I told him a little bit of the history of the coffeeshouse and about the concerts we have. He said he'd never heard any folk music, but he'd git it a try. He was just confused about one thing. Why did we start this place? And, what do we get out of it? I tried to explain.

Some people can turn on the radio any time of the day and hear the music they enjoy. They can go to clubs within a couple miles of their houses and see the bands they want to see. But that's not the case for the folk music listener or performer.

Thought for this issue:
 "... the melody must emerge."
 -W.F. Brown

When I started playing guitar, I was still in high school. The number of places to play and hear music was limited. Most open mikes and concerts were in bars, and I wasn't old enough to get into them. The ones I could go to were often held on school nights and ran too late for me. It's not easy to play folk music and still be home by eleven o'clock.

I remember sitting around with Mark and our friend Therese. We were trading songs and talking about how we wished there was more music in the area. Earlier in the year, my brother had thought of starting a coffeeshouse at St. Barbara's - just somewhere for people to listen to music and talk. After one concert, he and his friends never pursued the idea. One of us brought up the single concert and suggested we start it up again. We would run it ourselves, and for the first night Mark and I would play. We'd worry about more concerts after we got through this one.

Our first Old Quarter was in St. Barb's old gym. I don't remember how many people there were, but I think it's safe to say we knew everyone. I went up and sweated my way through the only ten songs I knew. I was impressed with Mark because he actually talked between his songs. My future sister-in-law told me my voice sounded too nasal. The ceiling tiles looked like they might fall down. But it was a good night. In one corner of the huge gymnasium, music played, candles glowed, and people had a good time together.

After the gym was torn down, we moved to the Old School Hall. Sometimes in the cold weather, the heat wouldn't work, and everyone would have to wear their coats. In the summer, we'd open all the doors. Some nights I'd stand in the parking lot and practice just to get some cool air.

We started with just five of us running everything: Mark, Therese, Paul (who came all the way from California), Tina (who's since moved away), and I. Through the first year, we met more people who came to be considered staff members and friends. There was Don Buedel, whose playing influenced us all, and Marvin, who walked in on one of our open mikes and played "Deep River Blues" better than I'd ever heard it before. And, of course, there was Dave Reynolds.

For me, the Old Quarter was a place to play and hear the music I was learning. I learned from all the staff members and all the other performers who came out to play even though we couldn't pay them. There was a willingness on everyone's part to work hard to keep the coffeeshouse growing and the music alive.

A lot of people asked us, "Why Brookfield?" After riding to an open mike in an unheated car for forty-five freezing winter minutes the answer seemed clear to us. We wanted to have somewhere close to home to hear folk music. And if we liked this music, then there must be other people around here who did too; we'd just have to find them.

What I most appreciate about the Old Quarter, then and now, is that when people come in the door, they don't just put down their money, see a show, and leave. Instead, they bring their families, their instruments,

their songs. Everyone who walks in contributes something to the atmosphere in a way that doesn't happen with many other types of music.

It's this kind of sharing that keeps the spirit of the Old Quarter alive, whether it's in an old gym, a church basement, or a storefront.

Whatever happens to the Old Quarter and the people I've met there, I don't believe I'll find as much faith and friendship in one place again. And that's about as close as I can get to telling anyone why the Old Quarter started and why it's still growing.

-Lisa Lilly



I don't know much about the earliest stages of the Old Quarter. The first I heard was in a letter from Mark. I was living in Oakland at the time. He said he's running a coffeeshouse in Brookfield, and I was booked for December 19, which would be the second show. That was in 1981. At that time I'd had enough of California, and Mark sounded like he needed help, so I packed up and shipped out on the Antrak.

Those were the infantile days of the coffeeshouse. The show was held in a gymnasium scheduled for demolition, the first of many rooms we borrowed at St. Barbara's Church. Two months later, the gym was a hole in the ground, and we moved next door to the Old School Hall, which was also scheduled for demolition. We never were quite sure if that was a hint.

(Continued pg. 3)

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Confessions of a Dirty Guitar Player

by: Phil
Cooper

No one reminds me of deadlines, which is why you haven't seen my articles in the last couple of issues. Sorry about that. The last couple of tunes that I tabbed out have been some fiddle tunes in standard or dropped-D tuning. Here's a tune, different from the others in that it's a jig, called the Irish Washerwoman. This tune is played in 6/8 time, so it's a little different than the last couple of tunes. If you can divide each measure into two halves with three counts in each (fast, like this: 1-2-3, 2-2-3, and so on) you'll find it's easy.

