



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

Quarter Notes

www.plankroad.org ♪ Winter Issue, January 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
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.

President's Message

Here we are in 2012 and still loving our folk music. It's great to be able to enjoy this music with all the Plank Road members who participate in our events and activities, who are always good natured and appreciative of everyone else and their song preferences and musical skills.

On Saturday, January 7, we had our annual meeting at the log cabin in Lombard, and had a terrific turnout. At that meeting, I addressed the group and pointed out several things about our organization: We have 120 members, and our finances are in good shape. In 2011, we sponsored 75 events, a number that surprised all of us and makes us proud that we can offer our members so many enjoyable activities. I introduced the officers and board of directors for 2012, and thanked the many volunteers who helped us all year. Special recognition and thanks to Cheryl Joyal, who was President for two years and a board member for many more. Her enthusiasm and contributions have greatly benefitted Plank Road. We are glad she is continuing as a member.

On a personal note, I am beginning my fourth year as president and enjoying it very much. I am grateful to have so many competent and congenial people to work with on every project and activity. I also want to welcome Bill Boylan to the board, which I was not able to announce at the log cabin.

So, let's go forward in 2012 and have another great year of music and fun. I hope to see all of you soon.

— Bob O'Hanlon



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

Upcoming Events

Old Time Barn Dance Party and Downers Grove Annual Ice Sculpture Festival/All You Can Eat Pancake Breakfast
Sat., February 11

See top of back page for details.

24TH International Folk Alliance Conference
Memphis, TN
February 22-26
www.folk.org



A Few PRFMS 2011 Event Highlights



Photos by Sandhya Matthews



Photos by Jen Shitt

Row 1: Caroling, Sing-around and Holiday Party - Dec. 17

Row 2: Plank Road at Danada Fall Festival - Oct. 9

Rows 3 & 4: Annual Plank Road Campout at White Pines Forest State Park - Aug. 5-7



Photos by Gail Clark



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The Carter Family

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So You Want to Be Prolific

By Heather Styka

It feels good to write a song. Good for you, good for folks who get to listen. And I know I'm not alone when I say that my newest song is always my favorite, which means that I have been known to head to an open mic and play a song I wrote that very morning. That, combined with the fact that I used to write practically a song a week, gained me some small notoriety as being a prolific songwriter. But I'm not prolific. Woody Guthrie was prolific – he tried to write one song every day. And as for myself these days, though a trip or tour or unusual experience may trigger a deluge of new songs, when I'm left to my own devices months can pass in long songwriting dry spells. More and more, I'm learning to trick my mind into writing, which is what most of us end up doing sooner or later.

In the hopes of writing more (and better) songs, I know many folks who participate in song challenges: Write X number of songs in one month! and such. Or they head off to song camps and workshops. These approaches can be quite helpful, unleashing songs buried deep within you, or songs you never knew you could write. But I know other songwriters who feel an immense amount of pressure when they're tossed into a songwriting challenge, camp, workshop or whatever. They feel concerned that they're only capable of "throw-away" songs under pressure, or they fear what their peers will think of a spontaneous or hastily written song. If you long for feedback and inspiration but prefer to write and revise at your own pace, consider starting a song critique group. It can be two people or twenty, but a smallish group of trusted individuals is usually best. If you don't personally know many songwriters whose opinion you respect, try heading to an established song group or open mic (there's a lot of good options at the Old Town School or the Two Way Street) and inviting the songwriters you appreciate. Worst case scenario, they politely decline, and you're no worse off than when you started. If you do manage to get a group together, you can set some initial ground rules of minimal criticism, and as you begin to trust each other more, there will be room for greater honesty. Best of all, having a group you respect will inspire you to write new songs to share with each other and keep you accountable when you feel tempted to let writer's block have the last word.

