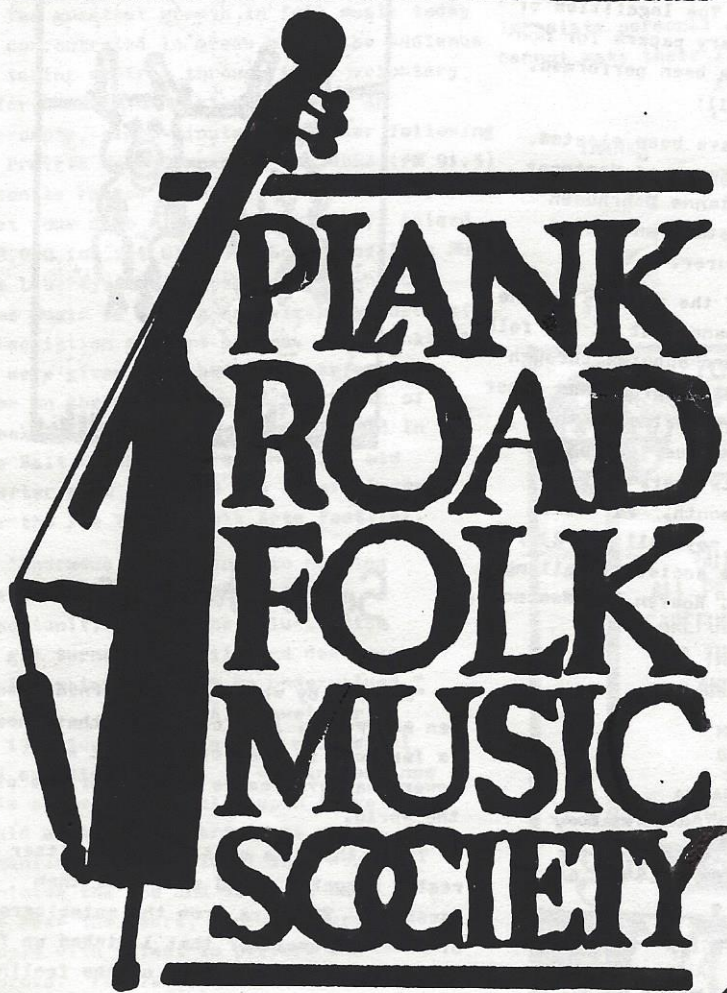


4th

Jan 85

QUARTER NOTES

Winter 1985 Volume 3 Number 1



Interview:
Tom & Anne Jones

COVER ART by
Jack Foster

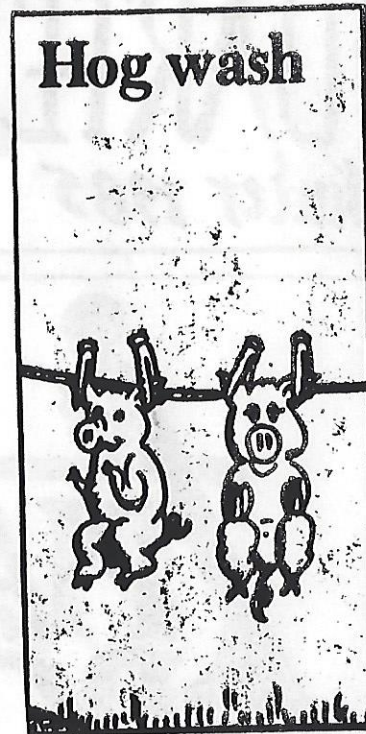
On the Cover

The Plank Road Folk Music Society has been formed. The legalities of filing the necessary papers for non-profit status have been performed. We're ready to roll!

Our officers have been elected. they include Ray Kurek of Westmont as President, Marianne Mohrhussen as recording secretary and David Reynolds as Treasurer.

The purpose of the society is the promotion and enhancement of the folk arts in the western suburbs through work shops, school programs and other special activities including the publication of The Quarter Notes.

The group meets every fourth Thursday of the month. For time and location you may call 969-2347 or 485-3712. The society's mailing address is 424 N. Roslyn Rd. Westmont, Illinois 60559.



Some thoughts...

"Judging by what I have learned about men and women, I am convinced that there is far more in them of idealist will power than ever comes to the surface of the world."

