



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

Quarter Notes

www.plankroad.org ♪ Spring Issue, March 2011

Plank Road's Regular Events

SING-AROUND

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

BLUEGRASS JAM

Two Way Street Coffee House
4th Saturday - 2:00-4:00PM

Plank Road All Volunteer String Band practice

First Church of Lombard
630-889-9121
2nd Saturday - 2:00-4:00PM

LAST THURSDAY Open Mike

@ Two Way Street Coffee House
7:00 - 9:30PM

Last Thursday of every month.
A monthly unplugged open mike for high school and college age students only.

Go to www.plankroad.org and/or www.twowaystreet.org for full details!



Upcoming Events

Old Time Barn Dance Party

Sat., April 9, 2011 - 8PM
See bottom right for details.

The Fifth Annual University of Chicago Dance Weekend

April 8-9, 2011

Band: Crowfoot; Caller: Rick Mohr
<http://fac.uchicago.edu/danceweekend.html>
More info: Cheryl Joyal at clmjoyal@aol.com
630-357-6905

Music by The Yard (MBTY) Members Event

• Sat., July 9, 2011 - 3PM
More info: Cheryl Joyal clmjoyal@aol.com
630-357-6905

• Sat., Aug. 13, 2011 - 2PM
More info: Carol Spanuello carolspan1@hotmail.com
630-816-5973



Bob O'Hanlon

President's Message – Spring 2011

Hello to all Plank Road members. I hope all is well with you and you are surviving the winter and its challenges. In January, we held our annual meeting at the log cabin in Lombard and it was good to see so many of you. In my short welcome speech, I described our organization to help the membership understand how we on the board approach our responsibilities.

Plank Road has around 120 members and most participate in one or more of our activities. We sponsor over fifty activities each year, most of which are groups who get together to play music.

The rest are local festivals, concerts or dances. The eight of us on the board of directors monitor each of these activities regularly to be sure they are properly funded, properly run and well attended. When we meet, we review our membership count and our financial situation, but most of our time is spent discussing past and future events and activities. We pay attention to attendance at various functions, because we believe that is the way our members tell us how they feel about our schedule of activities, and we make decisions accordingly. We also listen when you speak, so don't hesitate to let us know your thoughts.

Last year at the annual meeting, I made a point of thanking the *Quarter Notes* staff and publicity committee and I want to do it again. We have a quarterly newsletter worthy of a top quality organization and I hope everyone understands all the talent and effort required to produce it. Thanks again, Vicki, Jen and Charley.

I hope to see you all soon at a Plank Road event. The 2011 board was announced at the annual meeting;

Bob O'Hanlon - President, Charley Smart - VP, Cathy Jones - Treasurer, Carol Spanuello - Secretary, Dave Humphreys, Cheryl Joyal, Jen Shilt and Kristen Shilt.

Spring Old Time Barn Dance Party

SAVE THE DATE!



Saturday, April 9, at 8:00PM

Doors open at 7:30PM - Musicians arrive at 7:00PM to warm-up
Two Way Street Coffee House, 1047 Curtiss St., Downers Grove, IL
(Across from the Public Library)

Enjoy a fun-filled evening of music and dancing for the entire family.

Dance the night away and/or

play with the Plank Road All Volunteer String Band.

Our Caller will walk and talk you through all the dances at our 'No Experience Necessary' dance.

Dances are informal, with no costumes needed. In fact, you don't even need to bring a partner! Refreshments available.

\$5.00 admission for everyone 5 years of age and older



A Northeast Journey of a Young Folk Musician

By Heather Styka

The world of folkies and singer-songwriters is alive and well, and don't let anyone tell you otherwise. But it is true that the music business has changed. Perhaps touring as a singer-songwriter is more difficult now, considering the over-saturation of the market and the hectic nature of our age – or perhaps it is easier, with the tools of electronic media and endless information at our fingertips. I'd say touring remains both a challenge and a thrill.

This November, I headed east to the Northeast Regional Folk Alliance (NERFA) conference, relying on the good will of friends and strangers along the way. I played in Cleveland at the Barking Spider, a cozy old bar tucked away on the campus of Case Western Reserve that hosts eclectic music seven nights a week. A few Ohio friends from FARM (Folk Alliance Regional Midwest) came out to cheer me on, and they brought their pals. The fireplace was roaring, and by the end of my set, folks had really settled down to listen, so it was a great show.

