



A DIFFERENT STRUMMER

NOVEMBER COFFEEHOUSE – NOT QUITE “AMERICAN IDOL” BUT CLOSE

By Bill Cohen

The featured performer for our monthly coffeehouse on November 24 is. . . . YOU!

That’s right. Our November event, 2 days after Thanksgiving, is “all open stage.” From 7 p.m. until about 10 p.m., nearly a dozen different acts will each have 15 minutes to do their thing. Although folk music is our theme, our definition of folk music is very broad, and our coffeehouse is also open to storytelling, dance, poetry, and comedy (sometimes accidental).

You can sign up for your spot on the open stage any time after

6:30 that night. See our M.C., Joe Baringhaus.

As usual, the open stage will be preceded by an informal jam, starting at 6 p.m.

This is your chance to shine. Some of our open stage acts have impressed the audience so much, they’ve been hired as our “featured performer” at a future CFMS coffeehouse. And, that is something rare in folk music --- a paying gig !

Remember how counter-culture “artist” Andy Warhol once remarked that since the media was growing so fast and was starting to focus on so many different people,



“everyone will be famous for 15 minutes.” Well, our November coffeehouse is your chance for your 15 minutes of fame.

INTERVIEW WITH MUSTARD’S RETREAT — WHO, BY THE WAY, ARE COMING IN JANUARY!

Interview by Bill Cohen

Mustard’s Retreat will be traveling through the Columbus area early next year and will be sharing an evening of song with us. The event will be on Saturday, January 12th. Location and other details will be announced in the December newsletter.

Bill: We assume you each played and sang separately before you two met up, so tell us what each of you was doing separately as a musician, and how it came to be that you became a performing duo?



Photo of David Tamulevich and Michael Hough of Mustard’s Retreat

“Music to cure what ails you.” - Michigan Times

David: I was performing in the stairwell of the University of Michigan grad library :-), and wanting to perform more. I had done the open mike at the Ark Coffeehouse a couple of times. Michael and I were short order cooks, and one day we discovered our mutual interest in guitars/singing/folk music songwriting. We got together one Monday afternoon in late July, 1974 and worked out 3 songs together, and took them to the open mike at the Ark that

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SPOKEN WORDS HAVE LIFE – THE ART OF STORYTELLING

By Julie O’Keefe McGhee

A word is dead
When it is said,
Some say.

I say it just
Begins to live
That day.

Emily Dickinson



Julie O’Keefe, storyteller and author of this article.

Storytelling is communicating and connecting with another person, or two or three or more. It has been a method of impacting people since time out of mind for stories are the glue that binds a culture together.

Anyone can use the hot air billowing up inside of himself or herself to tell a story by simply following the four steps a Native American elder, Harold Tantaquidgeon told teller, Joseph Bruchac. The first step is to listen, for if we do not listen then we will not hear anything. The second step is to observe, for if we do not look carefully at things we will not really see them. The third step is to remember. If we do not remember those things we have learned then we have learned nothing. The fourth step is to share and if we do not share our stories our culture will not continue. The story sharing is what I am writing about now.

Here are some thoughts about how to tell any story to others

whether the group is large or small. If you want to tell a story effectively one that you may have already read or heard here are some thoughts to consider. These hints will enhance your ability to be an effective teller because when you tell a story in a setting you are usually in a situation where your listeners only get one chance to understand it. There is no “instant replay” as in a television sports cast. The story told must be clear to your listeners immediately so you have only one chance so here are some tips to make that chance count.

First pick a story that you like and want to share with others. There must be something about that story that caught your interest let that

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enthusiasm come thorough in your telling. Now make sure you really know the material/story you plan to tell. There are many ways to learn a story I like to reread it over and over and sometimes I storyboard the story into sections or I might memorize the pictures the story brings to my mind, actually sometimes I feel I am seeing either the story’s words or pictures as I am telling. I practice telling the story repeatedly...I have a cat that is a very good listener. You need to know your story by heart because it will increase your confidence and if an unexpected event occur while telling you can continue without a hitch.

One aspect of storytelling that makes it such a personal art as well as an emotionally rewarding one is the

connection/relationship that develops tellers and listeners. Eye contact is important to me. I sense when the listener is with me as I tell the story. I realized how important this contact is when I attended an acting class several years ago. I gave a practice audition but in doing this audition I forgot a basic premise of acting and reverted to storytelling mode and made at my classmates uncomfortable as I spoke because I looked at them and this contact made them uncomfortable and somehow exposed but I think it make story listeners very comfortable because they are creating an atmosphere with the teller that unites both teller and listener within the story circle.