These thoughts of Albert Schweitzer really struck a chord as I read them recently. They are from the autobiography of Albert Schweitzer that I picked up for 25¢. They represent much of the feeling I have had for the past year towards the people who have supported "The Old Quarter" and who have also formed the foundation for the new "Plank Road Folk Music Society". These people have organized to preserve and promote a form of entertainment that has become lost amidst the torrent of impersonal video formats and slick corpora-

cont'd
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The greatest growth in folk music today is concentrated in areas where the audience is taking control through their voluntary efforts and financial support. An impromptu, eight-minute fundraiser following "A Prairie Home Companion" on WBEZ (FM 91.5) recently raised \$2,500 for the station, just four days after WFMT (FM 98.7) raised \$10,000 for the Old Town School of Folk Music. The Libertyville School of Folk and Old Time Music is having an extremely successful subscription concert series. In Brookfield we were given five hours of performing time on the main stage of The Taste of Brookfield and we also participated in The Salt Creek Celebration. The Old Quarter also provided the entertainers for the Fox Valley Folk Arts Festival.

"Enormous values come to nothing every moment through the missing of opportunities, but the values which do get turned into will and deed mean wealth which must not be undervalued."

A. Schweitzer

1984 turned into a very successful and ambitious year. If we can continue this activity and build upon it we could sustain our performers and organizations at a level that would minimize the ups and downs we have had over the years, hence encouraging people with talent to perform and improve. People like Stan Rogers and Steve Goodman took years to develop their craft in the coffeehouses and pubs. There are fewer places to do that today. To insure that we have good folk performers twenty years from now, we must start now. The contributions of all volunteers are essential for that purpose.




which exists in mankind only a small part can be manifested in action. All the rest is destined to realize itself in unseen effects, which represent, however, a value exceeding a thousandfold and more of the activity which attracts the notice of the world. Its relation to the latter is like that of the deep sea to the waves that stir its surface. The hidden forces of goodness are embodied in those persons who carry on as a secondary pursuit the immediate personal service which they cannot make their lifework."

A. Schweitzer

THANKS

Dave Reynolds




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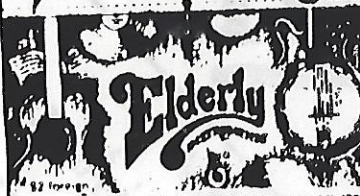


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"Keepin' Up With the Jones"



Don Buedel introduced me to Tom and Anne Jones some time ago at a music party at their home in Wheaton which doubles as a music school. We interviewed Tom and Anne on December 7, 1984, just before a Friday night sing-around.

—Paul Klonowski

How and when did the school get started?

A. It was over 20 years ago, I think. When I was first learning to play the guitar, I would sit on the front porch and practice. I had three little children at the time. I wasn't sitting on the front porch to attract attention, but because they were playing on the sidewalk. People would hear me practice, and they'd come over and say, "Why don't you show me something?" I got started that way, teaching one or two people.

P. Tom?

T. Well, yes, it was a matter of expediency, we had babysitters while we were taking lessons at the Old Town School. They'd hear us practicing when they'd arrive, sort of our last minute practice before class. They'd be interested in what we were doing.

A. They'd ask us to teach them instead of paying. After awhile, their friends wanted in too.

T. There was that fateful year of 1966, when we decided teaching and working another job was getting tiresome after awhile. We were thinking of things we could do to raise money, and you (Anne) decided to start some classes that summer. We put one ad in the local paper, it was "Folk music & guitar classes, once a week, with free hootenanny Saturdays."

A. That was that era.

T. We had our classes, and on Saturday all the people of all levels were invited to the hootenannies, usually in our backyard. I'd plunk on the homemade gutbucket bass.

A. Nobody played banjo yet.

T. It was fun. After awhile, Anne got invited to teach at the Old Town School. She was in their advanced

guitar class. She started to teach there. Sometimes we were going in 2 or 3 times a week, and that got pretty tiresome. I saw an ad in the local paper for a guitar teacher in a school district. Turned out to be a very nice gentleman heading the district looking to start an evening program at Hinsdale South High School.

B. Where were you living then?

A. In Glen Ellyn. When we lived in Chicago (Hyde Park), I thought the Old Town School was too far. I thought, "I'm not going to the north side to take guitar lessons." After we got to Glen Ellyn and there was nobody to learn from, I got desperate, then I started going to the Old Town School. Once I got used to it, it didn't seem very far.