It was a late night, but I had to leave bright and early the next morning to record a radio show in Akron, Tom Ball's "Just Plain Folk," where I got to play over half a dozen tunes combined with an interview. From there, I found myself surrounded by semi-trucks on the PA interstate, hurrying towards East Stroudsburg, where I stayed with a fascinating and talented couple who host house concerts. I would have preferred to take a more wandering route over those rolling mountains, but driving on a deadline can be a necessary evil – especially when dinner and a bed is waiting for you at the far end of Pennsylvania.

The next few days I spent in New York City. I had a handful of undesirable gaps in my concert schedule. When you're on the road, every day that you're not performing drains money from your pocket, and in NYC, it's more like a deluge. But if you want to remain sane as a folk musician (and such is my intention), you must foster the belief that as you strive and struggle, fate is also on your side – and that both successes and setbacks exist for a reason. Those gaps in the tour gave me the chance to reconnect with old friends and meet new ones, and to explore.

So I played the tourist part, sleeping on friends' couches and heading to the American Museum of Natural History to witness a life-size blue whale and plesiosaur skeletons; to the Metropolitan Museum of Art to gaze at reconstructed Louis XIV rooms and Tiffany windows; to the Guggenheim to view an exhibit on "Chaos and Classicism" after WWII; to the Museum of Modern Art, where I was stunned by panels from my favorite modern painter, Mark Rothko. I wandered past street vendors in Washington Heights, went to a compelling musical on Broadway, devoured New York-style pizza, rode to the top of the Empire State Building, and browsed through books at the Strand. And best of all, I played two shows in Folk Mecca: Greenwich Village.

Through a few lucky twists of fate, I finagled shows at Caffe Vivaldi and the Bitter End, although I'd never played anywhere near New York before. And through another strange twist of fate, two of my grade school classmates came out to the show at Caffe Vivaldi, as well as a number of distant friends of friends of relations. Caffe Vivaldi is an intimate room, a bar/restaurant in the vein of a European cafe that hosts music seven nights a week, and the owner and servers couldn't have been more kind or welcoming. At the Bitter End, too, although I did not draw much of a crowd, all the staff was extremely supportive. The Bitter End is nothing fancy, and a bit smaller than venues like



Heather Styka at the Bitter End in Greenwich Village

Schuba's or Fitzgerald's, but it has decades of reputation behind it. I had been a bit intimidated by the expectations of such a renowned venue, yet my club owner fears were ungrounded. New Yorkers can be abrupt, but they can also be the most down-to-earth and understanding people you'll ever meet. The bartenders signed up on my email list, a group of regulars sat at the bar, and though I didn't bring an entourage, the doorman wished me well, paid me, and sent me on my way.

From NYC to the NERFA conference in Kerhonkson, NY, I felt fortunate to drive through beautiful old towns with names like Hopewell, Endwell, Fishkill, established back in 1704 or 1720; to see the freshly painted red barns with collapsing grey stone fences. And to be present at NERFA, to share music in those mountains and befriend an amazing folk community, was simply an honor. I left filled with inspiration to learn and grow (and also filled with the delicious food of the Hudson Valley Resort). Last but not least, I headed to Ann Arbor, home of a thriving Midwest folk community, and played a show at the Savoy in Ypsilanti. The Savoy is a newer venue and generally geared towards full-band rock sets, but I was included in a night of acoustic, folk-inspired young bands – so the audience was enthusiastic and the room was full (despite the fact that it was a Wednesday night, with the first act starting at 10:00 and the last act ending well after 1am).

Driving home to Chicago, towards the sunset, the front seat of my car covered with scribbled lyrics and stray CDs, I felt like some kind of contemporary folk cowboy. I was reminded of an incredibly powerful experience at NERFA – the "Wisdom of the Elders" panel where Sonny Ochs and John Platt interviewed legends Oscar Brand, Theodore Bikel, and David Amram. They were discussing the role of musicians in contemporary culture when David Amram remarked on the all-too-common claim that there's no room in the market for more artists: "There are never too many sunsets... there's never too much beauty in the world." I've seen my share of sunsets this trip, and you know, I think he couldn't be more right.

