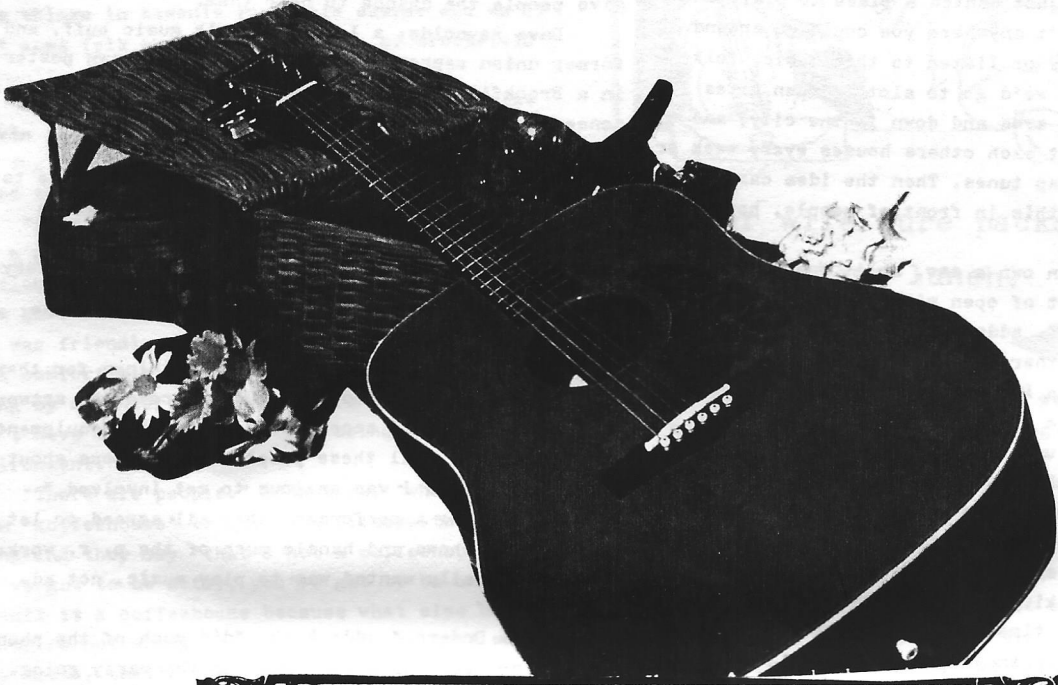


Quarter Notes

VOLUME ONE NUMBER 2 © 1983



*Blessed Are Those Who Play On Acoustic
Instruments, For Truly, The Energy They
Save Shall Warm Us All.*

2 A Few Thoughts

After twenty-two concerts and eighteen months at the corners of Prairie and Windemere, the staff of "The Old Quarter" talks about the coffeehouse and what it has become. The staff, those who set up the chairs and pop the corn, started out with just three members.

"Basically," recalls guitarist and singer Mark Dvorak, "we just wanted a place to play; and there really wasn't anywhere you could go around Brookfield to play or listen to this music, folk music. For a time we'd go to alot of open mikes in the Fox Valley area and down in the city; and we were meeting at each others houses every week or so to sing and swap tunes. Then the idea came up, 'why don't we do this in front of people, here in Brookfield'."

"I don't even own a car, so it was hard for me then to go to alot of open mikes, so I thought it was a great idea.", adds singer/songwriter Lisa Lill. "So we went to Father Don (Fr. Donald Hughes, Pastor of the St. Barbara Parish) with it. I think he might have been a little skeptical at first, but he's always supported us; he's just been great."

"We set up the first concert in the old gym, which has since been torn down. It was sort of like a morgue in a way. Even if there was a good house, the place always seemed empty."

Paul Klonowski, a musician who lived in Oakland California at the time, moved back home when he learned that his friends were starting a folk music coffeehouse.

"Mark had written me and told me all about 'The Old Quarter', and I'd been thinking about moving back to Chicago for some time. Then he called one night and told me that they had already booked me for a show in December. I guess they needed some help."

"In the past," remembers Mark, "we literally had to recruit performers we knew or had seen. But now it seems people know that we are here and are actually eager to appear at 'The Old Quarter'."