Now when a teller has established a connection with the listeners something else is also happening because those listeners are hearing the stories but they may be conjuring their own stories or related stories in their mind that the tellers’ stories have triggered. So you wind up with several layers of stories all from one story being told and the listeners are the co-creators of the story.



Larry Staats, CFMS member and storyteller

David Austin Sky, a storyteller has developed a program called Storylistening helping listeners to develop skills that will enhance their ability to realize the deeper levels of the stories we hear.

See page 4 – Storytelling

Mustard's Retreat – from page 1

Wednesday night. We went over very, very well. . .and they invited us back to do a full set of songs 2 weeks later. We were hooked (not that we weren't already)!

Michael: I had been playing bass with other musicians. I had been in one band, a duo and a trio as a bass player, and had been working on my technique with acoustic guitar as a parallel path. So my choice to be both guitar and bass player was well formed before I met David.

I started when I was fourteen, with an acoustic guitar, playing folk music. But I was 14 in 1962, so the influences on me at that time included R&B, Surf Music, Girl Groups, Peter, Paul and Mary, Fifties folk (like Kingston Trio & Brothers Four, etc), plus the Country music I'd hear on A.M. radio. I liked it all, but didn't think much of current pop music, and for good reason. It was dreck.

I first became aware of The Beatles and Bob Dylan about one year later, and that changed everything for me. I began working on being a singer-songwriter, but kept my roots in the folk tradition. But the other thing about what was happening in music when I started, was the impact of the electric bass. Looking back, it seems like a no-brainer that I became enchanted with electric bass. The instrument was just coming into its own at the same time I was, and the music of the day was propelled by the electric bass so dramatically, I couldn't help but listen, and absorb it. So, when I set out on my own, the first thing I did was get an electric bass, my weapon of choice in the trials to come. I already had a reasonable acoustic, a Gibson FJN. These were what I had when I got together with David, to begin our long strange trip.

Bill: About how many times do you perform during a year, and give us an idea about the broad range of cities you've played in?

David: We play 50-60 shows a year, and have performed from Anchorage to Tampa, Rockland, Maine to Washington D.C., Clinton, Iowa; Grand Marais, MN; Kerrville, Texas to Vilnius, Lithuania! The small towns are my favorite. There have been so many; we have done well over 4,000 shows. . .maybe over 5,000.

Michael: The largest audience we've ever played for was like 12,000 maybe. . .on the main stage at Philadelphia Folk Festival. That festival is itself a small town. . .it has

FESTIVALS ARE THE LIFEblood OF OUR CAREER, FROM THE MAIN STAGE TO THE FUNNY SONGS WORKSHOP; WE LOVE EVERYTHING ABOUT IT. COFFEEHOUSES ARE ALSO ONE OF THE THINGS THAT KEEPS US GOING.

MICHAEL HOUGH

streets, maps, a government and a trash crew. We've done workshops at that festival that had an audience of several thousand. . .larger than the main stage audiences at some other festivals for sure. But we've also played small venues, house concerts and small folk clubs. We look at each show as unique, each audience also as unique. Festivals are the lifeblood of our career, from the main stage to the funny songs workshop; we love everything about it. Coffeehouses are also one of the things that keeps us going. House concerts are something many people don't really know about. . .it's a national phenomenon that is best kept below the radar. People put on house concerts for folk musicians as well as jazz and country. . .classical, bluegrass, really no one knows. And

let's keep it that way. The more the movement is visible, the more attention it might receive from officials of one stripe or another, from the fire marshall to the health inspector. Who needs that? We all wash our hands, and are careful with the candles. There it is.

Bill: What do you consider your very best performance. What made it so special?

David: Lincoln Center in New York City. . .a kid's show outdoors one summer. . .it began to rain. They shut down the sound system, and we called the kids over, under an overhand, and played acoustically for them. . .kids, moms, outdoors, rain. . .fun. . .magic.

And then, St. Catherine's Cathedral in Vilnius, Lithuania last year. . .being the closing act at the Tai-as Festival. There were many things that made it so special. My grandparents came from Lithuania, and it had been a life long dream to go there. There were so many great musicians from around the world that had played before us who were still there. And the audience was still all there, even after nearly 4 hours of music. We walked out with no instruments. . .and brought the house down.