To contact Heather, listen to her music, watch videos, purchase a CD, or stay updated on where she is playing, go to <http://heather.styka.com>.

More photos and musings can be found on her travel blog at <http://teacuptraveller.wordpress.com>.

MUSIC INSTRUCTION

Back Up Fiddle – When Less is Best!

By Beverley Conrad, www.fiddlerwoman.com

The following excerpt is from an article that first appeared in the “National Old Time Fiddler News,” September/October 2001 newsletter, and is reprinted with Beverley’s permission.



Here are some things you can play to play backup fiddle... Play some licks.

A lick is a bit of a scale or a few notes from the melody itself. It’s kind of like running between the raindrops. Listen to the singer or picker and try to anticipate where each line or phrase of the tune will end. Play a few notes in this space making sure to stop when they start again. You can up the volume for these licks by pressing a bit harder with your

bow or playing close to the bridge. Ah! But which few notes?

G	D	A	E	(strings)
0 1 2 3	0 1 2 3	0 1 2 3	0 1 2	(fingers)
G A B C D E F#	G A B C D E F#	G		(notes)

In D Major try D E F# G A B C# D. Warm up by trying them out in that order, then try mixing the order up.

There are many different kinds of scales for each key. Scales color tunes. Some sound distinctively jazzy. Others are bluesy. Some have an unmistakable Celtic flavor.

Here is an example of a bluesy sounding scale:
G Major – G B D E B.

G	D	A	E
0 2 0 1 3	1 3 0 2		
G B D E D B D E G			

That’s it. Five notes. It’s called the Pentatonic scale. Try these notes out in an old time bluesy tune or even a swing tune.

Here is an example of a scale that works well with some old time tunes:

G Major – G A B C D E F G
(notice you don’t play the usual F# here but “flat it” by playing second finger D string close to the first finger and first finger on the E string close to the nut.) Go ahead and try each of these scales and notice the difference in the sound.

G	D	A	E
0 1 2 3	0 1 2 3	0 1 2 3	0 1 2
G A B C D E F G	G A B C D E F G		

Find a picker to play a tune – any tune – in the key of G Major and try this scale as they are singing and/or picking the tune. Take notice of the flavor it gives the main melody. In a different key play the notes as you know them for the scale. Count each note (1 2 3 4 5 6 7 8) but when you get to #7 – play the note flat.

To learn to play backup you need freedom. Play along to recordings, the radio, friendly friends and huge jam sessions where you can hear yourself but the rest of the world can’t. Hold back, sprinkle in a few well-chosen notes, or play an even shuffle behind the lead. Less is best. Give the featured musician space to stand out and before long they’ll be tossing solo breaks your way.

Beverly encourages folks to visit her website, www.fiddlerwoman.com. See “The Learn to Fiddle” blog! Thanks, Beverly!

National Old Time Fiddlers Association: www.NOTFA.org

First Fiddle Tunes in the Pacific Northwest

By Vivian and Paul Williams

This article was reprinted with the permission of Vivian Williams, as it appeared in the “National Old Time Fiddler News,” July/August 2002.

When were fiddle tunes first heard in the Pacific Northwest? While fiddle tunes were heard on the East Coast of America in the 16th century, the earliest date we can find when fiddle tunes likely were heard in the Pacific Northwest is the Spring of 1792. The irony is that these fiddle tunes were not being played on a fiddle. They were played on a barrel organ on Captain George Vancouver’s ship when he was exploring the Puget Sound area.

It was typical for British ships of that era to have fiddlers aboard to entertain the sailors. Vancouver, however, had a mechanical organ manufactured in London around 1737. It had three wooden cylinders covered with pins to actuate the valves when

they were turned. Turning the crank on the side worked a pair of bellows, turned the cylinder, and the tunes were heard from the 46 pipes. A notation on the organ intimated that the tunes it played were intended to entertain rude British sailors, and the tunes are listed. These tunes just happen to be fiddle tunes! Some of the titles are “College (Sailor’s) Hornpipe,” “Spanish Waltz,” “Go to the Devil,” and “Lady Campbell’s Reel.”

Captain Vancouver gave the barrel organ to the friars at San Diego, California, during a provisioning stop there after he left Puget Sound country, and, shortly thereafter, it made its way to the Mission San Juan Bautista in California, where it can be seen today. For more history about the barrel organ and a photo of it, visit Michael Robinson’s website at www.standingstones.com.

