



Dedicated to the preservation of folk, traditional and acoustic music.

# Quarter Notes

www.plankroad.org ♪ Spring Issue, April 2013

## Plank Road's Regular Events

### Sing-Around

Two Way Street Coffee House  
1<sup>st</sup> and 3<sup>rd</sup> Saturdays - 2:00-4:00PM

### Bluegrass Jam

Two Way Street Coffee House  
4<sup>th</sup> Saturday - 2:00-4:00PM

### 2<sup>ND</sup> Tuesday Song circle - BYOS!

Two Way Street Coffee House  
2<sup>nd</sup> Tuesday - 7:00-9:00PM  
A monthly opportunity for musicians to perform tunes for each other, within a song circle.

### Plank Road All Volunteer String Band practice

First Church of Lombard  
630-620-0688  
No summer practice  
Resumes September 14

### Last Thursday Open Mike

Two Way Street Coffee House  
7:00 - 9:30 PM  
Last Thursday of every month.  
A monthly unplugged open mike for high school and college age students only.

Go to [www.plankroad.org](http://www.plankroad.org)  
and/or [www.twowaystreet.org](http://www.twowaystreet.org)  
for full details!

## Upcoming Events

### Browndog House Concert Series

Jack Williams Fri., May 3  
Bill Staines Fri., May 10  
Inquiries: [jsponzi@sbcglobal.net](mailto:jsponzi@sbcglobal.net)

### Music by The Yard (MBTY) Member's Event

Sat., June 29, 2PM  
More info: [Carol Spanuello](mailto:CarolSpanuello)  
[carolspan1@hotmail.com](mailto:carolspan1@hotmail.com)

### Fermlab Barn Dance, Warrenville The Fermlab Folk Club and The Fox Valley Folklore Society

2<sup>ND</sup> Sun., 5-12 and 6-9, 6:30PM  
\$6, over 65 - \$3  
[www.fnal.gov/orgs/folkclub](http://www.fnal.gov/orgs/folkclub)

### Mark Dvorak - Hands-on workshop Leading and Following At the Folk Jam

Workshop Sat., June 8, 1-3PM  
Jam/Sing Along 3:30-5PM  
[www.plankroad.org](http://www.plankroad.org)

### Maple Street Chapel

Sat., May 4, 7:30PM  
Danny Schmidt & Carrie Elkin  
Lombard, at Main and Maple Streets  
[www.folk.maplestreetchapel.org](http://www.folk.maplestreetchapel.org)  
facebook @ Maple Street Chapel Folk Concerts

### Folk Music Stage - Rotary GroveFest

Fishel Park - Veterans Memorial Pavilion  
Sat., June 22 9:00AM - 4:30PM  
Annie & Rod Capps, Emily White, Red Tail Ring,  
Mark Dvorak, Sunnyside Up, and the Plank Road  
String Band!

## President's Message



Well, spring is finally here and Plank Road is humming along (I love those musical puns). We have been having a lot of fun with our activities in 2013, including two nice barn dances, George Mattson's Saturday Sing-Arounds and Second Tuesday sessions, and our bluegrass jams.

The Plank Road officers and board members are constantly monitoring all these events and looking for other enjoyable things to offer you.

There are three events in June that we are excited about, so mark your calendars. On Saturday, June 8, we are sponsoring a Mark Dvorak workshop, focused on how to get the most out of our sing-arounds. See details in this issue of *QuarterNotes*. Then on the weekend of June 21-22, we will participate in the Downers Grove Rotary GroveFest event. And, third, on Saturday, June 29, the fifth Saturday of the month, Carol and Fred will host a Music by the Yard. These, along with our regular monthly events should make for an exciting month.

Thanks to those who sent me their stories about how, when and why you began playing music. I enjoyed sharing my story with you and hearing yours. There were a lot of similarities, and also a lot of differences, in how we got started... and look at us now!

— Bob O'Hanlon

## PRFMS Member's Event

# Music By The Yard



Bring your instruments of course, no pressure to play, but we'd love to have you join in. If you prefer to listen, you can always request your favorite tune or song from the group.

### Saturday, June 29 - 2PM Hosts: Carol and Fred Spanuello

Directions to Carol and Fred's,  
email: [CarolSpan1@hotmail.com](mailto:CarolSpan1@hotmail.com)  
or phone 630-632-5091  
RSVP requested for planning purposes.



Hot dogs & sausages will be furnished by Carol and Fred.  
Please bring your own beverages and special food to grill.

Also bring a potluck dish to share - a salad, side-dish, dessert, snack or what have you. Don't forget to bring a chair.

## Plank Road Members — Our Musical Roots

**Bob O'Hanlon:** In the last issue of *QuarterNotes*, I wrote about when and how I began to play the guitar. I told about going away to college at Bradley University and meeting some guys who played and they got me started, and how I influenced my younger siblings (all seven of them) and how they all play guitar and sing. I asked Plank Road members to tell their stories and we would publish them. Well, here are nine responses, which have been edited down to fit the space available in the issue.

