



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

Quarter Notes

www.plankroad.org ♪ Summer Issue, June 2012

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

2ND Tuesday Song circle - BYOS!

Two Way Street Coffee House
2nd Tuesday - 7:00-9:00PM
A monthly opportunity for musicians to perform tunes for each other, within a song circle.

Plank Road All Volunteer

String Band practice
First Church of Lombard
630-889-9121

No summer practice. Resumes Sept. 8

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.

Upcoming Events

Folk Music Stage - Rotary GroveFest

Sat., June 23, 10:00AM - 3:30PM
see ad to the right for details

Music by The Yard (MBTY) - see back pg.

- Sat., June 30, 3PM
carolspan1@hotmail.com

- Sat., July 28, 5PM
atty4776@aol.com

27th Annual Woodstock Folk Festival

Sun., July 15, 12:30 - 6PM
<http://woodstockfolkmusic.com/folkfestival>

Civil War Re-Enactment and Barn Dance

July 28-29 | Both days 10:00AM - 4:00PM
Barn Dance on Sat., July 28, 7-9PM
at Four Seasons Park in Lombard
www.lombardhistory.org/sweets.htm

PRFMS Campout & Jam

Aug., TBD at Shabbona State Park
More info: Will Gentleman
708-479-5478 - wjgentleman@aol.com



Fox Valley Folk Music & Storytelling Festival

Sept. 2 & 3 At Island Park, Geneva, IL
www.foxvalleyfolk.com

Lombard Prairie Days

Sun., Sept. 16, 12:00PM - 2:00PM

Log Cabin Jam & Party

Sat., Sept., 22, 4:30PM - 10:00PM

2012 FARM Gathering

Oct., 11-14 in St. Louis, MO
<http://farmfolk.org>

Danada Fall Festival

Sun., Oct., 14

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

President's Message

It has been a strange year for weather, but it looks like summer is finally here and I am enjoying it. I hope you are too. Plank Road, of course, has many activities planned during the next few months, including our Saturday sing-arounds, bluegrass jams, Second Tuesday and Last Thursday sessions. Also, we are involved with the upcoming Downers Grove Rotary GroveFest, two Music by the Yard events, our annual campout and the Fox Valley Folk Music and Storytelling Festival on Labor Day weekend. So join us for a lot of summer fun.



In early May, we sponsored a rhythm workshop led by noted guitarist Eric Lambert and we were very gratified with the amount of interest and enthusiasm our members showed for this event. It seems there is a demand for these kinds of activities and we will be looking for other similar programs to offer our members in the future.

Also, to follow up on my message in the last issue about song lyrics, I asked you to send me your favorites and I heard from about a dozen people, who sent a total of over fifty examples of excellent lyrics. With my own submissions added in and a few from personal friends and family, it is quite an impressive list. We have a nice spectrum represented, including folk, country, rock and pop music. We are publishing a representative sampling in this issue and the entire list is being posted on the Plank Road web site. It has been fun putting this list together and seeing what lyrics different people consider outstanding. As I have told some people, as much as I love lyrics, I must admit that they do sound better with some accompanying music.

I hope to see you soon. — Bob O'Hanlon

Folk Music Stage - Rotary GroveFest, Downers Grove

Saturday June 23, from 10:00AM until 3:30PM at Fishel Park's new Veterans Memorial Pavilion, just behind the Two Way Street Coffee House in Downers Grove, IL.

Two Way Street Coffee House and Plank Road Folk Music Society present roots music from yesterday, today and tomorrow under the trees of Fishel Park.

- 10:00AM Plank Road All Volunteer String Band
- 10:50AM Andrea Bustin
- 11:20AM Bluegrass Escape
- 11:50AM David Hawkins
- 12:20PM Patchouli
- 12:50PM Andrea Bustin
- 1:20PM Bluegrass Escape
- 1:50PM David Hawkins
- 2:20PM Patchouli
- 3:00PM Plank Road All Volunteer String Band



Bring a chair or blanket, and enjoy this free event, which is a part of the four-day festival. Be sure to shop the craft fair, also in Fishel Park. Please thank the vendors for asking us back.

Other entertainment at Rotary GroveFest in downtown Downers Grove, Thursday through Sunday - June 21 - 24

In addition to the folk stage, the Main Stage entertainment area north of the Downers Grove Public Library will feature music including blues, country, jazz, rock, dance, Motown and more.

Main Stage bands include Dave Specter, Maggie Speaks, Evolution, Cryan' Shames, Jin and Tonic, Shy Violet, Guided Path, Billy Elton, Undefined, Flat Cats, Judges' Nite Band, and Rock Academy.

Rotary GroveFest will also include a beer garden, street fair, farmer's market, car show, amusement rides, food booths and more!

More info at on the web at RotaryGroveFest.org, TwoWayStreet.org and PlankRoad.org.

