



A Different Strummer

THE FolkSide Coffeehouse PRESENTS JOE LAMAY & SHERRI REESE

Interview by Bill Cohen

YOU MAY REMEMBER JOE AND SHERRI FROM OUR CENTRAL OHIO FOLK FESTIVAL. THEY ARE COMING ALL THE WAY FROM KENTUCKY TO PERFORM AT OUR OCTOBER COFFEEHOUSE! SO COME ON OUT ON SATURDAY, OCTOBER 26 – SHOW STARTS AT 8 P.M. SEE MORE DETAILS ON PG. 5.

Bill Cohen: In the Columbus Folk Music Society, we define folk music very broadly. What labels do you put on your style of music, and how else could you describe your playlist and style, so that our members who have never heard you perform will know what to expect when they see you?

Sherrri: We had a hard time trying to find a label for our music when we first started to develop a style. Bluegrassers called us "folkies," and folkies called us "bluegrass." Some people labeled us "Americana" – but we've never been sure just what that is. I think of our style as "traditional pre-bluegrass type folk."



See LaMay/Reese - page 4

AMERICAN FOLK DANCE WHAT ARE YOU WAITING FOR?

AMERICAN FOLK DANCE - RECREATIONAL DANCING THAT'S BEEN AROUND FOR A LONG TIME. FOR THOSE FAMILIAR WITH IT, THEY OFTENTIMES CAN'T GET ENOUGH OF IT. FOR THOSE NEW TO IT; ITS WORTHY OF A TRY AND YOU'LL HAVE A LOT OF FUN!

Article compiled by D. Boston



Photo by Doug Plummer; Outdoor dance in Seattle, WA; from 2012 Contradance Calendar

When reflecting on American folk dance, there can be considered two basic types --

square dancing and contra dancing. Both are done with a partner. Contra dancing has some moves that are like square dance moves, but the dances are done in long lines. Square dances in the U.S. are subdivided into two different dance types with very different "cultures": traditional squares (or "old time squares") and Modern Western squares.

There is also line dancing. Although line dancing is associated with country music and dance, it has similarities to folk dancing. In line dancing, the rows are described as "lines"; they may curve, corner, or otherwise be nonlinear in the geometric sense. The absence of a physical connection between dancers is, however, a distinguishing feature of country western line dance.

If you've never experienced contra, square or even country line dancing; there are some who recommend finding a local dance; putting a "hold" on reading definitions, descriptions and how-to's (like

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DARBY CREEK DAY: JAM, HAVE FUN, AND SPREAD THE WORD ABOUT CFMS!



Sunday,
October 13
will give
CFMS
members yet

another chance to make music & tell more folks about us.

That's when the Battelle Darby Metro Park will stage its annual Darby Days event. It will feature fly fishing, canoeing, and visits from live animals. Plus one more highlight: CFMS members jamming and showing park visitors how much fun folk music can be.

The combination of Mother Nature and folk music is the same mix that our annual Central Ohio Folk Festival displays, and it never fails to delight folks, especially people who've never even heard of our group and who are happy they've discovered us.

The event is set for 1 to 4 p.m. at the Indian Ridge section of the park. So just show up with your instrument in hand, your voice in good shape, and your usual positive spirit. *(Additional info under Save the Date, page 5).*

**“SONGS OF STRUGGLE”
EVENT BRINGS BIG
TURNOUT** *By Tony McDonald*

IF YOU MISSED BILL COHEN’S AND PAISHA THOMAS’ CONCERT ON AUGUST 23RD, WHICH WAS CO-SPONSORED BY THE CFMS, YOU MISSED ONE GREAT EVENING. THE CHURCH WAS PACKED AS PARTICIPANTS RELIVED A VERY MOVING HISTORICAL SYNOPSIS OF SONGS AND EVENTS SURROUNDING THE EARLY 1960S TIME PERIOD OF THE CIVIL RIGHTS MOVEMENT. BELOW IS A REVIEW OF THE CONCERT BY MUSIC DIRECTOR, TONY McDONALD, OF THE 1ST UNITARIAN UNIVERSALIST CHURCH, WHERE THE CONCERT WAS HELD.

