



# A DIFFERENT STRUMMER

## LARRY DRAKE (& FRIENDS) PERFORM FOR OCTOBER COFFEEHOUSE

*Interview by Bill Cohen*

Larry Drake (along with friends Rebecca Stansbury on fiddle, Brian Szuch on guitar and Mike Powers on bass) will be the featured performer at this month's *Folkside Coffeehouse* on Saturday, October 27th. See "Save the Date" section for additional details.

Larry is a singer/songwriter who has performed in the Columbus area for many years. Bill Cohen seeks to uncover more about

him, including his delightful sense of humor, in the following interview.

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**Bill Cohen:** What's your earliest memory of hearing music for the first time?

**Larry Drake:** My earliest memory of music is lying on the floor in front of our Philco record changer listening to Beethoven's 5th on 78 records. This was before I went to



*Singer/songwriter Larry Drake, along with friends, will be performing at the Folkside Coffeehouse at the Columbus Mennonite Church on October 27th.*

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## THE QUIET, URBAN COFFEEHOUSE – “ONE BIG CONNECTION”

*Majority of article consists of extracts from articles by noted folk journalist, Scott Alarik*

Look up History of Church-sponsored Coffeehouses and American Folk Music in Wikipedia and this is what you'll find. "Church-sponsored coffeehouses have a long history in the United States. For example, the Nameless Coffeehouse has operated for over [45] years (since 1966) on the site of The First Parish Unitarian Universalist Church in Cambridge, MA.<sup>1</sup>

"And fifty years ago, it was The Sacred Mushroom coffeehouse in Columbus, OH that hosted Phil Ochs; a local fan reminisced, 'One of his first public performances as a solo artist was at the First Unitarian Universalist



*Watch the Sky, at the Wayward Coffeehouse, Seattle, WA. Nov. 13, 2009. Courtesy of Stewart Hendrickson from the Northwest Folklore Society*

Church on Weisheimer Road, where he performed for a ladies luncheon,' she said with a laugh . . . 'God only knows the songs he performed there.'<sup>2</sup> In fact, Unitarian Universalists are a denomination particularly known for sponsoring folk coffeehouses."<sup>3</sup>

Why have coffeehouses been around so long? And why are they so unknown? And what are they anyway? Scott Alarik, who covered the folk music scene for the Boston Globe for over 20 years offers insights, both his own and from the many persons he interviewed over the years.

Alarik says "the modern folk revival can be traced to the growth in

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school so I must have been 4 or 5 at the time. I was also a big Lone Ranger fan back when I was 4 or 5 and it was a radio show. Still today I hum the "William Tell Overture" to myself and remember asking my mom, who was listening as she fixed supper, to explain the story I had just heard in terms I could understand.

**Bill:** Tell us about how you started performing musically?

**Larry:** When I was in first grade I found a disassembled 1/2 sized cello in a closet at my grandmothers house in Waco, Texas. We had it glued back together and that lead to me joining the Junior String project at the University of Texas in Austin where we lived, which lead to some unbearably bad performances for parents and teachers.

**Bill:** How do you describe the style of music you do these days?

**Larry:** Every time I think I have a style I do something that's not my style. Without a doubt my guitar style owes a great deal to Dave VanRonk and Roy Bookbinder, both of whom learned from Reverend Gary Davis at the dawn of the great folk scare of the late 50's and early 60's.

My songwriting style, if there is such a thing, owes mostly to lines that pop into my head when I'm in the shower or driving in the car. Sometimes they get away before I get dry or get stopped, but sometimes they end up as songs.

**Bill:** At this month's Columbus Folk Music Society's (CFMS) Coffeehouse, you'll be backed up by a band. Tell us about who's in that band.

**Larry:** My latest CD, "Plain Old Me", is my first foray into working with other musicians on my songs. Principally I was helped by Brian Szuch, who can play anything with strings, Rebecca Stansbury, who plays a very sweet fiddle, and Mike Powers who does drums and keeps the solid rhythm going on bass.

**Bill:** Who are your musical "heroes"? Who has inspired you the most?

**Larry:** When I went to college there was a low power campus radio

### May I Have This Dance

(Words and music by Larry Drake)

Time is flowing down the creek  
Some things can't wait 'til next week  
Youth is beauty, beauty's truth  
Take the last flight to Duluth  
Only the lucky laugh at chance  
Hey, hey baby, may I have this dance.