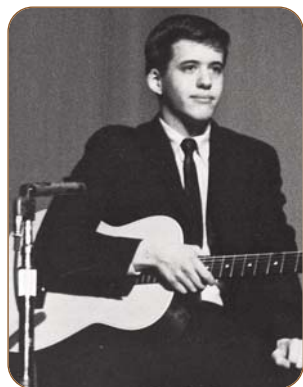
Their full stories are available on the Plank Road web site, under "Favorites".



**George Mattson:** When I was seven or eight, Dad bought a plastic ukulele and a songbook from Sears for all four of us kids, and he showed us how the chord diagrams worked. I was the most interested, and stuck with it, and learned I could do LOTS of songs with three chords! That triangle chord was the hardest, but I eventually got it. About four years later, Dad pulled out an old guitar out of the storage room; I didn't know he ever played. I found that the same three chord shapes worked if I just used the top four strings. I took a few lessons from a guy who thought I should get a better guitar, and I learned to play a lead, Carnival of Venice.



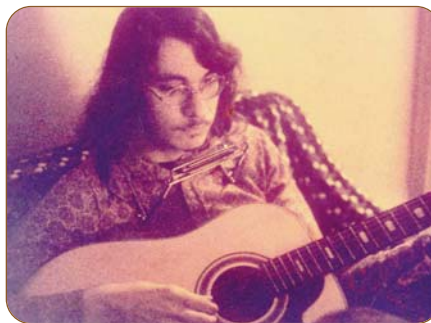
We moved to the suburbs when I was 14 and I talked Dad into buying me an electric guitar, an amp and a Mel Bay song book. When school started, I found myself playing rhythm guitar in a garage band (we didn't use that term back then). So, about fifty years later, the only song I can play lead on is Carnival of Venice.



**Bill Lemos:** In high school, I was a big Kingston Trio fan; I knew the words to all their songs. I bought a baritone ukulele at Sears, and figured that if Nick Reynolds played a four string instrument, so could I. I learned the basic chords, and I was hooked. When I went to college, I met a group of people who played and sang. I got a new guitar, a Goya, and we got together as often as we could to play, sing and drink some beer.

**Gary Blankenship:** I bought a Harmony steel string guitar shortly after high school because I loved the sounds of Gordon Lightfoot and Cat Stevens. In college, I took a guitar course on classical style, and switched to nylon strings. The instructor provided simple arrangements for classical pieces and some selected popular tunes. Twenty years later in Texas, some friends asked me to jam with them, and we formed a band called Bambi in the Headlights. I since moved to Illinois, but there is still a band in Dallas called Bambi.

**Rich Ingle:** A friend learned to play a guitar pretty well (he could play "Little Red Riding Hood") and I was so taken with it that I got a guitar for Christmas. I took lessons at a local music school, where I learned to read music, and soon I graduated to electric guitar to play Beatles and Monkees tunes, but then heard Bob Dylan and that changed everything. I went back to acoustic guitar and began writing my own songs. After a couple of years, I played my first gig at a church basement coffee-



house and was thrilled to be asked back. By 1972 I appeared with Siegel-Schwall band at the Quiet Knight and had an audition with Bill Traut at Wooden Nickel Records. Then I sank into oblivion until I met Vicki and we formed Comfort Food, 8 years ago. I

have written my best songs during this time. To find out more, look for my book "It's a Bitch being Rich", due out someday.

**Cheryl Joyal:** I grew up in New England during the time of the Catholic "Folk Music Mass". My parents bought me a guitar and I took lessons. I was very excited; at seven years old, I planned to be a nun and visions of Sally Field, the singing nun, were in my career plan. Twenty years later in graduate school, I attended concerts in Evanston and the western suburbs. I bought a guitar, took lessons and attended a summer dance and music camp. I went back to Pinewoods every summer for many years as I incorporated music and dance into my social life. Music and dance have brought me many lifetime friends and I met my husband, Gary, at a music camp in Texas. I am looking forward to retiring someday and spending time playing more, learning new instruments, working on harmony singing and calling more dances.

**Mike Macewich:** In fourth grade, the nuns wanted us to take lessons and my parents let me pick an instrument. I liked the Beatles and picked the guitar. I took lessons at Arlene school of Music and got hooked on folk music after hearing "Puff, the Magic Dragon". I heard bluegrass for the first time in the movie "Bonnie and Clyde" and learned to play it from watching Pete Seeger on television and watched every episode of Rainbow Thread. I formed a group that played at The Stepping Stone, Pendragon and other places on the NW side of Chicago, and once played with John Prine at the Willow Valley Folk Festival. But, the best times are playing with friends.