I was so proud of our church for hosting a terrific concert that was part of the national celebrations of the 50th anniversary of the March on Washington. On Friday, Aug. 23, Bill Cohen and Paisha Thomas presented “Songs of Struggle: The Songs and Memories of the Civil Rights

Movement 1960-65,” a retrospective of the years that changed race relations in the U.S. that included a history dialog, vintage film footage, and songs. As Bill said, this concert highlighted some of the major triumphs and tragedies of the early civil rights movement, among them:



Photo by Linda McDonald

the 1960 lunch counter sit-ins, the 1961 freedom rides, the 1963 March on Washington and Martin Luther King’s “I Have a Dream” speech, and the 1965 marches in Selma, times

when blacks and whites marched together, stood together, were beaten and even died together.

The whole evening came together in a highly professional manner, with a performance that seamlessly wove together the various elements of speech, film and music. In addition, there was a moving display in the gallery of photographs from the actual march on Selma taken by Allen Zak (and hung with the assistance of Deb Bailliuell), as well as a table of memorabilia from the time. We had a full house of over 350 people, most of whom were not from First UU, and the concert raised more than \$3,000 for the Clintonville Community Resources Center. What a profound and necessary evening it was for our church and community, to be part of this great celebration of American history. Thank you, Bill and Paisha. I wish everyone could have been there.

Reprinted with permission.

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what follows); trying them out in real time with real people and THEN coming back to read about it. Why? Because: 1) you are probably already feeling a little afraid to try



Photo by Doug Plummer; NW Folklife Festival, Seattle, WA; from 2012 Contradance Calendar

something new and 2) you will likely find some little tiny detail that will give you an excuse to not try . . . and thereby deprive yourself of something that could give you decades of a joyful activity!

TRADITIONAL SQUARE DANCE

Traditional square dance is a generic American term for any style of American square dance other than modern Western. The term can mean any of the American regional styles (broadly, Northeastern, Southeastern, and Western) that existed

before approximately 1950, when modern Western style began to develop out of a blend of those regional styles. Traditional square dance also includes these earlier styles that have survived, or been revived, since around 1950 and can be participated in to this very day.

Traditional square dance can be distinguished from modern Western by:

- A limited number of basic movements, or “calls,” enabling the average dancer to join the group by assimilation rather than by taking a series of lessons
- Dance figures (sequences of basic movements) that are called in a set order and repeated, rather than improvised by the caller. (In Southeastern style the caller chooses figures from a repertoire of a dozen or two and can call them in any order, but the order of movements within each figure does not change)
- The use of live music as the norm

The same dance figure may have different names in different regions; the same name may refer to different dance figures, or even (in the case of "do-si-do") different basic movements. This lack of standardization does not present a problem to the dancers, because at least one of two conditions is always true: either the caller

walks the dancers through the figures before calling them to music, or the event is attended almost entirely by local people familiar with that caller's repertoire.

The Northeastern tradition comprises primarily figures in which the action is initiated by a facing pair of couples, either the heads or sides. An example of a basic movement might be a "ladies chain" and "right and left" and the movements in this style of square dance are synchronized with the phrases of the music.

“TAKE HANDS FOUR.” -- THE FIRST THING A CALLER SAYS WHEN TEACHING A DANCE

“IF I’M EVER IN A COMA, SOMEBODY ANNOUNCE “HANDS FOUR’ AND START SHUFFLING YOUR FEET. IF THAT DOESN’T BRING A SMILE TO MY FACE OR GET MY TOES TAPPING, THEN YOU KNOW I’M BEYOND HOPE.”