Waves are breaking on the sands  
Birds are flying from our hands  
Sometimes lovers never meet  
Take the last flight to St. Pete  
Sometimes lovers find romance  
Hey, hey baby, may I have this dance.

Twinkle, twinkle little star  
Fiery furnace from afar  
How the strangest things can stir us  
Take the last flight to Arcturus  
Think it's worth a second glance  
Hey, hey baby, may I have this dance.

Now I lay me down to sleep  
I pray the Lord my soul to keep  
If I wake before I die  
Take the last flight to the sky  
Now may be our only chance  
Hey, hey baby, may I have this dance.

station that played folk music. I had just gotten my first guitar for Christmas, having decided I wanted to grow up to be Peter Yarrow (of Peter Paul and Mary). The antenna for the campus radio was the neutral wire of the electrical system, so you had to be pretty close to a wall outlet to pick it up.

One day out of the wall came "Come Back Baby" by a rough sounding guy named Dave VanRonk – so sad, so blue. I was immediately hooked on the blues and VanRonk. They also played a lot of Dylan and I switched

from liking Dylan's songs sung by other people to liking the genuine article.

I couldn't mention musical heroes without including Roy Bookbinder. I wasn't aware of Roy until maybe 10 or 12 years ago when I took a weekend workshop from him at Fur Peace Ranch in southern Ohio. My admiration for Roy has only grown since then. He, as I said, began his career in the 60's and has been going ever since. Roy does all his own bookings and spends 9 months a year driving himself from gig to gig in a small motor home where the coffeepot is conveniently within reach of the bed. Roy met and was friends with many of the blues and ragtime greats who are now legends. He continues to lead the life they lead and the stories he tells about them are every bit as good as the wonderful music he has soaked up from them. If I had had more talent or initiative I would have been very proud to grow up to be just like Roy. Keep on traveling my friend.

**Bill:** Of course, folk music is a very broad category of music, but why have you focused on that, instead of other styles?

**Larry:** As I said earlier, I started out listening to and playing (not very well) classical music. But when folk came along – the late 50's for me – I was immediately hooked. I think it was the fact that nobody had formal training that made it so appealing, because nobody sounded like anybody else and the songs told stories – individual stories, no two quite alike. It sounded like something I could do, maybe something I could create. Besides, Peter Yarrow and Paul Stookey had beards, which in my father's eyes made them suspect persons to say the least. Every kid needs to love something that makes his parents crazy.

**Bill:** Besides being a singer and guitar player, you're also a song writer. We know that at the COFF

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Coffeehouse – from page 1

the early '80's of small, grass-roots clubs . . . run by volunteers, driven by community-based audiences indifferent to the latest pop trends, and fueled by remarkable performers who eschew the bright lights of popstardom for the living room closeness of the coffeehouse."



Coffeehouse by Jake Giddens, Colored Pencil.

Alarik relays in his article entitled *The Community Coffeehouse: Quiet Heart of the Folk Circuit* (Pub. Nov 11, 2001), "These venues are not better known outside the folk world because they each serve small core audiences who savor the neighborly charms their local coffeehouse offers." He adds, "he [Jerry Christen, founding director of A New Song Coffeehouse in Bedford, MA] said the biggest ongoing challenge suburban coffeehouses face is simply convincing their neighbors to give them a chance. Because many of them are held in churches, some fear they are religious shows, which they are not. Others have sour stereotypes about folk music clubs, and imagine dank evenings hearing sullen troubadours whine about their troubles."

Further quoting Alarik's article, New Song Coffeehouse devotees say things like, "It's show business on a personal level. Most of the performers sing about things in their real lives, things that have personally touched them, and there's a power to that. . ." and "I like the size very much, the intimacy. You can talk to the performers during the break if you want to. Sometimes I'll ask about the stories behind songs that particularly moved me. I've never

seen anyone here without great stage presence, a real ability to connect with their audience."

And what do the performers say? Alarik relays, "Greg Greenway is a quintessential coffeehouse act who has performed many times at A New Song. He's never had a hit record, never been on MTV, but makes a good living singing his fiery populist songs and warm romantic ballads in these small clubs.

"People who play these places have to be entertainers," Greenway said. "They know that a good half of their audience may have no idea who they're coming to see; they just want to be at their community coffeehouse. So the performers who do well are funny and personable, and really know how to invite listeners into their songs; to incorporate the energy of that night into a show that's just for that audience. Because in these small rooms, each audience is unique, as opposed to big pop concerts, where the whole point is to do the same show night after night."