But self-mandated songwriting whether through song quotas or song groups, can feel uncomfortable and forced. Last year at a Folk Alliance panel, Mary Gauthier described the writing process as going into a dark room which turns out to be a cave, and all you have to light the way is a match, and that match is burning your fingers. Fun, huh? For some of us – especially chronic perfectionists – songwriting can seem as such an arduous process. So we don't write, and we feel guilty that we haven't been writing, and the cycle continues. However, I'm convinced that at any given moment we possess songs waiting to be written. Our memories, preconceptions, and opinions are brewing away constantly and when we write, they are filtered through our current feelings and thoughts. When we feel blocked or stuck that filter closes and will not allow the raw "stuff" of song to permeate through. Here's the good news: our thoughts and feelings – especially our perception of the songwriting process – can be altered, allowing more songs to pass through.

This may all sound quite vague, especially since every experience of writing any given song is unique. The trick is to identify situations that prevent you from writing songs as well as what situations seem to work for you. **You can avoid unconsciously building up walls around your muse by journaling daily; it will help keep your mind's door open.** If journaling doesn't come naturally, no need to force it –

analyze what suits your temperament. If you often write when traveling, **take a short day trip** or head to a park, cafe, etc. as a tourist in your own town to get ideas flowing. If the best ideas come to you when walking or driving, you can **purchase an inexpensive voice recorder and keep it in your pocket.** And if you simply require a quiet room and your guitar, **set aside twenty minutes a day to sit in silence or improvise on guitar.** If a song appears, wonderful! And if not, there's no reason to believe that you won't write one tomorrow or the next day.

Study your habits and your songwriting history, and pay attention to when these habits shift. Whatever seems to work for you (or not work, for that matter), remember this: it's just a song. You can always come back to it and revise. You don't have to play it for your friends or family if you don't love it. **The songwriting itself is a powerful process, regardless of the "quality" of the end result.** As a bonus, there can be great satisfaction in revising something you dislike until you get it right. Whether it be cathartic, fun, entertaining, frightening, exhilarating, or painful for you, **the experience of songwriting nourishes the creative part of your soul.** This may seem obvious, but it bears repeating: you don't have to be Bob Dylan or Leonard Cohen to benefit from the songwriting process. In fact, you don't even have to enjoy songwriting to benefit from it. When you write a song, you develop a relationship with your muse, your mind, and your heart, and like any relationship it grows stronger when you dedicate time to it. We all have days when we feel we are long past the honeymoon phase in this relationship with our inner muse and that's fine. But for most of us, the longer that guitar sits in its case, the longer we will go without writing anything. It's good to have high expectations if you are trying to craft and perfect a song for your next album, but it can be poisonous to have high expectations the moment a melody pops in your head or you sit down at the piano. Save the criticism for later and instead focus on understanding what situations assist your creative process. Above all, never assume that you can't write more than one song a year or that the creative well has run dry. Be patient with yourself and know that a new song will be arriving as soon as your internal songwriting filter is ready. And know that with a bit of coaxing and gentleness, that filter will be ready when you are. www.heather.styka.com

TRUE STORY FROM DOC WATSON



A LITTLE NEIGHBOR GIRL CAME OVER TO VISIT THE WATSONS AT THEIR HOME AND SAID TO DOC, "I LOVE YOU, DOC WATSON." DOC ASKED HER, "BUT WILL YOU LOVE ME WHEN I'M OLD AND UGLY?" SHE PAUSED A MOMENT, LOOKED UP AT HIM AND SAID, "WELL, I LOVE YOU NOW, DON'T I?"



Plank Road 2012 Annual Membership Meeting



Photos by Jen Shilt

MUSIC INSTRUCTION

Ukulele for the Guitar Player—Quick and Dirty

By Alvin McGovern

If you're a guitar player with a good knowledge of chords and know how they fit into keys, you're going to be able to start playing the ukulele very quickly. In fact, if you can transpose, you can start even faster. Here's what you do. Imagine your guitar is capoed at the fifth fret. Now you know that if you play the D chord (shape), the chord you're really **sounding** is G. If your ukulele is tuned G' C E A (the tuning most ukulele instruction books use) and you make the guitar chord D shape, the chord you're going to sound is... G. And so on.