Vivian and Paul own and operate Voyager Records and Publications, featuring “Traditional Fiddle and Acoustic Music from the Pacific Northwest and Beyond.” See their website at www.voyagerrecords.com!

Davy Crockett Meets the Violin

Excerpts from *The Life of David Crockett* (his original autobiography) as submitted by William Abler to *National Old Time Fiddler News*, July/August, 2001. Used by permission of Bill Abler.



...My companions did not intend seeing me farther on my way than the Washita River, near fifty miles. Conversation was pretty brisk, for we talked about the affairs of the nation and Texas; subjects that are by no means to be exhausted, if one may judge by the long speeches made in Congress, where they talk year in and year out, and it would seem that as much still remains to be said as ever. As we drew nigh to the Washita, the silence was broken alone by our own talk and the clattering of our horses' hoofs, and we imagined ourselves pretty much the only travelers, when we were suddenly somewhat startled by the sound of music.

We checked our horses, and listened, and the music continued. "What can all that mean?" says I. "Blast my old shoes if I know, Colonel," says one of the party. We listened again, and we now heard, "Hail Columbia, Happy Land!" played in first rate style. "That's fine," says I. "Fine as silk, Colonel, and a leetle finer," says the other; "but hark, the tune's changed." We took another spell of listening, and now the musician struck up in a brisk and lively manner, "Over the Water to Charley."

"That's mighty mysterious," says one; "Can't cipher it out no how," says another; "A notch beyant my measure," says a third. "Then let us go ahead," says I, and off we dashed at a pretty rapid gait, I tell you – by no means slow.

As we approached the river, we saw to the right of the road a new clearing on a hill, where several men were at work, and they running down the hill like wild Indians, or rather, like the officeholders in pursuit of the deposits. There appeared to be no time to be lost, so they ran, and cut ahead for the crossing. The music continued in all this time stronger and stronger, and the very notes appeared to speak distinctly, "Over the Water to Charley."

When we reached the crossing, we were struck all of a heap, at beholding a man seated in a sulky in the middle of the river, and playing for life on a fiddle. The horse was up to his middle in the water, and it seemed as if the flimsy vehicle was ready to be swept away by the current. Still the fiddler fiddled on composedly, as if his life had been insured, and he was nothing more than a passenger. We thought he was mad, and shouted to him. He heard us, and stopped his music. "You have missed the crossing," shouted one of the men from the clearing. "I know I have," returned the fiddler. "If you go ten feet farther you will be drowned." "I know I shall," returned the fiddler. "Turn back," said the man. "I can't," said the other. "Then how the devil will you get out?" "I'm sure I don't know: come you and help me."

The men from the clearing, who understood the river, took our horses and rode up to the sulky, and after some difficulty succeeded in bringing the traveler safe to shore, when we recognized the worthy parson who had fiddled for us at the puppet show at Little Rock. They told him that he had had a narrow escape, and he replied that he had found that out an hour ago. He said he had been fiddling to the fishes for a full hour, and had exhausted all the tunes that he could play without notes. We then asked him what could have induced him to think of fiddling at such a time of peril; and he replied, that he had remarked in his progress through life, that there was nothing in universal nature so well calculated to draw people together as the sound of a fiddle; and he knew that he might bawl until he was hoarse for assistance, and no one would stir a peg; but they would no sooner hear the scraping

of his catgut, than they would quit all other business, and come to the spot in flocks. We laughed heartily at the knowledge the parson showed of human nature. And he was right.

Having fixed up the old gentleman's sulky right and tight, and after rubbing down his poor jaded animal, the company insisted on having a dance before we separated. We all had our flasks of whiskey; we took a drink all round, and though the parson said he had about enough fiddling for one day, he struck up with great good humor; at it we went and danced straight fours for an hour and better. We all enjoyed ourselves very much, but came to the conclusion that dancing wasn't altogether the thing without a few petticoats to give it variety.

The dance being over, our new friends pointed out the right fording, and assisted the parson across the river. We took another drink all around, and after shaking each other cordially by the hand, we separated, wishing each other all the good fortune that the rugged lot that had been assigned us will afford. My friends retraced the road to Little Rock, and I pursued my journey; and as I thought of their disinterested kindness to an entire stranger, I felt that the world is not quite as heartless and selfish as some grumblers would have us think.