Open Mic Night at Stage Left Café: “The Audience is Part of the Song”

By Bob Dixon-Kolar

When guitarist and singer Ken Johnson stepped on stage for his open mic set, audience members at several tables throughout the long, narrow room were in the midst of animated conversations. Back at the concessions counter to the rear of the café, there was the jangle of commerce: money plopped down for drink orders, glasses set out on counters, empty bottles dropped into the recycling bin. Ken started strumming and launched into the bouncy early-seventies pop song by Jonathan Edwards:

“Sunshine go away today I don’t feel much like dancing.”

Before Ken reached the chorus, something astonishing occurred: conversations stopped and retail transactions were put on hold. This accomplished singer and his audience were united by music.

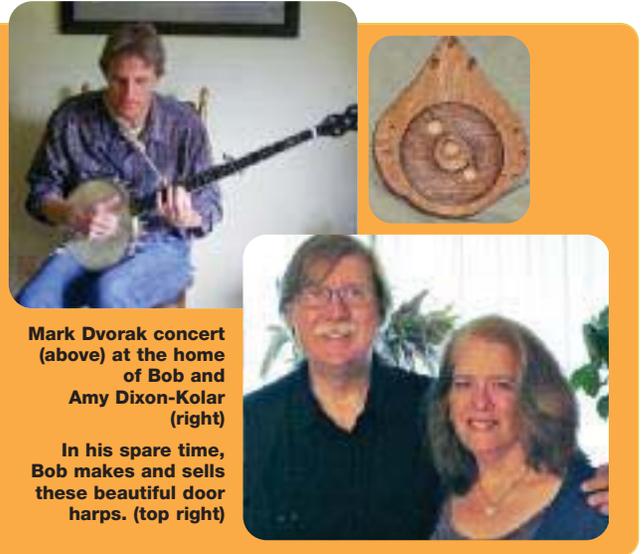
On the Friday night in June that I attended the open mic event at Stage Left Café in Woodstock, Illinois, Ken was one of over a dozen musicians who performed—and many of them achieved that same sort of communal musical magic.* I had the pleasure of speaking with six of the talented open mic musicians who performed that night. In this profile, they share fascinating insights about these uplifting encounters: how performers strive to attain them, why they sometimes fail in the attempt, and what makes live performance such a joy. What comes through, above all, is how grateful these artists are to ride with their listeners on the wings of song.

The Stage Left Café open mic is a twice-monthly event sponsored by Off Square Music (OSM), which is a volunteer-run non-profit organization that has promoted folk and acoustic music in McHenry County since 2003 (www.offsquaremusic.org). The musicians who participate in this vibrant open mic come from all walks of life. Some aspire to making music their career; they take part in open mic gatherings as well as professional gigs at clubs and festivals. Others play for the sheer enjoyment of it.

Pete Jonsson, a long-time favorite at the OSM open mic, quickly connected with the audience on the night I was there. His fifteen-minute set ranged in style from a light-hearted tune played with a “plunky” strum to a moving, impressionistic story song. Pete, a retired school teacher, performs at a couple open mics a month, as well as at a number of paying venues throughout the Midwest. He sees listener involvement as vitally important. “It’s the audience who is giving as much as you are giving,” he says. “You get up there, and yes, you have the say on what it is you’re going to play, and what the lyrics are, and how the music is going to go out.” Nevertheless, Pete concludes, “The audience is bringing just as much as you are.”

Guitarist and singer Debbie Firak, a biology instructor at McHenry County College, has played many times over the years at the OSM open mic. She puts the matter this way: “The audience is part of the song.” For Debbie, it’s the intimacy, “the give and take” with the audience that counts. “When I’m singing a song, that’s a song that touched my heart. When you are sharing that with somebody, that’s what connects with people. And yet you’re exposing that vulnerability that you have. And that’s why I think people can become closer.”

Long-time audience member Natalie Frederickson, who calls herself “a devoted listener,” understands how invested the majority of OSM open mic performers are in doing well. She says, “They crave the love of the audience and the positive



Mark Dvorak concert (above) at the home of Bob and Amy Dixon-Kolar (right)

In his spare time, Bob makes and sells these beautiful door harps. (top right)

response because it gives them such great pleasure to perform. It’s even more pleasure to have someone respond to that performance in a positive manner.”

For many acoustic musicians, the most gratifying sign of affinity with the audience is...silence. My wife Amy, a professional singer-songwriter who also performed at the open mic that evening, explains it this way. “I’ve done my job when the talking and the clinking of glasses stops. And I know that they are with me – that we’re sharing, that we’re all lost in the music together.” Keith Johnson, a founding board member of OSM, says, “There are times when you are up there, and the room gets quiet. You have eye-contact with the audience, and they’re hanging on your words. Those are the special times—when you’re transposing a feeling or an emotion or a story out there to an audience, and they are getting it.” Keith’s singing partner, Judy Matzen, also an OSM founder, also appreciates the wondrous silence that cradles their music. “We get a sense that they are listening to us, and you can hear a pin drop,” Judy says, “and that’s very rewarding because it tells us they’re interested in the song, the lyrics, and possibly the new (instrumental) breaks that we’re taking.”