## MUSIC INSTRUCTION

### Ben Bedford Essay on Believability and Detail

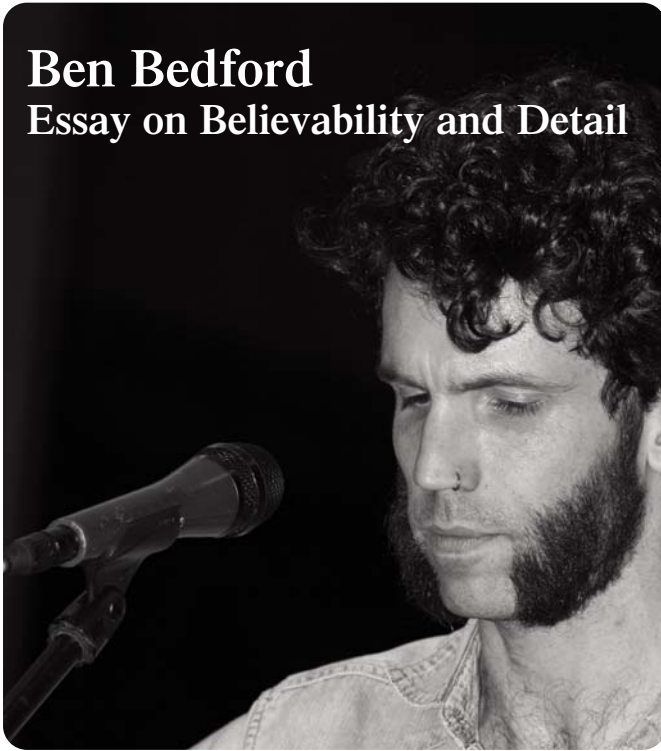


Photo by Andre Van Eyk

Ben Bedford [www.benbedford.com](http://www.benbedford.com)

Writing a story song is a lot like writing any other piece of short fiction. In order for a story song to be compelling, it must be, among other things, believable. One way to achieve this is to provide the listener with details. Precise details bring a song to life and lend credibility to the story. The listener is allowed to be there, so to speak. There are three types of details that help make a song believable: sensory, factual, and intuitive details. Sensory details rely on basic human senses – what the protagonist sees, hears, smells, touches, etc. Factual details paint the physical or chronological backdrop of the story – street names, cities, historical events, names of people, and so on. Lastly, intuitive details breathe an aspect of human experience into the song – what the protagonist might have feared, desired, or otherwise felt in a given set of circumstances. When these three things are combined with a good melody and musical proficiency, the whole song is more compelling as a result.

So how does a songwriter add sensory details to his or her songs? Some writers find it helpful to start with brief writing exercises that focus on the five senses. Others simply pay careful attention to their own experiences and later, use those details in a song. In “Long Ride Home,” Patty Griffin immediately puts us in the back of a limousine on the way home from a funeral with the lines, “Shiniest car I’ve ever seen/The back seat is nice and clean/She rides as quiet as a dream.” Guy Clark is famous for focusing on the delicious taste of Southern cooking in songs like “Homegrown Tomatoes,” “Texas Cookin’” and “Watermelon Dream.” These songs make the listener hungry for summer, as well as a bite of a ripe tomato or a spoonful of peach ice cream. In the song, “What We Lost,” I describe the sound of “laughing out the door.” Later, I mention the sensation of “damp Midwestern heat.” A family photograph is described as “faded” and “folded

### Ben Bedford – Bio

Ben Bedford delivers intriguing sketches of America, its individuals, their victories and their struggles. Poignant, but never sentimental, Bedford’s portrait-like songs capture the vitality of his characters and draw the listener deep into the narratives. With three albums to his credit, Bedford’s songs tackle scenarios including homelessness, the plight of a Confederate soldier’s wife during the American Civil War, the aerial triumphs of Amelia Earhart, the life of Jack London, the murder of Emmett Till in 1955, John the Baptist, the poet Vachel Lindsay and even the 1973 standoff between members of The American Indian Movement and federal agents on the Pine Ridge Reservation. Often drawing upon history, Bedford’s songs have a strong sense of time and place. The songs are rich in sensory detail which allows the listener to hear, see and feel each narrative. “Ben Bedford has proven himself to be a truly inspired and talented storyteller...” according to Arthur Wood (Maverick). With the release of his third album, *What We Lost*, Bedford establishes himself as a songwriter in the tradition of musical icons ranging from Bill Morrissey to Woody Guthrie, casting individual people in the theater of the American landscape. Bedford’s music has been played on National Public Radio’s *Car Talk* and was featured in *The Sounding Board*, the official newsletter of the renowned C.F. Martin Guitar Company. In addition to independent terrestrial stations, Bedford’s music has received extensive airplay from syndicated programs such as “River City Folk” (syndicated by WFMT), “The Midnight Special” (syndicated by WFMT), BBC-Scotland, and the SIRIUS XM station “The Village”, all helping to gain Bedford a wider geographical audience. In July of 2010, Bedford was named one of the “50 most significant Folk singer-songwriters of the past 50 years” by Rich Warren of WFMT-Chicago. The list, which included artists such as Bob Dylan, Townes Van Zandt, Judy Collins and John Prine subsequently appeared on the blog of journalist Eric Zorn on the Chicago Tribune website. Referring to his style as “American Portrait Songwriting”, Bedford will spend 2013 touring in support of his third album.

one too many times.” I want the listener to hear the sounds of a happy memory, to feel the humidity of an Illinois summer, and to see a photograph that is worn around the edges from being gazed at and put away over and over again. The more sensory detail you can add to a song, the more the listener is pulled into the storyline. In this regard, I don’t see the songwriter’s job as all that different from that of a short story writer or a novelist. All three want to set a scene for the listener or reader. The writer should strive to create a world for the listener to enter and experience.