I first met Bill Abler when we were both members of the Oak Park Farmers' Market group (a Saturday music jam group). Bill is a student of the fiddle and also plays the recorder quite well. As the self-appointed historian of the Oak Park Farmers' Market group, Bill detailed the jam sessions (including attendance) and the goings-on between the musicians of the group in a thick document which I inherited when he moved to California. Thanks, Bill, for bringing this piece on Davy Crockett to our attention! –**Vicki**

Bill has a PhD in linguistics and is a world expert in serrated teeth, of dinosaurs in particular. He currently serves as a research associate for the Field Museum in Chicago.



William Abler

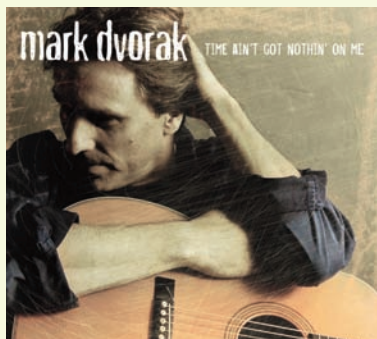
His latest article can be found in vol. 93 (4) of *Science Progress*, "The Human Mind: Origin in Geometry." Bill is also on the Board of Directors of the Redwood Parks Association in California.

Interested in learning about a new fiddle book? See www.mkfiddletunes.com

A CD Review of Mark Dvorak's "Time Ain't Got Nothin' on Me"

By Paul Schingle

It's been nearly five years since Mark Dvorak has released a disc of mostly original tunes (2006's, "Every Step of the Way"). Mark has blessed his listening public with fifteen new (to disc) songs. Twelve of the songs on the cd are Dvorak's own compositions. It was worth the wait.



Recapping the three non-originals, Mark has finally recorded Bartholomew Bean's "Ruben, You Can Play Your Banjo," which has long been a staple of his live sets. On "Every Step..." Mark paid homage to Sonny Terry & Brownie McGhee with "One Couldn't Run, One Couldn't See." On this recording, he allows McGhee to return the favor by covering, "Livin' With the Blues." And, finally, Dvorak does a fine rendition of the civil war era traditional song, "Two Little Boys."

Comparing the songwriting from "Every Step..." to "Time Ain't..." it's easy to see Dvorak's growth as a writer, both musically and lyrically. While the older album had great originals, here the lyrics are even more poetic, more carefully crafted. And the music has a nice, clean, easy-to-listen-to sound. As a whole, this disc has a very country feel. But, true to his (and folk music, in general) eclectic tastes, there is a sprinkling of blues, bluegrass and traditional sounding folk. Within the genre, Mark can do it all.

The album opens with "The Middle Years." This is a peppy number, and makes for a great start. And, while the theme of the song is not new (none of us is getting any younger), the word choice is poignant without being sappy. The listener is introduced to the title track as the fifth song on the album. This has a very bluesy sound and feel and leads perfectly to the Brownie McGhee cover.

To be true to both blues and country themes, Mark provides his listeners with some sad, universal ideas, especially, with "The Saddest Town in Illinois" (a wonderful follow-up to "Not War" from "Every Step..."), "Song for a Dismal Day" and "Promise of the Promised Land." He also includes songs very personal to him, such as "My D-18." This is not to say that all the songs are sad or morbid. "The Bluebells of Kentucky" is a very snappy, country number and I defy anyone to listen to "It'll Be Better When It's Better" without raising a smile.

Emotionally, this CD runs the gamut, and the listener is only too happy to stick around for the ride. The music is eclectic and the lyrics pure poetry. (From "It'll Be Better...", he gives the listener the line, "...pickin' at the scab is never gonna make it heal..."). As a group of original songs, Mark has never sounded better.

Historically, Dvorak has always been good at surrounding himself with great talent, and "Time Ain't Got Nothin' on Me" is no exception. Mark is the first to tell you that he was pleased with the work of his producer for this album, John Abbey. The sound is incredibly clean without sounding over-produced. As for the musicians who chipped in, Dvorak was assisted by Sue Demel and Debra Lader (two-thirds of "The Sons of the Never Wrong"), Chris Walz (Mark's chum and bandmate from "Weavermania") and a host of others. Almost any musician will tell you (s)he can't do it alone. Mark, wisely, chooses singers and musicians who complement his sound beautifully.