The silence that musicians speak of so feelingly is not empty; it is a dynamic, buoyant presence. Pete finds in it an “unspoken communication that goes back and forth” between him and his audience, and the awareness “that a song has a life of its own.” He adds: “There is a real sense of joy that comes from that kind of thing.” Debbie characterizes this kind of encounter as a “transporting” experience. She acknowledges that her performance on any given night “may not have been perfect, but I was ON. And if I did make a mistake, I was able to laugh, and I felt like I was comfortable in my own skin... That feeling is just really cool because you are meeting on a certain plane that is different even than conversation.”

Of course, this transcendent communion with an audience does not always occur. The most capable performer will have an off night or will encounter an unreceptive audience, even in a “listening room,” such as Stage Left Café. Keith, who has seen scores of performers on the OSM open mic stage, adds another explanation: “You have a performer and you have a group of people, and magic can happen there...Or it might not happen there. I’ve seen plenty of nights when it doesn’t happen there—with certain performers.” He is referring to performers who are overly self-involved. “They get up there and they’re so much into their own thing, they’re not really communicating with the audience,” says Keith, “and even some of the songs they write are so ‘me’ oriented that the audience can’t get into them either.”

*2010 open mic



Favorite Song Lyrics

By Plank Road Members

Here is a list of song lyrics sent to me by Plank Road members, in response to my "I love song lyrics" message in the last issue of *QuarterNotes*. For additional lyrics see www.plankroad.org, **Favorites** –Bob O’Hanlon

Artist/ Submitter	Song Title/Lyrics
Johnny Cash/ Fred Spanuello	Folsom Prison Blues "I shot a man in Reno, just to watch him die"
Guy Clark/ Bob O’Hanlon	Dublin Blues "I have seen the David statue, and the Mona Lisa, too and I have heard Doc Watson play Columbus Stockade Blues"
Neil Diamond/ Mimi O’Hanlon	Brother Love's Travelling Salvation Show "Pack up the babies, grab the old ladies, everyone goes, everyone knows, Brother Love's show"
Clint Anglin/ Bill Matthews	Heartbroken Lonesome Blues "Well you know mama, she sure was right, my baby walked out on me last night and she took all I had, even my shoes, all she left was these heartbroken lonesome blues"
Mickey Newbury/ Jack Calvert	Sweet Memories "My world is like a river, as dark as it is deep, night after night, the past slips in and gathers all my sleep my days are just an endless stream of emptiness to me, filled only by fleeting moments of her memory"
Glen Campbell/ Andy Malkewicz	Less Of Me "Let me be when I am weary, just a little bit more cheery think a little more of others, and a little less of me"
Leonard Cohen/ Stephen Davis	Suzanne "Suzanne takes you down to a place by the river, you can hear the boats go by, you can spend the night beside her, and you know that she's half crazy, but that's why you want to be there, and she feeds you tea and oranges that come all the way from China"
Robert Earl Keen/ Herb Ramlose	Think It Over One Time "You say you're clearing out, the devil's in your eyes, no time to walk no time to talk no time for long goodbyes; The ticket's in your hand, you've made the final call, the hard words flying by, like punches in a barroom brawl"
Jackson Browne/ Hank Vandernaald	These Days "These days I seem to think a lot, about the things that I forgot to do for you and all the times I had a chance to"

Artist/ Submitter	Song Title/Lyrics
L.J. Booth/ Gary Blankenship	Swimming Hole "So when the streets were oozing tar, and the heat pressed down like spikes, we'd gather up a posse, circle round our bikes and go looking for the man who stole the shade, Tim showed us right where to catch him...at the swimming hole"
Michael Smith/ Vicki Ingle	Rondi's Birthday "Red leaves of October turn November brown, winter always comes early in Chicago town white caps on Lake Michigan, grey and moody sky, runners in the park like ghosts of last July"
Bob Dylan/ Rich Ingle	Visions Of Johanna "Inside the museums infinity goes up on trial, voices echo this is what salvation must be like after a while, but Mona Lisa must have had the highway blues, you can tell by the way she smiles see the primitive wallflower freeze, when the jelly-faced women all sneeze hear the one with the moustache say Jeez, I can't find my knees jewels and binoculars hang from the head of a mule, but these visions of Johanna, they make it all seem so cruel"
Heart/ Cheryl Joyal	I'll Be Your Song "These have been quiet days, when was the last time I wanted to sing, last few dyin' days hanging on-what will they bring? Even you and me, we keep coming apart and it's a wrong, wrong thing, we gotta look right at each other and say it, turn the radio on and play it, and fall in love again"
Enya/ Jean Barr	Only If You Want To "When there's a shadow you reach for the sun, Only if you want to will you find a way, If you really want to you can seize the day, Only if you want to will you fly away"
Dave Carter/ Ann Strang	Frank To Valentino "Twenty years later he headed south, the close range victim of her sawed off mouth"

