

Plank Road Folk Music Society



Winter - January 2022 | www.plankroad.org

In This Issue

- **Remembering Tom Jones** A tribute to Tom and the Jones Family Music School.
- **Close encounters with music legends** Readers share their experiences.
- **"Down the Old Plank Road - Vol. 3"** Recording sessions in full swing!
- **Remembering . . . Mike Nesmith, Sonny Osborn, Paddy Moloney, J.D. Crowe and others.**
- **Andy's Music Trivia Quiz . . . and more!**

Dave Humphreys sent us several comments, including these:

"What a great team! I just want to celebrate the amazing teamwork and collaboration of PRFMS, 2WS, and First Congregational UCC. Thanks to you all, we accomplish great things together !!"

He also urged us to go back and read some of the old articles in the archived issues of QuarterNotes, going all the way back to the first issue in 1985. He added this:

A warning, however. When you read (those old articles) you may get hooked! There are articles in that issue, which was the first issue after the PRFMS was legally registered as a not-for-profit organization! I read them all, and then several more issues! They are all linked on our website.

Many of these old issues came from a dusty file I found while downsizing for a move four years ago. Together with additional issues contributed by other "old" members, they document and help us re-live the early days of PRFMS and its predecessor, "The Old

President's Message

President's Message January 2022

Happy New Year to everyone. I remember the introduction to the movie *Jaws 2*... "just when you thought it was safe to go back in the water," and I'm wondering if that applies to the Covid pandemic. We were slowly getting back to "normal"; now we have to rethink our programs. In college, when I joined a fraternity, we had to learn the Greek alphabet, and it's finally coming in handy, as we move from Delta to Omicron.



My point is that Plank Road began 2021 with our regular events either cancelled or held on Zoom, and through the year, we slowly began to meet in person for our weekly sing-arounds and recently, moved back into the Two Way Street Coffee House. Still no barn dances or Log Cabin parties, but things were slowly improving. Now, we are reconsidering everything. We will keep you posted; check our website, plankroad.org.

2021 was not a total loss for us:

- We held Saturday sing-arounds every week, as well as the monthly song circle.
- We held our annual meeting in January, on Zoom, and had large attendance.
- We also are in the process of completing a recording of many current Plank Road members, titled *Down the Old Plank Road Volume 3*. It is modeled after the Volumes 1 & 2, recorded by PR members in 1995.
- We continue to publish our great QuarterNotes newsletter.
- The String Band has gathered for practices several times since the Fall.

Thanks for sticking with us through all this, and trusting us to do the right things to keep going, while protecting the health and safety of our members. I hope to be able to see you all

Quarter", including the years before we became a formal organization.

This is a rich tradition which we "carry on."

Thanks Dave!

sometime soon.

Bob O'Hanlon
President

Remembering Tom Jones . . . and the Jones Family Music School.



"Seeing all these people with smiles on their faces, enjoying what they're doing. . . well, maybe I'm really doing something good, getting them to play, sharing this music. It's fun."

- Tom Jones

The western suburbs lost a legend and a friend with the passing of Tom Jones this past October. Since the 1970s, Tom, his wife Anne and daughter Cathy, were instrumental in bringing the joy of folk music to many hundreds — if not thousands — of people in this area, including many Plank Road members.

They shared their love of folk music with people in the communities around them through group and private lessons, sponsoring workshops and house concerts and remaining active in several local folk music organizations.

They met in college . . .

Tom met Anne while attending the University of Chicago. "I used to listen to the old Library of Congress recordings while I was in college," Tom recalled in a 1984 interview. "We enjoyed the old-time banjo and fiddle sounds."

They were married in 1960, moving to Glen Ellyn, where they raised four children: Cathy, Tom, Bill and Nate. During the 60s, Tom worked as a mail carrier, while he and Anne pursued their love of folk music. They both took lessons at the Old Town School of Folk Music, studying banjo and guitar.



Anne started teaching guitar to neighbors, and by the mid-1970s her "front porch" guitar lessons had grown to include adult education classes at various venues such as the YMCA, park district programs and College of DuPage. Before long it evolved into "Tom and Anne Jones Folk Guitar and Banjo," a full-time business, run from their home in Glen Ellyn.

LEFT: Photo montage put together by Anne Jones: Cathy says she believes the pictures of Tom and Anne are from the 1970s. "The other pictures are my brother Tom (standing to the right of Anne, facing sideways). The picture in the upper right hand corner is of Tom and Anne with daughter Cathy and son Tom playing Christmas music for a library program."

Evolution of the Jones Family Music School

According to Tom, 1966 was a game-changing year. "We decided teaching and working another

job was getting tiresome.” So they decided to start some summer classes to raise more money. “We put one ad in the local paper — “Folk music & guitar classes, once a week, with free hootenanny Saturdays.”