The best endorsement I can think of for an album is how easy it is to listen to. I've owned "Time Ain't Got Nothin on Me" for about twelve hours and I've listened to it all the way through at least five times (I've lost count). If you're a Mark Dvorak fan, or just a fan of folk music, you can't go wrong with this one.

See Mark's website for more information about his music and to Order CDs! www.markdvorak.com

Mark Dvorak - markdv@aol.com
 po box 181, Brookfield, IL 60513
 contact: 312-315-4273
 booking: 630-557-2742

Paul Schingle is a writer and commentator who lives and works in Chicago, and has published more than six hundred articles.

enjoy barn dancing?

Come to the University of Chicago Dance Weekend 2011 on April 8-9.

Here is a chance to dance to a nationally known contra dance band and caller with two nights of great dancing with live music from **Crowfoot** <http://www.crowfootmusic.com>, with Rick Mohr, <http://rickmohr.net> calling! It will be at the The University of Chicago Ida Noyes Cloister Club. Details will be forthcoming at <http://fac.uchicago.edu/danceweekend.html> or www.chicagobarndance.com



PRFMS Caroling, Sing-around and Holiday Party on December 18, 2010



(Left) PRFMS carolers serenade downtown Downers Grove (Right Top & Right Bottom) Sing-around and festivities going on inside the Two Way Street Coffee House

Photos by Jen Shitt

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or www.myspace.com/februaryskyfolk

NEW Release!



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*"In the grand tradition of Chicago singer/songwriters,
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Studio A Recording and Sound

Performers and audiences in northeast Illinois have benefited from Maurice Smeets' skill and talent as a sound engineer from many venues and events. He is the house sound engineer for Acoustic Renaissance Concerts, and for many years also held that position with the Maple Street Chapel



Concert Series. He also provides sound for other special events like those at the Two Way Street Coffee House, the Downers Grove Heritage Festival Folk Stage, and the annual Gebhard Woods Dulcimer Festival.

Maurice Smeets has been the Main Stage sound engineer for the Woodstock Folk Festival for many years, and for good reason. The Festival is all about coming to hear the musicians and storytellers being featured, and Maurice excels at making sure they all sound their best.

In addition to providing sound for music events, Maurice has a 24-track recording studio located in Batavia, Illinois.

You can reach Maurice Smeets at:
studioarecording@aol.com
or by calling 630-269-9668.

The album cover for 'Time Ain't Got Nothin' On Me' by Mark Dvorak features a black and white photograph of Mark Dvorak looking down. The title 'mark dvorak' is written in a large, white, serif font at the top. Below it, the title 'TIME AIN'T GOT NOTHIN' ON ME' is written in a smaller, white, sans-serif font. At the bottom, the website 'www.markdvorak.com' is written in a large, white, serif font.

NOW AVAILABLE
12 NEW SONGS
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GET ON THE LIST
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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
- **February Sky**
Phil Cooper and Susan Urban
www.februarysky.com or www.myspace.com/februaryskyfolk
- **Mark Dvorak**
www.markdvorak.com
- **Studio A Recording and Sound - Maurice Smeets**
studioarecording@aol.com | 630-269-9668

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
Gregg and Elizabeth Morton
Paul Zimmerman

Transitions: I'll Fly Away...

Jack Hardy, November 23, 1947 - March 11, 2011

Jack Hardy passed away at age 63 from complications of lung cancer on Friday, March 11. He was well known among musicians for the songwriting workshops he hosted in his Greenwich Village apartment every Monday night since the late 1970's, which included a pasta dinner prepared by Jack. The "admission" was a dish to pass and a song to share that was less than a week old, offered with the understanding that

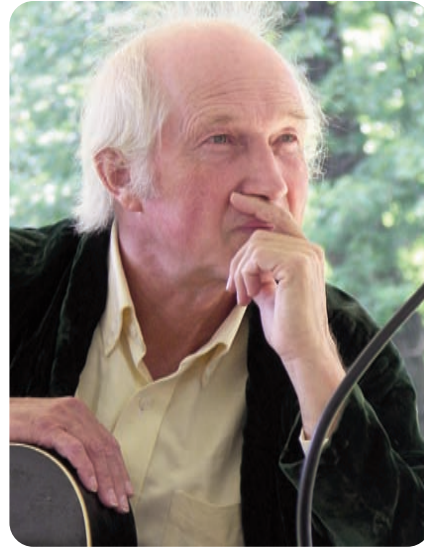


Photo by Rich Ingle

the song would be actively critiqued. Both famous musicians (such as John Gorka and Richard Shindell) and relatively unknown local musicians walked through Jack's open door to participate in these workshops.