T. Teaching at the Old Town School got tiresome. Actually, we felt guilty about teaching adults all this time. We felt they should go to the Old Town School because they had the greatest concentration of teaching talent.

A. It's hard to make suburbanites go into the city.

T. After 2 years of recommending people go there, I think 2 people went. We decided we weren't competition for them, so we went ahead and started giving classes in the Old Town style.

B. You didn't just start out making your whole livelihood with this. What were you doing before and how did you ease into this?

T. We have choice words for anybody who wants to do the same thing. Choose bluegrass as a career if you like to see the street through the floorboards of your car. The school grew from that one ad we had in the paper. With more students all the time, we had to recruit some friends to teach with us. We had our first experience with group dynamic

A. That was an era when the guitar was really big.

T. It was very easy to get 25 or 30 students everytime you offered a class. We had to turn people away sometimes. That was 1968 - we offered our first guitar class. In '69, we offered the

first banjo class. There were 4 people teaching all night in the same place. We had a big agglomeration in the middle were we'd have up to 85 people at one time.

A. A lot like the Old Town School was.

T. I was working and taking classes at night. When we started learning guitar, that took up our time.

A. Music took the place of everything else.

T. We had programs going in several YMCA's and various places, and at our home, too. We redecorated the basement or our old bungalow for classes. I was working as a mailman at the time, which was ideal because I'd be home in the early afternoon for after school classes. The only problem was getting up early - getting to the post office at 6 A.M.

A. I walked into his classroom once while he was giving a lesson. He was asleep, and the poor kid was sitting there looking at him...

T. I really was, I was playing, but I was asleep. I was moving kind of slow, but...well, it had its moments.

A. As we got busier with more students, we decided that Tom could afford to leave the Post Office.

T. It was really getting to a point when I had to choose between one or the other. We had discussions about it, had seriously considered it a couple of times, but I didn't want to give up a secure government job. But in the late 70's, there was a clamp down on work standards for postal employees. There were requirements postmasters had to fill. A certain number of people they had to fire within a certain age group. It got very difficult for someone who wanted a lot of time away from their job. I wondered whether it was all worth it or not. They really pushed us into a choice. Did I want to do another 15 years of the till I got my retirement, or could I last it out? If they'd let the postman alone to do his job delivering mail, it'd be okay, but there was office politics. We enjoyed the music more. Hard work is our thing, and it gave us some freedom of expression. It was actually an obvious choice when

it got down to it. We had talked with some friends of ours about going into a partnership. He didn't like his job, either. I think he still doesn't like his job.

B. How did you settle on this building?

T. We wanted a place in Glen Ellyn.

A. We'd been there 15 years and things were going really well.

T. There wasn't any suitable property there, so we finally bought this place about 7 years ago.

A. The funny thing was, our enrollment was at an all-time high, but from then on it went steadily down. There's a steady demand, but it's steadily diminishing. The interest in folk music is always steady. There'll always be somebody - the Two Way Street Coffeshouse will always be there. But the College of DuPage used to have 12 guitar classes; now they have 3. They're also a lot smaller than they used to be. And at Wheaton North where I used to get 25 beginners every time, I had only 7 last time, which gives you less potential for a continuing class.

T. I don't know what the future will bring. I think our biggest choice has been to stick with what we know, what we like, and what we enjoy, and what we feel is really important styles for people to learn. If you get off on a rock kick, it's so artificially contrived, not "down-home". It's so complex - you can't just sit down and play rock. The electronics give it a different format. It requires a lot of set-up and preparation, whereas you can sit on the back porch and play guitar or banjo with some friends. One of our big difficult choices was whether to expand into areas that are more conventional - try to open a store, follow trends in pop music, lay in supplies of things that will sell. We decided we were more in the education business. We work well as an educational institution, a not-for-profit organization. It seems to be enough to keep going.

B. So, even though you see a diminishing trend, you still see enough to keep going?

A. Well, Tom has a second job. He's had it for about two years now.

T. We've survived. The music business hasn't been good for anyone for the last 3 or 4 years - a lot of stores closed.

A. It's better than it's been. Sales are a lot better than they were a couple of years ago. There were a couple of Christmases when nobody bought a guitar or banjo. And then there were those years way back when it was so easy to sell them. People would say, "I want to take guitar lessons, what should I have?" We'd say, "Buy this," they'd write the check, and that was it.

