



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

# Quarter Notes

www.plankroad.org ♪ Summer Issue, June 2014

## 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

Vocal/instrumental jam and sing-along with songbooks and leader.

### Bluegrass Jam

Two Way Street Coffee House

4<sup>th</sup> Saturday - 2:00-4:00PM

Like a sing-around but it's bluegrass, "mostly!"

### 2ND 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.

Bring Your Own Songs!

### Plank Road String Band practice

First Church of Lombard

630-620-0688

No summer practice - Resumes Sept. 13

### 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 [.plankroad.org](http://www.plankroad.org)

and/or [www.twowaystreet.org](http://www.twowaystreet.org)

## Upcoming Events

### Folk Music Stage - Rotary GroveFest

Sat., June 21, 9:00AM - 4:30PM

See article on back page for details

### Bluegrass Workshop & Jam with Chris Walz

Sat., June 28, 1:00 - 5:00PM

See ad to the right for details

### Music by The Yard (MBTY) Members' Event

**NOTE CHANGE of DATE & HOSTS**

The Spanuello's express their regrets for needing to cancel MBTY this year.

Sun., July 13, 3:00- 8:00PM

Hosts: Cheryl Joyal and Gary Blankenship

See ad to the right for details

### 29th Annual Woodstock Folk Festival

Sun., July 20, 12:30 - 6PM

<http://woodstockfolkmusic.com/folkfestival>

### Civil War Re-Enactment and Barn Dance

July 26-27 | Both days 11:00AM - 4:00PM

Barn Dance on Sat., July 26, 7-9PM

Four Seasons Park in Lombard

[www.lombardhistory.org/sweets.htm](http://www.lombardhistory.org/sweets.htm)

### Peckapoloza

Aug. 22-24: String Band on 8/23; pig roast, games, speakers, exhibits, tour of Peck House

[www.lombardhistory.org](http://www.lombardhistory.org)

### Fox Valley Folk Music & Storytelling Festival

Aug. 31 & Sept. 1 at Island Park, Geneva, IL

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

### Lombard Prairie Days

Sun., Sept. 14, 11:00AM - 3:00PM

Terrace View Park, Lombard, IL

### Log Cabin Jam & Party

Sat., Sept. 20, 4:30-10:00PM See insert for details



## President's Message

Who said summer would never come? Here it is and here we are, enjoying the warm days and smelling the flowers.

Plank Road's activity calendar is pretty full these days, with regular sessions and some special events. We are hosting a bluegrass workshop on June 28, led by Chris Walz, and, we will be in full force at the annual Fox Valley Folk Music and Storytelling Festival on August 31 & September 1. More coming in the fall, including our usual Log Cabin Party on September 20.

Also, there is a new development at Plank Road ... we have merchandise available with our logo on it. We have music case stickers, tote bags and tee-shirts in various colors and styles. This program is in response to requests and interest shown by our members. We have priced everything to cover our costs, but not much more. The goal is to provide attractive items, which you can use every day, and to spread the Plank Road name in the area.

Another major topic within Plank Road is this very *Quarter Notes* newsletter, which is the last issue produced by long-time editor, Vicki Ingle. Vicki has been the primary driving force of this high-quality publication for over seven years, which has been a source of pride for our organization. She has written articles about folk musicians, music instruction, local venues and Plank Road with great flair and inspiration, and great attention to detail and accuracy, and now she will move on to give her time and energy to other aspects of her life. We understand and wish her well, but will miss her greatly as we go forward with *Quarter Notes* into the future. See you in September with the fall issue of the newsletter, as usual!

—Bob O'Hanlon



## Bluegrass Workshop with Chris Walz - Sat., June 28



Plank Road is proud to offer a bluegrass workshop, led by noted musician and music teacher, Chris Walz. On June 28, 2014 the workshop runs from 1:00-3:00 pm, followed by a bluegrass jam from 3:00-5:00 pm, in the parlor, on the second floor of the First Congregational Church, 1047 Curtiss Street, Downers Grove, IL; in the same building as the Two Way Street Coffee House.

Bring your instrument and join us for this outstanding opportunity to learn from and play with Chris, as he instructs us on proper bluegrass techniques and methods, and puts them into practice in a jam session.

Admission is \$10 for Plank Road members and \$20 for nonmembers.

## PRFMS Member's Event

## Music By The Yard

### Cheryl and Gary will be hosting a PRFMS MBTY

Sunday, July 13th from 3:00 – 8:00 PM

Hosts: Cheryl Joyal and Gary Blankenship

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. Bring a chair if you can.

Ham and turkey for sandwiches, sodas and cake will be provided by Cheryl and Gary. Also bring a potluck dish to share such as appetizer, snacks, salad, main, side-dish, or dessert.

This is a rain or shine event. We look forward to seeing you.

**RSVP requested for planning purposes, but last minute attendees very welcome. For RSVP & directions email: [garybteach@aol.com](mailto:garybteach@aol.com) home phone: 630-357-6905**

**CHANGE OF  
DATE and  
HOSTS**

## Tommy Re, Fiddler

The house was a little hard to find, in rural Downers Grove, in an area where there are no sidewalks, where the homes are all nestled in among the trees. We walked a stone pathway to the front door and upon entering, were embraced by the warmth and creativity that exuded from every nook and cranny of the home of Marguerite and Tom Re, and of course, from the people themselves.

Tommy is perhaps best known these days for his fiddling with the George Mattson Trio, and that is how Rich and I met him, how we ultimately ended up at the Re's home to play some music together this past Memorial Day weekend. As we toured the home, I was drawn to the many pictures lining the hallway, especially those of Tom as a young man, at a music camp with the likes of Bela Fleck and Pete Seeger, and those of him playing his fiddle with this or that group. The tour included Tom's study, a creative person's haven with an instrument for every occasion - not only a fiddle, but a cello and bass were close at hand as well; sheet music; pictures and photographs; a drawing table; bookshelves, filled to overflowing; and, samples of bookbinding, one of Tom's other passions, at which he is quite accomplished. As we walked around the house, the stories began to unfold - interesting stories from an intelligent, fascinating man and one of the nicest people, perhaps one of the most joyful musicians you will ever hope to meet. I think you will enjoy his stories as much as I do! -Vicki

### In the beginning ...

Tom's grandfather emigrated from Italy via Ellis Island in the early 1900's, and when his wife and daughters arrived a few years later, they settled their family in Cicero. The rest of their children, Tom's father and other aunts and uncles, were born in that home. Tom's father married in the 1940s and raised his family in the same house in which he was born; the family continued to live there until the 1970s. During the 1950's, Cicero was brimming with music from the many cultures represented in that community; the Czech and Polish cultures predominated, but the population reflected many others as well, including the Italian, German, and Irish cultures and recent migrants from the southern United States.

