

A Different Strummer

Square Thirteen Americana group entertains at February FolkSide Coffeehouse

Interview by Bill Cohen

YOU’LL WANT TO MARK YOUR CALENDAR FOR SATURDAY, FEBRUARY 22, TO COME HEAR THE BAND “SQUARE THIRTEEN” AT THE FOLKSIDE COFFEEHOUSE. BY THE WAY, THEY ARE ALSO THE OPENING ACT FOR JOE CROOKSTON -- AT OUR 2014 CENTRAL OHIO FOLK FESTIVAL. JOIN US AT OUR COFFEEHOUSE AT 8 P.M. TO HEAR SQUARE THIRTEEN. AND CONSIDER COMING EARLY TO THE OPEN JAM AT 6:00 P.M.!

SQUARE THIRTEEN IS NAMED FOR A BLOCK OF REAL ESTATE IN HISTORIC DOWNTOWN LANCASTER, OHIO. IT IS THE PLACE WHERE GENERAL WILLIAM TECUMSEH SHERMAN AND SENATOR THOMAS EWING GREW UP. THE “SQUARE” REPRESENTS THE BAND’S DESIRE TO CONNECT WITH HISTORY – BOTH INSTRUMENTALLY AND LYRICALLY.

THE BAND CAME TOGETHER FROM DIFFERENT PERSPECTIVES, EACH HAVING BEEN FORGED IN VARYING MUSICAL FIRES: CRAIG HEATH’S BACKGROUND IN GOSPEL MUSIC, LAURA ELDER’S FROM THE CELTIC MUSIC WORLD AND JEFF BRANHAM FROM THE BLUEGRASS TRADITION. BARBIE LUMBARD, THE NEWEST MEMBER, HAS A DIVERSE BACKGROUND IN VOCAL HARMONIES.

BILL COHEN’S INTERVIEW WITH THE BAND FOLLOWS. YOU MIGHT ALSO [CHECK THEM OUT ON FACEBOOK](#), [YOUTUBE](#), OR [REVERBNATION](#).

ADDITIONAL CONCERT DETAILS ON PAGE 5.

Bill Cohen: *For folks who've never heard Square Thirteen, what labels do you put on your music and how do you describe it?*

Craig Heath: We are a progressive folk band willing to nudge gently on the traditional boundaries.



Square Thirteen band members: Craig Heath, Laura Elder, Barbie Lumbard and Jeff Branham.

Barbie Lumbard: Our own brand of Americana.

Bill: *Give us a little background about your own personal musical journey and career, and how did you find yourself in Square Thirteen?*

Craig: I formed Square Thirteen shortly after the release of my third solo album “Big Green Mountain” [2011], about my family’s history in the coal fields of West Virginia. Laura had played with me on the project, and Jeff came along for the live performances. We liked the creative synergy and went forward from there. Barbie joined about a year later.

Laura Elder: I started out with a mountain dulcimer Appalachian music background and moved on to Celtic/Folk music with [the band] Evening Rose. Later I met Craig and introduced Jeff to Craig and our initial trio called Square Thirteen started from there.

Barbie: I come from a diverse background of music from traditional church music, to contemporary Christian,

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BASIC & TIPS: PURCHASING A NEW OR USED GUITAR “BY EAR”

“THE SOUND OF A GUITAR DEPENDS TO A LARGE EXTENT ON THE WOOD THAT HAS BEEN USED, AND ON THE WAY IT’S BEEN MADE. STRINGS, ALSO, PLAY A MAJOR ROLE.”¹

THE ARTICLE BELOW IS AN EXTRACT FROM THE BOOK “TIPBOOK ACOUSTIC GUITAR”. THIS PARTICULAR EXTRACT FOCUSES ON HOW TO PICK OUT A GUITAR – BASED ON WHAT YOU HEAR.

WHAT TO LISTEN FOR

Besides dead spots and poor intonation, there’s a lot more to listen for. Here are some tips for judging guitars with your ears.

A WALL WORKS WELL

When you’re playing, you don’t hear the same sound as your audience does.

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Square Thirteen - from page 1

to Big Band music. Craig and I worked together and consequently sang together during the first Big Green Mountain Christmas Show.