What's with that apostrophe next to the G in G' C E A? That means that the fourth string is a higher sound than the third string. Huh? Well, that's one of the differences between a guitar and a ukulele. The bottom four strings of the guitar are tuned (fourth string to first string): D G B E, where D is a fourth below G, G is a third below B, and B is a fourth below E. The ukulele is tuned (fourth string to first string): G a fifth above C, C a third below E, and E a fourth below A. Old-timers sing these intervals to the tune, "My Dog Has Fleas." Find a G note on the guitar and tune the fourth string on the ukulele. Sing "My Dog" to get the sound of the third string. Sing "My Dog Has" to get the sound of the second string. And, finally, sing "My Dog Has Fleas" to get the sound of the first string.

On all fretted instruments the intervals between the strings are what turns shapes into the different chords. And even though the intervals seem to be different on the ukulele, the guitar chord shapes still work because if the sound is going down a fifth or up a fourth, the first sound is the same. It's as if the bottom four string of the guitar was tuned D' G B E—notice the apostrophe—then the D shape would still make a D chord because **the notes are the same**, the fourth string is simply an octave higher.

Now play a song in G. Say it only has two chords; G and D7. Pick up your guitar and play the song. Then pick up the ukulele and play the same song, only now make the guitar D chord shape where you played G, and the guitar A7 chord shape where you played D7. Some people can do this without thinking. Others memorize the guitar D shape as a ukulele G, and the guitar A7 shape as a ukulele D7. Any way that works for you is the right way.

It can get more complicated because in popular music the ukulele has more than one tuning. However for the experienced guitar player who's use to using a capo, shapes are shapes. The D, G, and A7 chord shapes always go together wherever the capo is, and that's what the guitar player can carry over to the ukulele.

Does knowing this mean you're going to be a **good** ukulele player right away? No, it's a quick and dirty introduction which means that as a guitar player you can be much farther down the road on day one than the person who's never played any instrument before. There is still ukulele technique to learn the usual way; listening, experimenting, and asking questions or taking lessons from experienced ukulele players. And that takes time and doing; no one can acquire a skill from reading.

Hope this helps. Any time you're making music, you're doing yourself good. ♪

Chris McIntosh & Alvin McGovern

Chris McIntosh & Alvin McGovern have been performing as a duo since 1981. They sing and play guitar, banjo, and ukulele, and enjoy entertaining people of all ages. They have a large, pleasant, and eclectic repertoire of traditional and contemporary songs, forgotten popular pieces and obscure gems. The primary focus of their selections, both serious and humorous, is on interesting lyrics. And they always encourage their audiences to join in.



Chris and Alvin performed to a full house at Eastgate Café in Oak Park.

In the Chicago area, where they are from, McIntosh & McGovern have made regular appearances at the Two Way Street Coffee House, Maple Street Chapel, the Eastgate Cafe, Edger's Place, Masthouse, the Montclair Coffeehouse and the None Of The Above Coffeehouse, to name but a few. They have been featured a number of times at the Woodstock Folk Festival. For many years their music has helped organizations like the Little Red Schoolhouse Nature Center, Little Brothers—Friends of the Elderly, and the Ray Graham Association's Hanson Center. They were regular guests on "Zoo Party," a program on WBEZ, Chicago's Public Radio station, and they have both taught for several schools including the Old Town School of Folk Music. Chris and Alvin also teach privately and conduct workshops.

Chris is a member of the Harrison Street Ukulele Players. Alvin has been playing guitar since 1965 and ukulele for not quite that long. Since 2000, Alvin has been appearing and recording with Miss Carole's Macaroni Soup!, "Active Music for Kids!"

Folk Alliance Region Midwest honored Chris McIntosh & Alvin McGovern with their 2008 Lantern Bearer Recognition award which is "given to an individual performer of folk music and/or dance who has contributed locally and regionally to folk performance arts and the folk music and dance community for 25 years or more."

Appearing Feb. 11, Maple Street Chapel, See p. 7
www.mcintosh-mcgovern.com



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Readers Write: "First Family of Country" – the Carter Family

By Andy Malkewicz

 Showtime circa 1937 at XERA border radio Texas, and the Carter family kicks it off with "Keep On the Sunny Side." It's a long way from their home in Maces Spring, Virginia, 25 miles north of Bristol, Tennessee. They are even more popular this second time around as the depression comes to a close. They've had their ups and downs. Sara and AP will soon separate and divorce; Sara will remarry and move to California. (Eck, AP's brother, and Maybelle Carter will stay married and see their daughters prosper.)