I really felt that we were there representing not only the U.S.A., but the entire U.S.A. folk community, who have supported us all these years, and given us this wonderful opportunity. . . because without that community, we never would have been standing on that stage; it was exhilarating, and humbling.

Michael: We've had a few of those. . .I remember a night at the Ark, in Ann Arbor. For some reason, everything was working for us that night. Our jokes were funny, our harmonies were tight. The audience

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Calendar – following our own. . .

Friday, **November 2**, 2012:
Loosely Strung – Cheshire Market, Galena (corner of Cheshire and Africa Roads)
 7 - 10 p.m.

Saturday, **November 3**, 2012:
Loosely Strung – Old Village Beanfest, Pickerington (West Columbus St. and Center St.)
 11:00 a.m. - 1:00 p.m.

Friday, **November 16**, 2012:
Bill Cohen – “Spirit of the 60’s Coffeehouse” King Avenue Methodist Church, 299 W. King at Neil. 7:30 p.m.

E-mail: nancy.cline@sbcglobal.net to include your event in the Following Our Own Calendar

Storytelling – from page 2

Along with having eye contact with your audience let your body help tell the tale. Now just like all good things, chocolate for example, your body language can be overdone. If your movements are constant it can be distracting, your movements should help propel the narrative such as pointing or turning your head from side to side to indicate another person speaking. Just let your movements naturally complete with the story.

Now you know your story, you are keeping eye contact with listeners and watching your body’s movements, You won’t forget to speak clearly and with expression even “ham it up “ rather than being wooden and expressionless. When faster talking is needed you will do it, when quieter tones and slower speed is needed you will slow down. In other words you will pace your telling to the story’s action and give your listeners time to create the pictures in their minds as if they were reading.

You are ready to tell your story...don’t forget to breathe. I am not kidding because when we are excited or tense before telling we begin to restrict our breathing and we start breathing ragged shallow breathe from the back of our throats so that makes us more tense...so stop and breathe deeply, fill your entire being. Then go on and tell the story.

You have prepared so just tell your stories because when we share the stories that are meaningful to us we have the opportunity to give a new voice to the thoughts, imaginings, spirits and memories of

the people who first gave life to those stories.

Just don’t forget to breathe.

Julie O’Keefe McGhee, Storyteller



For more information, you can check out the following websites: www.socotales.org (Storytellers of Central Ohio); <http://oopstorytelling.org> (Ohio Order for Preservation of Storytelling) or <http://www.storynet.org> (National Storytelling Network).

To contact Julie directly, you may e-mail her at: julie_mcghee@att.net

For a link to a video on "Storytelling" see: <http://www.cbsnews.com/video/watch/?id=7421122n>

You might also want to check out the “Tellabration” event; a 90-minute concert of diverse and entertaining stories. It will be held on Saturday, November 10 at 7:30 p.m. at the Ohio Historical Center Auditorium, 17th Ave (just west of I-71). Doors open at 7:00 p.m.; admission is \$5.00.



Yep, it's time for another 1960's Folk Music Flashback.

Civil rights sit-ins. Bell-bottoms. Anti-war marches. Student Power. Afros. Mini-skirts. Hippies. Riots. Space flights. The generation gap.

Those hallmarks of the turbulent 1960’s will be rekindled Friday, November 16, at this year’s annual “Spirit of the ‘60’s Coffeehouse” at the King Avenue Methodist Church, 299 W. King at Neil.

Bill Cohen will lead a candlelit, musical, year-by-year journey through the era, with live and familiar 1960’s folk songs, “news reports” of sixties happenings, displays of anti-war buttons and posters, and far-out sixties fashions.

Plus, Bill will also challenge the audience with sixties trivia questions.

Proceeds from the suggested \$10 donation (at the door) will go to the Mid-Ohio Food Bank. Refreshments will be available at no extra charge. Free parking is also available in the lots just South and West of the church.

The show begins at 7:30 p.m. in the church basement, but get there early for a good seat.

The program is suitable for ADULTS and MATURE TEENS.

It’s the 26th year of sixties coffeehouses for Bill. He’s performed the show more than a hundred times now – at colleges, churches, synagogues, conferences, high schools, and middle schools across Ohio and beyond.

For more information, call Bill at (614) 263-3851. Or go to www.spiritofthe1960s.com

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just ate us up that night, and our response to that was to outdo ourselves.