That’s all it took. “We had our classes,” said Tom. “And on Saturday all the people of all levels were invited to the hootenannies, usually in our backyard. I’d plunk on the homemade gutbucket bass.”



Eventually they needed more space and moved to a new location in Wheaton where Tom taught banjo, bass, dobro and instrument building, while Anne taught guitar, autoharp and mountain dulcimer.



The business eventually became the Jones Family Music School, after Cathy joined the family business. She added fiddle and mandolin to the growing list of musical options. In addition to teaching music, Tom, Anne and Cathy performed as the Jones Family String Band, bringing folk music to many local schools, libraries and community events.

From teaching music to building instruments

In addition to his love of banjo music, Tom was also a craftsman and an audiophile. In the 1970s he started classes to assist students in building instruments from kits. In a 1985 interview Tom said, “I started working on guitars that were so bad you couldn’t do any harm to them. Gradually I got up enough nerve to work on better ones.”

Tom read everything he could on the subject, honing his skills at building and repairing guitars. Later, when banjo kits became available, he added banjo building and repair classes to the school’s program. “It was sort of an apprentice program — whatever was lying around we’d work on it.”

Tom and Anne also maintained an interest in the crafts and culture of the southern Appalachian region. “Many a family vacation was spent visiting the Smokey Mountains and visiting folk-life museums in Kentucky, Tennessee, and northern Georgia,” recalls Cathy. “Dad also had a passion for retaining history on a personal level through recording stories, music and events.”

The later years . . .

During the ebbs and flows of the music business, Tom took on part-time work as a school bus driver while continuing to teach banjo and beginning guitar as well as performing with the family band.

In 1989 he and Anne moved into Tom’s family home in Lombard, where they continued to share their love of folk music with people in the communities around them. The Jones Family took on a leading role with the Plank Road Barn Dance band. They also added Beginning Ensemble classes and Harmony Singing classes to the offerings at their music school. The School wound down when Anne lost her battle with cancer in 2011. But even today, daughter Cathy carries on the legacy, teaching fiddle, mandolin, guitar and banjo. [For more info on lessons, contact Cathy at \(630\) 689-3719.](#)



Tom summed up what the music meant to him. “I’ll find myself sitting in the middle of class, seeing all these people with smiles on their faces, enjoying what they’re doing, and say, well, maybe I’m really doing something good, getting them to play, sharing this music. It’s fun.”

NOTE: The family will be holding a memorial service and music open house this spring. Watch for more information.

This article contains excerpts from a 1984 interview by Paul Klonowski that appeared in the January, 1985 QuarterNotes newsletter. You can read the entire article by clicking [here](#).

"So so sad. We will really miss Tom. Such a kind, calm and generous instructor and friend."

- Jen Shilt

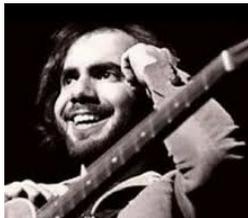
"I urge everyone to read the "QuarterNotes" article from the January, 1985 issue. It gives a lot of insight into Tom Jones, who helped steer PRFMS in its early days. Tom and Anne Jones (Cathy's parents) ran a music school in Wheaton for many years which gave many famed musicians early training and support, including Muriel Anderson and Andrew Calhoun."

- Dave Humphreys

Our readers have some close encounters with musical legends . . .

In previous issues we asked you to drop us an email about up-close-and-personal experiences you may have had with famous music idols. Several readers were lucky enough to actually meet artists they admired. Check it out!

Bob O'Hanlon meets Steve Goodman . . . and more!

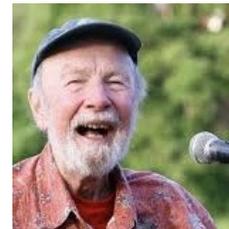


I was at the Earl of Old Town in the late 1960s to see **Steve Goodman**. There were three of us and one of the guys knew Steve's father, Bud Goodman. When Steve took a break, he came to our table to chat. He was as charming as you would expect, and when he left the table, my friend said, too bad he has Leukemia. He knew that through Steve's dad, but it wasn't common knowledge, so we heard that sad news early, and were very sad when he died.

At a Jerry Jeff Walker concert in Austin, his opening act was **Todd Snyder**. At one point during the concert, which was at a bar/dance hall, I was standing outside listening and so was Todd. So, I talked to him and asked him about his musical life. He said, "Well in the winter, I come south and open for Jerry Jeff and in the summer, I go north and work with John Prine." Wow, two of my musical heroes. I became a Todd Snyder fan right on the spot.

