



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

Quarter Notes

www.plankroad.org ♪ Fall, September 2010

Plank Road's Regular Events



SING-AROUND

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

BLUEGRASS JAM

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

Plank Road All Volunteer String Band practice

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

LAST THURSDAY Open Mike

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

Last Thursday of every month.
A monthly unplugged open mike for high school and college age students only.
(Tues., Nov. 30 - due to the holidays)

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



President's Message

I hope you all had a nice summer, and had a chance to take a good vacation. Plank Road did have a nice summer, and we are never on vacation, as our schedule of activities continues year around. In addition to our regular sing-arounds and bluegrass jams, we had two music by the yard events and the annual campout at Shabbona State Park. We also sponsored a successful fund raiser for Sing Out! magazine. We had a great time at the Fox Valley Folk Music and Storytelling Festival over Labor Day weekend, where our music tent attracted a lot of attention. And, we had an "end of summer" party at the log cabin in Lombard with the kind of music and companionship we enjoy so much.

As we move forward into the Fall, much of our focus will be on the Danada Fall Festival in Wheaton on Sunday, October 10. This is a very nice event each year, and Plank Road organizes and runs the music stage. Music starts at 11:30 AM with Plank Road's all volunteer string band and runs all afternoon until about 5 PM. There are some terrific acts scheduled, including Bluegrass Escape, and an appearance by Norm Seigal. We also have Birdy, with guitar-player/vocalist Sharon Speziale, who ran the Someplace Else Coffee House, that closed earlier this year. Danada is an equestrian center, so if you and your family like horses (and who doesn't?), and music, it is a good place to spend a Fall Sunday.

Our fall barn dance is scheduled for Saturday, October 23. As we get near December, you will hear about our holiday events.

So, I hope to see you all this fall as we continue our great tradition and begin our 26th year with plenty of interesting events.

—Bob O'Hanlon

Upcoming Events



September 26
Lombard Prairie Days
watch our website for details
www.lombardparks.com

October 10 - 11:30AM - 5PM
Danada Fall Festival
See article on right &
visit www.plankroad.org,
News and Events
for a schedule of performers

October 7 - 10
2010 FARM Gathering
Holiday Inn Hotel and Suites - Bolingbrook, IL
www.farmfolk.org | See article on page 5

October 23 - 8PM
Old Time Barn Dance Party
Two Way Street Coffee House, Downers Grove, IL
See page 8

Danada Fall Festival Sun., October 10

Located in the Danada Forest Preserve on Naperville Road in Wheaton (between Butterfield Road and Warrenville Road), the Danada Fall Festival is a fun annual family event! Sit back and relax and enjoy the music as you eat lunch, purchased for a modest price on the grounds, in front of the folk stage!



Entertainment at the **free** folk stage is provided through PRFMS, 11:30 AM to 5:00 PM, starting with the All-Volunteer String Band and followed by Norm Siegal, Natural Bob and Micky Holdsworth, Birdy, Bluegrass Escape, February Sky, West Wind, and Thursday's Child. See the web site, News and Events, for a schedule of the performers. Hope to see you there!



Photos by Cheryl Joyal

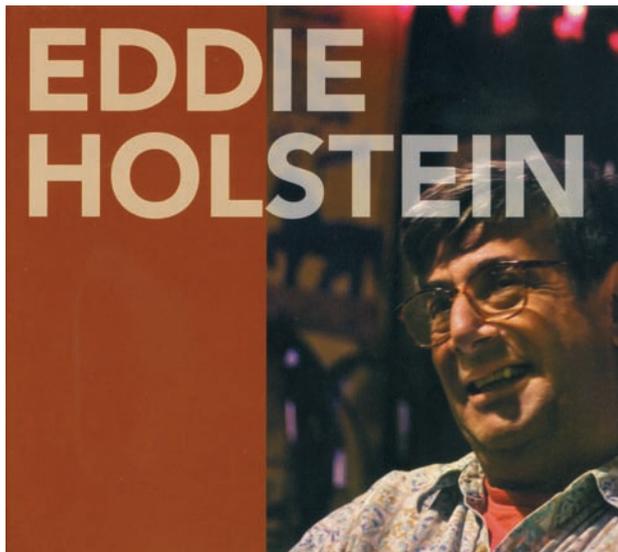
Top: 2008 Danada Fall Festival Jam (From left to right - Bob Lopardo, Jim Grosso, Cathy Jones, and Chuck Maltese. Bottom Left: George Mattson, Middle: Bob & Micky Holdsworth, Right: Bob Smith



See
the Eddie Holstein
interview on page 2.