It's really a two way street. When the audience collectively decides that we are okay, the feeling washes over us, we KNOW. In response, we play better, say wittier things and stand straighter. We had a night or two like that at a coffeehouse called Bound For Glory. It's at Cornell University, Ithaca, New York. It's when the give and take between the audience and the performers becomes more than the sum of its parts. Something large and spiritual is invoked, and responds by blessing us all. I might sound a bit religious talking about it, but so be it. It is something that can't be measured by the tools of science. . .and so science is silent on the subject. But it's there.

SOMETIMES. . .not always. When it is, look out.

When it's not, keep trying. It's out there; you can grab it. That's what keeps me going on a tough night when things aren't working so well.

Bill: What event or performance do you recall as being an absolute disaster? (Or perhaps you've never had any?)

David: Our last bar gig, in Saginaw in 1982, I believe. No one listening or caring. Just background music stuck in the back corner. It was all I could do to get up and sing. . .and I thought "this is not what I want to be doing with my music."

Michael: We played a private party once where the audience had no connection to us and no reason to care. The people who hired us meant well, but they would have been better served by a harpist who could play nice background ambient music, or a pianist who could play "pianissimo..." and could take being ignored with better grace than we did. David and I have always known it was our job to get the audiences' attention. They owe us nothing; it's up to us to make an impression, and a good one. So we never gave up, we

kept trying to get people's attention, so we could do our job. We tried everything we knew how to do, and we'd played in bars for years. . .so we know a lot of ways to grab the attention of the unwilling, and get them to forget about whatever they thought was important, and to enjoy what we have to offer.

WHAT SPURRED HIM TO START WRITING SONGS?
"I THINK IT WAS BEING SO MOVED BY SONGS THAT SO PERFECTLY CAPTURED AN EMOTION, A MOMENT, A STORY. . .AND PERFORMERS WHO CREATED THAT AMAZING SPACE AND MAGIC BETWEEN A PERFORMER AND AUDIENCE. I WANTED TO DO THAT. . ."
 DAVID TAMULEVICH

It didn't work. Nothing worked. I became actually amused in an academic way, trying to study the phenomenon. Why can't we penetrate these peoples' little barriers? What if we did this. . .? What if we did. . .that? Nothing. No response. My one lasting image from that night is of two people, a man and a woman. They were intently engaged in a conversation. They were talking animatedly with each other, using hand gestures. This conversation was taking place less than four feet from my microphone; (it was a small stage - a six inch riser *grins). I was singing at the time, and remember the woman making a point in her conversation which caused both her hands to rise in a dramatic way, as if there were a blank wall between my performance and hers. I was INVISIBLE. . . which, if you're a performer, is death.

I've never forgotten that evening (the gig from HELL) and like to be much more careful about what kind of private parties we agree to play for. My lesson from that night: 'Never give up, that magic thing is out there, keep at it, you're a pro, aren't you?'

Bill: What spurred you both to start writing your own songs?

David: I think it was being so moved by songs that so perfectly captured an emotion, a moment, a story. . .and performers who created that amazing space and magic between a performer and audience. I wanted to do that. . .to be able to explore and express the things I was feeling. . .and share that. . .to be able to express something so perfectly that you yourself are satisfied with the craft you have done. . .and that finds it's way into the lives and hearts of others.

Michael: I started writing songs and poems when I was in grade school. For me, it's simply what I do. It's what I've always thought I should do, and have always worked toward. My parents told me it would never work. I listened, but didn't allow the discouragement to go deep. They wanted me to do my homework and study what the school system had to offer. So I did. My response was also to study other things too, in order to make the poetry possible. If there's no market for poetry, learn the guitar. I learned to be a cook. . .I learned to be a photographer. I remember seeing John Prine in concert when I was just out of college, and I realized

"I REMEMBER SEEING JOHN PRINE IN CONCERT WHEN I WAS JUST OUT OF COLLEGE, AND I REALIZED THAT NIGHT THAT HE WAS AN AMERICAN POET. . .I THOUGHT, 'THAT'S THE PLACE FOR A POET TO BE. . .UP ON STAGE WITH A GUITAR.'"
 MICHAEL HOUGH

that night that he was an American poet, who had figured out that poetry plus music had a market. I thought, 'That's the place for a poet to be. . .up on stage with a guitar.' That night reaffirmed what I had known but never articulated. The modern poet uses a guitar to get the work listened to outside of academia.