Alvin Pleasant Carter, AP, came from a musical family in a hamlet in Virginia known as "Poor Valley." He learned to play guitar and autoharp, and sang with his family in church. Uncle Flan was the director, who also taught music at the nearby school. He recognized AP's singing talent and gave him lead parts in the choir. AP had various jobs but liked his mill job and fruit tree sales jobs the best, collecting songs during his wanderings. He met and married Sara Daugherty in "Rich Valley," just the other side of Clinch Mountain, one valley over. She played the autoharp and had the voice of an angel. Several years later, Sara's 13 year old cousin Maybelle Adington, already an excellent guitar player, would join them and be featured with them at church. Maybelle created the "Carter guitar riff/scratch" used in most of their songs that remains popular to this day.

Vernon Dalhart and other popular entertainers were having big success in songs from the mountains and countryside. In 1927, Robert Peer of Victor records went to Bristol, Tennessee in search of unknown talent and copyrightable songs. Peer had previous success with unknown blues artists and songs for Okeh records. His two huge finds in Bristol were Jimmie Rodgers ("The Singing Brakeman") and the Carter family. AP, learning about the Bristol auditions, gathered up Sara, two of their children, Maybelle, their instruments and his brother Eck's Model A (Essex) for the 25 mile all-day drive to Bristol. Wearing their Sunday best, they auditioned the next evening. Peer's memories are of raggy farm clothes, overalls and calico dresses and a great, great sound. They recorded four songs that evening (the first was "Bury Me 'Neath the Willow") and two more the next morning, receiving \$25.00 per recording and a small commission for the copyrightable songs. About six months later their recordings arrived for sale at the Bristol store. Six months after that, they were asked to come to Camden for another recording session in the studio. They had to decide on songs to use, and searched through memory, hymnals, notes and an AP fruit tree sales trip looking for more. Then they practiced and arranged the songs for their Camden trip where they recorded another 12 tracks, including the classic "Wildwood Flower."

AP was credited with writing and arranging many of the songs, though most were reworded, and rearranged traditional songs

with various beginnings. For instance, Wildwood Flower was an old song AP had learned in the mountains, but was actually a vaudeville favorite since the civil war.

Most of their shows were small local outings that AP promoted. However, Jimmie Rodgers was performing across the U.S. and in movies, which made AP quite dissatisfied. Their big break came when Consolidated Royal Chemical Corp needed some big country music names to increase interest in XERA border radio. XERA could be heard across the U.S. broadcasting at 100KW to 500KW (US legal limit was 50KW) hawking tonics and elixirs to cure all ailments, with towers in Mexico and studios in the U.S. The Carters received a new car and a nice six-month contract to perform a grueling two shows a day, seven days a week. This is where Maybelle's three daughters got their start. After AP died in 1960, Maybelle and her daughters took on the name of the Carter family and continued the Carter music traditions.

More on the Carter Family can be found at your library and on the internet. An excellent book I found on the Carters is "Will You Miss Me When I'm Gone" by Mark Zwonitzer and Charles Hirshberg (Simon & Schuster 2002). PBS has a very good American Experience video "Carter Family: Will the Circle be Unbroken" (2005). Grab your "Rise-Up Singing" songbook, come to the Two Way Street Coffee House song circles and share a Carter song with us. Keep singing and "Keep On the Sunny Side"! —Andy



Readers Write!

The content of articles shared through Readers Write is the sole responsibility of the authors and not PRFMS.

Transitions:

I'll Fly Away...



Anne Jones

February 20, 1939 – October 11, 2011

Anne Jones - quilter, sewer, singer, player of the guitar and dulcimer and autoharp, gifted teacher and mentor, co-founder of the Jones Family Music School, member of the Jones Family String Band, beloved wife and mother and sister and friend - passed away at the age of 72 after a six-month battle with a recurrence of cancer.