"There were so many people who could play music in Cicero," Tom said, "it was very musical. There were garage bands, old jazz band musicians and accordion players." Tom developed an intense passion to play. By age nine he was on his way.

"I wanted to play so bad," he said, "so I made a violin out of a cigar box and a piece of wood for the neck, and strung it with loose screen wire. Then I took a coat hanger from the dry cleaners, you know, the cardboard one, and I melted rosin from a cherry tree in our back yard and I stuck it on the cardboard tube of the coat hanger (to use it as a bow) and I learned to play some nursery rhymes on it. And then the neighbor got so tired of hearing me play on that violin that he gave me one that he had. Then I had a real violin!"

"I could go to the fire department and play with the Polish firemen and I could learn polka songs from them," Tom explained. "I had lots of opportunities to play. Italian mandolin players - my grandpa would bring them home when he wanted to visit with his buddies. I could watch them play. When there were weddings or anniversary parties, there would be music with accordion, violin and sometimes other instruments, such as a clarinet. There were even Polish dances at our church across the street with Górale bands (old Polish mountain music)."



Tom, Penelope and Marguerite

Wondering if Tom sought out lessons as a child, he said, "The organist at church wanted to give me lessons, but I was afraid I wouldn't enjoy them, so I didn't go. I enjoyed it so much I didn't want to mess it up with lessons! And then I had lots of friends who liked to play and none of us knew how to tune anything, how to tune guitars or anything, so we tuned it all to the chord we wanted to play and tried to remember which note was a part of the chord, and, I played that way ... we invented stuff ... someone came by and told us how to tune the guitar right. But it was too hard, too hard to hold all the strings down. So that was my first experience of real "correct" music. We didn't like it. And I had a friend that wanted to play the banjo so bad, that he had a banjo cut out of cardboard and the strings drawn on it and he knew all the chords on it before he got a real banjo. Isn't that amazing that someone would want to play that hard, that bad? Anyone that wants it that hard is going to learn."

Tom also had relatives in Georgia and his father took the family there to visit in the summertime. Cicero was not the only area teeming with live acoustic music. "My uncles in Georgia would take me all over the place to play. They would take me to visit people that just played from other planets, they were so good and so amazing - guys who played spoons ... played bones and you never missed anything. It's such a sense of timing, it's so interesting, different every time, so supportive. How can you make so much music by knocking pieces of bone together?"

"I played with my relatives when I would go see them. And I'd play with people older than me, and a lot played better, so I would learn by watching them and sometimes it would be guitar players and banjo players and sometimes it would be a fiddler. I would learn, I would imitate them. I could remember what they did - that's how I learned."

Tom said he learned music mostly from people who learned themselves in the late 1800s, early 1900s. "There was a guy in Frankfort, Illinois named Buster (Harold) Brown. I didn't even know how to drive yet (Tommy was still in high school). Buster would come and get me. He would take me down there to Frankfort on Friday night and bring me back Sunday and all we'd do is play."

"And, I met Homer Little and he made violins. He was from Shelbyville, Il, before the dam, and he lived at 400 Long Street. I would go there and spend the weekend. I bought my first hand-made violin from him in 1969. And he learned in the last century. Homer said it's easy now - because of electricity. When Homer learned you went to a dance once a week, you listened and you ran outside as fast as you could to try to play it."



### Tommy Re - Continued from page 2

“He was really encouraging and really helpful. Homer had the patience of a saint. He would teach me any song I wanted to learn, one note at a time, until I could do it. He played two notes at a time for me, until I got those two notes, then four notes, then the whole phrase, then we’d play the whole phrase over and over ... Homer said, ‘You know, the old guys played this way, but you don’t have to.’ We would go to the Grand Army of the Republic Hall in Terre Haute, Indiana and play for the people (most likely children of the veterans). It was lovely to play. Nice tear-jerkers from 70 years ago.”

“When I would learn a song it was like a treasure. It was so exciting just to learn ‘You are My Sunshine’ or anything. I played like that. And I played like that for a long time.” I asked Tom whether he took lessons in school. “... No, no, I still didn’t take any lessons. In fact, I didn’t take lessons until I was about 35. Because I couldn’t remember all of the songs and it was too hard to re-learn or remind myself of them all the time, so I learned how to read music.”



“Another big influence was that I liked the banjo too, I can play the banjo.” At this point, I said to Tom that he was the most joyful, fun musician to watch. “You can’t tell I like it (laughter) ... it helped me get through high school, I’m still thanking it! Fiddle and banjo. I would do banjo rolls under the desk as I listened to these pontificators! I would play union songs and dance songs and lovely tragic songs. Because of banjo rolls under the desk I’m a graduate of Morton East, just like my father.”

Tom said, “In college (IIT), I just studied. I didn’t play much. When I got out of college (1969), then I started playing a lot.”

“In my 20s I got to meet a guy, a wonderful man that played the plectrum banjo from the jazz and ragtime era in the 1920s, and he was like 50 years older than me. C. C. Richelieu - he was known as Rich. He was from Wisconsin, he was an excellent banjo player and maker. He taught me all those old songs from the first half of the 1900s; ‘My Blue Heaven,’ ‘Somewhere Over the Rainbow,’ ‘Ja-Da’. So I learned how to play all those, I learned how to play chord melody on the banjo, with rolls.”

I asked Tom about a picture of a group that was in the hallway. “This was an interesting musical experience,” he said. The late 1970’s found Tom fiddling with a touring band, The Wildwood Pickers, for five years.