"And," adds Lisa, "they are usually eager to come back, because the crowd was good."

"When the old gym was condemned and eventually torn down, Father Hughes found us space in Old School Hall, a beautifully run down old building. It had wooden floors, a kitchen, and it was a real 'live' room."

Along the way, others became involved. Don Buedel, a skilled banjoist, guitarist and fiddler, came to play the open stage one night at "The Old Quarter", and asked to join the staff, "Because I liked what they were trying to do."

"I personally want to provide a musical alternative. It's amazing that folk music has been around for so long, and yet is so foreign to so many people. What I'm trying to do is find the good old songs and give people the chance to hear them."

Dave Reynolds, a long time folk music buff, and former union representative, saw a hand drawn poster in a Brookfield storefront announcing an "Old Quarter" concert, and was in the audience one night.

"I really liked the fact that they did what they could with what they had. They took the time to insure proper lighting, and even put table cloths over regular card tables, and had a lit candle on each one. And, it was not a social atmosphere. Everything was geared toward the performer; toward the music."

"I was in a position to do some things for them. I have an artist friend who could improve the artwork on the posters, and access to some copying equipment. I could really tell these people were serious about their music, and I was anxious to get involved."

"Not being a performer, they all agreed to let me host the shows and handle much of the p. r. work; what they really wanted was to play music, not administrate."

"Tina Dodaro," adds Mark, "did much of the phone calling and general ground work in the early going. I think we were all really surprised at the amount of work involved with putting something like this together. Making sure everyone is comfortable, running concessions, etcetera; let alone finding time to practice and learn new songs."

Says Dave, "We always have to be conscious of the atmosphere. The performers are provided a comfortable setting; they play the music they choose."

Don supports this; "It's not like in a bar where you might have to play Neil Young all night because it sells drinks for the owner."

(MORE ON PAGE 3 →)

'Where New and Old Friends Meet'

JOHNNY'S TAP

8744-46 Ogden Avenue

Lyons, Illinois

447-5668



"We also have an all ages welcome policy," continues Dave, "to get the children in; to get everyone involved. Reinvestment is the most important thing, to make the coffeehouse a real community thing."

"Like the benefit we did with the Lions Club for the Brookfield Police. It gave us the chance to meet with village officials and the Lions Club. As well as raising some money for a good cause, it was a good way of letting them, the community, know we're here and what we're all about. Now plans are being made for

some things in Kiwanis Park this summer and we'll host some folk music at 'The Taste of Brookfield' community festival this coming September."

After Tina had moved to Kentucky, guitarist Marvin Lensink, who had appeared on the open stage of "The Old Quarter" on several occasions, was asked to join the staff.

"From the first time I walked in, I thought it was a good atmosphere," recalls Marvin. "one not particular to what you'd find in a lot of places that have music. I really liked the room and everyone was friendly and seemed concerned about making it a comfortable place to listen to music. If I bring my daughter, she has the run of the place; I don't have to be afraid of her being in a rough environment."

"There are people," adds Mark, "who tie the term 'coffeehouse' to the late fifties-the beatnik thing-and they say 'that's not a coffeehouse, you've got to be artsy, you've got to be underground.' We call it a coffeehouse because what else do you call it? We're not artsy or underground. We just want to play music, that's the point."

Like the guy who comes in with his wife and four kids," continues Don, "he's not rich or influential; but he enjoys this music, he just wants to listen to music that's important to him."

"That's the whole thing," says Paul, "we're trying to bring quality performers to a setting where people can discover and become involved with the music. This is their music. It's our music. It's the people's music. I guess that's why they call it folk."

Stein's
IN LYONS

LIQUORS · LOUNGE · DELICATESSEN
8560 OGDEN AVENUE MARTY STEIN
LYONS, ILLINOIS 60534 LENNY STEIN



Your wife sure packs an interesting lunch.

SAY, DAVE ?

Why does "The Old Quarter" welcome babies and kids? Aren't they annoying and sticky?

Well, actually we're very proud of the caliber of the children who attend our shows. It must be understood, however, that the kids of parents who enjoy folk music are well above average and as a result do not cause as many problems as those in other types of music.