Jeff Branham: I grew up in Bluegrass. I moved into southern rock and now am moving back to the more traditional. I find it to be middle, stable ground for me.

Bill: *Are there any well-known musicians (or unknown ones) who've inspired you or who have shaped your music?*

Jeff: James Taylor, the Eagles, Steely Dan, and Alison Krauss.

Barbie: I grew up listening to a variety of music since I was the youngest of 5 children spanning 15 years. I have always found myself gravitating toward John Denver as an amazing artist and singer.

Craig: James Taylor and Paul Simon were my main influences growing up. Now, at 42, I am listening to a whole new group of folkies like Gregory Alan Isakov, Sarah Jarosz, and others. I've also been heavily influenced by the Transatlantic Sessions.

Laura: In the dulcimer world, Jerry Rockwell, Butch Ross, Bing Futch and Doug Berch – to name a few.

Bill: *Who do you see as the main audience for your music, and what do you want them to take away from it?*

Barbie: People who appreciate musical talent and great harmonies. I want them to be blessed by what they hear and made to feel as though they are the most important people in the room.

Craig: So far, we seem to reach folks in the 30-50 range, but recently our crowds have drawn a younger audience as well. I feel that honest writing will get the attention of people of all ages.

Jeff: Personally, I want our audiences to leave with that airy – kind of numb

feeling – resulting from what they just listened to, that is, excellent music.

Bill: *What's the most memorable time (good or bad) that you've had as you play and sing your songs?*

Craig: Easy answer here. I've been featured in the Songwriter Showcase at the world-famous Bluebird in Nashville, Tennessee for the past three years. Every time I play there, I pause, take a breath and think about all the great



Square Thirteen performs on the main stage at the 2013 Lancaster Festival.

writers who have graced that stage. It's truly a special place and sacred ground for songwriters.

Barbie: When singing with The Socialites many years ago at a Christmas show in Indiana, we came to a part in the song in which we all forgot the words. We all looked at each other, mumbled something in perfect harmony until we hit the chorus and the song went on without a hitch! No one noticed!

Laura: My most memorable event was the last time Evening Rose played as a group. One of the band members, Cindy, was terminally ill with cancer. Although in pain and exhausted, she held the group together especially through our last song, the Irish Blessing. I miss her enthusiasm and strength.

Jeff: [What is most memorable to me is] to see a tear in someone's eye – it makes all things worth it. I also

cherish the memories of creating songs from scratch in Craig's music room with no audience. Those are special times.

Bill: *We often worry that folk music seems to be attracting mostly an older audience, so perhaps it will die out as the audience literally does. Do you share that concern, or do you see an influx of younger people playing and listening to folk music these days?*

Craig: I have noticed that at some festivals we've done over the past year – like Kentucky Music Weekend and the Lancaster Festival. But a closer look [also] reveals rising bands like Iron & Wine and the Avett Brothers. My 17-year-old daughter and her friends love both. Folk music calls people to participate in a story. I think that can be very appealing to the young if we open our hearts and the music to them.

Jeff: I think progressive is where the change is coming, Mumford, etc.

Barbie: Younger people are certainly finding their place in folk music. It continues to be a brand of music that allows true musicians to come together in body, mind and spirit to touch the souls of others.

Laura: I am optimistic that folk music will not die with the old. [I believe] it will live on with the younger generations.

More information can be found about Square Thirteen at: <http://squarethirteenband.com/>.



A Hearty Thanks to all Who Participated in the "Big Give"!

As you may or may not recall, we put out a bulletin to our CFMS members to consider donating to The Columbus Foundation's "Big Give" initiative in September. As a result,

\$650 was donated by friends/members of the Columbus Folk Music Society and an additional \$77 was contributed by the Columbus Foundation as their contribution from the bonus pool of funds. Thank you for your generosity! Details at <http://columbusfoundation.org/central-ohio/transformativ-grants/the-big-give/>.

Purchasing a Guitar - from page 1

You can come close, though. Just sit down facing a wall so that the sound of the guitar bounces back to you. Another solution? Ask the salesperson to play a few different guitars, or take somebody with you who can play them for you. A little distance may help you to judge the sound and the character of the instrument better.

