



# A DIFFERENT STRUMMER

**2013 Central Ohio Folk Festival – May 3rd, 4th, 5th  
Battelle Darby Creek Metro Park**



**17TH ANNUAL CENTRAL OHIO FOLK FESTIVAL PROUDLY PRESENTS:  
CATHY BARTON, DAVE PARA & ED TRICKETT**

*Article contents extracted from [www.bartonpara.com](http://www.bartonpara.com). Compiled by D. Boston*

**THIS YEAR’S CENTRAL OHIO FOLK FESTIVAL** will feature some very special guests. Among them – Cathy Barton and Dave Para (a dynamic husband and wife duo from Missouri) and Ed Trickett (see article below) together who will be the headliner act for the Saturday evening concert. These very talented performers will take to the

stage in the main tent at 7:00 p.m. (Refer to CFMS website for up to date schedule). Tickets are required for entry.

Over the years, Cathy and Dave have celebrated the musical traditions and folklife of Missouri and the Ozarks. They have traveled the U. S., Europe and Canada with their performances. Folk Musician Art Thieme said of them: “This duo from Missouri makes some of the best music you’ll ever hear.

“Their music ranges from hard-driving string band music to contemplative ballads and airs, and they have a knack for finding unusual songs from both traditional and contemporary sources. Much of their Missouri music has been collected from excellent and noted traditional musicians such as fiddlers Art Galbraith and Taylor McBaine, gospel singer Thelma Conway,

*See Barton/Para - page 2*

## **ED TRICKETT: FOLK MUSICIAN, RECORDING ARTIST AND “SONG-FINDER EXTRAORDINAIRE”**

*Interview by Bill Cohen*

**ED TRICKETT** has been finding and interpreting a wide variety of songs and tunes (both old and new) for over 40 years. Dubbed by one person as “song-finder extraordinaire,” he is also a memorable performer who, finding the song and looking for the hidden truths within it, gently renders it into an engaging presentation.

A professor of psychology by trade, he is a musician “the rest of the

time.” [www.allmusic.com](http://www.allmusic.com) reviewer, Don Stevens, says that the songs Ed has recorded whether on his own, with Anne Mayo Muir and Gordon Bok, or with others are some of the most beautiful ever recorded.

Our own Bill Cohen interviewed Ed in anticipation of his upcoming performance at our Folk Festival.

**Bill Cohen:** *Why have you made folk music a focus of your life? What’s so*

*special about folk music, as opposed to other genres?*

**Ed:** It’s always hard to be clear about the “why” of this or that. I have found folk music to be personal, nourishing, and close to my experiential heart ever since I was a



*See Trickett - page 4*

# APRIL 27TH COFFEEHOUSE TO BRING "SECOND WIND"



Article compiled by D. Boston

**THE APRIL 27TH FOLKSIDÉ COFFEEHOUSE** (and last coffeehouse of the season until September) will feature old time favorite Second Wind Bluegrass Band. On their website they describe themselves as a band "composed of two delicate ladies of advancing age (aka Wolf and Raven)." "The duo has a penchant for murder ballads and for the Carter Family. When they first started, they were repeatedly told, 'You sound like the Carters.' Continued listening to the Carters brought an appreciation for the songs and the harmonies and a pride in being compared to the first ladies of bluegrass music."

Wolf and Raven play mountain, traditional, rural, Appalachian, and bluegrass. Their songs range from "Wildwood Flower" to "Worried Man Blues," from "Angel Band" to "Long Black Veil." Proficient in everything from 12- and 6-string guitars to mandolins and autoharp, this musical duo sets toes tapping. Their repertoire continues to expand to include songs from the 1700 and 1800s – great tunes like "The Two Sisters," "Old Joe Clark," "In the Pines" and "John Hardy."

**"A PURE MOUNTAIN/OLD TIME SOUND . . . 'GOODNIGHT IRENE' IS ABSOLUTELY BEAUTIFUL . . . BOTH OF YOU AND YOUR APPROACH TO YOUR CRAFT ARE LIKE A BREATH OF FRESH AIR."**  
*-- Jon Wesley Armstrong, dobro, June 18, 2011*

Wolf plays lead guitar, banjo, mandolin, autoharp and sings while Raven plays rhythm guitar, harmony, fiddle, autoharp and also sings.