Eddie Holstein

By Vicki Ingle



Eddie Holstein, self-titled CD

There are a handful of people whose names evoke not only a face, but a place in time. Eddie is one of those people. His name unveils in my mind, Chicago in the early to mid-1970's when folk music was the happening scene; Steve Goodman, John Prine, Bonnie Koloc, Bob Gibson etc. appearing at venues like The Earl of Old Town, The Quiet Night, Somebody Else's Troubles and The Amazingrace (Evanston).

Eddie was smack dab in the middle of it all – good friends with the famous folk musicians who got their start about that time or who resurfaced, people whose music we still love so dearly, hanging out with them in their homes and at legendary venues. (Many of us would give a great deal to go back and live it again or live, for the first time, the stories about that era we've heard from other folkies.) It's interesting that Eddie doesn't dwell on this remarkable past, though he commented, "We had a scene...it was very social, I have good memories."

This man is one of the most forward thinking people I've ever talked to about music, saying, "I like the way things are today more... There are a lot of good things going on now (though) it might be fragmented. People seem to be more into the playing today... I've been around the school (Old Town School of Folk Music) since '63 and it's never been better."

Eddie made his place in folk music history almost 40 years ago, yet released his FIRST CD, self-titled, just two years ago and performs shows whenever opportunity knocks.

(www.eddieholstein.com) But, we'll talk more about his current activities later.

I was privileged to spend over an hour on the telephone with this extraordinary man. Eddie talked about his background, how it came to be that he and his brother Fred, who passed in 2004, both came to live the folk music life, in one form or another. As it turns out, neither of Eddie's parents were especially musical, though his mother liked country and western music and had records. Fred got the ball rolling for both of them when he came home with a Bob Gibson record.

And what did their parents think about folk music as a career path for their sons? Their mother "was relieved about Freddie. He discovered Pete Seeger. She was afraid he'd live a life of crime," Eddie said. "He got involved with Old Town, a nice group of people. Our parents saw it as a positive thing... (they were) socially-aware people."

Eddie made perhaps his biggest mark in folk music with "Jazzman," the song he penned that was recorded by many artists, including Pure Prairie League, Steve Goodman, Bonnie Koloc, Tom Rush, and Martin Simpson.

*"Black-eyed sweet thing, sugar loose,
Won't you call me when I'm clean off of a one-way juice.
Just like that jazzman with them sunnyland blues
Just off these streets, been tryin' a trick or two,
Trick or two, a trick or two.
Darlin' I'm a jazzman, tryin' a trick or two."*

(Lyrics from "Jazzman," 2008 recording by Eddie Holstein)

"I was happy right away with the song. I just knew. It was a great thrill to have one song like that..."

Eddie has his own, somewhat unique, views on songwriting. "I never thought of myself as a songwriter. After "Jazzman," there was a lot of pressure to do another one... Writing a song that someone is interested in is really difficult... Jerry Jeff Walker wrote one really great song, "Mr. Bojangles." I really come from that angle."

"Jazzman came about because I was playing a lot, arranging a lot... I'm writing my first song in over 40 years... I feel one coming on – I'm playing a lot... It's so important to learn good songs. That's where it comes from..."

There were other songs besides "Jazzman," such as "Bluebird Hotel," "Fat Stuff," and "Victoria's Morning." He says he can't do "Victoria's Morning" anymore, it's too serious for him now. But, Bonnie Koloc recorded it twice. Following his own good songwriting advice, he is thinking about stealing the melody of that song from himself and writing a new song.

After "Jazzman," the clubs took over; Somebody Else's Troubles in the 1970s and Holstein's in the 1980s. "By 1973 I was out of it. I didn't play at our club maybe four or five times in the last seven years (before it closed)." If he has any regrets from those days, it's that he didn't play music more and bar-tend/manage clubs less.

That is what Eddie is doing these days – playing music more – performing and recording. Eddie regards himself as an entertainer first. He said, "I like being on stage. I have a lot of comfort on stage."

Backed by Executive Producer Jules Eberhardt, Eddie was prompted to put together his first CD in 2008, a 17-track project, recorded (studio tracks) and mixed by John Abbey; local favorites such as Mark Dvorak and Bonnie Koloc appear on some cuts.