“I met these girls and Muriel Anderson was the guitar player and the Koskela sisters were the rest of the band, along with their mom, Cory. They needed a fiddler ... They said, ‘Do you want to be our fiddler?’ I said, ‘OK.’ We toured, we would go out of state, we played conventions, we played bluegrass festivals, we played all over the place. We always played two or three jobs every weekend. Sometimes we’d be in three states. And sometimes we’d play during the week.” Highlights for the band included playing the Bean Blossom Bluegrass Festival for four years, a matinee show at the Grand Ole Opry, being the warm-up band for Jim and Jesse when they played Navy Pier, and, the warm-up band for a Hank Williams Jr. gig. When they played an Indian reservation in Mole Lake, Wisconsin, “we must have played for 5,000 people,” Tom said. “It was just lovely! It was a lovely experience to work that hard.” The Wildwood Pickers made a vinyl record that was released in 1980, “First Harvest.” <http://www.discogs.com/Wildwood-Pickers-First-Harvest/release/4217594>

*“I think what I really enjoy is trying to make it easy for the singer to sing and not get lost and make a nice structure behind the rest of the ensemble that is interesting, but not distracting. That’s what I like to do. And when I feel comfortable, enough to let me be silly, then I can do stuff that’s more off the wall, but hopefully still adds to it all and is not distracting, that makes the whole ensemble sound more together and fun!”*

Later, Tom married Muriel Anderson’s sister, Marguerite. They have two lovely grown children, Sylvi and Andrew. Tom worked for 30 years, supporting his family, but “I played every day. I never stopped playing every day.” Over the course of the last few decades, Tom has played with many people and eventually connected up with George Mattson.

“Oh, and I did get some good technique lessons (about 8 visits) from a woman, a good teacher in Chicago named Rebecca Cope (in about 2008); she taught me how to get a more professional sound out of the violin, how to hold it better, how to shift better, all those things that are hard to learn on your own.” I asked him if this was hard to do, to change the way he played after playing professionally for so many years. “I’m so flexible, I’m like putty. If they tell me it’s not the right way to do it, I’ll try another way. I’ll do it, I’ll play that way or at least try. I purchased a really good violin in 2006 from Augustino Napoli in Chicago and thought it was a good time to finally get some lessons.”

I asked Tom about practice techniques he uses. “When there is a program on the radio, I play with every song ... by now I’m so old and listened so much, after four notes I know what key they are in. Or less, when they do the intro. I noticed that when Tom plays with other people, he will lightly pluck the strings of the fiddle with his fingers (pizzicato) to find the key, and the chord changes and the melody to the song, before picking up the bow. “It’s a real good technique when you don’t want to bother people. The people on the radio don’t mind if I make mistakes, I can’t upset ‘em!”

Now, Tom plays as much as he can. “The fiddle has never been in the case, except when I leave the house. All the rest of the time it’s out. The bows are out, the rosin is out, I play. If a song comes to my head that I think of, and or one I’m forgetting, I’ll go play it. I’ll play it until I know it.”

Treat yourself and hear Tommy play with the George Mattson Trio sometime soon. Experience George’s excellent guitar (and uke, and banjo, on occasion), strong vocals and eclectic, choice song selection, all supported by the foundation of Michael Hazdra’s fine upright bass and laced with Tommy’s joyful fiddling! What more is there? I guarantee you will leave the show happier for it. Visit the Trio’s website at <http://www.gmtrio.com> to get on the mailing list and to see some photos and a performance video.

See insert for fiddling tips.

### Old-time Music Workshop Update

Watch for more information about the old-time music workshop. We are making progress on the plans, however. We hope to offer two sessions, one for players at the beginners and early intermediate level and another for advanced players, as their needs are quite different. The board is working with the Old Town School of Folk Music to identify the best workshop leader for the instruction we want to provide. Thanks for your patience!

## MUSIC INSTRUCTION

### “Talkin’ the Blues”

A Conversation with California Blues Musician, Phil Ajioka

The year was 1972, Iowa City, Iowa, the town that incorporates within its boundaries the campus of the University of Iowa. It was a particularly happening place at that point in time as, is typical, the East Coast and West Coast scenes were then converging and catching up in the Midwest, and continued to do so throughout the mid 1970s.

During these years, at a cool pub down on Gillbert Street, called The Sanctuary (and it was), the local radio station aired the live acoustic performance of a local musician, a 20s-something Greg Brown. J.B. Hutto played at a huge bar and dance club called the C.O.D. Steam Laundry one week and Johnny Young, blues mandolin player, was booked the next, with Mighty Joe Young and Hound Dog Taylor appearing later in the summer. Willie Dixon was at Gabe and Waker’s, the most happening bar in the city that offered live music and which, in retrospect, was probably located a little too close to where I lived on Johnson Street - as was The Vine, which had dime beers on Tuesdays, when the Bud salesman came to town. Iowa City was a convenient stop for Chicago touring bands. All the greats who were still around in the ‘70s eventually made it to one club or another. It was a college student’s, music-lover’s dream come true, especially if you dug the blues.

It was into this scene that my friend, Phil Ajioka, landed with his guitar after fortuitously hitching a ride with blues musician Joe Price, on what ultimately turned out to be the last leg of Phil’s journey from California. In the following telephone interview, 42 years later, Phil reflects on some of his knowledge and experience after 50 years of playing the blues. Enjoy. -Vicki

*“I don’t know, just for me, I don’t like innovative technology all that much. Like, I don’t have a cell phone. When I play music, no thump box. Some people have like five, six things, like, to step on. No. Plug the guitar into the amp. An old tube amp.”*

#### Two Open Tunings for Slide Guitar

“G Tuning, from the 6th string (lowest, fattest string) down to the 1st string is D - G - D - G - B - D.

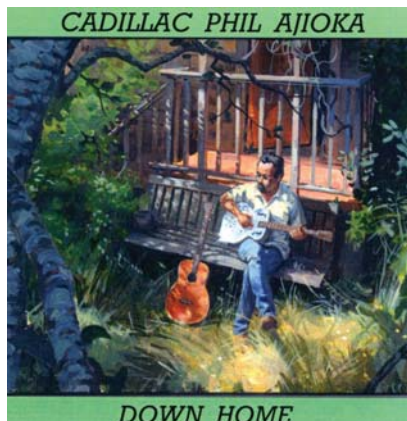
“A lot of delta blues stuff is in G: “Rollin’ and Tumblin’,” “Come On in My Kitchen” and “Walkin’ Blues,” all by Robert Johnson, for example.