We like to think that we offer an alternative to the mindless and limited variety of music that is presented on television and radio today. We believe that it is possible for an entire family to enjoy a Saturday night together (oh no!) in public. This is an experience that is rapidly disappearing given our reliance on television as a major source of entertainment.

The experience of attending a live performance gives children a greater awareness of music. They are able to see and hear the mistakes which are just as important to the learning process as the finished product. An acoustic performance is especially important in showing that one does not need to be an electronics engineer to play music.

So if you hear a small voice or a little noise during a performance just keep in mind that your a very important part of their experience.

So there ya go.

Dave Reynolds

4

The Appalachian mouth bow (the world's oldest instrument) is as easy to make as it is to play. Prehistoric pickers found that their hunting bows were handy for less deadly activities, such as makin' music around the fire at night.

To begin, get a piece of hickory or mahogany about 3 foot long by 1 inch by 3/8 inch and taper the width and thickness gradually toward the mouth end with a suitable tool. You want it to be about 1/8 inch smaller on one end than the other. Drill a hole to accept standard fiddle peg 1 inch from the big end and glue a piece of hard wood for a nut another inch behind that. Now drill a slanted hole in the slim end 1 inch from the tip and another just behind the nut.

Remove any rough edges, soak it good in cooking oil and string it up with a heavy, unwound, ball end guitar string. Groundhog gut works fine too, if you don't mind the flavor.

To play, just lay the back side of the small end against your cheek and tuck it in just under the opposite cheek. Changing the size of your mouth cavity will alter the pitch.

Don Buedel



Village Players

See great live theatre at reasonable prices:

"BLEACHER BUMS"

April 8 to April 23

"FIDDLER ON THE ROOF"

May 6 to June 11

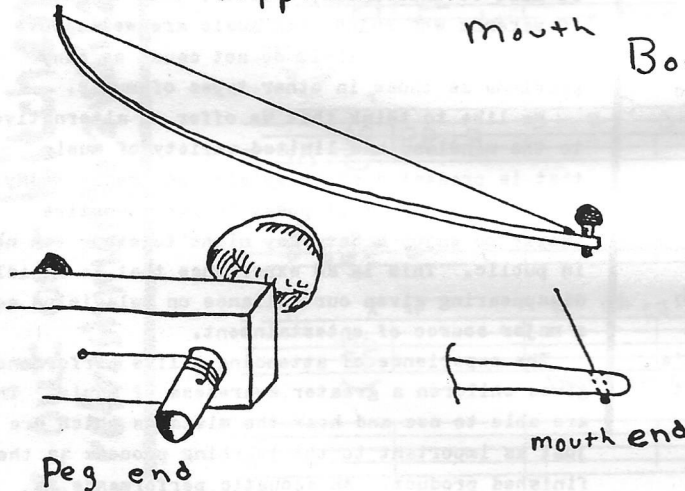
Reservations: 383-9829

Oak Park/River Forest Civic Theatre

P.O. Box 1033
441 South Boulevard
Oak Park, Illinois 60304
312/383-9829



The Appalachian Mouth Bow



Don Buedel

"The Quarter Notes" is a quarterly publication put together essentially by the staff of "The Old Quarter" coffeehouse, with the timely help of some close friends. Its purpose is to inform and provide insight to the community on the events, people and music which make up "The Old Quarter" coffeehouse.

"The Quarter Notes" will include interviews, photographs, reviews and background information on folk music as well as tablature and information on playing skills and also give mention to important folk music happenings in the area that you won't want to miss.

A very special thanks goes out to Gary Grahne whose art work and paste-up skills make "The Quarter Notes" possible, and to Dave Reynolds who keeps the ball rolling.



COME FOR TO SING

An invitation from...
the magazine of folk music in Chicago and the Midwest

We'd like to invite you to subscribe to COME FOR TO SING, the quarterly journal of folk music and folklife published in Chicago. For the better part of a decade, CFTS has covered the folk world in Chicago, the Midwest, the U.S., and beyond, and is widely regarded as one of the premier folk music magazines in the world--high praise for a publication whose staff members are all volunteers!