"I was very happy with the record. It's the only one I ever made..." Eddie's had cuts on other records but commented that he didn't like his work on the album "Gathering at the Earl of Old Town."

Initially, Eddie wasn't even interested in making a record. "Why would anyone want to buy it?" Then he got to thinking about it and came up with a few ideas. He said, "it needs to be really listenable and have a lot of variety." Anyone who has heard Eddie's CD would agree that it is all of that and more, a mixture of live and studio recordings with some on-stage comedy thrown in (that is truly funny). The song selection is excellent and includes two of Eddie's original songs and standards such as "The Cuckoo," "Shake Sugaree," and "Done Laid Around."

Continued on page 5

MUSIC INSTRUCTION

English Concertina 101

By Cindy Mangsen

The accordion family, dysfunctional though it may be (A joke! A joke!), is amazingly diverse. These free-reed instruments come in all shapes and sizes, from the 120-bass 20-pound goliath to the miniature 18-button concertina. I love them all, but I've bonded with the English concertina.

The first concertinas I remember hearing were used to accompany songs: Wendy Grossman (on Archie Fisher's "Man With a Rhyme" CD) and Michael Cooney with his wonderful baritone-range concertina. I was intrigued by the possibility of having something besides a stringed instrument for accompaniment. But when I saw and heard Alistair Anderson play, I was hooked. With a twinkle in his eye and a smile on his face, he dances with the instrument, and coaxes an astounding range of emotions from the humble little box. Take a listen to some samples from his "Steel Skies" recording, available on the web.

When people ask if it's a difficult instrument, I have two comments: do you love it enough to put some time in? And can you type? I'm not kidding. Touch typing is very similar to playing concertina. You absolutely cannot get help by trying to peek over the side and see what your fingers are doing. The player must develop a sense of the keyboard, and operate by feel. This is a good idea with any instrument, but an absolute law with the concertina. Be brave! There is only one other law: never never try to open or close the bellows unless a button (either a note or the "air release button") is depressed. You will hurt the instrument.

Think of the English concertina as a keyboard: each button is equivalent to the key on a piano. The same, dependable note, whether the bellows is being expanded or contracted. You can generally recognize an English concertina by its thumb-strap (as opposed to the wrist-strap of the Anglo), little-finger rest, and its grid-like arrangement of buttons on each side.

The Anglo concertina (originally called Anglo-German, being a hybrid of English and German instrument styles) is a different animal: each button sounds a different note depending on whether the bellows is being pushed or pulled. (This is due to the concertina being a double-reed instrument: one reed sounds during the expansion, and the other during the contraction, of the bellows. This is true both on English and Anglo instruments, which explains why you might have a perfectly in tune "C" when pulling out, and a very out-of-tune "C" when pushing the bellows back in on an English concertina.) The Anglo is similar in character to the harmonica (think of the different notes sucking and blowing the harp), and in the same way, is a diatonic instrument, limited to playing in just a few keys. I know a few geniuses who can play both English and Anglo concertina. I'm not one of them.

The English concertina was patented in 1829 by Sir Charles Wheatstone (for you electricians: yes, the same man who invented the Wheatstone Bridge.) Since that time, there have been experiments with different fingering systems, but most of us still play the basic English that Sir Charles came up with. For a good introduction to the history of the instrument and the different fingerings, just search "concertina" in Wikipedia. For lots more, take a look at www.concertina.com.

Back to the English, my instrument. It is chromatic, which enables me to play in any key, although some are harder than others. The arrangement of notes sounds more confusing than it actually is in practice: the left-hand two inner rows of

Cindy Mangsen

Cindy spent her younger years in Chicago, although she didn't pick up the concertina until she relocated to the Northeast. She and her husband Steve Gillette tour the country with their guitars and concertinas. They are frequent performers at the fall Fox Valley Folk Music and Storytelling Festival in Geneva. To find out more about Cindy and Steve, visit their website at www.compassrosemusic.com

Upcoming Performances:

**Front Porch Music,
Valparaiso, IN
November 5th, 2010**
(219) 464-4700
www.frontporchmusic.com

**Hogeye Folk Arts,
Evanston, IL
November 6th, 2010**
(847) 475-6165
www.hogeyefolkarts.org

**Lake County Folk Club, Mundelein, IL
November 7th, 2010**
(847) 271-1584
www.thelakecountyfolkclub.org



buttons play (ascending) C-E-G-B, and the similar right-hand rows play D-F-A-C. So, using the index finger on one row and middle finger on the other, you can quite easily play a one-octave C-major scale by walking your fingers up the two rows. The outer rows of buttons provide the accidentals, the black keys of the piano. When I first got my instrument, I spent a few years getting comfortable with the key of C before I dared to branch out. I am now quite fearless and will tackle most any key, given enough time to practice.