In December 1960, Anne married Tom Jones, whom she met while attending the University of Chicago. They moved to Glyn Ellyn, Illinois and raised four children: Cathy, Tom, Bill and Nate. In the late 1960s, Anne began teaching guitar to children in the neighborhood and sharing her love of folk music. For more than 40 years, Anne taught music to people from all around the Chicago area and as a volunteer provided music for school programs, local park districts and various adult education programs. Anne and her family were with the Plank Road Folk Music Society from the beginning. She worked throughout her lifetime to support this organization through her leadership and participation in concerts and other events.

Anne touched many lives with her music and will continue to live on in the songs we sing and play.

In Memory of Anne Jones

Downers Grove Friends Meeting, Selected Remembrances of Anne

Sunday, October 29, 2011

It is part of the Quaker tradition for friends and family members to gather at the meeting house and share their memories of a loved one that has passed. Represented here are selected remembrances that were shared with the group.

"I remember Tom and Anne and Cathy, mostly from the Plank Road Campouts, and they had this big old tent set up...**year after year after year we'd have these wonderful sing-arounds, around the camp fire in the evening.** They'd sing their songs, we'd sing ours - just a wonderful time."

"I'm Anne's son, Bill. I was talking to some friends a month or two ago about my childhood and growing up in a house where there was constant music. And I remember Saturday mornings there'd be beginning guitar lessons going on. **I was describing the jam sessions and those things, bluegrass festivals and all those things we did. And my friend said, 'You're so lucky.' What an incredible experience to have had...** I've really been reflecting on that a lot, what seemed so normal to me growing up. I feel really fortunate to have had that."

"Memories seem to merge over time, but I'm going to share one that remains with me. I think it dates from about the mid-1980s. An act of simple giving... **I was at home, recovering from a major surgical operation and received a phone call from Anne asking me if I wouldn't mind if she came over and sang some songs to me. What a preposterous question to ask!** I will always remember that."

"Twenty-one years ago at the Fox Valley Folk Festival I picked up a brochure from The Jones Family Music School. There was a class on vocal harmonies and I was not a very strong singer and I wanted to get better. **So I came to this class at their house and that opened such a better world for me, being associated with this family and this school and having people tell me I could do it,** that I could be a voice in the choir even if I wasn't a soloist... **I remember Anne's gentle persuasion and her encouragement...** It's been such a joy to play with so many people in this room... **I just cannot tell you what a joy it has brought to my life.**"

"I'm Cheryl. I had a chorus pop into my head... I remember early on from Plank Road days... We used to sing this song at almost every gathering. Mark would sing it, Anne would sing it... It reminds me of the beautiful quilts here on display."

Together, the group sang the following chorus from "On My Grandma's Patchwork Quilt," by Larry Penn:
**"On my grandma's patchwork quilt,
 Squares of corduroy and silk,
 Red and green and blue, and yellow too,
 On my grandma's patchwork quilt."**

"I'm Ben Jones. **I'm her grandson. She was a really good grandma.** She was a great musician. Also, she was a really good cook..."



Ben Jones

"I'm Muriel. Anne was my first guitar teacher. It was when I was 8 years old... **She instilled in me the joy of music that I still have.** And it's really big. And I encourage my students to have that..."

"My name is Olin, I'm Muriel's brother. Bill Jones, through childhood, was my best friend, still is... As a result of knowing Bill from meeting and Anne and the rest of the family, I'd spent time at their home quite a bit... Anne would make refreshments. We'd have some really good food and southern sweet tea - just fantastic dishes... **What I think about Anne, when I think about her, is the quality of her voice. It was clear and it was strong and it was joyful and I still hear it...**"

"I thought about Anne and how she was such a Teacher. Her spirit went from her fingers to those of her students and then the students would go and play to other people. **It was like there was just a never-ending ripple of the love of music just spreading on and on. It was sort of a song with no end.**"

"I'm Bob. When my daughter was taking guitar lessons from Anne, I didn't know about the Joneses at all. My wife told me to go there and meet them. I did that. It happened they were having practice that weekend and asked if I would go. I saw what was happening. I said (to myself), 'What's this fellowship and camaraderie and family that's taking place with this music?... I want to be part of this...' **It's a congregation of friends that share this music. It changed my whole perspective as to what friends are and how this music makes you part of a big family, and, how if you all work together you're all part of this thing which becomes one much bigger, great thing as a result. I'm overjoyed to be part of that.**"



Photos by Rich & Vicki Ingle

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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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 or www.myspace.com/februaryskyfolk



Upcoming Performances:

Sundays, Feb. 5 and Mar. 4 - Great American Bagel
 Westmont 10am, Western Springs 11:30am

Sat., March 11 - 2PM - Downers Grove Public Library

Sun., April 14 - 2PM - Berwyn Public Library

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



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A Special Thanks to our Membership Contributors!!