Second Wind currently has produced 4 CDs. Their first entitled "Two Voices: a Tribute to Sara and

Maybelle Carter" has 14 tracks, including one original song. All other tracks are their renditions of songs that the Original Carter Family recorded between 1927 and 1934.

Their most recent CD, "Home-Made," includes tunes ranging from old-time favorites like "Old Joe Clark" and "Goodnight, Irene" to an eerily haunting murder ballad, "Wind and Rain." It also features a new song, "The Raven and the Wolf," written by dobro player, Jon Wesley Armstrong especially for Second Wind.

Come on out and enjoy these wonderful ladies and our last coffeehouse of the season!

**WHERE:** The Columbus Mennonite Church at 35 E. Oakland Park (Clintonville).

**WHEN:** 8 to 10 p.m. Saturday, April 27th. Doors open at 6:30. Open jam followed by open mic from 7 - 8 p.m. if you want to come early. \$7.00 donation; (\$5.00 CFMS members); under 12 free.

Article/photos compiled from sources: [www.secondwindgrass.com](http://www.secondwindgrass.com) and [www.reverbnation.com](http://www.reverbnation.com).

*Barton/Para - from page 1* and collectors Max Hunter and Loman Cansler.

"A recognized master of the frailing banjo style, Cathy has twice won the Tennessee Old-Time Banjo Championship. The late Roy Acuff called her his 'favorite banjo player' because her playing reminded him of earlier country music sounds. Cathy can also be credited with the growing interest in hammered dulcimer in the Midwest."<sup>1</sup>

Dave and Cathy play a number of stringed instruments including the hammered and fretted dulcimers, banjo, guitar and Autoharp, as well as "found" instruments like bones, spoons, mouthbow and leaf (if you haven't

heard a virtuoso on the leaf before, this is your chance!)

In their mission to introduce new audiences to folk music, since the early

**"CATHY BARTON AND DAVE PARA, AS MUCH AS ANY FOLK MUSICIANS I KNOW, CARRY ON THE SENSE OF IMPORTANCE OF FOLK MUSIC, THE VALUE OF DIGGING FOR OLD MUSICAL GOLD, OF TRAVELING FAR AND WIDE TO COLLECT OLD SONGS AND TUNES, AND OF BEING FRIENDS WITH, RATHER THAN EXPLOITERS OF THE OLD-TIMERS WHO HAVE PROVIDED SUCH WONDERFUL MUSICAL FOUNDATIONS FOR US ALL."**  
*-- Ed Trickett*

1980s Dave and Cathy have participated in the "artists-in-education program" for the Missouri Arts Council. They have done folk arts residencies and assembly programs in schools across the state. They also created and serve as artistic directors of two annual folk festivals, the Big Muddy Folk Festival in Boonville, MO and the Boone's Lick Country Folk Festival in Arrow Rock, MO.

Of their twelve recordings, the first few and most recent were self-produced. In 1982, the Walnut Valley Occasional called their "Ballad of the Boonslick" album "the finest acoustic music heard this year."

The release of their "On a Day Like Today" album for Folk-Legacy

*See Barton/Para - page 7*



**CENTRAL OHIO FOLK FESTIVAL IN PICTURES**



**"For the volunteers, who give so much, and give up so much, to keep folk music alive. You open the doors, turn on the lights, set up the chairs, put up the stage, bake the cookies, book the shows, spread the word, pamper the performers, fold up the chairs, take down the stage, switch off the lights and close the doors. You are . . . folk music's gracious and beating heart."**

*-- Scott Alarik, Revival, a Folk Music Novel, Dedication Page. Used with permission.*

**To Volunteer for the Central Ohio Folk Festival, please contact Cathy Sheets, Volunteer Coordinator, via email at [harmony58@earthling.net](mailto:harmony58@earthling.net).**

*Photos courtesy of: John Clear, Linda McDonald and Randi Cohen*

*Trickett - from page 1*

teenager going to summer camp in northern New Mexico. One of the counselors there, Howie Mitchell, made and played the banjo and mountain dulcimer, as well as tinkered seriously with the guitar and autoharp. His music and spirit helped create a sense of community that I feel to this day.

Through him I met Bob and Evelyn Beers, George and Gerry Armstrong, Frank Proffitt and Larry Older. Each of them made traditional music an organic part of who they were, only Bob and Evelyn attempted to make a living at it.