Bill: Have you noticed any change in your own song-writing? For example, have the themes shifted? Has the music changed?

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Michael: Yes, of course. I have always known this would happen. Part of my writing impetus has been to tell the tale of each of the stages of my life as well as I can. So I can read my old writings with affection instead of cringing – the way other writers do when they are forced to confront their younger selves in print. I did the best I could at the time. I didn't really start keeping any of my work until encouraged to do so by a high school English teacher. And I'm sure my early efforts didn't really merit much attention. I was developing and growing, and I knew it. In High School, I took every advanced English course I could, as well as math, science, French and typing classes. I did the same in college, taking all the creative writing classes I could work in with my other subjects. You can't study too much, really, unless you allow it to stunt your creativity. My job, as my life has changed and grown or diminished, has been to utilize everything I've been thrown or have pursued. If my early writings were mostly focused on ME. . . I was writing what I knew (or thought I knew).

As my life has proceeded, I have turned my spotlight into areas farther from the narrow edges of self, and attempted to grow along with my writing styles. Of the few constants in this process, change is one. Because I have a body of work, I now consciously push my musical efforts into new channels, to avoid re-writing myself. And the older I get, the harder this is. But I ain't giving up yet.

One of the other constants on my journey has been my affinity for a poetic form called iambic pentameter. This form goes back to Shakespeare and Marlowe and beyond, to Chaucer and earlier Anglo/Saxon literature. It's a way of writing and speaking that's embedded in the English language, or vice versa. Doesn't matter now. It's where I began, while still in High School, and it's where I may end up,

when I stop to take a breath and write a long poem, or an epitaph. Phone message: "Hello, I'm out fishing in my canoe so tell me why I'd want to talk to you..."

Bill: Who are your folk-song/singer-songwriter heroes and heroines? Who has influenced your performing and song-writing the most?

Michael: In various periods on my journey: Burl Ives, Carl Sandburg, Wes Montgomery, Josh White, Pete Seeger, Ray Charles, Jimmie Rodgers, The Beatles, The Rolling Stones, Bob Dylan, P.F. Sloan, Peter Yarrow, Donovan, Joan Baez, Eric Anderson, Joni Mitchell, Tim Buckley, Bob Seger, Van Morrison, Carole King, Steve Goodman, John Prine, Grace Slick, Janis Joplin, Jackson Browne, Bonnie Raitt, David Bromberg, Stevie Nicks, Neil Young, Stan Rogers, Kate Wolf, Starhawk, Greg Brown, Carrie Newcomer, Dave Carter, and throughout all of the later of these stages: David Tamulevich.

Bill: When you guys started out in 1974, did you ever think of the possibility that in 2012, you'd still be singing, playing, and writing together?

Michael: I had no clue. Everyone had told me that the music business was a dreadful arena where only a few selected ones got EVERYTHING. . . and the rest got nothing. This is true. I had been told that poetry was an arena where Titans might compete, but no one would attend, or respond, or even notice. So I expected nothing. But David and I have learned to measure success by other means than money. Therefore we declare victory! We have had a long and checkered career, well beyond what I might have foreseen. We have a body of work, all those recordings which contain really good and interesting songs. All of our recordings have paid for themselves, which means that fans have bought them in enough numbers to pay for all the time and effort it takes to produce

one. We are cosmically grateful for that, and regard it as a measure of success. Just to be still touring and drawing audiences is like thunderous success. We never thought we'd get rich anyway, but the response from audiences makes us rich. Not in a monetary sense, but in the spiritual sense, which is priceless.

Bill: You guys have been so generous over the years with your time and talents, coming to our coffeehouses and to our annual folk festival. What do you get out of it?



Mustard's Retreat performs on the Main Stage at the Central Ohio Folk Festival.

David: For me, it is connecting with real people in a one to one way – people who are trying to make a difference in the world – who care. . . it really is a tribe. . . a village. . . a family. It is great to have a chance to share our art, but even better to share time and stories – be part of each other's lives for a little time – it is community.

Michael: What he said. . . it's something you can't count like money. It's something you get when people bring their children to hear you. That's trust. When people bring vinyl albums out of dusty old boxes, and want us to sign them; we do! When people come up and say, "My dad died last November, and when we were all gathered around him, he asked us to play that song 'Ours is a Simple Faith' and we played it, and he smiled even though we knew he was hurting. . ." Wow. . . that's what we get. When we're onstage and rocking, and everything is working right, and the audience is RIGHT THERE. . . and all is as it should be. . . there's a little piece of heaven that comes down to bless us all. That's what we all get. We are all in this together. So may it be. . .