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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.

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Phil Cooper and Susan Urban
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www.markdvorak.com
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- **Heather Styka**
www.heatherstyka.com

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Gregg and Elizabeth Morton
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www.folk.maplestreetchapel.org
facebook @ Maple Street Chapel Folk Concerts

Maple Street Chapel

Lombard, at Main and Maple Streets

Folk Music Concerts Winter/Spring Schedule

- | | | |
|------|---------|---|
| 2-11 | 7:30 PM | Chris McIntosh and Alvin McGovern mcintosh-mcgovern.com |
| 2-19 | 3 PM | Claudia Schmidt claudiaschmidt.com |
| 3-11 | 6 PM | Sparky and Rhonda Rucker sparkyandronda.com |
| 3-17 | 7:30 PM | Ruth and Max Bloomquist ruthbloomquist.com |
| 4-21 | 7:30 PM | Cairn to Cairn cairntocairn.com |
| 5-5 | 7:30 PM | Doug and Telisha Williams dandtw.com |

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"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.

"Bluegrass Review" with Phil Nussbaum Wednesdays 7 to 9 PM

"Bluegrass Breakdown" with Dave Higgs Wednesdays 9 to 10 PM



...More photos of the Plank Road 2012 Annual Membership Meeting



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

WINTER OLD TIME BARN DANCE PARTY

and Downers Grove Annual Ice Sculpture Festival

Saturday, February 11, at 8:00PM

Doors open at 7:30PM - Musicians arrive at 7:00PM 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.
\$5.00 admission for everyone 5 years of age and older



All You Can Eat Pancake Breakfast

Saturday, February 11, 2012 at 8:00am to 11:00am

First Congregational Church in Downers Grove | 1047 Curtiss St., Downers Grove, IL

The Plank Road All Volunteer String Band will play from 9:00AM to around 10:30AM

After the Pancake Breakfast and before the dance, be sure to check out the
amazing ice carvings and fun events at the **Downers Grove Ice Sculpture Festival**

For more information visit <http://www.downtowndg.org>



Folk Music
Resources

See www.plankroad.org
Click on Favorites



2012 PRFMS Officers

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Bill Boylan

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Jennifer Shilt

Kristen Shilt



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IMPORTANT PRFMS Membership INFORMATION

**JANUARY 1st - 31st is the annual
PRFMS MEMBERSHIP RENEWAL TIME.**

All memberships renew annually at this time. Your membership
renewal date is in the top corner of your mailing label.

Included in this issue is your membership renewal form.

**Please update it and renew your individual (\$10/yr) or
family (\$20/yr) membership.**

**If you did not renew your membership at the Annual
Membership Meeting and want to continue to be a part
of the folk music society, please mail your membership
form and fee to:**

PRFMS

P.O. Box 176,

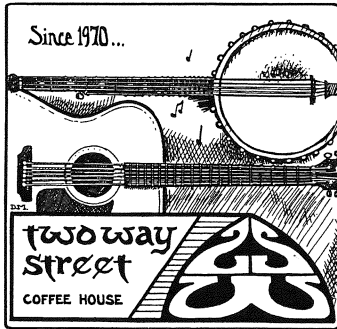
Downers Grove, Illinois 60515

*We hope you continue to be a part of the Plank Road Folk Music
Society and keep up with group events through the newsletter.*

We wish you a joyful 2012 to the sound of acoustic music.

Membership info is available online at

www.plankroad.org



TWO WAY STREET COFFEE HOUSE

1047 Curtiss Street • Downers Grove, Illinois 60515

www.twowaystreet.org • 630-969-9720

(Across from the Public Library)

Folk Music Every Week since 1970!