The spirit of retelling – and through that – kind of living through the joys and trials of ordinary people like my grandfather, who worked the mines in West Virginia and became a labor organizer for awhile, struck a deep chord [in me]. The politics were pretty clear cut in my family about the “haves” and “have nots,” and that played a role in my appreciation of the music as well. So my focus on folk music just seemed right and natural; it wasn’t a conscious choice of genre.

**Bill:** *You are an unusual combination – a psychologist and a folksinger. Does your*

*background as a psychologist impact the songs you write, the music you play, and the way you perform ?*

**Ed:** I was a devotee of folk music long before I became a psychologist,

“I FEEL A SENSE OF ELATION WHEN I FIND A NEW SONG. IT GIVES ME AN OPPORTUNITY TO CRAFT SOMETHING THAT I FIND INTRINSICALLY APPEALING FOR ITS STORY OR THE LYRICAL NATURE OF THE MELODY.”

“I’M NOT SURE THAT I FIND ANY MORE EXTRAORDINARY SONGS THAN ANYBODY ELSE, BUT I DO PUT A FAIR AMOUNT OF THOUGHT INTO GETTING THE MOST OUT OF FINDING WHAT IT MEANS FROM INSIDE OUT AND LENDING MUSICAL ACCOMPANIMENT TO SUPPORT WHATEVER I AM SINGING ABOUT.”

*Ed Trickett, in an article by Keith O’Connor, www.masslive.com*

and I think my interest in psychology flowed from that. For a long time I kept the two separate in my mind, but that was simply self-deceptive. The kind of psychology I have spent the last 45

years in is community psychology, an area of psychology that was just emerging when I was a graduate student at Ohio State in the 1960s. It was an effort to participate in the civil unrest and social turmoil of that time by involving psychology in the concerns about social and institutional forces that affect the life chances of disenfranchised groups of people – and by working with community organizations and institutions to create more resources in the uneven playing field of life. Most of my work has been involved with the impact of public schools on kids and, for the last 20 years, how schools can aid the transition process for refugee and immigrant adolescents and families. Not so far removed from why folk music is so basic to me.

**Bill:** *In the early 1960’s, you used to play in one of Columbus’ legendary venues (for folkies at least), the Sacred Mushroom Coffeehouse. What was the spirit there? What songs do you recall playing?*

**Ed:** I used to go to the Sacred Mushroom, but I’m not sure I ever “officially” played there. Certainly not regularly. But I’m sure the Sacred Mushroom played a role in my getting

*See Trickett - page 7*

**TRIPLE MUSICAL TREAT AT FESTIVAL FUNDRAISER** *Art. by Bill Cohen*

**THE APRIL 6 FUNDRAISING CONCERT** for this year’s Central Ohio Folk Festival will feature not one, not two, but three top-notch musical acts, each with its own style, genre, and energy.

Leading off will be Wilson Brinkley, the master of the non-pedal steel guitar. He’s played this unusual instrument for decades, and it has the most unusual joyful sound. When you hear it, you cannot help but smile. With some backup by musical friends, Wilson will play a wide variety of old standards, folk, country, and early rock. If we’re lucky, he will reprise the late 1950’s hit by Santo and Johnny – “Sleepwalk.”

Next up will be what we like to think of as our own musical discovery: the Redbuds. These 3 girls (they’re actually women but they’re so much younger than most of us senior citizens, we think of them as girls) wowed our monthly coffeehouse crowd recently with their lively three-part vocal harmonies. Again – when you hear them, you cannot help but smile.

Whinestopper will be our final act of the fundraiser. From these four excellent musicians, you’ll hear several different instruments, tight vocal harmonies, and a wide range of musical genres from blues and Cajun to old standards and early folk. Their music evokes laughter, tears, and memories.

Any one of these acts would be worth the \$10 per person donation we’ll be asking for at the door, but you’ll be getting 3 for the price of 1. As usual, the show is at the Shamrock Club, 60 W. Castle Road on Columbus’ south side, just off High Street. Doors open at 6:30 p.m. The show starts at 7 p.m.


The club’s food and beverages will also be for sale.

Come on out for a fun music-filled evening. You’ll be with friends and you’ll be supporting a good cause.




**APRIL 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). **Every Saturday from 10:30 - 12:30 p.m.** All are welcome to come and play.