"The Shaw Brothers have been folk stars for more than 40 years. As they prepared to perform, they said these small suburban venues offer crucial exposure, let them connect

**“. . . in these small rooms [coffeehouse venue], each audience is unique, as opposed to big pop concerts, where the whole point is to do the same show night after night.”**

**Coffeehouse Performer,  
Greg Greenway**

with their natural audience more than they do at the higher-paying cruise-ship concerts and tourist clubs they perform [in] all over the world.

"We love playing places like this," Ron Shaw said. "It's a chance to play for a real listening crowd. And it's so intimate; it's almost like playing in someone's living room."

"Rick Shaw said that if clubs like A New Song had existed in the '60's, the folk revival might not have collapsed as completely as it did. Most venues then were commercially driven, and vulnerable to changing music tastes.

"These coffeehouses stay open through their own efforts more than how well-known the stars are or how popular the music is at any one time," he said. "The commercial market may never recognize the viability of this music the way it did in the '60's,



The Homegrown Coffeehouse at the First Parish Unitarian Universalist Church, Needham, MA.

but when you see what's happening in these clubs, it shows that folk music is quite successful on its own terms."

Alarik relays in his article *Folk Music Sprouts in the Suburbs*, (Pub. Sept. 28, 1997), "Most church coffeehouses draw heavily from the local community, with ages ranging from teenagers to seniors. For many, the fame of the artist is secondary to the town-social aspect of the evening. Most church coffeehouses have intermissions lasting up to an hour, while people mill around, chatting and sipping coffee, tea and cider. . . the rule-of-thumb at these places is that they are alcohol and smoke-free. They are valued as friendly, non-threatening places to go alone, as couples or in groups. It is a guiding

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**Calendar – following our own. . .**

Sunday, **October 7, 2012:**  
**Hardtackers** – Columbus Day,  
 Santa Maria, Downtown Cols.  
 1 p.m.

Saturday, **October 13, 2012:**  
**Hardtackers** – Galleria  
Evangelia – 4269 N. High,  
 Clintonville. 614-354-6557

Friday, **October 19, 2012:**

**Grassahol** – Byrnes' Pub -  
 1248 West 3rd Ave. - Columbus,  
 OH. 7:00 P.M. until 9 P.M. Free.

**Friday, October 26, 2012**  
**Hardtackers**  
Haunted Ship, Santa Maria  
 Downtown Columbus 8 p.m.

Saturday, **October 27, 2012:**  
**Grassahol** – Three Rivers

Bluegrass, Agents Realty  
 Building - 1 mile NE of  
 Coshocton, OH on 36E, turn  
 right on 621, behind Pink's Boot  
 Shop. 7 - 9:00 P.M., \$5 cover.

Sunday, **October 28, 2012:**  
**Loosely Strung**  
Fall Fest – Slate Run Metro  
 Park. Lithopolis, OH. 1 - 3 p.m.

**E-mail: [nancy.cline@sbcglobal.net](mailto:nancy.cline@sbcglobal.net) to include your event in the Following Our Own Calendar**

**Seriously folks**, the CFMS needs to recruit and train a new generation (or at least a new cadre) of sound and lighting technicians for the monthly coffeehouses and the annual Central Ohio Folk Festival. CFMS has the hardware, lights, speakers, sound-board and TARDIS-like controls for the whole rig. But we need some new faces on the team, to ensure that when the talent takes the stage, the lights and sound make them look like stars. The sound and light crew are the folks who make the musicians look good. Stop by the sound system table at any upcoming coffeehouse or contact Jim Luckhaupt at [jluckhju@yahoo.com](mailto:jluckhju@yahoo.com) or 614-268-8296.

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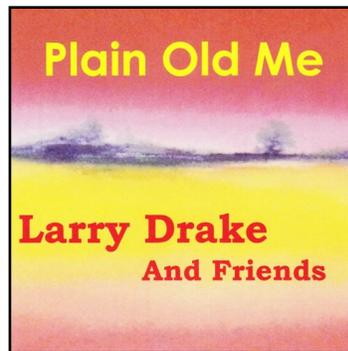
(Central Ohio Folk Festival) song-writing workshop a couple of years ago, you wowed David and Michael of Mustard's Retreat with a song you had brought to share. What has inspired you to actually write songs? What process do you use – words first or music first? Is there a particular theme you're trying to communicate with your own songs?