Johnson did a bunch of stuff in open G tuning. “Can’t Be Satisfied” and “Louisiana Blues,” both Muddy Waters tunes, are in G tuning.

“The bass note in the key of G is actually the 5th string, which is tuned to a G. It’s more of a 5-string tuning. Phil recounted a story in Keith Richards’ autobiography telling about when Richards found out about G tuning - he just took 6th string off! “You are mostly on that 5th string, for a G,” Phil said. “You can hit the 6th string to get the 5th of the G chord (a D note), but mostly you leave it alone. On the 1 string, the tonic (G note) is on the 5th fret.”

“D Tuning, from the 6th string down to the 1st string, is D - A - D - F# - A - D.

“The epitome of D tuning has to be Elmore James. That guy, he continues to blow me away. Not just the guitar playing, but the voice, of course. Yeah, great slide guitar player.”



Email Vicki at [vingle@comcast.net](mailto:vingle@comcast.net) for free mp3s of selected tracks from the “Down Home” CD.

CD art Cale Ajioka

*“Blues can be simple, though not necessarily. Some of the best tunes that I know are one-chord tunes. But, man, you gotta get into that one chord!” (laughter) Here are some of Phil’s favorites: “Hip Shake (Shake Your Hips),” Slim Harpo; “Smokestack Lightning,” Howlin’ Wolf; “Mannish Boy,” Muddy Waters; “Pretty Thing,” Bo Diddley. “Hooker was into some one-chord stuff. I think part of it is hypnotizing people. Like Canned Heat doing “On the Road Again.” You get this groove going, get people mesmerized,” Phil said.*

Other great D-tuning slide players/tunes include: JB Hutto; Hound Dog Taylor, John Littlejohn, Roy Rogers and Ron Thompson. “Great player,” Phil said. Ron lives in Fresno now.

“It’s interesting because the relationship, string to string, from D to G tuning is the same, except that G tuning starts one string down, on the 5th string. There’s stuff that you can do the same, in both G and D tunings. The thing about D tuning is because both the 6 and 1 strings are a D, a lot of stuff is up on the octave, on the 12th fret. Where in G, a lot of your stuff is on the 5th fret because that’s where you find the G tonic note.

“When you are on the 12th fret, the 1, the 4, and the 6 strings are all D, so you can wind your way up and down the neck, because it’s the octave for the key. On the 1 string, just go up a full step to the 2nd fret, an E note, and you can play that when the tune goes to the 5 chord (A, because the E is part of that chord), that works pretty cool. It’s fun playing around.”

#### Standard, or Regular, Tuning

“Robert Nighthawk taught Muddy how to play slide in regular tuning. A lot of Muddy’s most famous tunes are ‘Honey Bee,’ ‘Standing Around Crying,’ ‘Long Distance Call’ - those are all slide in standard tuning, in the key of E. Duane Allman played in regular tuning. There are a lot of guys makin’ a living playing slide in regular tuning. So that’s possible too.” Phil mostly confines his regular tuning slide to Muddy, Robert Nighthawk and some Tampa Red stuff, “although I’ve heard that Tampa actually tuned to open E, but I do it in regular,” Phil said. “Earl Hooker, he played slide in regular tuning.” When Phil plays in regular tuning, he puts the slide on the little finger, so he can make chords.

#### Slides and Guitars

“I still like a brass slide. I know a lot of people like glass. Everybody’s got their own thing.” Slide work “is delicate work,” Phil said. “If you’re too light, it’ll buzz, if you are too heavy, you’ll hit the frets. And you don’t want either one.” When Phil plays slide guitar on his 1936 single-cone, National guitar, o style (brass, nickel plated), he uses medium gauge strings (.013 - .056) so he can dig into it deeper without hitting the frets. It’s good if you can raise the action and use heavier strings. The other acoustic guitar Phil plays is what he

Continued on page 5



## Bad Voices

by Ron Holm

A few days ago my friend Vicki and I dialogued about the Traveling Wilburys, planning an event in which our respective Comfort Food and Trinadora duos will collaborate on several Wilbury songs (October 18, JustGoods). I jokingly referred to the Bob Dylan – Tom Petty “harmony” as “fingernails on a chalkboard music.” We laughed (via email) and went on to agree that although those two guys might be “harmonically challenged” their voices are wonderful and we love them both.

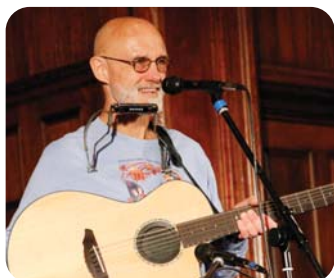


Photo by Jim Polaski

So, why are Bob and Tom great vocalists even though they would fail the audition for any decent choir? It's because their music is part of the folk idiom, and that idiom values authenticity and creativity at least as much – probably more – than virtuosity.

What is ‘folk’ music anyway? I heard one pretty good definition years ago: It's all folk music. But

maybe that's just a bit too broad. I think that folk music's distinguishing trait is its independence. It does not rely on academic institutions or marketing systems to proliferate. Folk music happens spontaneously because people are compelled to perform it and gravitate to hearing it. From this perspective, Hank Williams, Dion, Justin Towns Earle\*, Frank Sinatra – they're all folk singers. Sure, occasionally the music becomes commercially successful; Dion became a teen idol. Sure, some like Sinatra are so technically proficient that they could be classical performers. But the music was there before the commercialization occurred and the ‘folk’ virtuosity did not require an institution to develop.

Leonard Cohen's vocal range is probably down to four or five notes these days; he whispers half of his music. Yet he mesmerizes his audiences and ‘sings’ to standing ovations. The nodules on Louis Armstrong's vocal cords caused him to have that raspy, gravelly sound. Yet the nodules allowed him to communicate in an unforgettable, unique way. I remember the first time I heard Neil Young sing solo. I didn't know whether I liked it or not, but three things stuck out to me: his singing was unforgettable, unique, and courageous – singing in that high, strange voice.