 **Saturday, April 6th - Benefit for the Central Ohio Folk Festival.** Doors open at 6:30. Program starts at 7:00 p.m.

Shamrock Club of Columbus, 60 W. Castle, Columbus, OH 43207. **Featured performers: Wilson Brinkley and Friends; The Redbuds AND Whinestopper.** Food and Drink (all legal beverages) available for purchase after 6:00 PM. Free Parking.

 **Saturday, April 27th - Folkside Coffeehouse.** 6 p.m. Open Jam; 7 - 8 p.m. Open Stage; 8 p.m. **Second Wind – Featured**

**Performer.** Columbus Mennonite Church, 35 Oakland Park Ave. (just East of High St. & one block North of E.N. Broadway). \$7 donation; CFMS members \$5; under 12 free.

 **May 3, 4, 5 - Central Ohio Folk Festival.** Battelle Darby Metro Park.  
**Friday: Meet & Greet 6-10 p.m.**  
**Saturday: 8:30 a.m. to ~10 p.m.**  
**Sunday: 10a.m. to ~ 5:30p.m. or?** (park closes at dark)

**Bulletins**

**Don't forget** the slate of nominations for Officers for CFMS will be announced at the April Coffeehouse. Please see the article on Page 6. You may want to get involved!

**Central Ohio Folk Festival – Volunteers Needed**  
 Fri. - Sat - Sun., May 3-4-5. Work scholarships available. Email Cathy Sheets, Festival Volunteer Coordinator:  
[harmony58@earthling.net](mailto:harmony58@earthling.net)

**Please save your empty 1 gallon milk jugs and coffee cans (with lids) for use at our upcoming folk festival!** You can drop them off at Linda McDonald's. (444 Oakland Park Avenue, Clintonville). You'll make the kids happy with drums and help "light up the way" on Saturday evening!

**FOLLOWING OUR OWN. . .**

**Tuesday, April 2, 2013: The Hardtackers -- Pub Polaris,** Evening informal sing -- **7:30 - 9:30 p.m.** (East side of Mall)

**Wednesday, April 3, 2013: The Hardtackers --** Opening Day Santa Maria

**Friday, April 5, 2013: Loosely Strung -- Cheshire Market, Pizza, & Bait Store 7-10 p.m.** Corner Cheshire and Africa Rds, Galena

**Saturday, April 6, 2013: Wilson Brinkley, The Redbuds and Whinestopper; 7 p.m.** *The Shamrock Club, 60 W. Castle.*

**Saturday, April 6, 2013: Loosely Strung -- Java Central,**

20 S. State Street, Westerville (No cover) **7-10 p.m.**

**Sunday, April 7, 2013: Avalon Nine -- Riverside Hospital Lobby --** Acoustic! **1-2:30 p.m.**

**Wednesday, April 10, 2013: Grassahol -- Natalie's Coal Fired Pizza and Live Music,** 5601 N. High St, Worthington. **9 p.m.** 268-6353

**Sunday, April 14, 2013: Joanie Calem -- Intergenerational Sing Along -** Moms & toddlers from Clintonville Mom's Club & seniors - at the Senior Residence, 120 Morse Rd., behind church. Public is welcome. If you love singing & dancing & building community (all at the same time) come on out &

join us. **2nd Sunday of every month. 4-5:00 p.m.**

**Friday, April 19, 2013: Grassahol -- Byrnes' Pub --** 1248 West 3rd Ave., Cols. 7-9 p.m. Then, **Tempest** plays. Cover charge. 614-486-4722

**Saturday, April 20, 2013: Grassahol -- India Oak Bar & Grill,** 590 Oakland Park, Cols. **8 p.m. - Midnight** Free

**Saturday, April 20, 2013: The Hardtackers - WYSO Radio -** Dear Green Place Radio Show **3:00 p.m.**

**Friday, April 26, 2013: The Hardtackers -- Clifton Opera House,** 5 S. Clay Street, Clifton, **7:30-9:30 p.m.** 937-767-2343

## It's that time again. . .

This year, CFMS has openings for various offices in the organization. Larry Staats is Chairman of the Nominating Committee. The By-Laws of the CFMS, which lists the various offices, duties, etc., can be found on the website at [www.cfms-inc.org](http://www.cfms-inc.org) under CFMS Bylaws. Please take a look and see if you feel you could serve.



Anyone who is interested or knows of anyone who might be interested in serving should contact Larry at [cfmsstaats@gmail.com](mailto:cfmsstaats@gmail.com) or anyone else on the nominating committee. Nominating committee members are: Beth Bradley, Sharon Mittenbergs and Tom Nagel (e-mail addresses are listed below).