-- GREG ROHDE, IN THE COMMONSPACE

The Southeastern tradition comprises primarily figures in which a single couple visits each of the other couples in turn. The structure is not dependent on the four-couple square formation, and the dance is often done in a large circle containing any number of couples.

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Folk Dance - from page 2

For anyone wanting to know more about traditional (or even Western) square dancing and what is available in the Columbus area, you might want to check out the following: <http://www.cocdc.cbh.org/>.

CONTRA DANCE

Contra dance refers to several partnered folk dance styles in which couples dance in two facing lines or a square. Sometimes described as New England folk dance, contra dances can be found around the world, though they are especially popular in North America.

At the end of the 17th century, English country dances were taken up by French dancers; hybrid choreographies exist from this period using the steps from French court dance in English dances. The French called these dances contra-dance or *contredanse*. As time progressed, English country dances were spread and reinterpreted throughout the Western world, and eventually the French form of the name came to be associated with the American folk dances, especially in New England.

Most contras (and English country dances) are done in long lines -- called longways sets -- with your partner opposite you. Other formations may include three or four couple sets, circles, or squares.

A dancer and his or her partner dance a series of figures or moves, with each other and with another couple for a short time.

"A CONTRA DANCE IS LIKE AN AMUSEMENT PARK RIDE WE MAKE FOR OURSELVES."
--UNKNOWN

They then repeat the same figures with another couple and so on. As the sequence is repeated, a couple will eventually dance with every other couple in the set. The figures are similar to those of old-time square dancing. The figures are combined in different ways for each different dance. Each dance might last approximately 10 minutes. Very little footwork is required in contra dance. Figures are simple and are usually done with a walking step, although skipping, slipping, skip change, polka, and clogging steps may also be used. Some of these figure's names you may be familiar with -- back to back (do-si-do), star right and left, allemande, sashay, promenade, turn your partner, swing your partner.

Generally, a leader, known as a caller, will teach each individual dance just before the music for that dance begins.

During this introductory "walk-through" period, participants learn the dance by walking through the steps and formations, following the caller's instructions. The caller gives the instructions orally, and sometimes augments them with demonstrations of steps by experienced dancers in the group. The walk-through usually proceeds in the order of the moves as they will be done with the music; in some dances, the caller may vary the order of moves during the dance.



Photo by Doug Plummer; Nelson, NH; from 2012 *Conradance Calendar*

Most contra dances consist of a sequence of about six to 12 individual figures. As the sequence repeats, the caller may cut down his or her prompting, and eventually drop out, leaving the dancers to each other and the music.

Many modern contra dances have the following characteristics:

- no-one stationary for more than 16 beats
- containing at least one swing and normally both a partner swing and a neighbor swing
- composed mostly of moves that keep you connected to the other dancers
- generally danced to 32-bar jigs or reels played at between 110 and 130 b.p.m.
- danced with a smooth walk with lots of spins and twirls

MUSIC & CULTURE OF CONTRA DANCE

For many dancers, the live music is the great attraction (although sometimes pre-recorded music is utilized). Traditional jigs, reels, and hornpipes. . . the most common contra dance repertoire is rooted in the Anglo-Celtic tradition as it developed in North America. Irish, Scottish, French Canadian, and Old-time tunes are common, and Klezmer tunes have also been used. The fiddle is often the lead instrument. The tunes are traditional and more than a century old, or modern compositions which follow the same form as the traditional pieces.

At most dances, no special outfits are worn, but "peasant skirts" or other full, lightweight skirts are popular, as these have a very pretty effect when swinging or twirling and some dancers find them more comfortable to dance in than pants. Contra dancers tend to dress informally. Low, broken-in, soft-soled, non-marking shoes, such as dance shoes, sneakers, or sandals, are recommended and, in some places, required. However, dancing barefoot is also common. Tennis shoes are quite adequate for the first time dancer.