Factual details are often pieces of quantitative information but can also include place names and person names. Also, these can sometimes overlap with sensory detail. Much like sensory detail, factual detail can help set the scene, but it also lends a bit of credibility to the work. In the song, “Lincoln’s Man”, I mention the cities of Charlottesville and Chancellorsville,

Ben Bedford - Continued on page 4

## Ben Bedford - Continued from page 3

as well as the names of several generals including Burnside, Hooker and Jackson. I also touch upon the the Battle of Fredericksburg. The song, which takes place during the Battle of Chancellorsville, needs to have a certain amount of information to substantiate it as unfolding in a certain place and time. Factual information grounds the song in the real world.

While factual information is important to include in a song of a historical or geographical nature, the writer should be wary of including too much information. You don't want to bore your listener with fact after fact. It isn't a history lesson. It is a song – and should have a pace which engages and entertains the listener. Secondly, including too much factual information can bog the song down and take some of the life out of it. As Guy Clark has mentioned in several interviews, you want to leave holes in the song. These holes allow the listener to climb into the story. Bruce Springsteen achieves this kind of balance in the song, "Highway Patrolman." He creates a story that feels very real by providing us with a lot of background to the characters, while still leaving some questions unanswered.

How much factual information is too much? This is probably an unanswerable question and is different from song to song. I would suggest finding a brutally honest person whom you trust to critique your songs. Also, follow your instincts after you've played the song for an audience. Usually, you can tell when an audience is bored or lost. The nice thing about a song is it can always be edited.

The third mode of detail which makes a song believable is what I refer to as intuitive detail. Intuitive detail is sometimes referred to as sixth sense detail. For me, this type of description within a song is the most fun. This is the part that requires imagination! How would your character feel in a certain situation? How would he or she react? Basically, intuitive detail is the detail that the songwriter imagines for their protagonist or other characters within the song. When I wrote "Lincoln's Man," I wanted to create a sense of humanity in the young man riding to fight in Chancellorsville. I tried to imagine what he might have been feeling as he rode his horse "with eyes of blue" down "to Chancellorsville." I write that he is "scared to death but trying to look formidable and mean." I tried to put myself in the shoes of a young man, riding into battle. If it were me, I'd be scared as hell! Intuitive detail is often the heart and breath of a song. If factual detail grounds a song in reality, it might be said that intuitive detail breathes a little human mystery into that reality.

In the same vein, well-meaning people often encourage you to simply "write what you know." This can be confusing, as it can mean different things for different writers. Does it mean "write what you have experienced firsthand?" Does it mean, "write about what someone you know has experienced?" For example, if your grandfather tells you a story about an experience he had in WWII, can you write a song from his perspective? You weren't there but you have the details, right? Personally, I think "write what you know" is insufficient advice. It limits the writer. If a writer composes a song and it isn't believable, they can always trash it and try again. However, something never tried never even has a chance. Gordon Lightfoot wasn't on the Edmund Fitzgerald. What if he had said to himself, "I can't write that song because I'm not an iron boat sailor"? Or what if Michael Smith had never written "The Dutchman" or "Spoon River" because he's not Dutch or not from western Illinois? Frankly, I'm grateful both Lightfoot and Smith used their imaginations. I've never been in a battle, let



Photo by Andre Van Eyk

Kari & Ben Bedford

alone one that took place 150 years ago, but I can study the details of war and try to imagine myself in a soldier's shoes. Don't let "write what you know" limit or stifle your creativity.

Whether a story song is believable can have a great impact on whether the song, as a whole, is compelling. Sensory details invite the listener into the song, by enlisting the five senses and allowing the listener to "be there." Factual details set the stage, but they also serve the function of lending credibility to the work. Finally, intuitive details breathe the necessary humanity and vitality into the song. All of these taken together and combined with a poetic sensibility, an interesting melody and rhythm help to create a story song which engages the listener.