**Larry:** Ah, songwriting. My first thoughts of songwriting were brought on when I began to worship the folk heroes of the 60's. More than just the music, which sometimes was very simple, the words were a critical part of the magic.

Maybe some of it is just in my blood. My father had a cousin who was very close to my father's family when he was young. Cousin Jody travelled all around the Western U.S. in the 20's working as an itinerant composer and bandleader. He also worked as a cowboy and at other odd jobs. He sent poetic letters illustrated with beautiful pencil drawings to my father and his siblings. In their minds he was a larger than life character and I was awed by stories of him when I was small. I also had a great aunt who wrote poems and illustrated them, and even further back a whole family of great great uncles

and aunts who wrote to each other in rhyme.

I have no particular method for writing except trying to keep open to ideas for words or music – and I never know which will come first – as they pop into my head. I think it helps to try to write



*Album cover of "Plain Old Me". "May I have this Dance" is the lead song on the recently released CD.*

songs about things that I have experienced in one way or another. My life hasn't been extremely interesting, so I often write about things I have experienced in my imagination. If it feels right, and tells a good story, then I think I'm doing OK.

**Bill:** You've contributed much to the CFMS. What do you get back in return?

**Larry:** CFMS is a constant source of goodness for me. Many of the people I am proud to know and admire I have met there, and I'm always more at home among fellow musicians than many of the other places I have parked myself over the years. People who love to make music are good folks, no two ways about it.

\* \* \* \* \*

All of the songs and lyrics on Larry's CD "Plain Old Me" were composed by Larry. The CD features Larry doing vocals, playing acoustic guitar and harmonica with the backup band consisting of: Brian Szuch (lead and rhythm guitars, piano, organ and mandolin), Mike Powers (bass guitar and drums), Rebecca Stansbury (fiddle), Diane Gee (vocals - 2 songs), Anne Cozean (vocals - 1 song), Randy Irwin (lead guitar -1 song).

On the inside of the jacket Larry describes the contents; "I'm a 'Plain Old Me' kind of songwriter, taking whatever the muse sends my way and running with it. Sometimes the muse takes a break halfway through the song and I sweat out the rest to finish up. It has been my great pleasure to work with so many talented and generous musicians on this project . . . Heartfelt thanks to all." If you are interested in obtaining a copy of Larry's CD, he will have them available at the October coffeehouse.

Coffeehouse – from page 4

etiquette that people can be as social or as private as they please.

“Singer, song-writer Garnet Rogers said, ‘everybody expects a smooth performance, but coffeehouse audiences also want surprises. . . It’s much more like you’re working without a net than at the big concert halls.’

“. . . Michael Moran, whose energetic management approach added new life to the nearly extinct Uncommon Coffeehouse [Framingham, MA]. . . welcomes the continuing growth of church coffeehouses. ‘What we are really fighting here is that people are used to spending their lives in front of



Wayward Coffeehouse Concert, Nov. 14, 2008. Courtesy of Stewart Hendrickson from the Northwest Folklore Society.

their television sets, letting other people live their lives for them. I remember when I was growing up, I knew all my neighbors. I only know three of them now, and reason is that

**“There’s just a nice feel to it . . . It’s really something you have to come and experience. A lot of our friends who are into rock say they don’t like folk music. But they think it’s all like Peter, Paul and Mary. They really don’t know what happens here.”**

**Audience member at Mozaic Room Coffeehouse, Avon, MA**

we don’t go out. So every time a new coffeehouse comes along that gets people out of their own playrooms and meeting their neighbors, I think we’re taking a big step toward fixing what’s wrong with our society.’

“. . . [Garnet] Rogers continues, ‘If you look at the demographic of who goes to the church coffeehouse, they tend to be people who are leading an examined lifestyle. They’re people who tend to read a lot, are serious about music . . . You’re free as a performer to express deeper ideas with these people.’”

In Alarik’s *How a Coffeehouse is Born* (Pub. November 14, 1999), a coffeehouse participant relays, “‘There’s just a nice feel to it,” said Brenda Brooks, a hairdresser in Stoughton [MA]. ‘It’s really something you have to come and experience. A lot of our friends who

are into rock say they don’t like folk music. But they think it’s all like Peter, Paul and Mary. They really don’t know what happens here.’

“Her husband Joe, a printer, said getting friends to come once is enough. ‘They usually come back. There’s so many different kinds of music here, and the songs are about everyday things that happen to us in our lives. It helps you look at your life from another point of view.’”