BALANCED

A good guitar is well-balanced in terms of volume, tone, and sustain. The low strings shouldn't be louder than the high ones, nor the other way around. Because they are wound, the low strings not only sound louder than the high ones, they also sound different. They shouldn't sound too different, however.

SUSTAIN

The thin strings don't sustain as long as the thick ones, and in higher positions the sustain will get shorter – but it should be balanced, and never get too short. Play some chords, let them ring, and listen to what happens. Some guitars sustain much longer than others. If you play fast licks or funky chords only, sustain is less important.

DYNAMICS

Something else to listen to is a guitar's range from loud to soft: the dynamics. The guitar should have a beautiful full tone even at its quietest, and it should sound just as good when you play it really loud. . . .

TASTE

Other than that, it's mostly a matter of taste and the style of music you play. You can go for a bright sound, or you may prefer something warmer. The heavy basses that one player loves may sound too boomy to another. Some guitars have a very transparent sound; when you play a chord, you can hear every single string separately. Other instruments have a thicker, heavier, solid type of sound.

DEEP OR SHALLOW

One guitar might have a deep, rich sound, while another may have a shallow, less articulate or dynamic tone. A shallow sound may not be unpleasant at first, but it can become boring after a while.

PERSONAL TASTE

When two people listen to the same guitar, they may use very different words to describe what they hear. What one finds

harsh (in other words, unpleasant), another may describe as bright (in other words, pleasant), and what's warm to one ear sounds dull to another. It all depends on what you like, and on the words you use to describe sound.

DON'T LOOK

When selecting the guitars you want to listen to, you'll almost automatically look at the price as well. Chances are you will "hear" that price too. A solution? Let the salesperson hand you a number of guitars in your price range, one by one. Don't look. Just play them, one by one and listen.

THREE

When you're trying to choose the best of a whole bunch of guitars, it's easy to get confused. A tip? Pick out three guitars, based on the salesperson's advice or your own ears. Play them. Then swap the one you like least for another instrument. Listen. And so on.

TURN AROUND

If you've found a couple of guitars that feel good and play well, and you intend to choose between them on the basis of their sound only, ask someone to play the same piece of music on each guitar. If you really want to go only for sound, and not for looks, the brand name, or other elements. . . turn around so that you can't see which guitar is being played.

NO TWO ARE ALIKE

Just as no two trees are ever the same, you'll never find two guitars that sound exactly alike. Not even if they're of the same brand and the same series, and built the same day by the same person. So it's advisable to always play a guitar you're going to buy, and to buy the guitar which you played, instead of an "identical" one from the stockroom.

LONGER

A guitar often starts to sound its best after you've played it for fifteen or twenty minutes. Only then does the instrument really open up, as some would say. Another explanation is that it takes you about twenty minutes to get to know a guitar to the point where you can make it sound better.

PRE-OWNED INSTRUMENTS

When you're considering a pre-owned guitar, there are a few things that need extra attention:

- Check the body, the neck, and the fingerboard for cracks and other damage.
- Damage is caused not only by bumps and falls, but also by dry air or by sudden changes in air humidity.
- Small cracks in the varnish may indicate that a guitar has been stored in a very dry environment, just like frets that jut out from the neck.
- Pay attention to seams and joints, for example between the fingerboard and body.
- Listen for things you don't want to hear. Some rattles or buzzes may be easily corrected, perhaps by fastening a strap button, replacing a string whose winding has come undone, or, on a classical guitar, cutting a piece of string that is buzzing against the top, right behind the bridge. If a string is broken, its tuning machine may buzz.
- There are other sounds that you won't be able to get rid of, unless you have the instrument repaired by a specialist. A loose brace, a pickguard that's come loose, an invisible crack in the body, a loose nut. . .
- Worn out frets can make your strings buzz, and they impede string-bending. Frets can be replaced or refinished.
- Poor intonation may be the result of an old set of strings.
- The tiniest drop of oil can make open tuning machines run smoothly again. Inferior or old ones can be replaced, if the guitar is worth it.
- A good used guitar can last years and years more.
- On acoustic-electric guitars, check to see if all the controls are working well, and make sure they don't creak. Creaking is often easily solved with contact spray, but even then you have to know what you're doing.
- A final tip: take somebody along who knows about guitars, especially if you're buying from a private seller.