### “Talkin’ the Blues” - Continued from page 4

believes is a late 1950s to 1960's Kay guitar that he bought for \$195. Otherwise, for instance, he'll use light gauge strings (.010 - .046), on his electric guitar, a 1959 Epiphone Zephyr. What finger you put the slide on, Phil said, is personal preference. He's seen players put a slide on every finger, including one guy who wore his slide on the index finger! Phil prefers to place the slide on his middle finger, so he can use other fingers behind his slide (toward the bridge). “If you drop your little finger on the 3rd fret behind the slide, if you're in G tuning on the 1 string, if you're in D tuning on the 2 string, you can get a 7th chord. I can play rhythm, I can slide up to a note and with the little finger I can do a shuffle, barring with the slide instead of my finger. I'm so used to it now (wearing slide on the middle finger), I can't imagine any other way.”

### Progressions

Phil commented that a lot of the delta blues stuff is different, not necessarily the typical 8-bar and 12-bar blues progressions that we are used to doing, though many tunes use the 1, 4, 5 chords, in different ways. A tune can start on the 4 chord and go to it twice, instead of starting on the 1 chord and then going

**Ron Holm** coordinates the concert series for the venue, JustGoods in Rockford and has played wonderful music in and around that area since the late 1960s; it is interesting to know that as a teenager in garage bands, Ron played with Tom Peterson, who became the bassist in Cheap Trick, and with Bruce Burnside, who became one of the anchor members of the Big Top Chautauqua, Tent Show Radio band. Love it. See [www.betweenplanes.com](http://www.betweenplanes.com). For five minutes of a whole lot of fun, check out Ron's band, Between Planes, doing a Roy Orbison medley - it's flat-out fabulous. By the end, you'll be laughing out loud from the sheer joy of it all!

<https://www.youtube.com/watch?v=41wk96aGnvo>

To get on the mailing list for JustGoods, see: JustGoods Fair Trade Marketplace  
[justgoodsfairtrade@gmail.com](mailto:justgoodsfairtrade@gmail.com)

\*Check out Justin Towns Earle, if he is new to you: YouTube, “Halfway to Jackson,” Live at Paste, [https://www.youtube.com/watch?v=vjOKlIF\\_bGQ](https://www.youtube.com/watch?v=vjOKlIF_bGQ), if you want another real treat. I guarantee you'll keep goin' from there.

I eventually realized what a genius he is. Folks like Cohen, Armstrong, and Young create musical styles by having the courage to express who they are rather than trying to sing what is expected.

There is nothing wrong with virtuosity in folk music; it's wonderful. If you can sing like Roy Orbison or Elvis or Odetta, that's great. However, that level of virtuosity is not essential. It's the ability to touch the heart of another person through your music that is essential. I often host jams and open mics. Occasionally, people ask for advice. After intimating that free advice is worth every penny it costs, I encourage them to allow their music to help them explore and express who they are and what they feel. Then hone that craft and see where the music takes you. Then share it in living rooms, busking areas, and stages; watch it connect with other people. Sing out!

**“... virtuosity is not essential. It's the ability to touch the heart of another person through your music that is essential.”**

to the 4 chord. A lot of it has some kind of repetitive rhythm thing between the changes, and might not necessarily equal even bars.

**“I was doin' a thing, one of my tunes in regular tuning,” Phil said, “and this guy was trying to do an automated thing, he was trying to make it so he could play it back, and then we'd play with it, together, with this artificial track behind us. The rhythm thing in-between was 3 1/2 bars and he couldn't figure that out. He was counting it. You can't count it, you just have to feel it.”**

“I've played tunes that's got everything,” Phil went on to say, “the 1, 2, 3, 4, 5, and 6 chords, though never the 7 really. Back in the 30's, the Bessie Smith era, there was the 16-bar progression. That's got a bunch of different changes. And there's other stuff too. Freddie King and “The Stumble.” One of my favorite instrumentals to play is Jr. Walker and the All Stars, a tune called “Hot Cha,” that's got all the changes. Within the traditional 8-bar blues, there are those that have 1, 6, 2, 5 changes, every 2 beats, so there are 2 changes per bar, like in “Trouble in Mind.” Then there are 8-bars that have a quick change to the 3 chord, like “Ain't Nobody's Business” and “Cocaine;” the second bar is a 3, then you go to the 4 chord.

Continued on page 7

**Thank You to our Sustaining Artists**



**Upcoming Performances:**

1st Sundays of the Month 2014, 2015  
Great American Bagel  
Westmont 10am, Western Springs 11:30am

Oct. 18 - JustGoods, Rockford, 3rd Anniversary Celebration, a duo collaboration with special guests Trinadora (Janel Nelson and Ron Holm)

Many thanks to everyone who participated in the "When I'm 64" Birthday Bash!! It was the best celebration ever! Vicki and Rich



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**"Folk Festival" with Lilli Kuzma,**

Tuesdays 8 to 11PM **NEW!**

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

**"Folk Sampler" with Mike Flynn**

Tuesdays 11PM

For a program guide, call 630-942-4200

## Maple Street Chapel

Lombard, at Main and Maple Streets  
Folk Music Concerts

- Oct. 18 - 4PM 30th Anniversary Celebration, 10-Act Concert

<http://folk.maplestreetchapel.org>

facebook @ Maple Street Chapel Folk Concerts

"Talkin' the Blues" - Continued from page 5

### Beginners and Early Intermediate Players:

"Robert Johnson is a very technical guy," Phil said. "I really got into him, but he's a hard guy to learn. Early Muddy for G tuning, he's more accessible." Check out the Library of Congress recordings on Universal, compliments of Allan Lomax, "Down on Stovall's Plantation;" all of the 1941-1942 recordings, with interviews, are available on CD through MCA/Chess as "The Complete Plantation Recordings," and a digital version is available as well. "Elmore James for open D tuning. Dig Elmore.

"The whole thing for me, for learning, is if you can figure out how to copy these guys, not only do you get some of the original sound, you then start understanding where everything is. Then you think, 'I can go this way, instead of that way.' If we are not talking about slide, we're talking about learning the basic shuffle, then Jimmy Reed."

Article continued on the insert

### "Fare thee well, O honey, fare thee well," from "Dink's Song"

It is with mixed feelings that I make my announcement to readers of the *Quarter Notes* that this is my last issue as your editor. It's been a fun, interesting and personally rewarding job. It allowed me to do something I have always wanted to do - to try my hand at writing. And, it allowed me access to musicians that I admired, to talk to them, to interview them - it was sort of like always having a back stage pass! Cool.