11.00

NAME _____

ADDRESS _____

Street _____

City _____

State/province _____

Postal code _____

Make check or money order payable to COME FOR TO SING, and mail to COME FOR TO SING, 917 W. Wolfram, Garden apartment, Chicago, IL 60657. Send a self-addressed, stamped envelope for a list of back issues, available at \$2.50 each.

YOUR ALTERNATIVE MUSIC SOURCE

Try us for the finest in Folk, Jazz, Bluegrass, and much more on hundreds of hard to find record labels. Personal same day service and reasonable prices!



ROUNDUP RECORDS
P.O. BOX 147 DEPT. F
E. Cambridge, MA 02141
MAIL ORDER EXPRESS



Payment Enclosed

Charge to my VISA or Master Charge

Card # _____

Exp. date _____

Signature _____

Name _____

Address _____



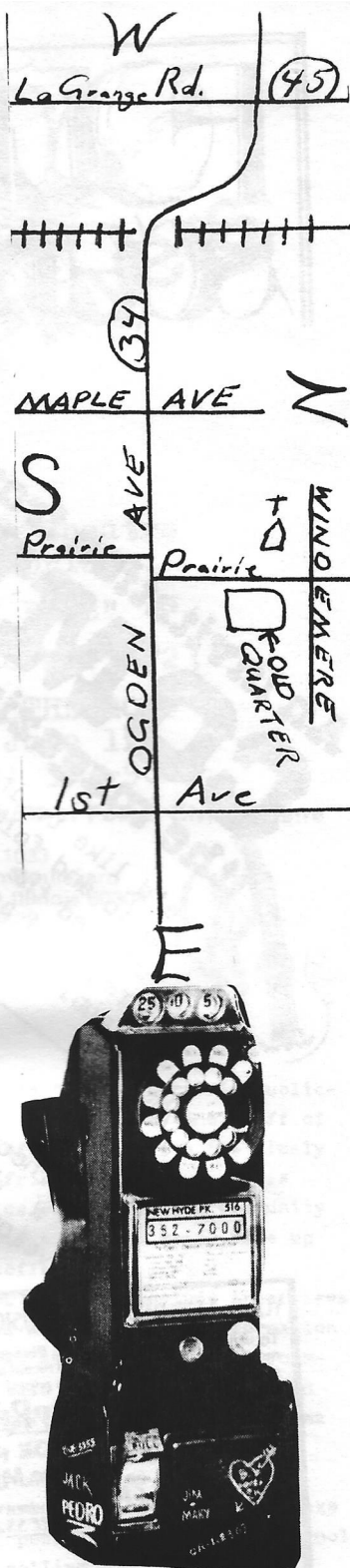
Coming your way

THE OLD QUARTER SPRING SCHEDULE

- Sat. March 26 Featuring ANDREW CALHOUN in his first appearance at "The Old Quarter", ANDREW CALHOUN will perform songs from his first album, "Water Street", available on Hogeeye Records. A sensitive writer and skilled guitarist, Calhoun has performed throughout Chicagoland. MARK DVORAK will open the show at 8:00 p.m. Open stage at 10:15p.m.
- Sat. April 9 Featuring PHIL COOPER with MARGARET NELSON-This popular duet will return to "The Old Quarter" with their songbag of traditional Irish, English and original songs and instrumentals. A skilled musician on many stringed instruments, Cooper's first album, "Hawk in the Morn" is currently available on Depot Records. MARGARET NELSON, a gifted vocalist and autoharpist will accompany Cooper. Together they have appeared throughout the midwest. Opening the show at 8:00 p.m. will be LISA LILLY, a young and talented singer/songwriter from Brookfield, who will perform traditional folk songs and country tunes as well as her own material. Open stage at 10:15 p.m.
- Sat. April 30 Featuring BARRY and LINDA SIMMS-From Elmhurst, Illinois, Their repertoire includes traditional ballads as well as contemporary pieces, spiced with an occasional humorous number. Fine harmony singing and accomplished musicianship along with Barry Simms' powerful stage presence will make for an exciting and diverse evening of music. PAUL KLONOWSKI, one of the founding members of "The Old Quarter", will perform a variety of ballads, old time country tunes and original songs; accompanying himself on the guitar and banjo. The show will begin at 8:00 p.m. and an open stage will follow at 10:15 p.m.
- Sat. May 14 Featuring LEE MURDOCK-"The Old Quarter" is proud to present master guitarist, composer and record maker, LEE MURDOCK. Murdock has appeared throughout the midwest, performing his own material as well as traditional songs, ballads, blues, rags and instrumentals. His first album, "The Grand Departure", is currently available on Depot Records, and his second lp is due out very soon. MARVIN LENSINK will open the show at 8:00 pm. displaying a repertoire of blues, gospel songs, rags and instrumentals, which he performs on the guitar. Now a regular featured performer at "The Old Quarter", Lensink is an excellent guitarist. Open stage at 10:15 p.m.