At another Jerry Jeff Walker concert, I had my picture taken with his guest star, **Kinky Friedman**, a real character. Smart, funny and very friendly. Six months later, I was in the airport in Las Vegas, heading home, and I spotted Kinky coming through the crowd. He was looking around and I waved to him. He came over to me and greeted me warmly, although he didn't know who I was. I told him we had met at the JJW weekend bash, and he said "who are you with?" I said no one, I'm just a fan, and he stood and talked to me for about 20 minutes, telling me that he was born in Chicago, etc. We were good buddies talking, which was a lot of fun.

Dave Humphreys jams with Pete Seeger . . .



Pete Seeger did a show at my college (Oberlin, Ohio) during a snowstorm. He traveled by Greyhound Bus and was late. He finally arrived at the packed 1600-seat hall, kicked snow off his boots, pulled underwear and socks from his banjo and guitar cases, and gave a concert that changed my life! I even got to jam with him at a party after the concert.

Many years later (1998) I was attending an invited session at the Rock & Roll Hall of Fame in Cleveland where Pete was interviewed by Rock Hall executive Bob Santelli and played a few tunes. He was in his 80's and was awesome. After the program we chatted, and I reminded Pete of that snowy concert in 1964. I also told him that I had recently been elected president of Folk Alliance International, and that it was his fault! He said he noticed the bullseye on my back!

And he said: "By the way, that Oberlin concert was in 1963." Of course, he was correct.

Rich Ingle and John Prine write a song together . . . sort of.



In late 1978, my friend Jim and I went to Harry Hopes in Cary, Illinois to see **Corky Seigel** and **John Prine**. I'd known Corky since 1970 and have been a Prine devotee since his first album came out in 1971. Things were starting to happen for me as a

Vicki Ingle "at the feet" of Michael Peter Smith . . .



My introduction to **Michael Smith** was Steve Goodman's album *Somebody Else's Troubles*, which I listened to in college -- sitting on the floor in front of the portable record player with a drip candle in a wine bottle to the side. If I played "The Dutchman" once, I played it hundreds of times. I loved that song, as did thousands of other people -- but I had no idea it was a hit. At the time, I didn't even check to see who wrote it, assuming it was Steve. Later of course I wised up and discovered Michael.

Many, many years later, literally on my way to move to Oak Park from Springfield, Illinois, I stopped at the Two Way Street Coffee House and found myself at the feet of Michael Smith when he played a gig there. I couldn't believe it. I was star struck!

Then, several years after that, Rich and I had several conversations with Michael and received his permission to record two of his songs on our albums. Back in the early-to-mid 70s, when I listened to that record, I never would have believed I would meet and talk with the person who wrote "The Dutchman."

Bill Lemos . . . there'll always be Joan.



There were several encounters, but I only officially "met" one of them.

While in high school in South Dakota, I was walking through a parking lot toward the University of South Dakota auditorium to see **The Limelinters**. Suddenly a car came roaring up, crammed with four guys and a bunch of instrument cases. One guy leaned out and frantically yelled, "Do you know where the concert is?" I pointed out the building, and they took off. It was the Limelinters . . . running a bit late.

One of the more pathetic sights I remember was after a **Flatt & Scruggs** concert in a school gymnasium in Anna, Illinois. Walking past the ticket window, I saw an unhappy Earl Scruggs sorting out separate stacks of cash, which I assume were for each band member. He kept shaking his head, as if to say, "This is what we get for driving all this way to perform for a hundred people in a gym?" It's not all glamour and big money.

At a 1969 Everly Brothers concert at the Troubadour in L.A., **Mickey Dolenz** and **Linda Ronstadt** were sitting directly behind me. I could have easily turned around and gawked at them, and asked for autographs -- but that would have

songwriter around this time, and if I could find a chance to have a word with him, I had a couple things I wanted to ask him about.

When we got to Harry Hopes we discovered that the show was sold out but we could sit downstairs and still hear it (muffled but better than nothing) and drown our sorrows in a bottle of wine. I was sitting at a table with my back to the door when Jim looked up and said (a little too loudly I think) "There he is!" I turned around just in time to see Prine enter the men's room. I felt extremely weird pondering whether I should go in after him but then thought I'd probably never get another chance.