¹ *Tipbook Acoustic Guitar*, pg. 40

Rest of article extracted from pages 66-70 of *Tipbook Acoustic Guitar* by Hugo Pinksterboer. To order the entire book, see www.tipbook.com.

Something Folk Music Did For Me

by Fred Bailey

ONE OF THE ORIGINAL FOUNDING MEMBERS OF THE COLUMBUS FOLK MUSIC SOCIETY, FRED BAILEY, SHARES A PERSONAL STORY ABOUT THE POWER OF FOLK MUSIC.



One soft, tropical evening in the spring of 1967 I caught the R&R

flight out of Saigon for a few days in Japan. Passing through the airline terminal, I'd grabbed a handful of stateside magazines to catch my brain up with the far away "real world" while relaxing into a comfortable and civilized flight – so very far from the large helicopter (Ol' Stewball) I'd been crewing up in the Central Highlands. This would be a vast difference from bucking cargo, monitoring vibrations and manning a machine gun. I'd pretty quickly learned that keeping my aircraft ready to fly 24-7 was the best prescription to maintain sanity while teetering on the edge of an insane world, with the added bonus of pretty much keeping the U.S. Army off my back. It was going to be good to get away for awhile.

Then, as the airliner climbed out and I was thumbing through the current Time magazine, the familiar face of my civilian flight instructor was looking back at me from my lap. Mentally reeling with the shock, I read that Dave Ferrie had been caught up in the New Orleans Prosecutor's theory of the JFK assassination "conspiracy". And then, a few days later, the reporters or somebody had found Dave dead in his apartment. Jim Garrison's

men had been keeping him on stake-out and described him pacing the floor far into the night. The autopsy said cerebral hemorrhage.

Feeling sick and completely thunderstruck, I spent most of that flight staring out the window at the stars over the China Sea. It just wasn't possible to wrap my mind around this new psychopathic dimension of an already insane existence. It felt as if all reality had abandoned me and was now sliding into a whole new dimension of death, destruction and hidden conspiracies.

In Tokyo, I stumbled through the paces and signed up for a package deal with a hotel that a

"ONE SOFT, TROPICAL EVENING IN THE SPRING OF 1967 I CAUGHT THE R&R FLIGHT OUT OF SAIGON FOR A FEW DAYS IN JAPAN. PASSING THROUGH THE AIRLINE TERMINAL, I'D GRABBED A HANDFUL OF STATESIDE MAGAZINES TO CATCH MY BRAIN UP WITH THE FAR AWAY "REAL WORLD" WHILE RELAXING INTO A COMFORTABLE AND CIVILIZED FLIGHT – SO VERY FAR FROM THE LARGE HELICOPTER (OL' STEWBALL) I'D BEEN CREWING UP IN THE CENTRAL HIGHLANDS. . . ."

buddy had recommended. Sheer exhaustion got me through the first night and a reasonably "stateside" breakfast, topped off with a Bloody Mary. The hotel had arranged a bar & grill off to one side of its posh entry way and somehow made it clear that this "separate but equal" area was for the R&R GI's, while the hotel's real guests used the luxurious lobby with its elegant bar. It was a large facility, with continual rushing crowds of what seemed to be civilian conventioners and attendees of all stripes.

One of the bell hops knew enough English to get me pointed

toward a music store down the street for my first order of business – the Silvertone that I'd carried over from the States was warping into its last stages of climatic disaster. I returned to the hotel by noon with a brand new guitar of some questionable oriental heritage that sounded decent and looked sturdy enough to last a few months in the tropical combat zone. Grabbing a table in the GI's area just off the lobby, I signaled the bar-girl to line me up a daisy-chain of Margaritas. Digging out my box of picks, capo and tuning pipe, I began to get acquainted with my new axe. There were no further plans for the next few days, and the inclination or mood to make any was non-existent.

Suddenly, a miniature dry-land tsunami swirled in and around me as I was inundated with Japanese school children of single-digit age and murmuring giggles. It was a herd of shiny black eyes looking expectantly at the big rangy foreign devil GI with the guitar. This knee-high crowd all wore winter coats of bright colors and circled randomly about the floor like the beads inside a kaleidoscope, bumping one another gently for position and packing ever closer to the sole object of their attention – me.