- Sat. May 28 HOUSE CONCERT-Featuring DON BUEDEL and MARK DVORAK with LISA LILLY Opening the show at 8:00p.m. will be DON BUEDEL, a skilled musician on the guitar, mandolin, fiddle and also one of the finest old time banjo players in the area. Originally from Cantrall, Illinois, Buedel's old time country songs and homespun humor have become a favorite attraction at "The Old Quarter". MARK DVORAK and LISA LILLY will then combine talents on a number of folk songs and bluegrass tunes as well as some of their own material. Following their performance, we will have an OPEN HOUSE instead of our usual open stage. We urge everyone who plays or sings, no matter what level of skill, to bring their instruments. Our purpose this night is to provide a relaxed atmosphere for conversation and a time for you and us to share our music.

All of the above performances will be held in the Prairie Room of The Performing Arts Building on the southeast corner of Prairie and Windemere avenues in Brookfield. Admission is \$1 and all ages are welcome. Doors open at 7:30 p.m.

Info: 485-3712 ~ 447-9599



There is a popular myth that any identifiable cultural group has a fixed set of traditions which remain unchanged until the pressure of outside influences breaks down geographical or cultural barriers and somehow pollutes the "revered" purity. It is an idea strongly held about the Southern Appalachian region. Notions of pure "Anglo-Saxon" or "Scotch-Irish" frozen traditions existed until the 1920's when outside influences began to force their way into the purity and somehow taint it.

Southern Appalachian music, however, indicates that this is not so when one attempts to draw some time or develop some criteria to separate the traditional from the non-traditional. No culture can remain unchanged, even when physically isolated. The collective experience of its people grows and new ideas find their way into a culture.

The popular notion about Southern Appalachian music, held by many musicians and amateur folklorists is that the purity of tradition began to break down with the availability of cheap phonograph records and especially with the coming of radio. People everywhere now had a chance to be exposed to all kinds of music from all over the world. Regional musicians were recorded or put live on the radio. Musical taste had to be influenced, now that so many options were available. Also, the "scholar" of traditional music today has access to all those recordings to hear what the "pure" sounded like before Nashville or "Tin Pan Alley" exerted their influence. There is very little before that time which can be compared to the sounds of the 1920's and 30's.

Then there is the influence of new instruments like banjos, guitars, pianos, and pump organs. The banjo was an African instrument, a contribution of blacks during slavery times, and became a popular instrument through black players of the early 19th century in the tidewater South. They contributed to the rise of minstrel and travelling medicine shows, and gave the "pure Anglo-Saxon" Southern Appalachians an instrument and playing style of African origin.

When one is faced with drawing the line between the traditional and other music, it becomes a matter of perspective, what generation is choosing, what changes in values are working. It usually comes down to whether it is valued as "old" versus "new".

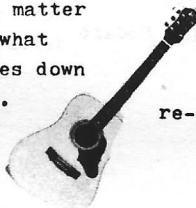


So what is Southern Appalachian music? For me it is arbitrarily defined as the music before "bluegrass", which is an outgrowth of traditional string music developed in the 1940's and spread rapidly by the country music industry in Nashville. For someone else, it may be pre-rock and roll of the late 1950's or early 60's or the music collected before the age of phonograph records and radio by scholars like Cecil Sharp of England.