Which to play? As a singer, I want the range of my voice to determine the key of a song. So, no contest. The English allows me to sing in any key. The Anglo does not. Dance-tune players, who don't need chromatic instruments (big generalization, only partly true), tend to favor the Anglo concertina. It's a more driving instrument, due to the percussive nature of all that bellows action.

How to get started? All I had to go on was a fingering chart and a background as a pianist. If you have an ear, you'll be able to teach yourself. If you're more comfortable starting out with some guidance, a good source is The Button Box in Amherst, Massachusetts (www.buttonbox.com). They buy, sell, repair, rent, etc. and are wonderful people to know. They also have CDs, instructional materials, and books available for all sorts of accordions.

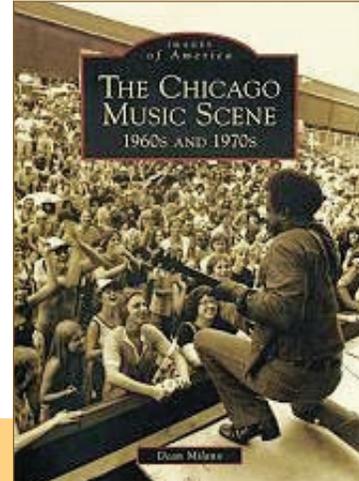
I have two instruments. I bought my 30-button (2-1/2 octave) Bastari (which later became the Stagi company) around 1982,

The Chicago Music Scene: 1960s and 1970s

Arcadia Press | ISBN# 13 978-0-7385-7729-6

By Dean Milano

This is the story of two decades of the Chicago music scene - the 1960s and 1970s, an incredibly vibrant period in urban and suburban music scenes across the country and throughout the world. Chicago was a major player throughout those decades. It was a time when jazz, rock and roll, country and western, folk, blues, and R & B flowed through the streets of Chicagoland. Much has been written about the national and international talent of that time, but not enough has been written regarding local music scenes. This story focuses on the city of Chicago (along with its suburban club scene) and the homegrown performers who made the 1960s and 1970s one of the most electrifying and memorable periods in music history. Some of those players went all the way to the big time, while others made their mark and disappeared. But they all made a difference in their own way, and for those who were there, it is a time they will never forget. The book contains 128 pages of photographs and related text.



Dean Milano

About the Author of *The Chicago Music Scene: 1960s & 1970s*

Dean was born in Milwaukee, Wisconsin, but moved to the Chicago, Illinois area in 1964, just in time for the Beatles arrival and the subsequent forming of garage bands on every block of every city across the country. And of course, Dean jumped into the fray and never looked back.

Milano has played at one time or another in probably 75 bands over a 44 year long career that encompasses his love of rock and roll, folk music, country and western, bluegrass, jazz, Cajun music, showtunes and every other type of music he heard along the way.

His first two CDs of original music reflect his wide interest in all the genres and his third CD, which should be out in late 2010, goes into even more undiscovered musical territory.

Milano also has an interest in things nostalgic and several years ago, opened an antique toy museum in the town of Elmhurst, Illinois, where he presently lives. He currently makes his living buying and selling antique toys when he's not hauling his guitar off to another gig.

He hopes his new book, *The Chicago Music Scene: The 1960s and 1970s*, will serve to bring some recognition to all the wonderful artists who filled Chicago with music during those incredible decades and hopefully, he will stir some nice memories for those who were lucky enough to hear the music of that time.

Dean is doing something very, very cool these days - a multimedia program that includes live performance based on his new book, *The Chicago Music Scene: 1960s and 1970s*. For a schedule of these shows and others, enter Dean Milano's name on Facebook or drop him an email at deanguy@ameritech.net and ask to get on his mailing list.