At a complete loss for something to do or say, I square-rolled a G and sang softly to the front ranks:

*If you miss the train I'm on, you
will know that I am gone*

Amazingly, their faces lit up and their lips began synchronizing:

*You can hear the whistle blow, a
hundred miles*

It was English! They knew the chorus in English!

*A hundred miles, a hundred miles, a
hundred miles, a hundred miles*

See *Folk Music* - page 6



6th Annual Valentine's Concert Benefits Central Ohio Folk Festival

Serious love songs, the glow of dozens of candles and a humorous trivia quiz will once again highlight this year's special Valentines concert by Bill Cohen in the Fellowship Hall of Overbrook Presbyterian Church, 4131 N. High St. **The show runs from 7 to 9 p.m. on Sat., Feb. 8.**

With guitar and piano, Bill will sing favorites made famous by John Denver, Bob Dylan, Sam Cooke, Bette Midler, Gordon Lightfoot, James Taylor, Dan Fogelberg, Roberta Flack, the Eagles, the Beatles, Nat King Cole, and Tom Waits.

He will be accompanied on several songs by Ann Fisher on flute & Sandy Jones on violin.

While the songs will reflect the ecstasy, warmth, heartache,

and pain that love can bring, there will be a lighter side too, as Bill challenges the audience with trivia questions about famous and infamous couples and love songs throughout the decades.

But, that's not all, folks. Delectable treats, home-baked by CFMS elves, will be served. Door prizes with a valentine theme will be awarded to several lucky audience members. And, a couple special surprises are also being planned.

A \$10 donation per person is being requested at the door, with proceeds going to help produce the upcoming Central Ohio Folk Festival. For more info, contact Bill at 263-3851 or billcohen@columbus.rr.com.

Getting to know January 25th Folkside Performer: "Bohemian Highway"

"We perform mostly our own music. Our songs are songs of hope, magic, peace, hardship and love and like much contemporary folk music, we don't quite fit in any one category. Our slogan, "Peace is a process, and music is the way" says a lot about the content of our songs—we like to give people a break from the challenges of every day living, and to give them a something to hum on the way home from a show.


"We know from the expressions on faces of our audience that our songs connect to the spirit, and this is why we perform. To bring joy or stillness to the folks who want to listen, who love a good story and a good song.

"Bohemian Highway" has gone through several shapes, but the core has always been Beki Test & Mike Neely. In our current shape, there are four of us, and that makes for a nice, rich acoustic sound. Mike plays guitar, mandolin and Irish whistle, and I play guitar and sing. Banjo-player extraordinaire Carl Yaffey has been with us since 2011, and last year we added the mind-boggling bass player, Karl Wohlwend."


A big thank you to Carl Yaffey for taking on the responsibilities of Membership Chair for the CFMS. **AND a big thank you to Larry Drake** for managing this position for the last 14 months!

SAVE THE DATE . . .

 **The Saturday Music Jam** at the **Worthington Farmers' Market** has relocated to *The Shops at Worthington* for the winter months. **9:30 - 11:30 a.m.** All are welcome to come play. Consider bringing a chair.

 **Saturday, February 8 – Valentine's Concert with Bill Cohen & Friends 7 - 9 p.m.**

Overbrook Presbyterian Church (Fellowship Hall), 4131 N. High Street (Clintonville). \$10 suggested donation at door; **proceeds support the Central Ohio Folk Festival.**

 **Saturday, February 22 – FolkSide Coffeehouse 6:00 - 7:00 p.m. Open Jam**

7:00 - 8:00 p.m. Open Stage
8:00 - Featured Performer: Square Thirteen *Columbus Mennonite Church, 35 Oakland Park Ave., Cols, OH. \$7.00 suggested donation; students \$5.00; CFMS members \$5.00; under 12 free.*

FOLLOWING OUR OWN . . .

Saturday, February 8:
The Redbuds – [Woodlands Tavern](#),
 1200 W 3rd Ave Cols, OH
8 P.M.