Maple Street Chapel
Lombard, at Main and Maple Streets
Folk Music Concerts
<http://folk.maplestreetchapel.org>
facebook @ Maple Street Chapel Folk Concerts

Grounds for Appeal
3242 S. Oak Park Ave. in Berwyn,
across from MacNeal Hospital
(708) 749 – CAFÉ
facebook and EMAIL: groundsforappeal@hotmail.com



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
"Bluegrass Review" with Phil Nussbaum, Wednesdays 7 to 9 PM
"Bluegrass Breakdown" with Dave Higgs, Wednesdays 9 to 10 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

The Listening Room at JustGoods

If you follow the schedules of acoustic musicians who tour this region, you are likely to notice that more people are playing the Listening Room at JustGoods in Rockford, IL, a lovely acoustic music venue with a spacious wood stage and comfortable seating for 75 people. Originally the idea of musician and folk music fan Ron Holm, the community room of a fair trade store* turns into the Listening Room on Friday nights and sometimes even on Sunday afternoons. The idea was sparked by time Ron spent at wonderful Saturday night concerts at a bookstore in Dixon, called Books on First, which are still offered.



Ron Holm, Victor Sanders, Jody Alis Glienke, and Betsy Kaske gathered in front of the stage of the Listening Room at JustGoods in Rockford, IL after the show

It seemed like a regular concert series could work at JustGoods. It had everything going for it, including a musical track record - Charlotte's Web had hosted some successful concerts at JustGoods in the recent past. After Ron and store manager Michelle Juric worked out the details, the Friday Listening Room Series opened last fall and has been going strong ever since.

Jody Alis, an acoustic musician who was part of the 70's Chicago folk scene before moving to California, was in Rockford to visit family last March and made a rare appearance in her hometown much to the delight of her fans. Jody shared the bill of the Listening Room with her friend Betsy Kaske, also a Rockford musician who, earlier in her career, made the East Coast blues scene and opened for many well-known artists. Keep your eye on upcoming issues of the newsletter for more about these two women. **(See www.plankroad.org, click on Quarter Notes, see the summer, 2009 issue of QN for an article about Jody.)**

Consider a little road trip to the Listening Room. You'll be glad you did.

For more information, visit <http://www.justgoods.info> and sign up for the weekly newsletter. Or, visit <http://www.facebook.com/justgoodslisting> on Facebook. You can also email justgoodslisting@gmail.com.

**What is fair trade? Fair trade means an equitable and fair partnership between global marketers and producers in Asia, Africa, Latin America and other parts of the world. A fair trade partnership works to provide low-income artisans and farmers with a living wage for their work. JustGoods carries food (coffee, tea and other food products) jewelry, housewares, clothes, toys, games and many other products.*

Open Mic Night at Stage Left Café - Continued from page 2

Another barrier to communication, especially familiar to newcomers to the open mic stage, is stage fright. Keith has witnessed it many times: "Oh, god. I've seen people up there just shaking—they're like kids—just shaking. They want to do it so bad. And what happens to them sometimes is that they (start making mistakes) and mess themselves up." Andy Andrick, another popular performer on the OSM open mic stage, can relate. "The first couple times I got up there," Andy says, "my whole body was shaking. You feel like everyone can see you struggling. You hear it in your voice. You've got too much vibrato."

That "nerves" are so disquieting to novice performers, points up what an achievement it is for a musician to conjure up a relaxed and spontaneous relationship with his or her listeners. According to Marco Benassi, a Communications professor who specializes in performance anxiety, the causes of stage fright are numerous. Most people, he explains, lack sufficient experience in front of an audience; they simply have not performed enough. Some are self-conscious, unable to get past their concerns over how they look and feel. Yet others have what Benassi calls a "Wing-it Mentality." They believe that "everything will magically come together without adequate preparation and rehearsal." Still others are in thrall to a perfectionist spirit. A less-seasoned performer, understandably, may see a stint on the open mic stage as a big deal. However, the stakes for a less-than-perfect performance need to be kept in perspective. As Benassi puts it, "It's not like ice-dancing in the Olympics."

A fortunate few overcome their stage fright altogether. Andy says, "I was really nervous at first. I never get nervous any more." Most performers get to the point where they learn to accommodate their nervousness. My wife Amy subdues her agitation by escaping into her songs. She says, "If I can get lost in the music and know that it's about my communication of the music with the audience, that usually helps transcend past the nerves." Pete, a masterful guitarist who appears to be composed and self-assured when performing, admits that he is always aware of being nervous on stage. For a long time, that nervousness interfered with his playing. But he eventually came to a realization. Pete says, "I can't control my nervousness. I can only control how well I play *while* I'm nervous. When I started focusing on that, then I started slowly doing better."