P. So, you've both been playing music for over 20 years. How many different instruments do you each play?

A. Well, I only play the guitar and mountain dulcimer. The banjo and autoharp, but not enough to speak of.

T. I'm still working on it, but the banjo, guitar a little bit, bass sometimes.

A. He used to play the dobro, but more seldom since he got the bass.

T. Occasionally I've been caught strumming an autoharp. The mandolin is something that I haven't tackled yet. The fiddle I've closed myself up in a room with.

A. A fast way to empty the house is to pick up a fiddle. We leave the fiddle and mandolin to Cathy.

P. And for what instruments are lessons offered?

A. Guitar and banjo are the ones we have the most students for. I have dulcimer students. Cathy has fiddle and mandolin, and a few hammered dulcimer students. By far, most of the students are in guitar, then banjo. We don't have classes in the other instruments, just private students, because even if you have 2 or 3 students, they won't be at the same level of ability, or they won't be able to come the same day.

T. A few years back, when we were still in Glen Ellyn, we had a teaching staff of 5 people - a fiddle class, mandolin class, 3 levels of banjo classes.

A. That didn't last too long. That was about the time the movie "Deliverance" came out...oooh, did we get banjo students. That movie made everybody want to play banjo, but not with very much dedication. They took a few lessons and quit. Banjo students outnumbered guitar students for awhile. I found that the kind of student you can be least successful with is the one who wants to learn one tune - a student who wants to play "Malaguena" in 6 weeks or a banjo student who wants to play "Duelin' Banjos" in the first 5 lessons.

P. Primarily, you're teaching various folk music styles?

A. Folk music and bluegrass, and on guitar we get into a little contemporary music, but nothing rock or electronic. John Denver and Gordon Lightfoot is about as contemporary as I get.

P. Particularly, Tom, in your banjo playing, also in alot of the fiddle playing that goes on around here, there's a healthy dose of old-time music as opposed to bluegrass.

A. We like old-time music alot.

T. We got interested back when old-time was one of, oh, several categories that were all interesting to us, but if I got into one, it was old-time. We studied with Fleming Brown at the Old Town School. We enjoyed the old-time banjo & fiddle sounds.

A. It was a branch of folk music - the roots of folk music.

T. I used to listen to the old Library of Congress recordings while I was in college. Can't think of anybody else who did that.

A. The University of Chicago Folk Festival always had good old-time musicians. We went to that the first year we were married. It was the first one of those. Frank Proffitt, Doc Watson, (before anyone knew of him, when he was a side man), Horton Barker. We heard Jean Redpath the first time she was ever heard in this area. I heard Bill Monroe before I knew what bluegrass was. Pete Seeger was there one year, and a little boy wanted Pete Seeger to autograph his banjo head. Don Reno was sitting right there, and we said, "You ought to get Don Reno to autograph it too. He's a famous banjo player." The little boy didn't want to get Reno's autograph, so he got Seeger's on the front of his banjo, then turned it around for Reno to autograph the inside.

T. We were sitting there having lunch, with all these legendary people around us: Mike Seeger, Red Smiley. Just by coincidence, we were the only other people there.

P. There's a small shop room down in the basement where you do repairs and instrument building.

T. I started working on guitars that were so bad you couldn't do any harm to them - good kindling. Gradually, I got up enough nerve to work on better ones. I devoured virtually everything that was published on the subject. There was always a workshop where I would work. Then, several years ago, when banjo kits became available, we started having classes in banjo building and repair, sort of an apprentice program. Whatever there was lying around, we'd work on it.

It was about that time we started visiting Weyerhaeuser's facility, and they often had a seconds pile, pieces of wood that had some problems. A lot of the repairs were practiced on our own instruments.

Now we have this class in kit building with three people in it.

A. You've put alot of banjos together.

T. We lost track after 200.

A. Other than that, we've made a few dulcimers.

T. Both from kits and from scratch. We've got one in the works right now that we're trying to inlay silver wire on the fretboard. We're trying to figure out how to do that. This is somebody who really likes that kind of close work.

A. She's already built a very nice banjo.

T. We've got a 13 year-old who's building his own banjo from a kit.

A. You did put one mandolin kit together.

B. Your daughter, Cathy, teaches here as well. What was it like as the kids grew up?

A. Whenever the kids took a nap, I got out the guitar and practiced. Or, when they went outside, I'd play on the porch.

T. That's another interesting phenomenon.

They were all exposed to our friends and fellow players. Cathy, the oldest, worked slowly into it, and got interested in playing. Tom, the second one, was much the same, except he didn't work at it. He seems to have a good ear.