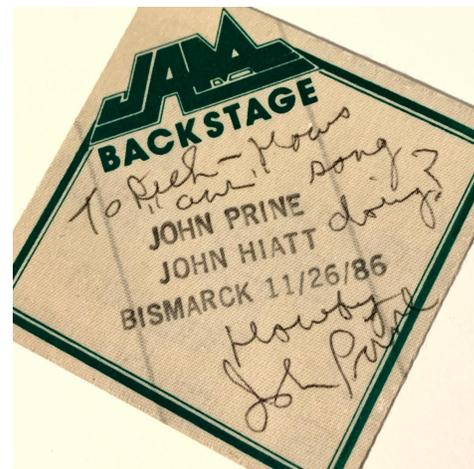
When I walked into the men's room, John was already standing at a urinal. Fortunately there were several to choose from so I didn't have to stand *right* next him. I waited until he was going to wash his hands before I said anything. Then I came out with something like, "you sure packed 'em in here tonight." I don't remember his response.

Then I got down to business and told him I'd written a song using a couple of his tunes, put them together and wrote new lyrics and was hoping to get his assurance I wouldn't be sued. He said he doesn't sue anybody and just gets tunes from where ever he can.

He suggested coming back after the show and playing it for him. I liked the idea but I also know from experience what it's like trying to get backstage, even if the artist asked you to (*You're not on the list - get lost*). I asked him if I could write out the lyrics for him. So we got pen and paper from the ticket taker and we went back to the table where Jim was sitting with his jaw on the floor. They started talking while I wrote out the lyrics. After I'd written them out, I handed the page to him and told him what tunes of his I had used and how they fit the lyrics. He nodded and said something like, "yeah, I can see that." Then he signed my cigarette pack for me and went backstage again.

The really cool part of this story happened seven years later when I saw him at the Bismarck Theater. He signed a backstage pass for me which read, "How's *our* song doing?"

BELOW: Rich's backstage pass with Prine's handwritten message.



been very uncool. It was L.A. after all.

Also in L.A., walking near Tower Records I almost bumped into **Mary Travers** of PP&M. She was carrying a load of record albums. I believe I *did* gawk that time, but she gave me a big smile.

I met Wilco's **Jeff Tweedy** and his son at a concert they were attending. Our son had reserved box seats for us, but Jeff took them. (I'm sure it was not intentional – he's a very nice guy.) My wife and I took other seats.

But the one that remains in my mind most vividly is meeting **Joan Baez** backstage at Ravinia, at the height of her popularity. She autographed my program, looked me straight in the eye, and gave me a beautiful smile. Oh yes, and our fingers touched.

All great memories! (But I gotta say, Rich Ingle has the best one so far.)

If these stories brought back memories of personal encounters for other readers, please submit them. We'll publish more responses in the next issue. Thanks!

lemos.bill@comcast.net



Coming Soon!

“Down The Old Plank Road” Volume 3

Twenty-five years ago a group of Plank Road members recorded two albums of music on cassette tapes. As you may know, we reissued those recordings last year in digital format, and made them available for anyone to listen to through a number of online streaming sites.

Joel Simpson's father Ron was one of the participants back in 1995. Recently Joel suggested it was time to put together another set

of songs performed by some of today's current Plank Road members. Lucky for us, Joel, along with Jennifer Ashley (shown above), operate Randomosity, a recording studio in Downers Grove. And Joel offered to provide recording services at a reduced fee.

Volume 3 of “Down The Old Plank Road” is scheduled to be released online soon. It features some great music performed by Lonesome Eagle, The George Mattson Trio, Mark Dvorak, the Plank Road String Band, Ashley & Simpson, Comfort Food (Rich & Vicki Ingle), Bob O'Hanlon, Kathy Robel and a number of others.

Below are photos from several of the recording sessions:



The George Mattson Trio



Sons of the Prairie





Fiddle, Fret n' Whistle



The Plank Road String Band

The music will be available online, free of charge, from many sites. We'll be providing additional information soon!

In-Person Events Resume

Live events are back!

Plank Road's regular sing-around events

Please join us for our in-person get togethers -- co-sponsored by Two Way Street Coffee House.

Sing-Around

1st & 3rd Sat. | 2-4 pm
Vocal instrumental jam and sing-along with songbooks and leader.

Country and Western Sing-Around

4th Sat. | 2-4 pm
Sing along with your favorite C&W songs.

2nd Tuesday Song Circle -- BYOS!

2nd Tues. | 7-9 pm
Bring Your Own Song! A monthly opportunity for musicians to perform songs for each other, within a song circle.

Plank Road String Band Practice

First Church of Lombard
630-620-0688
2nd Sat. | 2:00-4:00 pm
An old-time string band practice for intermediate/advanced players. from Sept to April

The church committee and Plank Road have decided it is safe to meet in person, with these stipulations:

- *At this time, face masks are required.*
- *We'll meet in the Coffee House if 10 or less attendees. If more than 10, we'll meet in the large room on the lower level, down the hall from the Coffee House.*

Local venues now open for live, in-person concerts

Some of our favorite venues have reopened for in-person concerts, with restrictions. Be sure to check their websites for current information.