Round midnight, at each and every OSM open mic, the singing duo of Keith and Judy brings the evening to a close. They can be counted on to lead the audience in a sing-along song, perhaps "Goodnight, Irene" or "You Are My Sunshine." What matters is that it is a song that folks are likely to know—a song that in Judy's phrase can "ignite a collective." As all join in singing, and the melody and harmonies weave together and flow from performer to audience and back again, there is no greater affirmation that the "audience is part of the song."

To contact Bob or Amy Dixon-Kolar: www.amydixonkolar.com
See www.plankroad.org > **click on Quarter Notes** > **click on Winter, 2011 for an article about Amy Dixon-Kolar**

Oak Park Fiddle Camp

July 2 - 6, 9PM - 12NOON

Contact:

Rachel Baiman rachelbaiman@aol.com



MUSIC INSTRUCTION

Getting the Most Out of Your Guitar

By Terry Young

After a performance with my current project, My Sweet Patootie, the audience will often remark that we sound like a lot more than just two people. I want to share the growth process I went through to develop my finger-style guitar technique and arranging skills that helps create that big sound. No matter what style of player you are, we are all looking to get the most out of our instruments to support what we do.

In the 1990s Toronto bar scene, I played professionally as a solo singer-guitarist mostly doing covers. It was a time when you were expected to play with a drum machine or sequencer. In fact, some bookers would not hire you unless you provided your own fake accompaniment.

It didn't take me long to get sick of the whole scene and I started to wonder what I could do with the guitar itself to make it sound like my own backup band. After being exposed to artists like Bruce Cockburn and Chet Atkins, I immersed myself in roots music learning to play finger-style guitar.

An important exercise for learning cover songs is to listen and identify what the individual instruments are playing and their function. I learned to play bass so I could better understand how it supports the chord changes of the guitar. I was fascinated with how important it is for driving the music. I continued to play bass in local pickup bands as I began the process of rethinking and relearning the guitar.

Van Morrison's "Moon Dance" was one my cover songs at the time. I mention it because most people have heard it, and the arrangement I made for it was the first time I started to think of the guitar in a new way.

Essentially the tune is a swinging minor blues with a walking bass line so I approached the song like a bass player. I worked on my right thumb, picking the bass line on the E and A strings. When I had it down pat, I used my right fingers to pick the chord shots, often pushing the beat and syncopating it against my thumb. The effect this had made the part sound like more than one guitar.

To use a piano analogy, think of your right hand thumb playing the left hand bass part of the piano and your fingers playing the right hand; working together or independently of one another to meet the demands of the music.

This style of playing works great for jazz influenced tunes, which is mostly what I play with My Sweet Patootie. The melody, often sung, is always the most important part of any song. I start with figuring out an interesting chord progression to go with the melody, then I build the bass part.

Next, I fill in the harmony and build chords and chord inversions. I like the sound of the lower strings, so I move chords up and down the neck with the bass line mostly on the same strings to keep the sound consistent.

An example of this is "That Love Thing" on our *Patootified!* CD (2010). The recording has just my partner Sandra Swannell on vocals and swing fiddle with solo guitar accompaniment in standard tuning, no overdubs. The bass line drives the bus in this song and the part as a whole creates the groove with the sole purpose of supporting Sandra and the melody.

In some songs I use open tunings to make the guitar more idiomatic to the arrangement. This can really free up your playing and create entirely different soundscapes. I'll usually try different tunings to see what works best.

I have a Chet Atkins style arrangement of "Somewhere Over the Rainbow" which worked well for me in drop D. (You can check



Terry Young and Sandra Swannell are the duo, My Sweet Patootie

Terry Young's tremendous dexterity and aggressive approach to finger-style guitar has been described as "virtuosic" by BBC critic James Harrox, and "jaw dropping" by the Folk & Music Exchange. He is currently a member of the roots-swing group My Sweet Patootie and former member of Canadian Folk Music Award winning group Tanglefoot. He has a reputation as a talented multi-instrumentalist; performing on guitar, mandolin and banjo. Terry is also a classically trained vocalist and holds a Bachelor of Music from the University of Western Ontario.

Audio and visual examples can be found at www.mysweetpatootie.com

out a video on Youtube.) Sometimes I'll just tune the bass strings down to get a really fat sound. For instance, in "Jiggity Jig" on My Sweet Patootie's *Nowheresville* album, the E string is tuned down to C and the A string to G, leaving the top four strings the same. The tune is in the key of C, so I can take advantage of the open strings, yet I still have the familiarity of upper parts of the chord shapes. Again the altered tuning is about the bass line driving the song.

Arrangement is really important because it creates interest and even surprise for the listener. You don't need to hit all the strings all at once and all the time. A single-line melody over a simple bass line contrasted with full out chord shots goes a long way if you play with attitude. Check out "Bad Service" and "Lollygagging" for example on *Patootified!*. Remember groove is the most important thing and sometimes leaving space in your arrangements is more powerful than a lot of notes.