It's been a real pleasure to work closely with Jen Shilt and Bob O'Hanlon on each issue and more recently with Bill Lemos on different articles. Carol Spanuello has been a gem, getting our newsletters up on the website in a timely manner! I also want to acknowledge the support of our members who, in essence, through their dues, allow us to continue to produce and distribute the newsletter. Putting out the *Quarter Notes* is truly a team effort and I've only mentioned a few of the players here. But, thanks to everyone for your contributions since 2007, which is the first year I recall working on the newsletter ... time sure flies. With more free time I'm going to be able to help my family more, do some traveling and check a few more items off the ole bucket list - like camping and hiking! However, I imagine I'll be submitting an article or two in the future for the newsletter. It's become a habit!

Before I sign off, let me say that I deeply appreciate the people who turn out for live music, whether through Plank Road or elsewhere. Our acoustic music community in the Western Suburbs is indeed a small pond, with interconnections between players, audiences, venue operators, media reps, promoters etc. etc. that almost boggle the mind if you stop to think about it, with many of us taking on more than one of these roles at any given time. All these people work together to ensure the continuance of live music. I have heard it said that when a person is engaging in one of the arts, like music, that they are accessing their higher self. I like that idea. That is a good place to be, a good place from which to come. My best to all of you and hope to see you around the coffee house! —Vicki

Interested in back issues of Frets Magazine, maybe some Acoustic Guitar as well? Please contact Romaine at (630) 469-3365 or [Burelbach287@aol.com](mailto:Burelbach287@aol.com). This could be a real deal as I've seen some back issues for sale on the internet for \$15 to \$50 each!

## Folk Music Stage at Downers Grove Rotary GroveFest!

Sponsored by Tobias Music

Saturday June 21, from 9:00AM until 4:30PM in the Veteran's Memorial Pavilion in Downers Grove's Fishel Park, just behind the Two Way Street Coffee House.

Presented by the Two Way Street Coffee House and the Plank Road Folk Music Society and Emceed by WDCB 90.9's LILLI KUZMA, host of "Folk Festival".

Bring a blanket or chair and enjoy acoustic roots music of yesterday, today and tomorrow under the trees of Fishel Park! You can even wander through the Craft Fair while enjoying the music!

9:00 AM & 3:50 PM	Plank Road String Band
10:00 AM & 12:55 PM	Lonesome Eagle
10:35 AM & 1:30 PM	Adrienne Frailey
11:10 AM & 2:05 PM	Jason & Ginger
11:45 AM & 2:40 PM	Lee Murdock
12:20 PM & 3:15 PM	Eric Lambert & Friends

(Note that each performer appears twice during the day)

More Folk Stage info at [TwoWayStreet.org](http://TwoWayStreet.org) and [PlankRoad.org](http://PlankRoad.org)

And there's much more at **Rotary GroveFest!** Four days of fun, Thursday through Sunday, June 19-22 in downtown Downers Grove. Amusement rides, street fair, beer garden, craft fair, car show, farmer's market, and more! Plus food, food, and FOOD!

And more MUSIC! Main Stage entertainment includes classic and current rock, country, R&B, dance and more from 7th heaven, Maggie Speaks, American English, Evolution, R-Gang, Jin and Tonic, Billy Croft & The 5-Alarm, Epic, Jet Black Comedy, and many more. Full information at [RotaryGroveFest.com](http://RotaryGroveFest.com).



## Folk Resources Next Door

See [www.plankroad.org](http://www.plankroad.org)  
Click on Favorites



To see more PRFMS event photos visit our Facebook page!  
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Please send your form and a check to:

PRFMS  
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Downers Grove, Illinois 60515

Thank you!

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

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





## My Secret Songbook by Mark Dvorak

Photo by Jim Polaski



I remember coming of age and the coming of music into my life. The songs I really liked while growing up, I mostly liked in private. They were corny. And I remember singing them out loud while walking or riding my bike. I could name you a whole bunch of them right now, and sing them to you all the way through, but it doesn't really matter. You have your own.

I liked a lot of the same bands my friends liked too, but somehow that was different. Looking back, it seems I thought about those bands the same way I thought about school clothes. Someone else had picked them out for me ahead of time, and there wasn't a real choice in the matter.

My secret songs spoke. They offered instruction and gave me words to sing. They were the soundtrack to my early adventures and daydreaming. From them came the first flashes of the grown-up I would become, and my secret songs made a safe place somewhere inside, where youthful feelings could take root and deepen.

And I remember how life changed utterly when I began to play guitar. I remember the infinite chasm between the inner beauty of my secret songbook, and a beginner's struggle to make his first chords and sounds.

Soon, what was popular no longer mattered; being popular no longer mattered. For a time my ears were attracted only to guitar sounds, my attention drawn toward guitar people. It was hard to explain at first, and then I stopped trying all together. My friends and family could understand, or they didn't have to. While others were going on dates and to the movies, I found myself in different places listening to Art Thieme, Townes Van Zandt, Gamble Rogers, Dave Van Ronk, Fred Holstein, Pete Seeger, when he came to town, and countless others on the local scene.

One time while walking down the street with my guitar, a friend saw me and pulled his car over to offer a lift.

"Where you going?" he asked. "Mississippi John Hurt," I said.

And the songs kept coming. From everywhere. With time, came some understanding of how my secret songs were built. I began to learn about keys and why the chords with complicated names sounded so interesting and delicious. I began to appreciate the subtleties of rhythm, and the power behind keeping a rock-steady tempo. I learned something about how melodies work, and I learned just how much work goes into making music.

And one day, my secret songs began to emerge in new ways. An image of Emmy Lou Harris singing an unnamed Johnny Cash song would become "Every Step of the Way."

For some reason, Judy Collins' version of "Sons Of" by Jacques Brel, struck a spark that caught fire while listening to Erik Darling's beautiful treatment of "True Religion." And when the fire died down, I was singing "Not War" to Michael Smith at a WeaverMania! rehearsal.

"One Couldn't Run" came directly from a memorable visit with the great Brownie McGhee. The music is based on Brownie's classic, "Walk On," a twelve-bar blues. Every word in the lyrics from our conversation.

So I think much goes into the performance of a song that is beyond the chords, lyrics and licks. There is more required than innate talent or cleverness. There is something else that no amount of practice or ability can attain. There is something else. But don't tell anybody, it's a secret.