A. He never liked to practice unless there was company in the house. Cathy would shut the door to her room and practice for hours.

T. Tom plays a pretty respectable mandolin. If he worked at it, he'd be good. He plays good gutbucket bass without ever practicing from one season to the next. He'll just plunk right along.

A. He doesn't take an instrument to school with him. He's very good at listening.

T. Bill, the third, hasn't shown an interest until lately.

A. When he was a senior in high school, he suddenly decided to play the guitar, and learned as much in one year as some people do in 5 or 6.

T. He sat in on a banjo class one time when he was about 12. He came back a week later with 3 variations of the tune we'd learned. He didn't continue to play, but it showed he had some interest.

Nathaniel has been the victim. It's taken us away from him more than the others because by the time he came along, we had a full schedule.

A. At least, he hasn't shown any interest yet.

T. I still like that quote from Pop Stoneman, when he was asked how he got all of his 21 or 23 kids to play musical instruments. He said it was easy. You got a bunch of really nice instruments, tuned them up, put them on the bed, and said, "Don't touch."

B. You've talked about the decisions you've made and continue to make, but you've had occasion over the years to stop and say, "Why?" What does this mean to each of you?

A. I don't know. It's just what I enjoy most. I like to share it with other people.

T. I don't sing alot. I wouldn't unless I had to lead the beginner's

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

A. Like any job, you can get tired of it. There's days I'd rather die than go into guitar class, but once it gets started, it's not so bad. Usually I end up enjoying it after all.

T. When we were teaching part-time, we'd hear comments about not trying to do it for a living because when you become professional you become jaded and burned out. I always felt I could refresh myself after a long day of delivering mail by teaching a class. It's something interesting to do. But then we found ourselves becoming full-timers at it. We're constantly weighing different possibilities without getting too commercial and standing behind a counter all day. We've been close to wondering what's going to happen, but something comes along, and we'll think it's all worthwhile. But I think it would be wise to keep your day job.

A. What we'd like is to get enough students so that Tom could quit his job. Then the 3 of us could work together. That would be our dream. If they'd just make another movie like "Deliverance..."

P. You mentioned the Saturday night hootenannies of years ago for the students. Are these Friday night gatherings you have how mostly made up of students?

A. No. The Friday nights are for fun.

T. The Saturday nights were for getting the students together, teaching them how to play in a group. But it was hard to get them to come a second day of the week. We'd have workshops from time to time which developed into a bunch of people who like to pick together.

A. The Friday night group is people we feel are friends. We don't have to be in a business-like relationship with them. We do learn from each other, but it's more on an equal basis.

I like to think there's one night a week when I can sit down and play for fun. We didn't start the Friday night group until after we moved here. I felt it added something that had been missing. I got so busy teaching, spending all of my time with beginners, that I hardly ever got a chance to play with people of my own level. With this group I'm constantly being swamped with people who can play much better than I can. That's a change for the better.

T. Garrison Keiler put his finger on it. When asked, with the success of the Prairie Home Companion, why didn't he move to L.A. with the program, he said, he wouldn't consider it because it took so long to find some friends he could cook spaghetti and pick with, he'd hate to move and have to find a new bunch to pick and cook spaghetti with.



"How to Become an Old Time Fiddler" by: Down Gunther

It's been five long years, and you've finally mastered your "Learn to Play Old Time Fiddle" record. You would like to take your ten tunes to a jam session, but you are concerned about fitting in, about authenticity, and - worse yet - being taken for a beginner. Under this kind of stress, it would be understandable if you quit your job, moved to North Carolina and spent all your days with Tommy Jarrell. But relax, there are ways you can keep your day job here up North and still become an old-time fiddler. Follow these simple suggestions, and you will impress beginner and old-timer alike at your next jam.

Buy your clothes at the Red Shield store and run them through the bleach cycle once before you wear them.

Sprinkle your fiddle with cornstarch. With the blow-dryer set on "LO," carefully arrange the dust under your tailpiece, fingerboard, and strings.

If a beginner asks you the name of a tune, mumble it obscurely, like, "Lib'ty" or "Sojerjoy."