Every guitarist I know has their own tricks to get the tone they like. You can only find what works best for you by experimenting. For instance, Tommy Emmanuel (In my opinion, the best finger-style guitarist out there) almost always uses a thumb pick and bare finger tips. I experimented with his method for a few weeks when we were not on the road. It was worth trying if only to reassure myself that it does not work for me at all.

When I joined the group Tanglefoot in 1999, I was mostly playing Mandolin and banjo. By this point I was using acrylic reinforcements on my right index, middle and ring fingernails to pick all my instruments. My guitar work in that group was mostly as a lead player so I used a thumb pick to give my solos the edge they needed.

In 2005, I released my first solo CD, *Letting Go of the Weight of the World* which is mostly solo acoustic guitar and voice. When I was work-shopping songs for the album, I discovered through recording that I could get a nice woody tone on the bass strings with my bare thumb and more bite in the melody and partial chords with fingernails. I highly recommend recording yourself, even cheaply, to evaluate what works best for you.

I'm always learning and looking at new techniques to add to my tool kit. Hopefully, I've offered something to inspire you to add something to yours.

Thank You to our Sustaining Artists

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

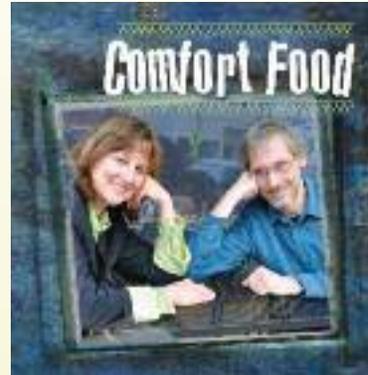


Concert Series. He also provides sound for other special events like those at the Two Way Street Coffee House, the Rotary GroveFest, Folk Stage, and the annual Gebhard Woods Dulcimer Festival.

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.

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Upcoming Performances:

Sundays, July 8, Aug 19, Sept 16 - Great American Bagel Westmont at 10AM; Western Springs at 11:30AM

Aug. 17, JustGoods, Rockford

Aug. 31, East Gate Café, Oak Park - 7 pm

SAVE THE DATE!

Fri., Oct. 5 - Two Way Street Coffee House
"Legal Smile, the Songs of John Prine"

Comfort Food teams up with the George Mattson Trio for this special show!



Rich and Vicki Ingle
(708) 795-0695
Rich@comfortfoodmusic.com
www.comfortfoodmusic.com

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Transitions:

I'll Fly Away...

Arthel Lane "Doc" Watson
March 3, 1923 – May 29, 2012

Doc Watson passed away at age 89 following abdominal surgery. He was the recipient of eight Grammy Awards (one for Lifetime Achievement), the National Medal of Arts and a National Heritage Fellowship, and, was inducted into the North Carolina Hall of Fame in 2010.

There is a life-size statue of Doc in Boone, North Carolina inscribed, at his request, with only the words "Just One of the People." Doc's influence among folk musicians for his style of bluegrass, blues, country and gospel music, over the course of half a century, is well recognized. "He is single-handedly responsible for the extraordinary increase in acoustic flat-picking and finger-picking guitar performance," says Ralph Rinzler, the folklorist who discovered Doc in 1960.

Though Doc hoped that upon his passing he would not be put on a pedestal and be remembered as "a good old, down-to-earth boy that didn't think he was perfect and that loved music," news sources from around the world describe him as "a guitar-picking



Photo by Rich Ingle

Doc Watson performing at MerleFest in Wilkesboro, North Carolina

master...the gold standard among traditional pickers...a powerful singer...having a beautiful, emotion-filled voice...having a natural ease as a storyteller...a legendary performer," etc. etc. etc. It seems there is no way around it; Doc had extraordinary talent and people want to talk about it. What also comes across so clearly in everything written about Doc is not only his musical talent, but how beloved he is by so many.

"To me the old-time fiddling, the old-time ballads – there never was anything prettier and there never will be." –Doc Watson

At age 11, Doc began playing music on a fretless banjo made by his father, the head of which came from the skin of the family cat that had just died. His father told him, "Son, I want you to learn how to play this thing real well. It might help you get through the world." His father also bought him a hand-cranked phonograph that came with 50 records and included country, blues and jazz music.

As a young teenager, Doc furthered his musical development on a \$12 Stella guitar. At age 20, he joined a rockabilly/swing band led by Jack Williams and stayed with them for seven years, developing a technique of playing fiddle parts on guitar, for which he became known. His life and music career was changed forever when in 1960 folklorists Ralph Rinzler and Eugene Earle stumbled upon Doc, resulting in his first recording, "Old-Time Music at Clarence Ashley's," and, appearances for him in New York City; his first solo performance was at Gerde's Folk City in Greenwich Village. The rest is history. <http://folkloreproductions.com/wp/in-memoriam/doc-watson-1923-2012>

In 1964, Rosa Lee and Doc's 15-year-old son, Merle, joined him in performances, playing guitar. Thanks to The Fresh Air Interview with Doc on NPR, preserved in his own voice is the story about how he almost quit performing after Merle passed in 1985.