Tommy re, Fiddler - Continued from page 3

## Fiddling Tips—Tommy Re

"Find somebody who likes to play and is not much better than you. And you teach each other. You play together and nobody gets frustrated figuring something out, because you both are. And you figure out the key, whatever chords are in the song, and where the notes are on the fiddle and on the other instruments, and you play together. And you don't play it just one time through, you play for an hour, you play for two hours. And every time through it gets more interesting, you get more comfortable with it. You can put more to it. You can go off on tangents. That's how you learn. You learn by playin', by foolin' around ... When you play for dances, that's what you do. When you play for 40 minutes, if there's lots of dances and lots of patterns and the caller won't stop, it just gets better and better. I love playing for dances. I learned so much fiddlin' just by goin' to Southern Illinois and Southern Indiana (1960's) and playing for dances."

## Log Cabin Jam & Party

**Saturday, September 20, 4:30-10:00PM**

**For members and people who would like to join that day.**

Bring your instrument(s), beverages (non-alcoholic), a dish, dessert or snack to share, folding chairs, bug spray and a flashlight. Plank Road will provide hamburgers, hot dogs, condiments and s'mores. Jamming inside and outside. Campfire in the evening (weather permitting).

*Lombard Park District's Log Cabin is located in Four Seasons Park on Main St. and 16th St. in Lombard (between Roosevelt Road and 22nd street).*

**Please RSVP:** Bob O'Hanlon - reohanlon@gmail.com | 630-325-7764

## Show your pride

**NEW** with **Plank Road merchandise!**

**Get a shiny new Plank Road sticker for just \$1, or FREE with your membership renewal.**

We also have Plank Road tote bags that are perfect for carrying your sheet music, song books, harmonicas, kazoo's, groceries, workout clothes or small animals. (Just kidding about the animals.)

**Choose from four colors - just \$3 each or two for \$5.**

T-shirts, tote bags and stickers are usually available at our Saturday sing-arounds, bluegrass jams and barn dances.

Contact **Carol Spanuello** (carolspan1@hotmail.com) or **Bill Lemos** (lemos.bill@comcast.net).



### The Eddie Taylor Incident

"Eddie Taylor played guitar on a lot of Jimmy Reed stuff. I got the pleasure of meeting that guy. He stayed with me in San Francisco for three weeks. Early 1980s. Mark Hummel brought him out to play the San Francisco Blues Festival and then the Sacramento Blues Festival that was a few weeks later. Mark Hummel had Eddie fronting his band too, so he could keep him busy in-between the two festival dates. When Eddie first came to town, one of the promoters had a regular gig in Fairfax that was broadcast on the radio. This was before the San Francisco festival and some musicians went up to Fairfax to play the gig. That would have been Eddie's first gig in California.

Eddie wasn't "a guy to be tied down," Phil said, and when the promoter demanded a set list from him of what he was going to play that day, he flat out refused, said he was going home and asked to be taken to the airport. Eddie was leaving. The end of the story, however, found the promoter literally down on his knees in the parking lot, begging Eddie to stay and play, which he eventually, generously agreed to do! Blues fans will want to read the whole story in Mark Hummel's book, Big Road Blues - 12 Bars on I-80, (2012).

## Phil Ajioka — Bio

I asked Phil about his musical influences. While still in high school, in Los Angeles, "I was into that finger picking thing for awhile." Phil said. "I was in a record store and I heard this music, that was finger-picking guitar that just blew my mind. Mississippi John Hurt. It was like nothing I'd heard before. (This was during the height of the folk music era, early to mid 1960s.) Early '50s rock and roll, that just turned out to be blues. The '60s rock thing, the British guys, more hip to American blues than we were at the time. Then the Americans started getting hip to it - the Rolling Stones, Paul Butterfield, Canned Heat." People interested in this music traced back the influences on these bands and finally got back to the roots.

Phil said he started out as a trumpet player in jr. high and high school, reading sheet music and playing classical music. But he became frustrated and disappointed when he wanted to play in a jazz ensemble with some friends, but he was so tied to the written notes that he couldn't jam. He was so frustrated, he just quit playing for a few years. He wasn't going to let that happen on guitar. Phil has not taken a lesson, learning his craft by studying the blues masters on his own, from records and by watching and playing with other blues musicians.

While in Iowa City in the early 1970s, Phil played in a duo with Bo Ramsey. Bo was perhaps, initially, best known as sideman to Greg Brown, playing guitar, later for his work with Lucinda Williams, and after that for work with his wife, Pieta Brown (daughter to Greg); but the list of artists Bo has produced, co-produced or recorded with is a long one and includes Iris Dement (wife to Greg Brown), The Pines, Mason Jennings and Calexico. During a visit with Phil two or three years ago, Bo remembers playing with him at his first professional music gig. (I remember that Bo - Bob or Bibby to us, back then - borrowed my Gibson L-5 archtop to play a few tunes during Phil's gig at The Sanctuary; Bo loved Jimmy Reed's "Going to New York!") [www.boramsey.com](http://www.boramsey.com)

In an ongoing music partnership with Joe Price, Phil started a band called the Rocket 88s and Joe played guitar in that band. Joe went on to play in other bands as well, such as Mother Blues with Patrick Hazel, and later formed a duo with his wife, Vicki Price. Vicki and Joe continue to play gigs across the country, including Buddy Guy's Legends in Chicago. Wonderful duo, excellent slide work. [www.joepriceblues.com](http://www.joepriceblues.com)

Phil was in another duo in Iowa City with a fine harp player, Tom Albanese, who is a long-time resident of Downers Grove. When Tom first relocated to the Western Suburbs from Iowa City, he played in a band with piano player Bob Reedy who, at that time, had hired John Littlejohn as a front man. Tom continues to play blues music in the area.

And there were many more musicians, in and out of the scene, as Phil played acoustic and electric blues in and around Iowa City and the Quad Cities. When Phil had a band called To the Bone, they opened for Freddie King in Waterloo, Iowa at the Electric Park Ballroom. In about the mid-1970's Phil's band, the Rocket 88's, opened for Luther Allison at East Moline's Mother Blues club. As a solo act, Phil opened again for Luther at "Tom's Turkey Tap" in Davenport, Iowa, playing my Gibson guitar. I remember that midway through Luther's set, he had his band sit down, called Phil up on stage, and it was Luther and Phil, playing the blues together - a real thrill for everyone!