Go up to a beginner and say, "Yuh wanna try muh fiddle?" Don't be surprised if the beginner panics and refuses to trade.

When asked to play a particular tune, rock back and forth for awhile. Stare thoughtfully into the distance. At long last, say, "Well, Ah haven't played that one for years, but Ah guess Ah can try it." Then play it flawlessly at lightning speed.

After a beginner plays a well-known tune, however badly, pause for a few minutes and then comment, "That's a good'un!"

After you've dazzled your listeners with your best tune, add in a regretful tone of voice, "Ah coulda done it better, if Ah still had that gol-durn finger."

Never be the first to leave a jam. When you do have to leave, make sure you have good excuse. For example, if it's 3:00 a.m., mention casually that you have to be at work at 4:00.

Happy fiddlin' to you!

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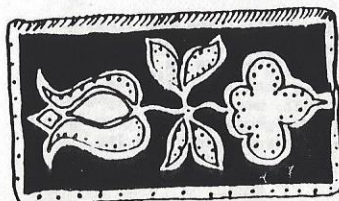
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Fox Folk

By Lee Murdock

What I hope to accomplish with this series of articles, is to make people aware of just how important and integrated the folk tradition is here in the Fox Valley. With the advent of radio, television, automobiles, and other "necessities" of the times, singing folk songs and telling stories has tended to fade in popularity over the years. The songs and stories are there, but you just have to dig a little bit harder than before.

Fox Folk will not be strictly for recording old legends and ballads. I hope to cover almost anything related to the folk scene here along the Fox. There are festivals, instrument builders, story tellers, as well as folk singers, book publishers, and simply people who have an understanding of another time, all established within this area. Look to this article to provide you with a glimpse of yesterday in the Fox Valley.

One of the things that I enjoy doing is taking an old story and writing it up into a song. A number of years ago, I found a true story in a book titled *Tales of Old Barrington* by Cynthia Baker Sharpe and published in the bicentennial year. The story was related to her by Don McDowell. Apparently when Don was very young, his grandfather, Herb Davis, told him of this incident in his grandfather's childhood. Well, as it turned out, I put it together into a song and include it here.

The Ghost in Blue

I'll tell you a story, I swear that it's true
Some of the details I can't relate to you.
You see I was quite young then and now

I'm growing old
But gather 'round and listen to
this tale as it unfolds.

I was the youngest of eight,
with our land in civil war
and I had to remain to help my father tend the store.
The work, it was hard and the dollars,

they were few.
Only then I wished that I could be a soldier in blue.
My brother, James Alfred, was only eighteen years.
Enlist and help old honest Abe

both far and near.
So he went off to war in the Nineteenth Infantry,
a young boy, southward bound,
on a train for Tennessee.

While I was here at home up in northern Illinois,
little did I learn of death and pain, of love and joy.
But James' point of view was changing
in the fields of war and strife
when your gun and friends are all that count,
as you hold onto your life.

While standing guard at dusk, he was joking
with his pal.

You see a year of confrontations had
sempered their morale,
but a shot barked out through the night,
James looked into the sky
and at that moment on our porch,
he gave his last goodbye.

On April seventeenth, eighteen sixty two,
in the evening when we heard the pounding
sound of heavy shoes,
Ma looked out the window, saw James Alfred there
on the porch with his rifle

and his eyes up in the air.
Ma cried, "James Alfred, you've come home
from the war."
And with me behind Dad and Ma we bolted
for the door.

But when that door was opened,
no one was standing there
just the dust on the porch and
the cool clear night air.

So now that war has been over for many, many years.
Between that dreadful time and now this
tale 'o been told both far and near.

So the memory of James Alfred, I now pass on to you;
he left to be a soldier but came back a ghost in blue.

Lee Murdock is a popular folksinger, musician, recording artist and folklorist who performs in clubs, on college campuses and at festivals all around the midwest and the Chicagoland area as well as in the Fox Valley. Lee, a native of Barrington, Illinois, currently resides with his wife, Joann, in rural Kaneville. For a schedule of his performance dates or information on private guitar lessons, contact him at P. O. Box 11, Kaneville, IL 60144.

"Ghost in Blue" reprinted by permission from Depot Records, 123 Hough St. Barrington, IL.

Lee Murdock will be appearing
at The Old Quarter on March 16th.