Two Way Street Coffee House Friday Night Concert Series.

Our friends at Two Way Street continue in-person concerts every Friday!

For the safety of performers and patrons 2WS will be following all recommended CDC guidelines. Currently masks must be worn during concerts, except when eating or drinking. As needed, 2WS will monitor the status, adjust accordingly and communicate to fans any changes regarding safety measures.

For those who prefer to watch online, virtual options continue.

Doors open at 7:30pm and concerts starts at 8pm. Check out each concert's details for more information on how to gain online access. [Two Way Street Coffee House](#)

Maple Street Concerts.

Live concerts have returned to Maple Street Chapel in downtown Lombard. Concerts are subject to CDC guidelines, including wearing masks while in the chapel. Please check the [Maple Street](#) website for concert listings and the latest guidelines.

Other venues . . .

Use the regular entrance near the Coffee House.

Be sure to check the [Two Way Street](#) website, [Plank Road](#) website or [Facebook](#) page for details about each event.

- Acoustic Renaissance Concerts
- Acorn Coffeehouse
- Tobias Music Concerts
- Old Town School Of Folk Music
- Friends of Lisle Library Concerts
- The Brashler Barn

Some of these venues may have live concerts — check their websites.

Transitions



Sonny Osborn

Most of us are familiar with "Rocky Top," one of the popular songs in our Country Western sing-arounds and previous Bluegrass jams. Legendary bluegrass musician Sonny Osborne of the Osborne Brothers – whose blazing banjo was the first to record

"Rocky Top" – died October 24 at age 84.

Hailing from Southeastern Kentucky, Osborne and his older brother, singer/mandolinist Bobby Osborne, formed the duo Osborne Brothers in 1953. Over the next 52 years, they built a bluegrass legacy that included membership in the Grand Ole Opry and the Bluegrass Music Hall of Fame.

They are best known for introducing "Rocky Top" to the world in 1967. The song was written by legendary songwriter couple Felice and Boudleaux Bryant, later becoming one of Tennessee's official state songs, as well as a hit well beyond the borders of Tennessee.

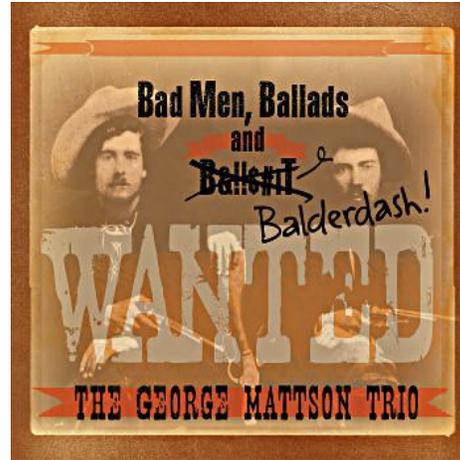
"It was phenomenal," Osborne recalled. "We went to Japan, Sweden, Germany — you'd go anywhere and they'd know 'Rocky Top.' It put our name out in front. And it stayed there a long time."

Osborne received his first banjo as a sixth grade student, and within three years he was performing and recording with bluegrass pioneer Bill Monroe. In their early years, the Osbornes accompanied other singers, and released more than a dozen singles. In 1963 they made their debut on the Grand Ole Opry. Along with "Rocky Top," they found success with singles such as "Ruby Are You Mad" and "Tennessee Hound Dog."

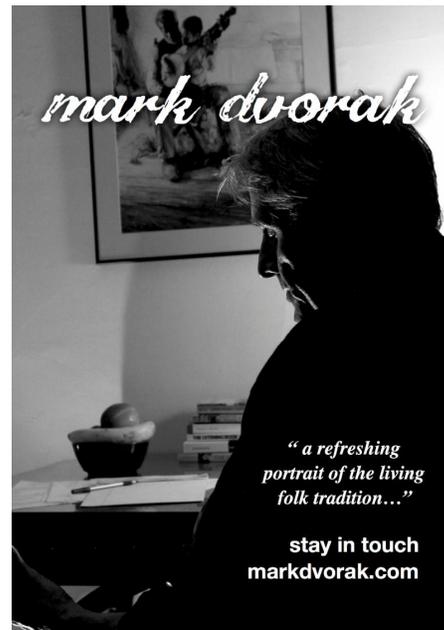
Osborne was an innovative force in bluegrass, helping popularize several hybrid banjos. The brothers also integrated electric guitars and drums into their recordings, crossing into new frontiers for bluegrass. They became the first bluegrass act to perform at the White House in 1973.