The slate will be announced at the April Coffeehouse.

## WELCOME TO OUR NEW AND RETURNING MEMBERS:

Joseph and Maryanne Wray  
 Alan Belasco  
 John and Megan Northrup family  
 Roger Mace



## Music & Workshops Galore at the 17th annual Central Ohio Folk Festival!

This year's festival will bring special guests, some old and some new. Spotlight performers include: Mustard's Retreat, Dave Hawkins, Butch Ross, Smokin Fez Monkeys, Grassahol, Halfway Home, Whinestopper, The Hardtackers, Second Wind, Linda Sigsmoondi & Bill Schilling and Joanie Calem. These as well as jams and the various children's programs are free!

In addition to the headliner performers Cathy Barton, Dave Para and Ed Trickett, we'll also have special guest Scott Alarik, from Cambridge, MA, noted author and folk music journalist.

There are also many workshops scheduled for the weekend. Entrance fee needed to attend workshops (or they can be purchased individually).

Cathy Barton, Dave Para, Ed Trickett, Scott Alarik, Butch Ross and Smokin Fez Monkeys, amongst many others, will all be conducting workshops. Some of the topics and/or instruments explored in the many workshops: songwriting, singing harmony, the guitar, Irish bouzouki, dulcimer, Native American flute, banjo, autoharp, harmonica.

This will be a great opportunity to sharpen old skills or learn new ones. Send in your registration early!

**Registration forms** (also for ticket purchases for the Saturday evening headliner concert) can be found at: [http://www.cfms-inc.org/central\\_ohio\\_folk\\_festival.htm](http://www.cfms-inc.org/central_ohio_folk_festival.htm) or can be obtained at store tent.

ONE LAST HURRAH FOR WINTER HUMOR. . .



**NOT A MEMBER? WANT TO BE? THERE IS A HANDY MEMBERSHIP FORM RIGHT HERE IN THIS NEWSLETTER. BENEFITS INCLUDE:** CAMARADERIE WITH THE FOLKIES IN TOWN, DISCOUNTS ON CERTAIN ADMISSIONS, THIS MONTHLY NEWSLETTER AND THE COMFORT OF KNOWING THAT ALL EVENTS ARE FAMILY FRIENDLY!

## THE COLUMBUS FOLK MUSIC SOCIETY OFFICERS AND TRUSTEES

### OFFICERS

**President:** Art Mittenbergs – [rbaron49@aol.com](mailto:rbaron49@aol.com)  
 614-491-0437

**Vice-President:**

**Treasurer:** Tom Nagel – [tomnagel@iwaynet.net](mailto:tomnagel@iwaynet.net)  
 614-294-6722

**Secretary:** Cindy Ramsey – [ramseycgr@yahoo.com](mailto:ramseycgr@yahoo.com)  
 614-438-0047

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 614-316-6571

Diane Boston – [dboston2@columbus.rr.com](mailto:dboston2@columbus.rr.com) 740-262-4025

### Central Ohio Folk Festival directors:

Art and Sharon Mittenbergs

Membership Chair: Larry Drake

Newsletter Editor (pro tem): Nancy Bailey

Newsletter Co-editor: Diane Boston

*Barton/Para - from page 2*

Records in 1986 was a special achievement. Folk-Legacy Records, a small, family-run company renowned for exceptional recordings of important traditional and contemporary folk musicians, has been credited for greatly influencing Dave and Cathy and for having helped inspire their study of traditional music in their own community. Teaming up with the company's founders, Sandy and Caroline Paton, they produced an album of lesser known Christmas music, "'Twas on a Night Like This," which the American Library Association named a Notable Recording in 1990. Dave and Cathy have appeared on several other recordings with the Patons, Ed Trickett, Ramona Jones, Bob Dyer, Wade Hampton Miller, Jay Round and Ron Penix, Judy Domeny and Lisa Redfern.

In 1993 and again in 1995, Dave and Cathy conspired with friend and musician, Bob Dyer, to produce two landmark recordings of songs from the Civil War in Missouri, Kansas and Arkansas, "Johnny Whistletrigger," and "Rebel in the Woods." Both albums were named "Notable Recordings" by the American Library Association.

For a complete discography go to: <http://www.bartonpara.com/discog/index.html>.