Annual Plank Road Campout | 2010

Perfect weather welcomed 20 campers to the annual Plank Road Campout at Lake Shabbona. Our Saturday morning pancake breakfast was better than ever. Camp stoves produced prodigious amounts of pancakes, sausage and bacon accompanied by fresh fruit, real maple syrup and hot coffee. Our lazy afternoon found us enjoying the park and swapping songs. Campfire and song lighted each evening with just enough s'mores to keep our fingers sticky. Hope to see you in August 2011!



Happy campers, Carol, Maggie and Denny (left) Dave, Jennifer and some 'famous' PRFMS pancakes (above)

Will Gentleman playing a tune. (right) Master fire tenders, Len Clark and Richard Leaneagh (below)



Photos by Gail Clark

FARM www.farmfolk.org **FARM Gathering in Bolingbrook - Only \$10 per day for fans!**

October 7 - 10, 2010
 Holiday Inn Hotel & Suites
 Bolingbrook, Illinois



The annual gathering of FARM (Folk Alliance Region Midwest) is Thursday-Sunday, October 7-10 at the Holiday Inn of Bolingbrook, near the intersection of I-55 and I-355. Included are showcase concerts by twelve juried artists from across the US, plus cameo performances by more than 30 others on Friday and Saturday afternoons and evenings. There will also be a key note presentation by acclaimed folk musician and radio host Matt Watroba, along with workshops, song circles, jamming, and other daytime activities - so bring your instruments!

\$10 per day (payable at the door) will admit you to the concerts and jams; advance registration is required for certain other activities. This is an inexpensive opportunity not to be missed! Full information online at www.farmfolk.org.

FARM is the Midwest chapter of Folk Alliance International (FAI), a music industry group which fosters and promotes traditional, contemporary, and multicultural folk music and dance and related performing arts. Plank Road is a FAI member.

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"Concertina" Continued from page 3

and it's still the instrument I sing with. My other instrument has 56-buttons (4 octave, with D# and G# in each octave duplicated on both sides, for ease of fingering), made by the Wheatstone company in 1878. Both instruments are "treble" concertinas: the Bastari's range is G below middle C to a soprano's high C. The Wheatstone goes from the same G (below middle C) and has a 4-octave range into the stratosphere, a G one-and-one-half octaves above that High C. Notes only dogs can hear. At one time (turn of the 20th century) there were concertina orchestras. My instrument was the "extended treble", the piccolo of the family. You may notice a few people (Michael Cooney, for one) playing a larger instrument, the lovely cello-like baritone concertina. Just remember, as the instrument gets larger, it gets heavier, and creates more potential strain on wrists and hands. Why do I have two? The Wheatstone is my Porsche. I take it out to play instrumental pieces, as it has a lovely rich sound due to its steel reeds, rosewood ends, and leather bellows. It plays like a dream, with a light touch enabling me to drop in quick little ornaments and trills. The Bastari, though clunkier, also has its strong points, an airier tone (bellows like cheesecloth) that blends well with voices and other instruments, even when I play chords rather than single notes (by pressing in more than one button). The Bastari is a team player. The Wheatstone is a star.

Intrigued? You may want to think about attending NESI, the annual Northeast Squeeze-In (<http://squeeze-in.org>), where all types of people converge to play all types of music on all types of squeezeboxes. Enjoy!

"Eddie" Continued from page 2

One of my favorite cover tunes on the album is Bob Dylan's "If You Gotta Go, Go Now." Eddie jokes that he and Bob co-wrote this song as he did a lot of rewording. Go to Eddie's website to see the favorable reviews of this album.

In 1981, Emily Friedman interviewed Eddie for the folk music magazine, "Come For to Sing."

In response to her question about the future of the folk club, Eddie said:

"...The way I look at it is that I hope there will be places for them (performers) to work, whether it will be in small concerts, house concerts, small clubs, churches, barns, or synagogues. There is a lot of work out there, in many different situations. And that's the future, as far as I'm concerned. It's not that only the strong will prevail - but I hope the good will prevail. We are all going to have to work harder, and work more with each other - all of us in the folk music community. It's either that - or I'll have to go back to work!"



Alan Holstein (left) and Ed Holstein (right). This photo by Emily Friedman appeared in a 1981 issue of *Come For To Sing* magazine.

He went on to say, "The performer has the magic - the performer draws the people. A good booker or club owner is just a catalyst."

I asked Eddie to comment about his response to that question, a forecast he gave almost 30 years ago.