**Ben will be performing at the Two Way Street Coffee House on Friday, May 24.**

## Coming Up!

**Oak Park Fiddle Camp - July 8-12, 2013**

[www.oakparkfiddlecamp.com](http://www.oakparkfiddlecamp.com)

**contact: [oakparkfiddlecamp@gmail.com](mailto:oakparkfiddlecamp@gmail.com)**



Oak Park Fiddle Camp is an exciting, inspiring, and interactive week that takes place once every summer in the beautiful 19th Century Club of Oak Park. The camp was founded by fiddle player Rachel Baiman in 2010, in partnership with her sister Rebecca Baiman. After returning from some amazing fiddle workshops in Colorado and Tennessee, Rachel was determined to bring some of the magic of fiddle camp to her hometown.

The goal of Oak Park Fiddle Camp is threefold: to educate young people about traditional American fiddle music, as well as the styles and genres that such music was born from including African and Celtic music, to inspire young people to create and understand music outside of the classical music education world, and to foster a community for traditional music making in the Oak Park area. Of course, the most important goal of camp is to have an absurd amount of fun while making music with new friends

A typical day at camp includes small group classes in fiddle and guitar split by age and experience level, a guest performer (usually a local professional musician), snacks and theory games, and a square dance with instruction and live music from camp counselors.

**PRFMS Members - Continued from page 2**

**Jean Barr:** Jean was raised in Ohio and her parents surrounded them with music. One of her earliest memories is dancing with her father to the Glen Miller orchestra as she stood on his feet. She and her sister both took piano lessons as children. Later, in Wheaton, IL in 1990, she began to take guitar lessons from Anne Jones and they become close friends, staying in touch even when Jean moved out of state. She remembers well the first guitar she owned, a Goya from Tobias Music that Anne sort of lead her to. After Jean moved to Albany, she took up the hammered dulcimer, and later the tin whistle. Her present love is the mandolin and her main goal is to get good enough to jam with other musicians. She says that many of her closest friendships grew from the music lessons at the Joneses and the concerts they attended.

**Ann Strang:** Ann was raised in an "extremely unincorporated" rural area of Indiana, outside of Louisville, Ky. It was a close knit community and many things were shared between households, including the joy of music. Some families would gather at each other's house to sing songs and drink iced tea. Ann's grandma was a piano player, but Ann preferred the guitar, and would often play with a neighbor, Bud, who had been a banjo player in a band. She began to play at age 16, and picked it up again in college, when the folk music craze was at it's peak. She always loved to sing and, as we know, is blessed with the magical ability to harmonize. She says "I feel better when music is around...I enjoy playing with people, singing with people, singing for people, and the comraderie in the folk community: they are darned nice people and they are tolerant, in general. It's someplace where I feel I sort of belong, with music people.

**Vicki Ingle:** The seeds for playing guitar and singing were planted, probably, when I was still in the womb. My father was a country western performer and the band frequently



practiced at our house. I had a Sears guitar in high school and learned a few folk songs in the 1960's from a book that also showed how to form basic chords. I picked it up again in college, at U of Iowa, as my significant other was a blues musician. My first real band experience was in Springfield with the Country Horizons, in the 1980's, where I was the bass player. I've been in a string of groups throughout my life. Fast forward to my move to the Chicago area in the 1990's and introduction to bluegrass and acoustic singer-songwriter music. I spent many years playing music with folks in the Oak Park Farmers Market and then with people associated with the Two Way Street Coffee House and Plank Road. Thanks to the 2WS open mike in 2005, I met my husband and we formed a duo, Comfort Food, where I now have to try to hold my own on that ole guitar...no bands to hide behind instrumentally any more!

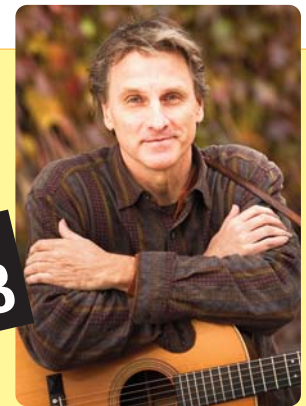
## Leading & Following At the Folk Jam Workshop with **MARK DVORAK**

following the workshop ~  
an All-acoustic jam session and sing along

**Sat., June 8TH**  
at The Two Way Street Coffee House  
(1047 Curtiss St., Downers Grove)

In the workshop, Mark will identify the responsibilities that come with leading a song, and tips on choosing the kinds of songs on which others can easily join in. He will also demonstrate "the democracy of chaos" and working without printed materials as a way to energize the music. Participants will learn some techniques to vary the program and further involve those in attendance. Musicians who are new to jamming with others will learn how to watch and listen for chord changes, as a way to keep up with the music as it unfolds.

"Even beginners, who only know a few chords benefit from participating in a community jam," said Dvorak. "More advanced players will gain the opportunity to get behind other players by adding runs, fills, harmonies, and even leads. We make music together to enrich ourselves and to remain active in our own creative lives."