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ENTERTAINMENT SCHEDULE

- Friday January 4 **BOB JANIS** -- Bob is an excellent and talented singer-songwriter with a relaxed, mellow style. He performs his folk and pop songs with guitar.
- Friday January 11 **DAVE LANDRETH** -- Dave is from Springfield, and features folksongs of central Illinois. He plays old-time banjo, Leo Kottke style fingerpicking guitar, and other folk instruments. Don't miss this very special evening!
- Friday January 18 **MICHAEL OFFUTT** -- Mike's thoughtful and sensitive style is thoroughly entertaining and has made him one of our favorites. His songs, with guitar and banjo, are melodic, topical and fun. He's also a great story teller. You'll want to sing along!
- Friday January 25 **** OPEN MIKE **** Another of our sessions where anyone is welcome to perform, and we always have a great variety of excellent performers. If you would like to try our stage on for size, sign up on our bulletin board, call Dave (968-5526), or just show up on the 25th!
- Friday February 1 **THURSDAY'S CHILD** -- This up-beat trip has become very popular on our stage. Their music ranges from traditional folk and bluegrass tunes to songs by John Prine and the Eagles. Vocals with guitars.
- Friday February 8 **ED ASHE** -- This versatile performer plays folk, pop, blues, country, reggae and more! He is equally at home on acoustic and electric guitars, and usually brings along some talented friends. A great show!
- Saturday February 9 **WILDWOOD PICKERS BLUEGRASS BAND** -- 9:00 pm to 12:30 am
A special benefit concert and barn dance featuring this popular group which started at the Two Way Street, and has since played all over the Midwest including the "Grand Ole Opry" in Nashville. Join us for an evening of foot-stomping fun!
**** SPECIAL! ****
- Friday February 15 **ROSCOE CHAMP** -- with **JIM CLAYTON** and **RON SIMPSON** -- Together with his special guests, Roscoe presents excellent traditional folk music accompanied by guitars and mandolin. We know you'll enjoy them!
- Friday February 22 **MARIANNE MOHRHUSEN** -- You've heard her on our Open Mikes; now we present Marianne in a full evening of very entertaining traditional and contemporary folk songs with guitar. An enjoyable evening!

"Fiddle n., An instrument to tickle human ears by the friction of a horses tail on the entrails of a cat."

From the Devil's Dictionary by
Ambrose Bierce



"The Old Quarter" Winter '85 Performances

An open sing around is held after each concert, usually in someone's home. Ask for details.

OLD QUARTER

- January 12 Dave Landreth will make his first appearance at The Old Quarter. A resident of Springfield, IL., Dave will be performing an eclectic mixture of material ranging from Leo Kottke to old time traditional. Lisa Lilly will open the show.
- January 19 Dave and Yvette Conte / Ron Simpson These folks have treated us to a lot of fine music during our open mikes and sing-arounds. Join us for a very uptempo and fun evening.
- January 26 Don't come to The Old Quarter. We are going to the Indian Boundary YMCA to hear Art Thieme.
- February 2 Jenny Armstrong with L. J. Slavin A full evening of music is in store ranging from foot stomping hoedown, to contemporary folk songs, to ancient mountain ballads. They will perform on many different instruments including the Appalachian Mountain dulcimer, fiddle, autoharp, and musical saw with a few folk tales no doubt. Paul Klonowski will open the show.
- February 9 The Plank Road Folk Music Society will host it's first OPEN MIKE. All proceeds will benefit the society. These open mikes are full of surprises. Come on out!
- February 16 Joe and Joan McGrath Authentic Irish folk music performed by a delightful couple (originally from Ireland). Their stories of Ireland and it's history will make this show as educational as it is entertaining. Mark Dvorak will open the show.
- March 2 DON BUEDEL / ROSCOE CHAMP Two of the best performers of old time country music combine their talents for the evening. Marvin Lensink will open the show.
- March 16 Lee Murdock An Old Quarter favorite returns with his sparkling instrumentals and moving original songs. Marianne Mohrhussen will open the show.

"The Old Quarter" coffeehouse is located in the First Congregational Church of Brookfield, 9146 Lincoln Ave. in Brookfield. Doors open at 7:30, Refreshments are available. (donations of bakery will be gratefully accepted). Admission is a two dollar donation. Children are always welcome. For info. phone 485-3712 or 387-9312



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Instruments, For Truly, The Energy They
Give Shall Warm Us All.