Sonny continued to perform until 2005, when shoulder surgery affected his ability to play the banjo.

With a little help from our friends . . .



George Mattson Trio
gmtrio.com



Mark Dvorak
markdvorak.com

Michael Nesmith

The Monkees' Michael Nesmith was a singer, songwriter, guitarist and actor who later became a film producer and author. He wrote many of the group's songs before laying the groundwork for country rock in the early 1970s. Nesmith died December 10, at age 78.



Nesmith was known as the "quiet" Monkee in the green wool hat with the thick Texas drawl. But despite the huge success they were enjoying, Nesmith felt the band didn't have creative control of its albums. And in 1967 he led a successful rebellion against producer Don Kirshner, enabling them to release albums created largely on their own.

Before he even joined the Monkees, Nesmith wrote a breakup song called "Different Drum." Their producers said, "That's not a Monkees song." So Nesmith gave it to Linda Ronstadt . . . and the rest is history.

When the Monkees dissolved in the late 1960s Nesmith formed the First National Band, recording three classic country-rock albums. But he felt his music was overlooked, due to the "shadow" of being a former Monkee.

Nesmith is partially responsible for the creation of MTV. In 1977 he promoted a song with a music video, receiving a lot of play in Europe and Australia. It gave him an idea that eventually led to MTV. In 1980, his mother, Liquid Paper inventor Bette Nesmith Graham, died and left him her substantial fortune – which he invested in a series of businesses and movies.

He returned to the Monkees briefly in 1996 and again in 2012. Early last year Nesmith and Micky Dolenz launched a farewell tour, playing their final show at the Greek Theater in Los Angeles on November 14th.

Nesmith said of the Monkees, "It was fun for me and a great time of my life. I mean, where do you want be in the Sixties except the middle of rock & roll. There was so much going on back then."



Paddy Moloney

Paddy Moloney, the piper who led a revival of Irish music, died October 12 at age 83. He was the "playful but disciplined" frontman and bagpiper of the

Chieftains for nearly 60 years. They toured the world and helped spark a worldwide revival of traditional Irish music played with traditional instruments.

TOBIAS MUSIC

FINE GUITARS

TAYLOR Guitars | MARTIN Guitars | SANTA CRUZ Guitars
The best selection, service and prices in the Chicago area.



Watercolor by Sandy O'Connor www.redhillstudio.com

www.tobiasmusic.com

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

Tobias Music

www.tobiasmusic.com



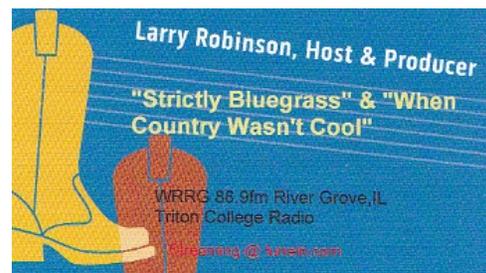
90.9 FM, WDCB, PUBLIC RADIO
from College of DuPage
Online Streaming - www.WDCB.org

"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



Cathy Jones

Private Lessons

Fiddle / Mandolin / Guitar / Banjo

Group Lessons

Ensemble Playing / Building Repertoire

(630) 889-9121
cathy@jonesfamilymusic.com



Cathy Jones

cathy@jonesfamilymusic.com

Music Trivia Quiz

the band released more than two dozen albums, six of which won Grammy Awards. They collaborated with artists from other genres, including Van Morrison, Mick Jagger, Paul McCartney, Nanci Griffith, Ry Cooder and Luciano Pavarotti.

Moloney was born in 1938, in Donnycarney, on the north side of Dublin. He came from a musical family and began playing a plastic tin whistle at age 6. "Our music is centuries old," Moloney said. "But it is very much a living thing."

Moloney was a master of many instruments, including uilleann pipes (the national bagpipes of Ireland), tin whistle, bodhran drum and button accordion. In addition, he was the band's lead composer and arranger.

Their best-known recordings included "Cotton Eyed Joe," "O'Sullivan's March," "Bonaparte's Retreat" and "Long Black Veil" (with Mick Jagger). Their 1992 album *Another Country*, a collaboration with artists like Emmylou Harris, Willie Nelson and Chet Atkins, won the Grammy for best contemporary folk album.

Moloney had an affinity for country music. "I always considered Nashville like another part of Ireland," he said. "When I've come over there and played with musical geniuses like Sam Bush or Jerry Douglas or Earl Scruggs -- they pick everything up so easily."

President Biden was a fan and invited the Chieftains to perform at his inauguration, but Covid-related restrictions kept them from traveling.