Save the Date!  
**6-08-13**

- 1:00 - 3:00 PM: WORKSHOP**
- \$30.00 - (\$10.00 discount for PRFMS Memebers)**
- (short break - beverages provided. Feel free to bring a snack to share)
- 3:30 - 5:30 PM: JAM & SING ALONG**
- \$5.00 - (FREE for workshop participants)**

**RSVP** please



kristen.shilt@hotmail.com or 630-518-7602

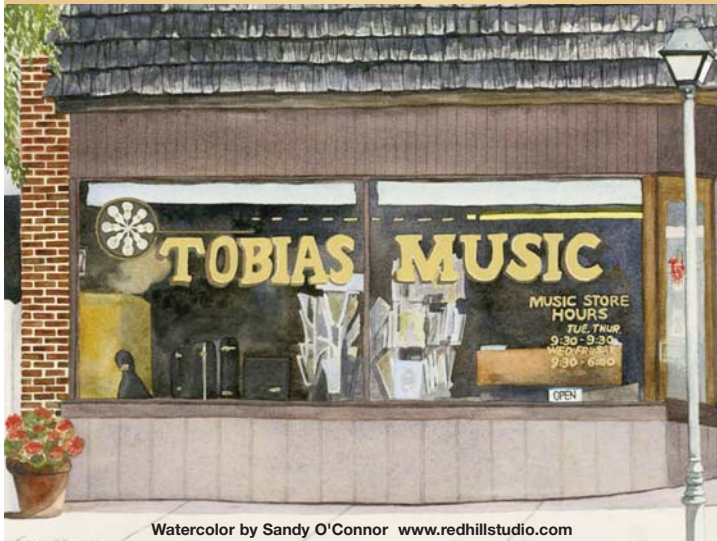
**For More Information** on these and other upcoming events, check our web sites at [www.plankroad.org](http://www.plankroad.org) & [www.twowaystreet.org](http://www.twowaystreet.org)

Visit Mark Dvorak on the web at [www.markdvorak.com](http://www.markdvorak.com).

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5013 Fairview Ave., Downers Grove, IL (630)960-2455



*"In the grand tradition of Chicago singer/songwriters, Rich Ingle is the real deal."*

— Rick Kogan, Chicago Tribune, WGN Radio



**Upcoming Performances:**

Sundays, 5-5, 6-2, 7-7 at Great American Bagel  
Westmont 10am, Western Springs 11:30am

Friday, 6-7 at Wicked Good Café,  
The 2013 Home of Comfort Food!

Naperville 7pm [www.wickedgoodcafe.com](http://www.wickedgoodcafe.com)

790 Royal St George Dr #140 Naperville, IL 60563 | (331) 457-5566



Rich and Vicki Ingle  
(708) 795-0695

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STAY IN TOUCH

**Looking for some old-time mountain string band music?**

Check out the Reed Island Rounders at [www.reedisland.com/RIR/rounders.htm](http://www.reedisland.com/RIR/rounders.htm)

Their latest recording "Hand Me Downs" is a selection of old-time string band fiddle tunes, songs, and dance tunes from the Appalachian Mountains.

See their website for sound clips of previous albums.

**Coming Up!**

22nd Annual Blue Ridge Old Time Music Week

June 9 - 15, Mars Hill College, Mars Hill, NC

[www.mhc.edu/oldtimemusic](http://www.mhc.edu/oldtimemusic)



**Quarter Notes**

Vicki Ingle | Editor

Jennifer Shilt | Graphic Design

We welcome ideas for articles or photos you'd like to share, please send them to [vingle@comcast.net](mailto:vingle@comcast.net)

## Member News

### Cheryl Joyal Finds Her Calling

By Vicki Ingle

Over the years, we've seen our friend, Plank Road member Cheryl Joyal in many roles, including Plank Road board member and president, host of music by the yard, singer/guitar player at jam sessions, dancer at barn dances and volunteer and hospitality coordinator of the Fox Valley Folk Music and Storytelling Festival. But something new is afoot. Cheryl's self-described addiction to contra-dancing is expanding beyond the dance floor - she's taking her involvement to a whole new level, onto the stage as a caller. I've heard her call at Fermilab and she's good, an excellent teacher, a real natural. Fun to watch too.



It strikes me that calling dances is much more than meets the eye, probably not a simple thing to do. Cheryl explained that "preparing for a dance requires quite a bit of work, in that you try to work up a program that starts with simple moves in a way that people can easily access the dance, and then you keep building on those moves with each dance... You try to put together a program that mixes up moves... different complexities, different paces of dancing for different types of songs, like jigs, reels, waltzes... while matching the dance to the music."

*"If you can walk, if you can smile, then you are a dancer."*

Teaching is a big part of it too. She said that it's good, especially for new people, to get out on the floor early as the moves that are taught build on each other... Each dance has a "walk through" which teaches people the moves and you try to add a new move into each dance - so joining early will really help the entire night of dancing go better... One of the hardest things, as a new caller, she said, is although you are focused on the dancers, you still have to interact with the band. It seems like the caller acts as a conductor, slowing down or speeding up the music to appropriately match the pace needed by the dancers. I wondered what attracts Cheryl to calling dances, what it is that makes a busy person want to give her precious spare time for yet another musical activity: "It's really about community, which is why I like it. I have called and danced in communities with dancers that range from kids as young as 3 or 4, if they're walking they're dancing, to people in their 80s or 90s... It's about community and dancing as a group throughout the dance to a level that the person you are dancing with can be successful or you can help them through it. It's been fun. **Although I am a fairly new caller, I've been learning a lot and I am excited about calling more including the Fermi Lab Dance on May 12th. Come out and give dancing a try!** If you can walk, and if you can smile, then you are a dancer."