1. [Nameless Coffeehouse](#) (2011). *Nameless Coffeehouse, est. 1966*. Nameless Coffeehouse. Retrieved Feb. 17, 2011.
2. Chordas, Nick (Feb. 15, 2011). ["60s voice of protest had roots at OSU"](#). The Columbus Dispatch. Retrieved Feb. 17, 2011.
3. Ruehl, Kim (Feb. 18, 2011). ["Unitarian Universalists - What do Unitarian Universalist Churches have to do with Folk Music"](#). *About.com Folk Music, Unitarian Universalist Churches*. About.com. Retrieved Feb. 18, 2011.

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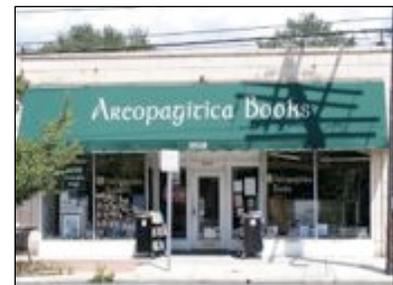
A special thanks to Scott Alarik for granting permissions for us to quote extensively from his book, *Deep Community: Adventures in the Modern Folk Underground*. For all you folk music lovers out there, we cannot let the opportunity go by without mentioning that Scott has a new book out entitled “Revival - A Folk Music Novel”. Check it out at: <http://www.scottalarik.com>

## CFMS AND THE FOLKSID E COFFEEHOUSE – “THE MIDDLE YEARS”

Article by D. Boston

The Columbus Folk Music Society was formed in 1991 and in that same year took over the booking and management of the monthly *Other Side Coffeehouse* at the First Unitarian Universalist Church in Clintonville. The early years of the Columbus Folk Music Society (CFMS) and its Coffeehouse is the subject of another (forthcoming) article.

However, in CFMS’s history, there are what we’ll affectionately call the “middle years” – from 2006 to 2010 – when the Coffeehouse was held at the Areopagitica Bookstore, which was owned and operated by Doug and Rebecca Rutledge. In addition to the Coffeehouse, Doug and Rebecca also graciously opened their doors to the Columbus Folk Music Society in other ways – one of which was allowing a regular weekly jam which a number of CFMS



Areopagitica Books, the venue for the Columbus Folk Music Society’s coffeehouse from 2006 - 2010.

members attended and participated in.

For the record, the Folkside Coffeehouse is now located at the Columbus Mennonite Church on Oakland Park Avenue in Clintonville (but that will be the subject of a later article).

The Folkside Coffeehouse boasts the hosting of wonderful talent over the years as well as welcoming the regular “folkies” who support the events. It also draws in new people who are attracted to the acoustic sounds and down-to-earth music.

We wanted to capture some of the memories of “the middle years”. Perhaps you have many of your own. But here is one person’s memories – who, along with her husband, were an intimate part of the “middle years” story.

Rebecca Rutledge shares “one of the most amazing things to me was that when I came into the bookstore's back room on a Sunday morning to open – when there had been music the night before – it would seem to me that I could still hear chords or notes from the music echoing in that quiet space. It was as if the music had given it life in a way it did not have the rest of the week when it was the quiet back room of a bookstore.”

Rebecca continues, “The CFMS meetings were amazing because it seemed that they filled every space in the bookstore. The featured performer might be playing in the back room, but there would still be some people in the front where the jam session had been. There were instrument cases in one alcove, someone tuning in another alcove, refreshments in the science fiction room, and perhaps a kid curled up in an armchair in another alcove. Some people would be smoking out front, and I loved how everyone was friendly and were greeting each other and talking about music or books or what was on their minds.

“We had no idea that a cinder-block room lined with bookcases would make a good place for music. I was just floored when musicians

started to tell us that the acoustics were good. At first I almost thought it was a joke they were playing on us.”

When asked what her most memorable recollection of those years was, Rebecca replied, “There are so many nice memories that it is like trying to pick out the best Christmas of your life. I remember sitting next to Chris and Linda Bolles and how they loved to sing if they knew the song being performed. I remember how the energy Halfway Home had seemed to fill the entire room. I remember Cathy Sheets and



*Brian Szuch playing (one of) his guitars at a CFMS event at Areopagitica Books.*

her father singing the most outrageous songs together. . . and I remember how excited everyone was when Mustard's Retreat came to perform.