Friday, Friday, February 21:
Grassahol – [Byrnes' Pub](#), 1248

West 3rd Ave., Cols, OH
7 - 9 P.M. Free

Saturday, February 22:
Avalon Nine – [India Oak Bar & Grill](#),
 590 Oakland Park Ave., Cols, Ohio
8 P.M. - Midnight

Attention Bakers!
Support the arts with cookies!

* Refreshments needed for Bill Cohen's Valentine Concert on Saturday, February 8th to benefit the Central Ohio Folk Festival.

* Please contact Cathy Sheets at harmony58@earthling.net if you're able to help out.



WELCOME TO OUR NEW AND RETURNING MEMBERS:

Andy Beyer

Wilson M. Brinkley

Howie & Debbie Campbell
(Charlottesville, VA)

Renilda Marshall & Patrick Casey
household

John, Deb, Catherine, & Sarah Perry
family

Cindy Ramsey

Beth J. Scherer

Doris Schwartz

Folk Music - from page 4

A couple of adult ladies joined the back of the group, smiling at me over the heads of their charges.

You can hear the whistle blow a hundred miles.

The second verse clinched it, as many kids started holding up fingers and we counted together:

Lord I'm one, Lord I'm two, Lord I'm three, Lord I'm four

Then we swung back into the refrain again, with all twenty or thirty of them belting it out:

Lord I'm five hundred miles away from home.

I gave them every verse I could think of, then went back through the counting verse a second time. I think my eyes were still dry, but I was blinking a lot.

When we finished, one of their teachers spoke a few words in Japanese and the crowd of children turned and swept away, as smooth and quietly as they'd come. She bowed to me and said "Thank you very much." I stood up and for the only time in my life, tried to bow like a modern-day Samurai warrior might have. They were all gone by the time I sat back down. But with the next drink of my salty Tequila, I was already thinking, "you can do this, man. You can get through this. And make it home."

Ladies of Longford Shine

by Bill Cohen

If I had to review a performance by the Celtic music mother/daughters group, Ladies of Longford, in a super short way, I could do it with just one word – WOW !

Fortunately, I've been given a little more space to tell you what a crowd-pleasing concert the Ladies created on November 23 at the Shamrock Club.

Instrumentally, the Ladies showed off great talent, playing very intricate and complex licks with what seemed like virtually no effort. There was Hilda Doyle on acoustic guitar, grown daughter Stephanie Doyle on electric bass, grown daughter Heather Doyle Fraser on her djembe drum, and the only non-relative, Elizabeth Blickenstaff, on fiddle.

The other highlight: the 3-part vocal harmonies. They were tight and never got cloying because the Ladies didn't overuse them on each and every song.

Billed as a Celtic band, the Ladies did indeed do Whiskey in the Jar, Johnny's Gone for a Soldier, and several other Irish tunes, but they put their own stamp on them. One prime example: a haunting version of "Molly Malone," done in a minor key.

The Ladies also roamed into non-Celtic territory several times with unique renditions of Boogie Woogie Bugle Boy, Old Man (the Neil Young

tune), and Fever (made famous by Peggy Lee).

Elizabeth nearly burned down the place with her fire-hot fiddling on tunes such as The Devil Went Down to Georgia. Stephanie did the lead vocals on a stunningly beautiful version of Fields of Gold. Heather did so much more than simply keep the beat with her djembe – her pounding was so fast and creative, it virtually held the spotlight on several songs. And through it all, mother Hilda was as energetic, joyful, and spirited as her 30-something daughters, even though she herself just qualified for Medicare as a 65 year old.

Hilda noted a few screw-ups. She apologized when she forgot some of the words on Abraham Martin and John. And a couple of song endings got botched. Hilda called it an off night, perhaps due to this being the band's third concert in 3 days. But the crowd didn't really notice the few miscues, or at least didn't care, since they were overshadowed 1,000 to 1 by the spectacular performance. What the Ladies might consider an "off" concert was still brilliant as far as the audience was concerned. And that just shows how good this band is.

Check them out at the Ladies of Longford website: <http://hildadoyle.com/TheLadies.htm> OR better yet, check them out at a live performance.