To see clips of a few of Cathy & Dave's performances: <http://www.youtube.com/watch?v=YShe69kAjnY> singing "Bingham's Song"; <http://www.youtube.com/watch?v=IHN44gDUuto> singing "Saddle Old Kate"; <http://www.youtube.com/watch?v=UtXRGdo6Z7w> performing "Down the River I Go, Uncle Joe."

#### Footnotes:

<sup>1</sup> [www.fssgb.org](http://www.fssgb.org)



*Trickett - from page 4*

to know some of the local folk crowd of Hank Arbaugh, Bill Workman, Tom Ewing, Steve Cherkis, and maybe Scott Utley. It was small, intimate feeling, very much a creature of its time – the mid 60s – when I was there.

The big names passing through Columbus would sometimes drop in after their larger concerts. It played an important role in what Utah Phillips used to call "the folk music scare."

**Bill:** *You've sung many songs of the sea, love songs, tunes from the labor union point of view, and many other topics. Is there one particular type of music that's your favorite?*

**Ed:** I've always been drawn to songs that tell the stories of ordinary people's lives – their struggles, triumphs, losses, musings, and points of view. I still sing some 20-something verse ballads, many of which end badly for somebody, and whenever I think of them I see them as early soaps. They have all the themes: deceitful relationships, love, and the moral dilemmas that we have today.

My affection for sea songs and sea stories was enormously influenced by my quarter century singing with Gordon Bok and Ann Muir, both of whom loved to tell a tale.

The other quality that gets me is a lovely tune. I'm a real sucker for a beautiful tune. One of the really nice ways that Cathy Barton and Dave Para push me is to play tunes, which I don't do that often on my own. But the bread and butter of my music commitments involve stories set to beautiful, melodic tunes.

**Bill:** *Has your music evolved over the decades? If so, how?*

**Ed:** I have an old friend in Colorado, Kathy De Francis, who is a beautiful piano player and song writer and who once told me that her mother used to tell her she was not getting older, just more so. That's what I feel about my music. I'm not sure it has evolved; I think I still like the time warp of my early days – learning songs to sing in living rooms or around campfires. There is an unfortunate timelessness to

some songs of protest like Eric Bogle's 1970s "No Man's Land" or, indeed, Yip Harburg and Jay Gorney's 1931 hit "Buddy can you Spare a Dime". So I guess I see it as trying to relate the old to the current. And when I listen to concerts I did 40 years ago, I'm not sure my playing has evolved very much either.

**Bill:** *You've played your music for decades for live audiences, but you've also participated in recording dozens of albums. How do those two things compare?*

**Ed:** Recordings involve a precision that live performances do not. You can't make fun of yourself when you goof on a recording, and you are painfully aware of all the places where you wish you had been more accurate, or hit a different note, or had [not had] a rasp in your voice.

At Folk Legacy Records, where so much of my recording history occurred, Sandy Paton achieved his goal by positioning microphones to get the right balance among voices and with instruments. There was almost no independent overdubbing or separate tracking of instruments and voice. Probably 95% of what ended up on the Folk Legacy recordings of Gordon, Ann, and me were the way the three of us sang together around a couple of microphones at Sandy and Caroline's place. It was actually live music you would hear on the final recording – unheard of today. But to do that we had to be quite precise and rehearsed.

**Bill:** *Obviously all songs have their own unique theme and thrust, but is there a more general theme to your music over all? A general message you've sought to get across?*

**Ed:** I've not thought of myself as trying to get a specific message across; but rather, an appreciation for the diversity of struggles and ways of life of everyday people, a commitment to some of the social issues involved, and a belief in the power of song to transform, enlighten, and create the kind of sense of community that motivates a caring about and for one another. It's the song, not the singer, that ultimately matters.

**The Columbus Folk Music Society**

P.O. Box 20735  
Columbus, OH 43220



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Next Issue in May

**We're on the web!**  
[www.cfms-inc.org](http://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 30<sup>th</sup>. Feel free to pro-rate if you wish):

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

Patron \$200       Silver \$250       Gold (lifetime)\$500

Name(s) of member(s): \_\_\_\_\_

Address: \_\_\_\_\_ city \_\_\_\_\_ state \_\_\_\_\_ zip \_\_\_\_\_

Phone: (day) \_\_\_\_\_ (eve) \_\_\_\_\_ (cell) \_\_\_\_\_

Email address: \_\_\_\_\_

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)