1978 found Phil back in California's bay area for ten years. Oakland had a vibrant blues scene, though many of the local legends from that time have passed now. Notables included Mississippi Johnny Waters, Sunny Lane, Francis Clay (Muddy's ex-drummer) and Cool Papa. Phil explained that West Coast blues were largely influenced by the Texas scene, people like Lowell Fulson, T-Bone Walker and Pee Wee Crayton among many others. Chicago blues, on the other hand, were influenced by Mississippi blues. It was a different style. Through blues musician Mark Hummel, Phil met harmonica player Dave Wellhausen and together with Francis Clay they had a trio for awhile. Mark Hummel is a great guy ... Lowell Fulson has played with him, as well as Percy Mayfield. Great stuff. [www.markhummel.com](http://www.markhummel.com)

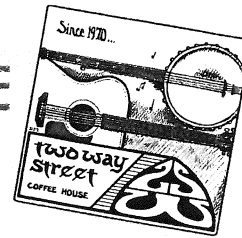
In 1988, Phil moved to Sonoma County where he still lives with his wife, Margarite, and where they raised two sons. Phil owns his own house-painting business and continues to play blues at night and on the weekends. Since the early 1990s, Phil has played with harp player, Dave Chavoya, bassist Bill Wolfe and drummer Allan McDaniel in his band the Hell Hounds. He's also worked with vocalist Homero Martinez in the band Los Blues, who opened for Booker T. See [www.hellhounds.info](http://www.hellhounds.info)



**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](http://www.twowaystreet.org) • 630-969-9720



## ENTERTAINMENT SCHEDULE

- Friday June 20 **OPEN MIKE** — All welcome! Great variety of acoustic artists! So popular we may limit number of acts. **2 - 3 songs, 10-15 minutes.** Open 7:30 for signups - first come, first served. **Show starts 8:00.** Info: 630-968-5526.  
 8:00pm \$7
- Friday June 27 **<sup>2</sup>ADRIENNE FRAILEY** — Young Indiana artist whose vibrant vocals, guitar and keyboard have won raves from DJ's in 43 states! Great originals plus riveting takes on trad tunes. New CD Sky is on WDCB's Lilly Kuzma's 2013 *Fave List!*  
 8:15pm \$7
- Friday July 4 **CLOSED** — Enjoy Independence Day!
- Friday July 11 **<sup>1</sup>MARA LEVINE with GATHERING TIME** — “One of the best singers of her generation” (*Christine Lavin*). New songs, plus classics which sound fresh and new. Gathering Time is like a high-energy Peter, Paul & Mary!  
 8:15pm
- Friday July 18 **CLAUDIA NYGAARD** — Country-roots singer/songwriter with passionate and emotional melodies and vivid, sometimes irreverently humorous lyrics. Kerrville new-folk winner with a sensual voice and strong rhythm guitar.  
 8:15pm
- Friday July 25 **MARTINE LOCKE** — Australian singer/songwriter and independent spirit travels the world in search of tales to tell, expressing them through her songs and stories. Opened for Ani DiFranco, Arlo Guthrie and many others! 10 CDs!  
 8:15pm
- Friday August 1 **DONNA ADLER** — From Chicago's Lincoln Ave to Nashville's Bluebird Café, a modern folk sound with an undercurrent of tradition, and a voice often compared to Judy Collins or Joni Mitchell. Latest CD: *Stories to Keep*  
 8:15pm
- Friday August 8 **VILLAGE JAMMERS** — New England quartet of talented musicians plays a unique blend of “bluegrass/country/jazz/rock/blues/folk/rockabilly.” Part bluegrass band, part comedy troupe, part working-class Joes. Fun!  
 8:15pm
- Friday August 15 **<sup>1</sup>ANNIE & ROD CAPPS with Jason Dennie** — Award-winning Michigan duo sings indie/folk/rock with guitars, banjo, fiddle. Rootsy vibe, touch of twang, and soulful groove. Playful & endearing. Jason adds virtuoso mandolin! Great!  
 8:15pm
- Friday August 22 **CHRIS FARRELL** — Renowned singer-songwriter performed with Steve Goodman & John Prine 35 years ago, and is even more relevant today! Touching ballads, comic songs, social satire. Teaches guitar at Old Town School!  
 8:15pm
- Friday August 29 **OPEN MIKE** — (See June 20 listing, above)

<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 21 **ROTARY GROVEFEST FOLK STAGE** — Saturday June 21, 9:00am to 4:30pm in the Veteran's Memorial Pavilion in Downers Grove's Fishel Park, just behind the Two Way Street Coffee House. Presented by the Two Way Street Coffee House and the Plank Road Folk Music Society and **emceed by WDCB 90.9's LILLI KUZMA!** Bring a blanket or chair, and enjoy acoustic roots music of yesterday, today and tomorrow under the trees of Fishel Park! You can even wander through the Craft Fair while enjoying the music. Another stage too! See [www.RotaryGroveFest.com](http://www.RotaryGroveFest.com) for more information and full 3-day music schedule.

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- 9:00am & 3:50pm **Plank Road String Band**
- 10:00am & 12:55pm **Lonesome Eagle**
- 10:35am & 1:30pm **Adrienne Frailey**
- 11:10am & 2:05pm **Jason & Ginger**
- 11:45am & 2:40pm **Lee Murdock**
- 12:20pm & 3:15pm **Eric Lambert & Friends**

<sup>2nd</sup> Tues, 7-9pm **<sup>2nd</sup> Tuesday Song Circle** — BYOS (*Bring Your Own Songs*). A monthly opportunity to informally & acoustically perform *your* songs for the circle. Plank Road Folk Music Society is co-sponsor.  
 Jul 8, Aug 12, Sep 9

Saturdays, 2-4pm **Sing-Around** — 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.  
 Jun 7 & 21  
 Jul 5 & 19, Aug 2 & 16

Saturdays, 2-4pm **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.  
 Jun 28, Jul 26, Aug 23

Thursdays **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](http://twowaystreet.org), on Facebook, or call 630-968-5526.  
 Jun 26, Jul 31, Aug 28  
 7:00-9:30pm **FREE!**

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.