Many clues indicate that musical tradition never stood still. What about the influence of cheap sheet music of popular tunes in the late 19th century? Well, one might say that those traditional musicians couldn't read music, but countless handwritten tunes, songbooks, and sheet music collections in family attics indicate that a lot of people could read music. And there are examples. "Wildwood Flower", a very widely known folk tune of the region originated as a Victorian sheet music piece.

In the end, it is not what is traditional or not, but what role the music plays in the life of the individual and the expression of a group. Music is, after all, an art form, a communication dealing with common values and feelings. Putting it in boxes doesn't change what it means when we hear it. It is part of our common human experience, a part of all cultures. Let us each hear our own drummer and tap our feet to what ever beat we wish.

by Andy Kardos



re-printed from MILEPOST (fall-winter 1982-83)

OLD TIME CHARM

In anticipation of an all-too-lazy country afternoon, I decided I needed a washboard so I could play rythm along with the old time tunes on the radio. Living out in the hills I didn't think I'd have much difficulty, yet my efforts seemed fruitless until I came across an old country store. As I walked through the big wooden double doors, my eyes widened like a kid in a candy parlor. From wooden butter churns, apple stirs, and nails by the pound to ox yokes, saddles, and home-made pastry, anything anyone could possibly need was crammed onto the shelves and piled to the ceiling. If I once thought I needed nothing, I now somehow needed everything.

According to the owners, the store has always done well, even in the days of prohibition. It, It's been told there were (and still are) boot leggers in them there hills, who would come in for wagonloads of sugar, yeast and middlings.

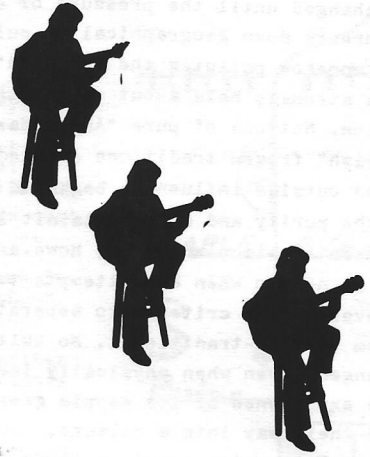
Though the family has operated the buisness since 1910, the current proprietor (now a spritely 70 years young) has tried to break away from the store a few times. He was an electrical contractor, a pre-med student, and obtained a bachelor's degree, but decided against being a doctor. Somehow the charm of the store and the desire to keep a fading bit of Americana alive kept him at home.

To the new comer, the store appears to be a morass of disorganized bric-a-brac, but there is a method to the madness. A small, silver-haired woman, warming her lunch on the coal black pot-bellied stove, could locate any item in the shop without a moment's hesitation. When, after browsing to my heart's content, I asked, "By the way, would you happen to have any

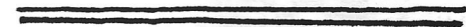
washboards?" She replied, "Well, we got three sizes. Would you like zinc or brass metal?"

If you are ever in eastern Kentucky, near the town of South Shore, the A. H. Bryson & Sons General Store is one place that is all country and will make you feel as if you've stepped back in time.

--Tina Dodaro

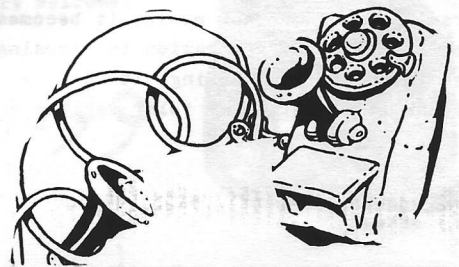


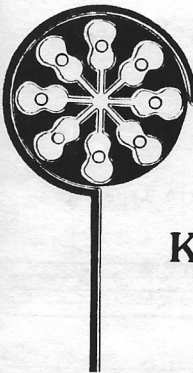
Please Join Our
 Open Mikes:
 March 26th
 April 9th
 April 30th
 May 14th



IF YOU WOULD LIKE TO
 PUT AN AD IN THE
 QUARTER NOTES...