"It was the night before his funeral," Watson said. "I dreamed that I was in a desert-like place so hot that I couldn't breathe. And it was like quicksand. I was up to my waist. And I couldn't move. And that big old strong hand come back and grab my hand. 'Come on Dad, you can make it.' And he got me out of whatever kind of thing I was in, out to where it was cool. It was sunshine, but it was cool. And I waked up and thanked the Lord that he sent him. Guess I better provide for my family."

Doc continued to tour and record, winning a Grammy as recently as 2007 for best country instrumental performance on "Whiskey Before Breakfast," played with guitarist Bryan Sutton. Every year Doc played at MerleFest, a music festival held in the hills of North Carolina (named in honor of his son), which raises funds for Wilkes Community College. See www.merlefest.org and links to MerleFest Facebook and MerleFest Forum for more tributes and remembrances of Doc.

The music of the 2003, PBS telecast "The Three Pickers," a concert with Doc Watson, Earl Scruggs and Ricky Skaggs is still available at www.amazon.com

Thanks to Lynn Garren, Anna Stange, Jim Polaski and Paul K. for sharing information and links to articles about Doc from the following websites used to prepare this tribute: Folklore Productions International, CNN, NY Times, LA Times and NPR.



Bassist T. Michael Coleman, Doc's wife, Rosa Lee Carlton Watson and grandson Richard Watson, entering the main stage at MerleFest

A Special Thanks to our Membership Contributors!!

Sustaining Artists (\$200 - \$399)

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PRFMS Music By The Yard

Members Event

Bring your instruments of course, no pressure to play, but we'd love to have you join in. If you prefer to listen, you can always request your favorite tune or song from the group.

Saturday, June 30 - 3PM
Hosts: Carol and Fred Spanuello
 Directions to Carol and Fred's
 email: CarolSpan1@hotmail.com
 or phone 630-632-5091



Saturday, July 28 - 5PM
Hosts: Bill Boylan
 Directions to Bill's
 email: atty4776@aol.com
 or phone 630-204-0115

Please bring your own beverages and special food to grill; hot dogs & sausages furnished at Carol and Fred's, hamburgers at Bill's.
 Also bring a potluck dish to share - a salad, side-dish, dessert, snack or what have you. Don't forget to bring a chair.
 RSVP requested for planning purposes.



Folk Resources
 Next Door
 See www.plankroad.org
 Click on Favorites



2012 PRFMS Officers

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reohanlon@gmail.com
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Cathy Jones - Treasurer
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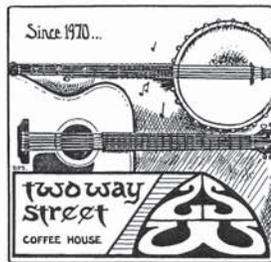
You can get an individual (\$10 year) or family (\$20 year) membership by sending a check to:
 PRFMS
 P.O. Box 176
 Downers Grove, Illinois 60515
 Thank you!

Membership form and info is available online at www.plankroad.org



PRFMS Contact:
 Bob O' Hanlon
 Email: reohanlon@gmail.com

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TWO WAY STREET COFFEE HOUSE

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(Across from the Public Library)

Folk Music Every Week since 1970!