FALL AND WINTER HAPPENINGS, SO SAVE THE DATE . . .

* The **Saturday Music Jam at The Shops at Worthington Place (November through April)**. (This is the winter venue for the Worthington Farmer's Market held at Worthington Square). The jam will be **every other Saturday, beginning on Saturday, November 3rd from 10:30 - 12:30p.m.** All are welcome to come and play. You might want to bring a chair along with you.

* **Saturday, November 3 -** Tim Taylor is having a **"S'More Music Campfire"** at the **Battelle Darby Creek Metro Park** starting at **5:00 P.M.** *He'd like to have as many of our musicians there as possible.* Darby Days, because of the Location of campfire event: Naturalist Office, 1775 Darby Creek Drive.

* **Friday, November 16th – Spirit of the 1960's . . . A Coffeehouse 7:30 p.m.** (See article on page 4).

* **Saturday, November 24th - Folkside Coffeehouse 6:00 p.m.** Open Jam Session **7:00 -10:00 p.m. Open Stage** Columbus Mennonite Church, 35 Oakland Park Avenue (just East of High St. & one block North of E.N. Broadway), Cols, OH. \$7.00 donation; CFMS members \$5.00; under 12 free.

* **Guitar and Mandolin Workshops by STEVE KAUFMAN** – three-time National Flatpicking Champion with over 100 award winning instructional books, CDs and DVDs will be conducting an all-level, two-day, 8-hour, hands-on, Flatpicking Guitar Workshop here in

Columbus in January. He also will be holding a Mandolin Workshop the following day.

GUITAR WORKSHOP
Friday, January 18: 7pm - 9pm and
Saturday, January 19: 9:30am - 3:30pm

MANDOLIN WORKSHOP
Sunday, January 20 at 10am - 12:30pm

Pre-Registration Required.
Call Today to reserve your place!
Call (614) 268-6353 or email [Carl Yaffey](mailto:Carl.Yaffey@cfms.org)
Steve will also perform at a concert, Saturday, January 19 at 8:00pm.

CFMS 2013 CALENDAR NOW AVAILABLE!

The Columbus Folk Music Society has just produced its first calendar. It's full of all sorts of goodies as well as lots of photos of our local folks (as well as more well-known musicians).

It is for sale at our monthly coffeehouse, but you can also order it through the mail. Simply send \$11.00, plus \$2.00 S&H to: Columbus Folk Music Society, P.O. Box 20735, Columbus, OH 43220.

It would make a great Christmas gift for your musical friends and family members.



Nancy Cline-Bailey holds one of the first calendars - "hot off the press".

Membership Renewals

Last year the CFMS board, in an effort to streamline the paperwork for the membership chair (now Larry Drake) and the treasurer (still me), voted to make everyone's CFMS dues renew in September of each year. Dues are \$20 for an individual and \$25 for a family membership. If you renewed in the last couple of months, don't sweat it. If you renewed at a coffeehouse last year, we probably pro-rated it at the time. If you want to pro-rate it now, just note that when you mail in a check to: Columbus Folk Music Society, PO Pox 20735, Columbus, OH 43220.Thanks.

Tom H. Nagel, CFMS Treas. & Asst. Head Yahoo

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Next Issue in December

We're on the web!
www.cfms-inc.org

BECOME A MEMBER OF THE COLUMBUS FOLK MUSIC SOCIETY

Date _____

I am new to this I'm back for more

MEMBERSHIP LEVEL (all memberships renew on September 30th. Feel free to pro-rate if you wish):

Individual \$20 Household \$25 Good Friend \$50 Sponsor \$100

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Name(s) of member(s): _____

Address: _____ city _____ state _____ zip _____

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Yes! Please contact me regarding volunteer opportunities within the organization

In an effort to be both fiscally and environmentally responsible, we will send a full-color, interactive newsletter via email in pdf format unless you request a hard copy to be mailed to you.

Please send completed form and payment to:
The Columbus Folk Music Society
P.O. Box 20735, Columbus, OH 43220

I enjoy the annual Central Ohio Folk Festival (early May):
Lots 5 4 3 2 1 Not (please circle one)