Please call 447-8279





TOBIAS MUSIC

Fine Guitars

5013 Fairview Avenue
Downers Grove, IL 60515

Kenneth R. Tobias

312/960-2455

TOBIAS MUSIC IS RUN BY MUSICIANS FOR MUSICIANS

GOOD-BYE OLD PAINT

Just the other day someone said to me, "You know, your mother gave you a real pretty name." People had made similar remarks before, but for a long time I didn't like my name at all. I suppose all of us have thoughts about what our names should have been, and what name we'd have chosen for ourselves if we could have.

When the coffeehouse began, one question that proved hardest to resolve was what to name it. We had lots of suggestions (from "The Fifth Fret" to "Saints' Row Inn and Bathhouse"), but not one we all could agree upon. Then Mark suggested "The Old Quarter." I didn't know where he came up with the name, but it sounded all right to everyone. Besides, we needed something to write on our first posters. We thought we might change it later, but we never did. It just seemed to fit the people, the place, and the dreams.

When I heard the name, "The Old Quarter," I thought of old train stations, corner stores, brick sidewalks, and idle summer evenings. While our evenings were never idle--we had plenty of pickers, players, singers and songsters--the name was perfect for "our" building, the Old School Hall.

It was a little dusty, and starting to fall apart with age. The heating didn't always work, and air conditioning was a luxury we never hoped to have. Still, it had the charm and character

Val's halla Records

9

POP • FOLK • CLASSICAL • JAZZ

- New and Used Records Bought and Sold
- 24 Hour Special Order Service (No Extra Charge)
- We Respect Your Preference in Music
- Low Prices and Knowledgeable Sales People

723½ South Boulevard • Oak Park, Illinois 60302 • 312/524-1004
(Across from the Lake Street "L" at Oak Park Avenue)
Hours: M-F 10-9 Sat. 10-6



that only many years can bring. And somehow, with lights turned down and candles lit, the peeling paint on the walls faded, and the warmth of friends became visible instead. We've said farewell to the Old School Hall, but we've kept the memory of our times there, and we know that memory will influence any future rooms we fill with music.

Some time after we christened "The Old Quarter," I found out a little about the club from which we borrowed our name. Located on the seedy side of downtown Houston, Texas, this older Old Quarter brought together all types of people of the late 60's and early 70's, from slick businessmen to professional bums. The club offered music, cold beer, free popcorn and a "smoking" deck on the roof. Sometimes more than a hundred people were jammed into the 18' by 38' room.

In some ways we are similar to the Old Quarter of Texas, in many ways we are not. But we share the same reason for being. The love for music, which is the basis for all our evenings, and the wish to share it with as many people as we are able to reach.

Lisa Lilly



This one works with Old Joe Clark, at least it did last time I tried it with a banjo player. Let the open notes ring when you can.

Old Joe Clark . . . 3-9-83
Marvin Lensink

Musical score for guitar, including notation, tablature, and a diagram of a guitar body.

1. *A* see below*

2. *A* 4th = 3rd STRINGS ARE STRUCK TOGETHER SLIDING FROM 3rd TO 5th FRET ON 4th string*

3. *ODD TAB: TOP STRING FIRST TO FINGER*

4. *BOTTOM STRING*

Check out our kitchen
Light refreshments available

RAMBLIN' AROUND.....

Open stages or "hoots" as they were called, became popular during the great folk 'scare' of the early 1960's, when clubs and coffeehouses were swamped with aspiring guitarists and songwriters. It gave the club owner a good chance to eye incoming crop of potential entertainers, but also served as a means of drawing a house without having to pay any performers. "Hoot" night however, also proved to be fertile learning ground for young artists.

In New York (the hub of the folk scene in the early 60's) for example, it was not uncommon to walk into clubs like "The Bitter End", "The Gaslight", or "Gerdes'" on hoot night and see performers like Bob Dylan, Phil Ochs, Davé Van Ronk, Paul Simon and Peter, Paul and Mary polishing their wares in front of audiences who packed the house (sometimes at a cover charge) knowing it was an open stage, but confident it would be a great night of music.