ENTERTAINMENT SCHEDULE

Friday	June 22	OPEN MIKE — All welcome! Great variety of acoustic artists! So popular we must limit number of acts. 1-2 songs, 10 minutes max. Open 7:30 for signups — first come, first served. Show starts 8:00. Info: 630-968-5526.
Friday	June 29	DIANA CHITTESTER — Cleveland, OH singer-songwriter, “very aggressive, in your face style kinda’ folk with a funky punk edge...” (<i>Examiner</i>). Has opened for Catie Curtis & Melissa Ferrick. Brand new CD: <i>In This Skin</i> .
Friday	July 6	HONOR FINNEGAN with Carl Money — Quirky New York City singer-songwriter-ukulele player with humorous, sometimes heartbreaking songs & melodies that soar. Carl, terrific NYC jazz guitarist, accompanies.
Friday	July 13	STACEY EARLE & MARK STUART — Tennessee couple draws from country, pop, blues & rock with clever acoustic guitar interplay, autobiographical songwriting, lovely harmonies, & humorous storytelling. Great new CD!
Friday	July 20	RACHEL BAIMAN & CHRISTIAN SEDELMYER — Two in-demand Nashville fiddle players join forces to create a program of American folk music as you’ve never heard, exploiting the infinite possibility of their instrument!
Friday	July 27	EMILY WHITE — Young singer-songwriter from Memphis & Chicago, she grew up listening to the blues on Beale Street, New Kids on the Block & MC Hammer. Quirky humor, storytelling, raw truth, beautiful melodies.
Friday	August 3	JIM GARY — From the Kerrville Festival stage to Nashville’s Bluebird Café to the here and now, Jim’s charm, wit, and great songwriting makes you a believer! Vivid imagery, moving ballads, upbeat humor, skilled guitar.
Friday	August 10	BEV BARNETT & GREG NEWLON — From California, their lead vocals, gorgeous harmonies and rhythmic, emphatic guitar jump the lines between folk, rock, blues and singer-songwriter soulfulness. Great CDs!
Friday	August 17	MARGARET NELSON — Traditional, modern, original, and story songs: love, justice, peace and ecology, plus gospel, politics and comedy! Singable melodies, rousing choruses, sing-alongs, with autoharp and percussion.
Friday	August 24	JACK WILLIAMS — From South Carolina, this outstanding & joyously reckless guitarist and singer-songwriter masterfully blends the contemporary with the traditional. “Best guitar player I ever heard.” (<i>Peter Yarrow</i>)
Friday	August 31	OPEN MIKE — (see June 22 listing above)
Friday	September 7	The YAYAs — Two-time Kerrville finalists, they’re an engaging, uplifting nationally touring songwriting trio featuring Catherine Miles’ expressive voice, Jay Mafale’s percussive guitar, & Paul Silverman’s melodic piano.
Friday	September 14	SAM PACETTI — From Florida “...this young guitarist is an enormous talent. Whether playing a reel, covering Martin Simpson or dishing out a ravishing original, Pacetti is a simply astonishing guitarist!” (<i>Associated Press</i>)
Friday	September 21	CHRIS PROCTOR — National fingerstyle guitar champion: Rounder/ Windham Hill/Sugarhouse recording artist (10 CD’s!), he’s one of the best & most innovative performers/composers for the 6 & 12 steel-stringed guitars!
Friday	September 28	FOUR SHILLINGS SHORT — California duo blends Celtic & American folk music with Indian raga, blues & jazz to create an exciting sound! Vocals, hammered dulcimer, tinwhistle, mandolin, sitar, doumbek and more!

¹Featured on WFMT 98.7 “Folkstage” with Rich Warren. ²Featured on WDCB 90.9 “Folk Festival” with Lilli Kuzma.

Saturday June 23 10am-3:30pm	Rotary GroveFest Folk Fest — Bring a chair/blanket and enjoy <i>Andrea Bustin, Bluegrass Escape, David Hawkins, Patchouli</i> , and the <i>PRFMS All-Volunteer String Band!</i> Fishel Park.
Labor Day Weekend Sunday & Monday Sep 2 & 3	Fox Valley Folk Festival — More than 40 great folk musicians and storytellers perform on six stages on beautiful Island Park in Geneva, Illinois. Stop by the <i>Two Way Street Stage</i> for some of your coffee house favorites! More information: phone 630-897-3655. www.foxvalleyfolk.com
2 nd Tuesdays 7-9pm Jul 10, Aug 14, Sep 11	2nd Tuesday Song Circle! — BYOS! (<i>Bring Your Own Songs!</i>) A monthly opportunity to informally & acoustically perform <i>your</i> songs for the circle! Plank Road Folk Music Society is co-sponsor.
Saturdays, 2-4pm Jul 7 & 21 Aug 4 & 18, Sep 1 & 15	Sing-Around! — Our popular song fests where beginners and experienced musicians can learn and/or share songs. Listeners and singers welcome too! Songbooks provided. Plank Road Folk Music Society co-sponsors. First and third Saturday afternoons of every month at 2:00 pm.
Saturdays, 2-4pm Jul 28, Aug 25, Sep 22	Bluegrass Jam! — Musicians of all experience levels gather to improve skills, learn/share tunes, & have fun! 4th Saturdays, 2:00-4:00pm. Plank Road Folk Music Society is co-sponsor.
Thursdays Jun 28 Jul 26, Aug 30, Sep 27 7:00-9:30 pm Free!	LAST THURSDAY! — Monthly open mike for high school & college age students. Last Thurs of every month. Music, poetry, any performance art — 10 min. max. Signups begin 7pm — first come, first served. Info at twowaystreet.org , on Facebook, or call 630-968-5526.

Live entertainment is featured every Friday night beginning at 8:15. Doors open by 7:30. \$7.00 donation requested. Beverages and snacks available. The *Two Way Street Coffee House* is a not-for-profit community project of the First Congregational United Church of Christ, Downers Grove. Member: Plank Road Folk Music Society, Fox Valley Folklore Society, Old Town School of Folk Music, Aural Tradition, Folk Alliance International. For current entertainment listings and updates, booking and other information, visit us on the web at www.twowaystreet.org and on Facebook.