Stonewall Jackson

Known for the Number One hit "Waterloo" and over 60 years with the Grand Ole Opry, country singer Stonewall Jackson died December 4 at age 89. Stonewall is his given name, not a nickname or assumed moniker. His father named him after the Confederate Army general and claimed to be one of his descendants.



The North Carolina native is also the only member of the Grand Ole Opry to become a member before ever releasing any music. He was invited to join the cast on his first visit to Nashville in 1956. After impressing music publisher Wesley Rose with a short performance, Rose introduced him to the Opry brass, and was hired on the spot. "They took me down the hall and signed me to a regular member's contract. I've been here ever since," Jackson said.

Two years after joining the Opry, Jackson released his debut single, "Life to Go," a prison ballad written by George Jones. The two would go on to hold a special friendship over the years. His 1959 signature song, "Waterloo," is another favorite at Plank Road's Country Western sing-arounds. Other hits included "A Wound Time Can't Erase," "B.J. the D.J.," and "I Washed My Hands in Muddy

Andy's Music Trivia Quiz

Thanks for your responses. If you have any trivia to contribute, please do!

Answers to previous Quiz:

Q1. When and how did Hank Williams die?

A1. Hank died Jan 1, 1953 (age 29) in his 1952 ragtop Cadillac, enroute to Canton Ohio for a concert. According to his teen-age college driver, Charles Carr, the 6'2" Williams was sick and frail, weighing perhaps 130 pounds, and was NOT guzzling booze for most of the trip. "He had a low tolerance for alcohol at that point," according to Carr. "We bought a 6-pack of Falstaff beer before we left Montgomery, and there were several cans left when he died." He had back surgery the previous year, was taking morphine shots, and was ingesting the dangerous sleep sedative chloral hydrate to sleep. He was playing small time clubs in Canton and elsewhere trying to stage a comeback, having been recently demoted from the Grand Ole Opry to the Louisiana Hayride.

Q2. What is a Harpsichord?

A2. A keyboard instrument in which strings are set in vibration by plucking. One of the most important instruments in European music from the 16th through the first half of the 18th century. Generally, it has 2 or more sets of strings, which produce different tone qualities. One set may sound an octave higher than the other(s) or lower. The keyboards/strings produce distinct tone quality by plucking at different points, or with different material.

Q3. What 1950s and 60s pop song was used in a restaurant commercial featuring school lunches and cafeteria personnel?

A3. The Roy Rogers restaurant commercial played "See You In September" while cafeteria personnel hoisted trays of unappetizing school lunches. It peaked by the Tempos at #23 in 1959, and by the Happenings at #3 in 1966.

Q4. What 2-word 1960s song became a craze for high school sports games?

A4. The Routers "Let's Go" peaked at #19 in November of 1962.

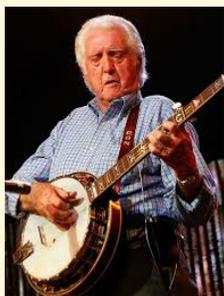
Q5. Paul McCartney in "Just Another Day" references the "Sound of Five." What is he referencing?

A5. Here's the line, "As she posts another letter to the sound of five." The most likely answer is that she was writing to the British "Sound Of Five" radio Show, a 1960s program that dealt with people's problems, with experts discussing the letters written to them. Another less likely, but viable answer, is that it was an instrumental pop hit which was played on English radio stations in the late 40s and early 50s, mentioned since it always seemed to be on the radio his mother was listening to while working around the house.

NEW Trivia Quiz:

Water.”

Jackson continued to perform well into his later years, including at the Grand Ole Opry. However, he sued the Opry for \$10 million in 2007 claiming age discrimination. The case was settled out of court.



J.D. Crowe

Pioneering banjo player, J.D. Crowe, with his progressive bluegrass group the New South, died this past Christmas Eve. He was 84.

A seminal figure in the bluegrass world, Crowe was a disciple of Earl Scruggs and played banjo in Scruggs' three-fingered style. Yet he also experimented, pushing the genre outside of its traditional, and sometimes constrictive, boundaries. In 1975, he released one of bluegrass's most important albums, *J.D. Crowe and the New South*, simply known among fans as "0044," its catalog number on Rounder Records.

Led by the fast-picking Crowe, New South was an acoustic powerhouse, playing five nights a week in Lexington, KY. Ricky Skaggs and Jerry Douglas were both members, as was Tony Rice, the influential flatpicking guitarist who died last Christmas — a year and a day before Crowe.

Born in Lexington in 1937, he got his start working with bluegrass guitarist Jimmy Martin in the early 1950s. In 1958, they enlisted guitarist Paul Williams, and gained popularity on radio shows like the Louisiana Hayride and the Wheeling Jamboree.