For a schedule of dances in the burbs and Chicago, see: [www.chicagobarndance.com](http://www.chicagobarndance.com)

## A Special Thanks to our Membership Contributors!!

### Sustaining Artists (\$200 - \$399)

**Benefits:** Feature article and picture in one newsletter; 1/4 page reserved space in four newsletters for name(s), contact information and upcoming performances; individual membership(s) in PRFMS.

- **Comfort Food - Vicki and Rich Ingle**  
www.comfortfoodmusic.com | 708-795-0695
- **Mark Dvorak**  
www.markdvorak.com
- **Tobias Music**  
www.tobiasmusic.com | 630-960-2455

### Supporting Artists (\$50 - \$199)

**Benefits:** Line listing in four issues with name of group, name(s) of member(s), contact information; individual membership(s) in PRFMS.

- **Heather Styka**  
www.heatherstyka.com

### Supporting Members (\$50 - \$199)

- John J. Allan
- Mary and Dan Anderson
- Romaine Burbach
- Frank and Helen Clarke
- Joe Jablonski
- Paul and Molly Klonowski
- Lilli Kuzma, WDCB, "Folk Festival"
- Andy Malkewicz
- Gregg and Elizabeth Morton
- Jen Shilt
- Paul Zimmerman



**90.9 FM, WDCB, PUBLIC RADIO from College of DuPage**

**Online Streaming** - [www.WDCB.org](http://www.WDCB.org)

For a program guide, call 630-942-4200

**"Folk Festival" with Lilli Kuzma,**  
Tuesdays 7 to 9 PM

Folk Festival is an eclectic mix of folk styles and artists, traditional to contemporary, that includes folk-related and folk-influenced music.

**"Bluegrass Review" with Phil Nussbaum**  
Tuesdays 10 to MIDNIGHT



**Folk Resources  
Next Door**  
See [www.plankroad.org](http://www.plankroad.org)  
Click on Favorites

Find Us On   
**facebook**

We are excited to announce that we have launched a new Facebook page! Please visit us at:  
<https://www.facebook.com/plankroad.prfms>

**2013  
PRFMS  
Officers**



**Bob O'Hanlon - President**  
reohanlon@gmail.com  
(630) 325-7764

**Carol Spanuello - Vice President**  
carolspan1@hotmail.com

**Gary Steffenson - Treasurer**  
gksteff@gmail.com

**Barbara Ellingsen - Secretary**  
woodwindwizard@gmail.com

**2013 Board Members**  
Bill Boylan  
Dave Humphreys  
Jennifer Shilt  
Kristen Shilt



**April 6th PRFMS  
Barn Dance at the  
Two Way Street  
Coffee House**



Photos by Beverly Chatfield

online at [www.plankroad.org](http://www.plankroad.org)

Membership form and info is available  
Thank you!  
Downers Grove, Illinois 60515  
P.O. Box 176  
PRFMS  
(\$20 year) membership by sending a check to:  
You can get an individual (\$10 year) or family