They'll be at the following locations:

March 11th (Tuesday) Fado's Irish Pub, 4022 Townsfair Way @ Easton Town Center: **7-9 PM**

March 14th (Friday) Byrne's Pub: 7-9 PM

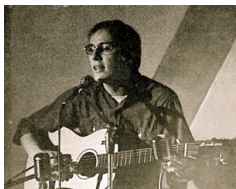
March 16th (Sunday) Sunroom at the Brick/Frankfort, Ohio: 3 PM Concert

March 17th (Monday) Fado's/ Easton – Breakfast 8:30-10:30 AM

March 17th (Monday) Veteran's Memorial (last public event before it will be torn down) **Noon-5:00 PM**

How can I find out more about the Columbus Folk Music Society and/or its events? Visit our website for information at: www.columbusfolkmusicsociety.org.

Or you can join us as a member. 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!



ANSWER TO DECEMBER'S "NAME THAT PHOTO"

Did you guess it? The answer is: Charlie Flowers. The picture

was taken at Prout Hall in 1973 at Bowling Green State University. Charlie says: "I was an RA there at the time and sometimes played at coffee houses as either a solo or with my folk group, the Stoneridge Trio. This event was cleverly called, Proutstock."

CFMS Celebrates 20th in Style

By Bill Cohen

Friends. Home-baked treats. A sense of history. And good music. That's what the Columbus Folk Music Society is known for, so it was appropriate that those were the highlights of our November 30th coffeehouse, celebrating our group's creation about 20 years ago.

Among the high points of the evening were a couple dozen plates of homemade goodies that were sampled and auctioned off, a display of photos and CFMS newsletters from the past 2 decades, and a beautifully-decorated birthday cake.

About 50 CFMS members and friends also enjoyed an unusual open



stage segment. Leading it off were 3 acts that all featured some "young blood."

Article photos courtesy of Catt Perry

Teenager Josh Wydick and his two adult colleagues, Jason Hudson and J. Randall Hicks, made up the group Canned Goods and delivered a rhythmic and amusing set of songs on guitar, banjo, ukulele, and stand-up bass. Viktor Lillard, another teen, strummed and sang several original songs that showed creativity and thoughtfulness. And pre-teen Sarah Perry showed off her agile instrumental ability by playing Celtic tunes on her fiddle.



Also entertaining from the open stage were some of CFMS's "old timers:" John and Janet Schomburg, Terry C. Keller, and the Folk Ramblers (Carl Yaffey and me). But perhaps the evening will be best remembered for the younger set who showed up to perform, to help M.C., and to listen.

The evening ended with an informal jam, as about a dozen folks – young and old alike – played and sang together. Hopefully, that's a symbol that folk and acoustic music will indeed be carried into the future for at least another 20 years!

THE COLUMBUS FOLK MUSIC SOCIETY OFFICERS AND TRUSTEES

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The Columbus Folk Music Society

P.O. Box 20735
Columbus, OH 43220



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Next Issue in March

We're on the web!

www.columbusfolkmusicsociety.org

BECOME A MEMBER OF THE COLUMBUS FOLK MUSIC SOCIETY

Date: _____ I'm new to this I'm back for more

Name(s): _____

Address: _____ City _____ State ____ Zip _____

Phone (Day): _____ (Eve.): _____ (Cell): _____

E-mail address(es) (if a household membership): _____

Membership renewals are due annually by September 30th. For new members, please check one of the membership levels listed below & pro-rate the amount of your check as indicated. If joining during the month of:

Feb-April: Your membership level amount x .5 May-July: Your membership level amount x .25
Aug-Oct: Your membership level amount as listed Nov-Jan: Your membership level amount x .75

- | | | |
|---|--|--|
| <input type="checkbox"/> Individual \$20 | <input type="checkbox"/> Sponsor \$100 | <input type="checkbox"/> Gold (Life Member) \$500 |
| <input type="checkbox"/> Household \$25 | <input type="checkbox"/> Patron \$200 | <input type="checkbox"/> Yes! Please contact me regarding volunteer opportunities within the organization. |
| <input type="checkbox"/> Good Friend \$50 | <input type="checkbox"/> Silver \$250 | |

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 P.O. Box 20735, Columbus, OH 43220

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

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