"Well, I was right," said Eddie, "The venues came and went. It is the performer. The performer makes the place."

"The internet has changed everything," he said, "I never could have made a record in 1981. Now I have a following... I'm 63 years old, hopin' for good years ahead to play. All these possibilities now, back then it was just the clubs. Now there are all these great little places to play."

Check out Eddie's website for upcoming shows.
www.eddieholstein.com

October 15, 2010
 Eddie opens for Bonnie Koloc at S.P.A.C.E. in Evanston (847) 492-8860.

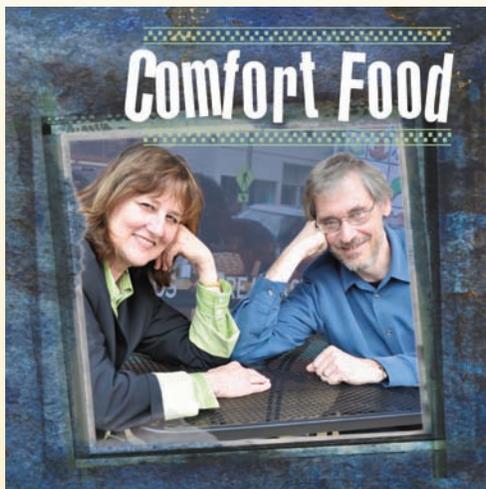
March 25, 2011
 Two Way Street Coffee House in Downers Grove.
It will be a very special evening you won't want to miss!

Special thanks to Juel Ulven, Fox Valley Folklore Society, for providing background material that was helpful to this article, and, to Clay Eals for writing the ultimate resource book on the Chicago folk music scene, *Steve Goodman, Facing the Music*.

"Learn something new on guitar... Sing other (people's) songs, good songs. Arrange songs. Write new melodies (for existing songs) and maybe a good song will come out of it." - Eddie

Thank You to our Sustaining Artists

NEW Release!



Upcoming Performance:

Sat., Oct. 2, 7-9PM - Eastgate Café, Oak Park

"In the grand tradition of Chicago singer/songwriters, Rich Ingle is the real deal." -Rick Kogan, Chicago Tribune, WGN Radio



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Rich@comfortfoodmusic.com
www.comfortfoodmusic.com

A Special Thanks to our Membership Contributors!!

Sustaining Artists (\$200 - \$399)

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

- **Bruce Holmes**
www.bruceholmes.com
- **Comfort Food - Vicki and Rich Ingle**
www.comfortfoodmusic.com | 708-795-0695
- **February Sky**
Phil Cooper and Susan Urban
www.februarysky.com or www.myspace.com/februaryskyfolk
- **Mark Dvorak**
www.markdvorak.com
- **Studio A Recording and Sound - Maurice Smeets**
studioarecording@aol.com | 630-269-9668

Supporting Artists (\$50 - \$199)

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

- **Heather Styka**
www.heatherstyka.com
- **Supporting Members (\$50 - \$199)**
 John J. Allan • Mary and Dan Anderson • Romaine Burbach
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 Lilli and Robert Kuzma • Gregg and Elizabeth Morton

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Traditional, Modern and Original Folk & Celtic Music with
 Guitar, Cittern, Mountain Dulcimer, Banjo & Percussion



For details and touring schedule, see www.februarysky.com
 or www.myspace.com/februaryskyfolk

BRUCE HOLMES

...looks at our human foibles with a clear eye, no illusions and a loving sense of humor.