Celtic based music is some of the prettiest in the world, and the Irish Washerwoman is one of the most familiar of its tunes. I have the guitar tuned in DADGAD low to high (tune your high and low E strings to D, tune your B string to your A string, and finger the G string at the second fret for an open sounding D chord). While this tune is finger-picked, it's not till the B part that you do much with a steady thumb. The slurs with the p's and h's indicate hammer-ons and pull-offs and help give the piece its distinctive sound. There will be more tunes and columns about DADGAD and other tunings coming up in the future.

I've just heard here's a pocket of fans in Oregon who like this column. Thought I'd say hi, if you have any questions please send them along in care of the Old Quarter.

The Irish Washerwoman

tuning: DADGAD

Irish Arr. P. Cooper © 1985

A

B

7 Copyright Laws

by: Richard Geiger



With so many talented people in the society and elsewhere writing and performing, the question of copyrights has come up occasionally. Although copyright is a specialized area of the law in which I claim no expertise, I thought I might answer a few questions concerning copyright protection.

First off, the Copyright Act is found in Title 17 of the United States Code. The Law as set forth gives protection under the Act to "original works of authorship found in any tangible medium of expression now known or later developed."

The key words here are "original" and "tangible." Therefore, an original song written down on paper or performed and recorded on tape meets the criteria for copyright protection.

How do you get this protection? By affixing to any published copy of a work protected under the Act with the following: 1) a symbol © (c in a circle) or the word "copyright" 2) year of first publication, 3) name of the owner of the copyright. These three things must be affixed to each published copy so as to give reasonable notice to all who view the work.

Is that all you have to do? Well, yes and no. The Act sets forth what is protected and how it must be protected with the three requirements. That technically is all that is necessary.

The Act also says that within three months of the publication of an original work the owner shall deposit 2 complete copies of the work on two phono records along with the required fee with the Registrar or Copyrights. The Act also says that the above is not conditions of copyright protection.

What the filing and deposit do accomplish is to document the copyright and eliminate possible challenges at a later date. For \$10.00, which is the filing fee, it's cheap protection. If you have more than one song, you can save money by submitting all as a songbook or collection.

What happens if you don't file and deposit? Nothing, hopefully. You still have copyright protection provided you put on all copies the three things previously mentioned - copyright, year, and author. You may have some problem in later years in proving when something was actually published if you don't register, but you still technically have protection.

I have heard of people recording a song, sealing it in an envelope, and mailing it to themselves. The idea being that the post mark with the date will substantiate the publication date as long as the envelope remains unopened. Yes, this will work to some extent. It can help document the date of publication. Just remember this — you have to keep the un-opened envelope for a long time, in a very safe place, and it may not be enough. It certainly is better than doing nothing. The safest and surest thing though is to pay the \$10.00 and deposit the paper on recording. It's worth the peace of mind.

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ENTERTAINMENT SCHEDULE

- Friday June 21 **MARIANNE MOHRHUSEN** -- Marianne was a tremendous hit at her first show on our stage last February. Warm and melodic traditional and contemporary folksongs with guitar.
- Friday June 28 **ED ASHE** -- This versatile performer plays folk, pop, blues, country, reggae and more! Acoustic and electric guitars, and some very talented friends also.
- Saturday June 29 **HERITAGE FEST FOLK FESTIVAL** -- 11:00 AM to 4:00 PM in Fishel Park (behind coffee house.) Our annual free outdoor folk concert in conjunction with Downers Grove's Heritage Fest featuring many outstanding folksingers including:

STEVE BUDDE	JIM DEWAN	PAUL KLONOWSKI
ROSCOE CHAMP	MARK DVORAK	JEFF SANDS
BRYAN DAGENHART	JANET FAYE HIGBEE	RON SIMPSON

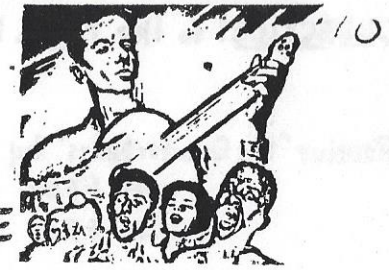
Many other activities will be fun for all, including a craft fair, antique car show, street fair, food, street dances, amusement rides and much more. Join us!
- 
- Friday July 5 **BRYAN DAGENHART** -- He has played our room for many years and is one of the best folksingers and songwriters we know. Old songs and new, fun songs, sea shanties, singalongs and more!
- Friday July 12 **LISA LILLY** -- Lisa was one of the founders of the Old Quarter Coffeehouse where she performs often. Traditional and contemporary folk and original songs, with guitar.
- Friday July 19 **PETE NORMAN** -- He calls his entertaining musical style "contemporary weirdness." Excellent guitar playing. Folk, pop and fun songs accented by some great guitar rags.
- Friday July 26 **MICHAEL OFFUTT** -- Mike's thoughtful and entertaining style has made him one of our favorites. Melodic, topical and fun songs with guitar and banjo, and great storytelling!
- Friday August 2 **DAVE & YVETTE CONTE** with **PAT SIMONINI** and **CATHY JONES** -- Up-tempo acoustic music with a country flavor, featuring great vocal harmonies, guitar, mandolin, fiddle and banjo!
- Friday August 9 **** OPEN MIKE **** Another of our sessions where anyone is welcome to perform, and we always have a great variety of excellent performers. If YOU would like to try our stage on for size, call Dave (968-5526) or just show up! But come early. Open tonight at 7:30. Music starts at 8:00.
- Friday August 16 **MIDNIGHT JUBILEE BLUEGRASS BAND** -- Always a hit, this band entertains with banjo, fiddle, mandolin, guitar, bass and more. Excellent foot-stompin' hand-clappin' bluegrass fun!
- Friday August 23 **JANET FAYE HIGBEE** and **JEFF SANDS** -- They call it "Folk Jazz." We call it "Great!" A variety of folk and original songs featuring outstanding vocals with great guitar and bass.
- Friday August 30 **MARGARET COUNCIL HREN** -- An encore performance by this uniquely talented pianist, guitarist and singer-songwriter. An entertaining show, and always a few surprises!

The Two Way Street Coffee House is a not-for-profit community project of the First Congregational Church of Downers Grove. Doors open at 8:00 PM, and refreshments are available. A \$1.00 donation is requested at the door.



8520 Brookfield Ave.
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FOLK MUSIC COFFEEHOUSE



- Sat. June 29 **DAVE PORTER**--- It's difficult to pin him down to any particular musical style, although the term which best describes his leaning is conversational acoustic jazz. His songs are the kind that can portray things in terms that are easily understood. **MARK DVORAK** will be opening the show
- Sat. July 6 **DAVE & YVETTE CONTE** with **PAT SIMONINI** also **CATHY** and **TOM JONES**-- Beautiful harmonies and uptempo songs will keep your toes tappin' accompanied by guitar, mandolin, fiddle and banjo.
- Thurs. July 11--- **OPEN MIKE**
- Sat. July 13 **WOODY GUTHRIE BIRTHDAY CELEBRATION** with **PAUL KLONOWSKI** and **MARK DVORAK**
- Thurs. July 18 **SING-A-ROUND**
- Sat. July 20 **JANET HIGBEE** with **JEFF SANDS**-- One of the best vocalists around with a fine base accompaniment will make this a cool way to spend a summer's evening.
- Thurs. July 25 **OPEN MIKE**
- Sat. July 27 **PHIL COOPER** and **MARGARET NELSON**-- English and Irish ballads performed with guitar, cittern and autoharp. Always an Old Quarter favorite.
- THURS. Aug. 1 **OPEN HOUSE**-- our purpose this night is to provide a relaxed atmosphere for conversation and a time for you and us to share our music. We urge everyone who plays an instrument or sings to attend this special evening.
- Sat. Aug 3 **RON SIMPSON** & **ROSCOE CHAMP**-- Great folk and old time music performed by two of the best.
- Thurs. Aug. 8 **OPEN MIKE**
- Sat. Aug. 10 **STEVE TURNER**-- His repertoire includes songs from his native England, and from Newfoundland, Scotland, Canada and America. Steve plays concertina, mandolin, bouzouki and guitar. **MARIANNE MOHRHUSEN** will open the show.
- Thurs. Aug. 15 **OPEN HOUSE**
- Sat. Aug. 17 **THURSDAY'S CHILD**-- An up-beat trio with fine harmonies playing songs ranging from folk to 60's pop.
- Thurs. Aug. 22 **OPEN MIKE**
- Sat. AUG. 24 **DOUG & BONNIE MILLER**-- Direct from the Libertyville School of Folk and Old Time Music we bring you two of the best folk and old time musicians. Paul Klonowski will open the show.

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