“We had a cake at the party for Halfway Home's second CD release and Brian Szuch commended the cake decorator because they had gotten the details about the strings on one of Brian's instruments right! . . . And I will never forget Fred Bailey's performance at our last concert. The whole room was filled with emotion as he sang.”

Rebecca shares that “Saturdays were the longest and sometimes the hardest days at the bookstore. Because the electrical wiring was old, and it was easy to blow a fuse, we started to prepare for the CFMS gathering two hours before they came. That was so that I could plug in the first coffee pot and bring the hot water to a boil. Then we would start the second pot, and then the third so there was decaf and regular coffee. But everyone pitched in to help us put the chairs away when the

concert was over which made it so much easier than if we had had to do that by ourselves. I loved how everyone greeted us and thanked us as they came and when they went. It was such a nice group of people to get to know.”

We asked Rebecca what personally attracts her to folk music and she replied “I love the fact that folk music is music with history and telling of history.”

In response the question about a memorable performer at the coffeehouse, she replied, “I think one of the first evenings I went to the CFMS was when Jon Schomburg first played his song about the wreck of the Soltana, a steamboat that sank on the Mississippi River while carrying Union soldiers who had survived the Confederate POW camp at Andersonville. I wanted to put my head down on the table and bawl. That song is so good. And it felt very exciting to know we were hearing it for the first time.”

What makes her keep coming back? “The nature of songs like Jon's, the wonderful ability of the CFMS members to listen and feed energy back to a live performer, and the fabulous home-made refreshments are all things that make it a real joy to come out to a performance. And as time has gone on, it has also become a place to see friends that I really care about.”

The Columbus Folk Music Society are indebted to Rebecca and Doug for all their generosity over the years and gives them a big and warm “thank-you”!!



*Townz, named after Townz Van Zant, was also a regular at Areopagitica Books. Not only was he Rebecca and Doug's companion, he also liked the music. However, he declined to be interviewed for this article.*

**FALL HAPPENINGS, SO SAVE THE DATE . . .**

\* The **Saturday Music Jam at the Worthington Farmers' Market 9:30 - 11:30 a.m.** The southeast quad on Worthington Square. All are welcome to come play. It's good to bring a chair with you. **Every Sat. through Fall Festival in October.**

\* **Sunday, October 7th** - Folk Legends of Central Ohio are thrilled to present **Cathy Barton & Dave Para in concert at 7:00 p.m.** at Christ Lutheran Church, 732 Hebron Rd. (SR 79) in Heath, OH. Please come out -- car pool or however -- and see them! Their website is: <http://www.bartonpara.com>

\* **Saturday, October 27th - Folkside**

**Coffeehouse**  
**6:00 p.m.** Open Jam Session  
**7:00 p.m.** Open Stage  
**8:00 p.m. Featuring Larry Drake & Friends.** 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.

\* **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.* They are not doing the usual Darby Days, because of

the open house at the new Nature Center scheduled for October 27-28. Location of campfire event: Naturalist Office, 1775 Darby Creek Drive.

\* **Friday, November 16th - Spirit of the 1960's . . . A Coffeehouse 7:30 p.m.** The event will be held at the King Avenue Methodist Church. Mark your calendars now for Bill Cohen's annual tribute to the turbulent 1960's decade. As usual, the evening will feature a flashback to civil rights and anti-war protests, live folk songs that reflected the tumultuous times, displays of political buttons and posters, far-out sixties fashions, and a 1960's trivia quiz. More details at: [www.spiritofthe1960s.com](http://www.spiritofthe1960s.com)

*Dear Folk: 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*

**CARTOON CORNER**



**SPECIAL ANNOUNCEMENT!**

The CFMS will be producing a 13 month 2013 calendar. It will feature full color pictures for each month, including nationally know folk musicians as well as our own local talent. *And* if you're in the right place at the right time, you might be in it. It will be for sale at the CFMS coffeehouses as well as through this newsletter. (Would be great for Christmas gifts). More details to follow in the November newsletter.

**Readers:**

If you have any special memories of the CFMS coffeehouse's early years (1991-2005), please e-mail Diane at: [dboston2@columbus.rr.com](mailto:dboston2@columbus.rr.com). We'll try and include them in an upcoming article.

**THE COLUMBUS FOLK MUSIC SOCIETY OFFICERS AND TRUSTEES**

**OFFICERS**

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**Central Ohio Folk Festival directors:**

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**Next Issue in November**

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I enjoy the annual Central Ohio Folk Festival (early May):  
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