**PRFMS Membership  
INFORMATION**



**PRFMS Contact:**  
Bob O' Hanlon  
Email: [reohanlon@gmail.com](mailto:reohanlon@gmail.com)

P.O. Box 176, Downers Grove, IL 60515

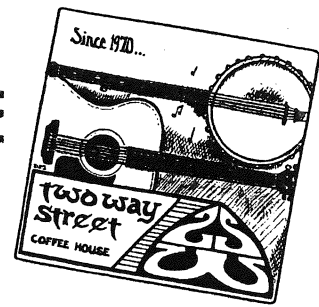


**LIVE MUSIC Every Friday Since 1970!**

# TWO WAY STREET COFFEE HOUSE

1047 Curtiss Street • Downers Grove, Illinois 60515 (across from the Public Library)

www.twowaystreet.org • 630-969-9720



## ENTERTAINMENT SCHEDULE

- Friday April 19 <sup>1</sup>**KALLET, EPSTEIN & CICONE** — Acclaimed songwriter Cindy Kallet joins fellow New Englanders Ellen Epstein & Michael Cicone. Songs old & new with gorgeous & daring harmonies. Guitar, hammered dulcimer, a cappella. 8:15pm \$7
- Friday April 26 <sup>1</sup>**WE'RE ABOUT 9** — Young, fun-loving Baltimore trio brings musical prowess, complex harmonies, poignant songs with guitars to an edgy, charming, upbeat show. "Profound & fun!" (WPMG) "Wildly entertaining." (The Gazette). 8:15pm \$7
- Friday May 3 **CHRIS McINTOSH & ALVIN McGOVERN** — Teachers at Old Town School and other schools, they present popular and obscure folksongs of many eras. Sweet ballads to fun English music hall songs, with guitar & banjo. 8:15pm \$7
- Friday May 10 **EMILY WHITE** — Young singer-songwriter from Memphis & Chicago, she grew up listening to the blues on Beale Street, New Kids on the Block & MC Hammer. Quirky humor, storytelling, raw truth, beautiful melodies. 8:15pm \$7
- Friday May 17 **THE POTTER'S FIELD** — Michigan-based folk/Americana/roots duo known for poetic, gritty lyrics, driving instrumental style, and close, powerful vocal harmonies. Guitars, mandolin, harmonica, percussion & kazoo! 8:15pm \$7
- Friday May 24 **BEN BEDFORD** — Young Springfield, IL songwriter/storyteller paints portraits of people of the heartland: Ameila Earhart, a Confederate soldier, Emmett Till. Poignant, but never sentimental. Excellent voice, guitar, melodies. 3 CDs! 8:15pm \$7
- Friday May 31 **THE HOLLANDS** — Full-time, internationally-touring family quartet engages audiences and leads rousing sing-a-longs. They're 21st century nomadic merrymakers! With guitars, mandolin, banjo, ukulele, percussion and more! 8:15pm \$7
- Friday June 7 <sup>1</sup>**CAROLANN SOLEBELLO** — Founding member of famed trio Red Molly and a versatile singer/multi-instrumentalist, she now tours solo performing a terrific New York-inflected brand of original and traditional Americana! 8:15pm \$7
- Friday June 14 **BRAD COLE** — Acclaimed Chicago & Nashville singer/songwriter now in New York, his styles fall somewhere between John Hyatt & John Mayer. But he uniquely delivers his own soulful slice of Americana with a groove! 8:15pm \$7
- Friday June 21 **OPEN MIKE** — All welcome! Great variety of acoustic artists! So popular we must limit number of acts. 1-2 songs, 10 minutes max. Open 7:30 for signups - first come, first served. Show starts 8:00. Info: 630-968-5526. 8:00pm \$7

<sup>1</sup>Featured on WFMT 98.7 "Folkstage" with Rich Warren. <sup>2</sup>Featured on WDCB 90.9 "Folk Festival" with Lilli Kuzma.

Saturday June 22 9:00am - 4:30pm Fishel Park <b>Free!</b>	<b>ROTARY GROVEFEST FOLK STAGE</b> — featuring <i>Annie &amp; Rod Capps, Emily White, Red Tail Ring, Mark Dvorak, Sunnyside Up, and Plank Road String Band!</i> Info: <a href="http://RotaryGroveFest.com">RotaryGroveFest.com</a> . Plank Road Folk Music Society co-sponsors.
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2 <sup>nd</sup> Tuesdays, 7-9pm Apr 9, May 14, Jun 11	<b>2<sup>nd</sup> Tuesday Song Circle</b> — BYOS! ( <i>Bring Your Own Songs!</i> ) A monthly opportunity to informally & acoustically perform your songs for the circle! Plank Road Folk Music Society is co-sponsor.
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Saturdays, 2-4pm Apr 6 & 20 May 4 & 18, Jun 1 & 15	<b>Sing-Around</b> — Our popular song fests where beginners and experienced musicians can learn and/or share songs. Listeners and singers welcome too! Songbooks provided. Plank Road Folk Music Society co-sponsors. First and third Saturday afternoons of every month at 2:00 pm.
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Saturdays, 2-4pm Apr 27, May 25, Jun 22	<b>Bluegrass Jam</b> — Musicians of all experience levels gather to improve skills, learn/share tunes, & have fun! 4th Saturdays, 2:00-4:00pm. Plank Road Folk Music Society is co-sponsor.
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Thursdays Apr 25, May 30, Jun 27 7:00-9:30pm <b>Free!</b>	<b>LAST THURSDAY!</b> — Monthly open mike for high school & college age students. Last Thurs of every month. Music, poetry, any performance art - 10 min. max. Signups begin 7pm - first come, first served. Info at <a href="http://twowaystreet.org">twowaystreet.org</a> , on Facebook, or call 630-968-5526.
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Live entertainment is featured every Friday night beginning at 8:15. Doors open by 7:30. \$7.00 donation requested. Beverages and snacks available. The *Two Way Street Coffee House* is a not-for-profit community project of the First Congregational United Church of Christ, Downers Grove. Member: Plank Road Folk Music Society, Fox Valley Folklore Society, Old Town School of Folk Music, Aural Tradition, Folk Alliance International. For current entertainment listings and updates, booking and other information, visit us on the web at [www.twowaystreet.org](http://www.twowaystreet.org) and on Facebook.