Today, the idea behind an open stage remains much the same; the club gets a house and free entertainment, and the young performer gets a stage on which to learn his craft. For those of you who sing and/or play an instrument, and like myself are always keeping an eye open for a place to try out new material or simply to meet people and swap tunes, here is a list of some places that I've been in the Chicagoland area which offer an open stage or sing-a-round:

THE FOX VALLEY FOLKLORE SOCIETY holds an open stage every 2nd and 4th Thursday of the month at THE GENEVA MINING CO. (201 W. State St., Geneva, 232-8585) This is a comfortable room with a bar, located in the basement of THE MINING CO., and draws some of the best folk talent in the western Chicagoland area. It's a bit of a drive, but on a good night it's well worth it. Get there early (8:30) for a good spot. THE FOLKLORE SOCIETY also holds a less formal sing-a-round on the 1st, 3rd and 5th Thursdays of the month, also at the Geneva Mining Co. Many of the same faces you'll see at the Mining Co. open stage participate in "pass the nickel", where everyone gets a turn to sing or request a tune, and the room is free to join in on voice and/or instrument. This is a casual setting and a great place to meet people and "jam it up" with some fine musicians, and can prove to be very educational. Get there around 9:00.



THE LIBERTYVILLE SCHOOL OF FOLK AND OLD TIME MUSIC (1700 N. Milwaukee, Libertyville, 362-0707) offers a wide variety of programs dealing with learning and performing traditional music. The school operates out of a distinguished old house on the grounds of the David Adler Cultural Center, and holds an open stage every Friday evening (excluding first Friday of each month). The listening room has great acoustics, so they don't bother with a p. a. system; and the fact is they don't need one. In the many other rooms of the house, designed and built by the late David Adler, (this place has a great history and is truly an architectural gem; it's worth checking out even if you're not interested in the music) you'll find open jam sessions stocked with talented people playing all kinds of instruments. On the 2nd Friday of each month the LS of F & UTM holds a beginners jam where songbooks are passed out and

beginners are led through a variety of songs. Always worth the drive, (about an hour from Brookfield) the listening room is warm, the jam sessions hot, and the people are friendly. The Libertyville School is a must for anyone interested in learning, participating or listening to acoustic music.

THE KILLSHOT OPEN MIKE NIGHT (Edgewater Drive and Glen Ellyn Rd., Bloomingdale, 893-9575) Every 3rd Friday of the month, Rich Schlifke hosts the open stage, which is located in the lounge of the Killshot Raquetball Club. Some nights are exciting and the sign-up sheet is filled with talented performers. Other nights are a little slower, but offers the performer an extended period of time on stage. Every performer gets a drink on the house. Get there about 9:00 p. m.

THE NO EXIT COFFEEHOUSE (7001 N. Glenwood, Chicago, 743-3355) This legendary coffeehouse holds open stages every Monday night (Tuesdays for classical musicians). Music starts at 9:00 p. m., but watch out! I got there a little after eight o'clock one night and signed up in the 24th spot. Even if you don't get the chance to perform, I would encourage you to take the drive and check out the No Exit if you've never been there. The music is great and you'll never know who might drop in. (Turn to back page) →

THE SINGLE FILE PUB (934 W. Webster, Chicago, 525-1558) is located just a few blocks north of The Old Town School of Folk Music. Alvin Orzechowski hosts this open stage comprised mainly of students from the Old Town School. The room is comfortable and the audience is usually pretty good. Sign-up starts around 10:00.

TWO WAY STREET COFFEEHOUSE (1047 Curtiss, Downers Grove, 969-9720) Open stages are held periodically, something like three times a year, but I thought I'd make mention of this excellent room, staffed by friendly people, because their weekly shows are a great bargain (usually 50¢ cover) and if you happen to be there on open mike night, you might get hired.

Of course this is only a partial list, and if you can recommend any open stage, sing-a-round or other musical gathering that is open to the public, let us know and we'll keep everyone posted. Make sure you call ahead if you're planning on stopping in on any of the listed establishments for directions, and to be sure something's going on that night. Too many times I have driven somewhere only to find out it was the wrong numbered Thursday, and some of these places may be a bit of a haul. Mark Dvorak

The Old Quarter
PO 181
Brookfield, Ill 60513

Dear

OLD QUARTER

Don Buedel



• Clock Repair •

Expert Service on all types of Clocks

Home Service Calls on Floor Clocks

654-8613