In the early 1980's, Jack founded a musical cooperative that established performance space, made more than 1,000 low-budget recordings of local performers and distributed them to subscribers and

radio stations along with a newsletter, "Fast Folk Musical Magazine;" Lyle Lovett, Suzanne Vega and Tracy Chapman were among those who recorded first for Fast Folk, followed by many other musicians from coast to coast. Jack wrote hundreds of songs, recorded more than a dozen albums and performed in clubs, coffee houses and at festivals in New York and across the country, including the Fox Valley Folk Festival in 2009. Most recently, Jack toured as The Folk Brothers with David Massengill. The Boston Globe has said, "Jack Hardy is one of the most influential figures today in defining the American Folk Song."

Jack did a great deal for folk music and the people who make it. He is loved and will be missed.

See the Plank Road website and www.jackhardy.com for more information about Jack.

Note: The Smithsonian Institution holds tapes of the original recordings and magazine archives for "Fast Folk Musical Magazine." A two-CD set is available from the institution's nonprofit record label, Smithsonian Folkways.



TIP: If you want to see this newsletter in color, it's worth the effort! The pictures and graphics are terrific. Go to www.plankroad.org and click on "Quarter Notes," then "Spring Issue, 2011."

ON THE RADIO



90.9 FM, WDCB, PUBLIC RADIO from College of DuPage

Online Streaming - 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.

Strictly Bluegrass with Larry Robinson,

Wednesdays 7 to 9 PM

**"YOU AREN'T IN IT FOR THE MONEY.
YOU SING THIS MUSIC BECAUSE IT
SATISFIES YOUR HEART."**

- PAUL STOOKEY OF PETER, PAUL AND MARY

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

PRFMS Annual Membership Meeting Party and Jam at the Log Cabin in Lombard



Photo by Cheryl Joyal



Photo by Carol Spanuella



Photo by Carol Spanuella

With the roaring fire in the background, Plank Road members enjoy another song.



Folk Resources Next Door

See www.plankroad.org, click on Favorites

SAVE THE DATE!

Saturday, April 9

SPRING OLD TIME BARN DANCE PARTY
See page 1 for details.



2011 PRFMS Officers

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

Charley Smart - Vice President
plankroad@comcast.net

Cathy Jones - Treasurer
cathy@jonesfamilymusic.com
(630) 889-9121

Carol Spanuella - Secretary
carolspan1@hotmail.com

2011 Board Members
Dave Humphreys
Cheryl Joyal
Jennifer Shilt
Kristen Shilt

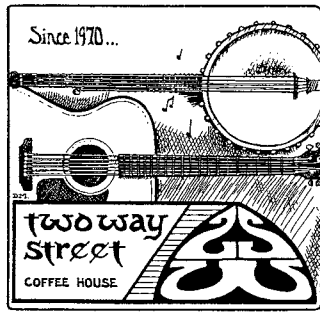
PRFMS Membership INFORMATION

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

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

PRFMS Contact:
Bob O'Hanlon
Email: reohanlon@hotmail.com
(630) 325-7764





TWO WAY STREET COFFEE HOUSE

1047 Curtiss Street • Downers Grove, Illinois 60515

www.twowaystreet.org • 630-969-9720

(Across from the Public Library)

Folk Music Every Week since 1970!