He won a Grammy in 1983 for Best Country Performance, was inducted into the Bluegrass Hall of Fame in 2003, and received a second Grammy nomination in 2006, for the album *Lefty's Old Guitar*. He retired from touring in 2019, but continued to perform and record.

Banjoist Bela Fleck said, "We lost one of the greatest banjo players ever to pick up the five." Bluegrass guitarist Billy Strings called Crowe an "absolute legend" and cited his tone, taste and timing. "He was just the best bluegrass banjo player out there."

Vicente Fernández

"The King of traditional Mexican ranchera music," Vicente Fernández, died December 12 at age 81. He recorded more than 50 albums, filmed dozens of movies, and won three Grammys and eight Latin Grammys over five decades.



Q1. What was the 1st Beatles tune to make the Chicago's WLS Silver Dollar Survey?

Q2. What was the last Beatles #1 hit?

Q3. What Beatles hit spent the longest duration on the charts?

Q4. What inspired Gene Autry to write "Here Comes Santa Claus"?

Q5. What was the 1st single record to have a picture sleeve?

Q6. When, why, and who wrote the lyrics to "Rudolph the Red-Nosed Reindeer"?

Keep those responses coming in to:

pictq@yahoo.com

A Special Thanks to our Membership Contributors!!

Sustaining Members

- John J. Allan
- Betsy Anderson
- John Oldershaw

Supporting Members (\$50 - \$199)

- Dan Anderson
- Bill & Mary Boylan
- Frank & Helene Clarke
- Bob Cordova
- Vicki & Rich Ingle
- Doris Ireland
- Tony & Ann Janacek
- Paul Klonowski
- Jill Lagerstrom
- Ken & Pat Lagerstrom
- Mike & Celeste Lake
- Dottie & Gerry Lee
- Bill & Connie Lemos
- Andrew Malkewicz
- Chuck & Susan Maltese
- Bill & Sandhya Matthews
- George Mattson
- Marianne Mohrhussen & Mark Dvorak
- Gregg & Betty Ann Morton
- Bud & Mary Jane O'Connor
- John Pratapas
- David & Stephanie Rocket
- Joe & Pam Schumacher
- Jennifer Shilt
- Carol & Fred Spanuello
- Gary & Kathy Steffenson
- Tobias Music
- John Wolaber

New Members

- Lora Ilhardt
- Dan Kalkbrenner & Shari Smagatz
- Kathryn McKee

If you would like to become a member or just need to renew, here is a link to the [renewal form](#) that you can print and mail.

2021 PRFMS Officers

He was born in 1940 and grew up near Guadalajara on his parents' cattle farm. As a young boy, he took up guitar, and competed in amateur music contests in Guadalajara. He dropped out of fifth-grade and moved to Tijuana, where he found work as a waiter, janitor, and dishwasher.

In his early 20s, Fernández returned to Guadalajara and began busking at local mariachi plazas. His big break came in 1966 when he signed with CBS Records, marking the start of a prolific recording career.

He appeared in a number of films starting in the 1970s, and received a star on the Hollywood Walk of Fame in 1988. He was known by his nickname Chente, as well as "El Rey de la Música Ranchera" ("the king of ranchera music").

However, he was also the subject of controversies throughout his life. In 1998, his eldest son was kidnapped and held for ransom for nearly four months. Fernández kept the whole thing a secret and didn't reveal the story until later.

In 2019, he came out of semi-retirement to perform alongside his two sons and grandson at the Latin Grammys. His final album, *A Mis 80's*, was released in 2020.

Bob O'Hanlon - President
reohanlon@gmail.com
(630) 702-0150

Bill Lemos - VP, Secretary
lemos.bill@comcast.net

Connie Lawlor - Treasurer

2021 Board Members

- Dave Humphreys
- Kristen Fuller
- Jennifer Shilt
- Jim Gilroy
- Dottie Lee - Technical Support

QuarterNotes Contributors

Bill Lemos - Editor
Bob O'Hanlon
Andy Malkewicz
Dottie Lee
Cathy Jones

Promote Yourself — Advertise!

Plank Road members only.
\$50 annually (4 newsletters).
Ads must be related to folk or acoustic
music.
Contact: plankroadfolk@hotmail.com

Please visit us at
Plank Road Folk Music Society

Questions? Please send us an email at:
plankroadfolk@hotmail.com

Plank Road Folk Music Society | P.O. Box 176, Downers Grove, IL 60515

[Unsubscribe plankroadfolk@hotmail.com](mailto:Unsubscribe_plankroadfolk@hotmail.com)

[Update Profile](#) | [About Constant Contact](#)

Sent by plankroadfolk@plankroad.org in collaboration
with



Try email marketing for free today!