ENTERTAINMENT SCHEDULE

- Friday January 20 8:15pm \$7 **SUE FINK** — “Funny and delightfully quirky...whimsical, yet serious & instantly connects with the listener.” (*Lilli Kuzma, WDCB.*) Compared to Christine Lavin for her wit & stage banter, Newest CD: *Thoughts at an Intersection.*
- Friday January 27 8:15pm \$7 **DENNIS STROUGHMATT et l’Esprit Creole** — Foot-stomping French Creole fiddle tunes & ballads from old Upper Louisiana. Fingers & bows flying, they present a vibrant blend of Celtic, Canadian and old time sounds!
- Friday February 3 8:15pm \$7 **KRISTIN LEMS & MARGARET NELSON Peace Sing** — Two singer-songwriters well known in the peace & social justice movements join guests including folksinger Dave Martin singing & leading sing-alongs for Peace. Join in!
- Friday February 10 8:15pm \$7 **DAVID FRANCEY with Mark Westberg** — Outstanding Scottish-Canadian singer-songwriter. 8 terrific albums won him 3 JUNOs (Canada’s Grammy) in 5 years! “Best Canadian folk writer in 20 years.” (*James Keelaghan.*)
(Ice Sculpture Festival!)
- Friday February 17 8:15pm \$7 **andi and i** — Funked-up folk duo continues to push the boundaries of what can (tastefully) be done with guitar and two voices. Tight harmonies and intricate arrangements in many styles. Thoughtful, lighthearted, and fun!
- Friday February 24 8:15pm \$7 **LEONARDO** — A modern troubadour, he tours the US and Europe singing songs of everyday people in extraordinary moments. Each song is an engaging story propelled by individual rhythms and subtle textures of guitar and vocals.
- Friday March 2 8:15pm \$7 **LARRY PENN** — Renowned songwriter and poet, he sings of work, love, life, railroaders, truckers, hoboes and more with warmth, wit, class and insight. His songs are recorded by Pete Seeger, Claudia Schmidt, and others.
- Friday March 9 8:15pm \$7 **PATTI ECKER & LOUISE BRODIE** — “Spirited traditionals and darn good originals!” Folk, swing, Celtic, and original songs with an entertaining and funky jazz/blues style. Louise adds superb fiddle. Excellent CDs!
- Friday March 16 8:00pm \$7 **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 March 23 8:15pm \$7 **DAVID MASSENGILL** — Critically acclaimed master songwriter/storyteller whose songs have been recorded by Joan Baez, the Roches, Nanci Griffith and others. With mountain dulcimer. “Pure brilliance.” (*Boston Herald*)
- Friday March 30 8:15pm \$7 ***EVIE LADIN & KEITH TERRY** — From California, she’s a banjo player, step-dancer, singer, clogger & songwriter who tears up the stage. Keith adds bass, body music...you gotta see him! “Natural entertainer.” (*SF Chronicle*) (*Will be featured April 7 on WFMT 98.7 “Folkstage” with Rich Warren.)
- Friday April 6 8:15pm \$7 **PATCHOULI** — A super high energy duo with sparkling acoustic sounds and powerful contagious chemistry! Exciting folk, flamenco, pop, jazz & world beat rhythms. They’ve released their 15th CD, *Terra Guitarra, Dragonfly.*

Saturday February 11 8:00 pm \$5 **Old Time Barn Dance Party!** — Reels, squares, line dancing, waltzes and more, plus music of our great live band. Fun for the whole family! All dances taught and called by our expert leaders. *(Ice Sculpture Festival!)* No experience, costume or partner needed. Plank Road Folk Music Society is co-sponsor.

NEW! 2nd Tuesdays 7-9pm **2nd Tuesday Song Circle!** — BYOS! (*Bring Your Own Songs!*) A monthly opportunity to informally Jan 10, Feb 14, Mar 13 & acoustically perform *your* songs for the circle! Plank Road Folk Music Society is co-sponsor.

Saturdays, 2-4pm Jan 7 & 21 Feb 4 & 18, Mar 3 & 17 **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 Jan 28, Feb 25 (not Mar) **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 Jan 26 Feb 23, Mar 29, Apr 26 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.