Banjo-Jim Foerch,
 Grand River Folk Arts

Friday at the Ford

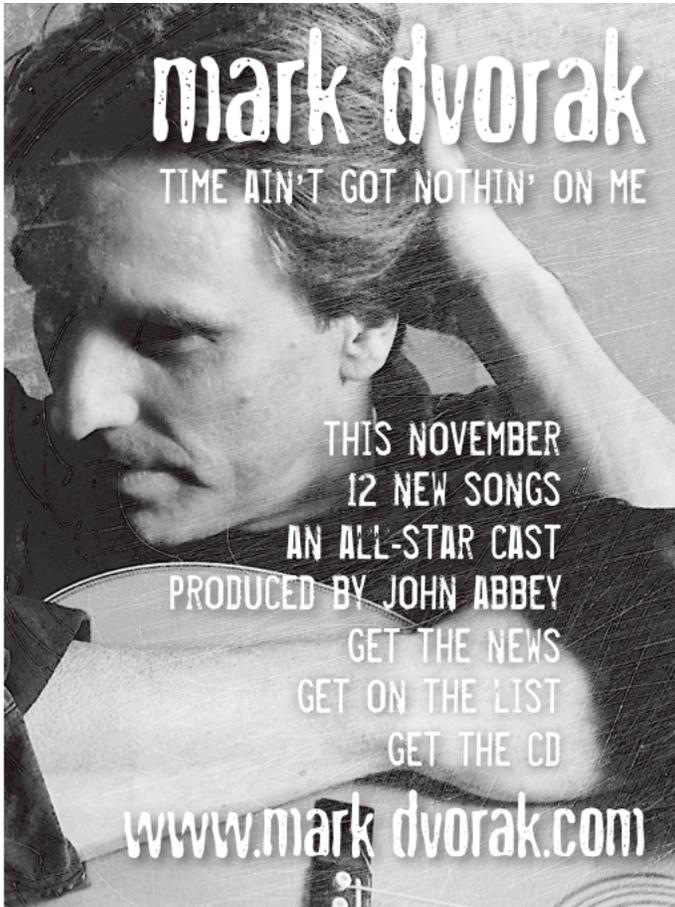
November 5, 7:30 pm

Thomas Ford Memorial Library
 Western Springs

A masterpiece of acoustic music!
 Radio TeutoburgerWald

Bruce has delivered a beautiful CD with great songs and beautiful music.
 Freddy Cellis, Rootstime

www.BRUCEHOLMES.com



PRFMS members participate and perform at the Fox Valley Music and Storytelling Festival - Sept. 5 & 6



Photos by Vicki Ingle & Jen Shilt

Heather Styka on the main music stage (left)
 Dave Reynolds playing with Murphy Roche (above right top)
 Festival volunteers, Helen Clarke and Cheryl Joyal (above right bottom)



Photo by Vicki Ingle

Bluegrass Escape performs at the Two Way Street Favorites stage.
 From Left to right: Kristen Shilt, Joe Tipton, Troy LeValley, Charley Smart, Greg Reish

Studio A Recording and Sound

Performers and audiences in northeast Illinois have benefited from Maurice Smeets' skill and talent as a sound engineer from many venues and events. He is the house sound engineer for Acoustic Renaissance Concerts, and for many years also held that position with the Maple Street Chapel Concert Series. He also provides sound for other special events like those at the Two Way Street Coffee House, the Downers Grove Heritage Festival Folk Stage, and the annual Gebhard Woods Dulcimer Festival.



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

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

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



90.9 FM, WDCB, PUBLIC RADIO from College of DuPage

Online Streaming - www.WDCB.org

For a program guide, call 630-942-4200

Folk Festival with Lilli Kuzma,
 Tuesdays 7 to 9 PM

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

Strictly Bluegrass with Larry Robinson,
 Wednesdays 7 to 9 PM

Quarter Notes

Vicki Ingle | Editor

Jennifer Shilt | Graphic Design

We welcome ideas for articles or photos you'd like to share, please send them to vingle@comcast.net

Fall Old Time Barn Dance Party

**SAVE
THE
DATE!**



Saturday, October 23, at 8:00 PM

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

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

Dance the night away and/or
play with the Plank Road All Volunteer String Band. Our Caller
will walk and talk you through all the dances at our
'No Experience Necessary' dance.

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

^s5.00 admission for everyone 5 years of age and older



**Folk Music
Resources**

See www.plankroad.org
Click on Favorites



2010 PRFMS Officers

Bob O'Hanlon - President

mimioh@hotmail.com
(630) 325-7764

Charley Smart - Vice President

plankroad@comcast.net

Cathy Jones - Treasurer

cathy@jonesfamilymusic.com
(630) 889-9121

Cheryl Joyal - Secretary

clmjoyal@aol.com

2010 Board Members

Dave Humphreys,
Jennifer Shilt, Kristen Shilt,
Carol Spanuello

PRFMS Membership INFORMATION

You can get an individual (\$10 year) or family
(\$20 year) membership by sending a check to:

PRFMS

P.O. Box 176

Downers Grove, Illinois 60515

Thank you!

Membership info is available online at
www.plankroad.org



PRFMS Contact:

Bob O'Hanlon
Email: mimioh@hotmail.com

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