ENTERTAINMENT SCHEDULE

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|--------|-------|----|--|
| Friday | March | 25 | EDDIE HOLSTEIN — A stalwart of Chicago's folk music scene, he and brother Fred sang at their own legendary club. He performs folk, blues and humor, and his songs are covered by Bette Midler, Bonnie Koloc & Steve Goodman. |
| Friday | April | 1 | *GRACE PETTIS — Prolific second-generation songwriter (daughter of Pierce Pettis) has wisdom beyond her 23 years. Winner at Mountain Stage, Wildflower and Rocky Mountain Folks contests. Soaringly clear vocals! |
| Friday | April | 8 | MICHAEL JOHNATHON — A transplanted New Yorker now in rural Kentucky. Traditional & original songs, those of Woody Guthrie, Si Kahn & more with guitar, banjo. Hosts weekly syndicated radio/TV show <i>WoodSongs</i> . |
| Friday | April | 15 | JAMIE ANDERSON — Great singer/songwriter plays folk and women's festivals and clubs across North America. Excellent songs blend country, folk, rock and more with beautiful guitar work and a wacko sense of humor! |
| Friday | April | 22 | ANDREA BUSTIN with Colby Maddox — Chicago singer/songwriter whose diverse influences include Appalachian, Russian, classical & bluegrass! Guitar, banjo & mandolin, with additional vocals by Rachel Wathen. |
| Friday | April | 29 | *SARAH McQUAID — Born in Spain, raised in Chicago, 13 years in Ireland, now in Penzance, Cornwall, England. Sparkling originals, Appalachian, Irish & Elizabethan folk songs, 1930's jazz, lively guitar instrumentals! |
| Friday | May | 6 | TRICIA ALEXANDER with ALPHA STEWART Jr — Singer, song-writer, performance poet, guitarist, harmonica and kazoo player, she blends swing, blues, wisdom & comedy. Alpha Stewart adds magical percussion. |
| Friday | May | 13 | *JAMES GORDON — Founder of the popular Canadian group Tamarack, he wrote many of their great songs. He's also written for symphonies, theater, and opera and released 30 albums! A solo show of stories, songs and humor. |
| Friday | May | 20 | FOX RIVER TRIO — Steve Stauffacher, Paris Donehoo, Beth Iverson & John Kauffman (not good at math!) play Stephen Foster, Beatles, James Taylor & others, plus originals on guitar, banjo, harmonica, recorder, bass, more. |
| Friday | May | 27 | JAN KRIST — Outstanding singer/songwriter & Detroit native, her songs have literate lyrics, emotion and humor, plus expert guitar with rich open tunings. Kerrville & Detroit Music awards! 9 CDs. Latest: <i>Fallow Ground</i> |
| Friday | June | 3 | *STEPHANIE BETTMAN & LUKE HALPIN — She's a prize-winning singer-songwriter & fiddler; he's a renowned multi-instrumentalist & vocalist. Soulful ballads and singable folk/pop songs in an entertaining show! |
| Friday | June | 10 | ANDY YOUNG & ALFONSO PONTICELLI — Gypsy jazz in the 1930s style of Django Reinhardt: jubilant swing, virtuoso pyrotechnics, and humor by these masters of hammered dulcimer and guitar. Also, Irish, Québécois. |
| Friday | June | 17 | LIVE BAIT — High-energy trio adapts old & new folk, Delta blues, swing, rock, pop, bluegrass and more in their own unpredictable style. Tight vocal harmonies, guitars, harmonica, bass, plus humor and irreverence. Fun! |
| Friday | June | 24 | OPEN MIKE — Anyone is welcome to perform, and we always have a great variety of acoustic performers! So popular we must limit the number of acts. 1-2 songs, 10 minutes max. Doors open at 7:30 for signups – first come, first served. Show starts 8:00. For more information, phone 630-968-5526. |

** Will be featured the next night on WFMT 98.7 "Folkstage" with Rich Warren.*

Saturday April 9 8:00 pm \$5	Old Time Barn Dance Party! — Reels, squares, line dancing, waltzes and more, plus music of our great live band. Fun for the whole family! All dances taught and called by our expert leaders. No experience, costume or partner needed. Plank Road Folk Music Society is co-sponsor.
Saturdays Apr 2 & 16 May 7 & 21, Jun 4 & 18	Sing-Arounds! — Our popular song circles 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.
Saturdays Mar 26 Apr 23, May 28, Jun 25	Bluegrass Jam! — 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.
Thursdays Mar 31 Apr 28, May 26, Jun 30 7:00-9:30 pm Free!	LAST THURSDAY! — 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 twowaystreet.org , on Facebook, or call 630-968-5526.
Live entertainment is featured every Friday night beginning at 8:15. Doors open 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. Please call us at 630-969-9720 for current entertainment listings and updates, or visit us on the web at www.twowaystreet.org or on Facebook.	