Contra dance events are open to all, regardless of experience. They are family-friendly and alcohol consumption is not part of the culture. An evening that includes contra dancing might be called a Contra Dance, an Old-Time Contra Dance, an Old-Time Country Dance, a Barn Dance, or similar. Most contra dance events will include a few dances of other kinds: traditional squares, waltz, polka, swing and other types of couple dances.

"TURNING, MOVING, SPINNING, DRESSES SWIRLING, MUSIC BEATING, EYES IN CONTACT WITH A PARTNER, THEN ANOTHER, THEN ANOTHER, THEN ANOTHER, AND THE FIDDLE TURNS A CORNER, THE PHRASE REPEATS, THE DANCE REPEATS. YOU SMILE. YOUR BODY SMILES. EVERYWHERE."
-- DOUG PLUMMER, ON CONTRADANCE

People of all ages and lifestyles, including children, are welcome. Contra dances are a place where people from many walks of life come together to dance and socialize. Dancers sometimes go out to a restaurant after the dance, have a potluck before or during the dance, or hang out with musicians in jam sessions and song circles.

Children as young as seven can participate in adult dancing; their mileage may vary. As long as parents are responsible for keeping non-dancing children out of harm's way, everyone will enjoy everyone else's presence.

Some groups sponsor family dances. These are dances designed for participation by the whole family. In addition to dancing, the leader of a family dance might also initiate other activities such as games and singing, singing games, and dances with singing.

First-time dancers will likely find experienced dancers extremely friendly and helpful. No classes are required, or even offered (in general), except for a non-

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LaMay/Reese – from page 1

Joe: When Sherri and I first met in 1998, I had been performing as a singer-songwriter, and she came from a bluegrass and old-timey background. What we discovered early on was that we both loved the traditional folk songs that had come out of the Appalachians. When people ask us to describe our style I like to say "the kind of music that bluegrass music grew out of" – traditional American folk, Carter Family, etc. Our original songs reflect that tradition, and several have been picked up and recorded by other bluegrass and folk musicians.

Bill: Who are your musical heroes and influences ?

Sherri: The Everly Brothers and the Louvin Brothers for their harmony, Emmylou Harris for style, and my dad.

Joe: The first musicians that I really fell in love with when I was young were the Everly Brothers. In my teens I became intrigued with Bob Dylan, and it was my research into his influences that sent me back through American roots music. The first time I listened to "Flatt & Scruggs at Carnegie Hall," I was hooked on that sound, and when I met Sherri I finally had a partner who could bring that old-time harmony into the music.

Bill: You live in Kentucky. How deep are your roots there, and what influence does your location have on your singing and performing?

Sherri: Even though I was not born in KY, I feel like I should have been. Since we have lived here we have learned some great gospel tunes.

Joe: I like to tell folks that we're from "Northern Kentucky" – we grew up on the southern and eastern shore of Lake Ontario. We moved to Kentucky about 10 years ago at the urging of some Kentucky musicians. We came here to learn and share. Although our roots aren't here, our hearts are entwined with the musical traditions in this part of the country. We've been honored by the Kentucky Arts Council which has added us to their Performing Artists Directory for our carrying on the musical tradition.

Bill: What's the background on your lives as musical performers? How did each of you get involved in music "way back then"? What are your earliest memories of hearing music, and what are your earliest memories of performing?



Joe LaMay and Sherri Reese performing

Sherri: I think my song "Wildwood Flower Seeds" answers the question about my earliest memories of hearing music. I was a very young child listening to my father play his guitar. My earliest memories of performing were with my father in a local bluegrass band.

Joe: My mother had a cousin who ran a jukebox business and he would give her the 45's that were being replaced. So my earliest memory of music was the hit parade from the late 40's and early 50's. Then came Elvis, the Everlys, the Beatles, and Bob Dylan. My first performing was in a folk duo and then a rock band in the late 60's in California, but it was in the 70's, back in NY, that I started writing my own songs and I began performing as a singer/songwriter.

Bill: What was the best time you ever remember as a musical performer ?

Joe: Sherri cherishes the years she performed with her father, and I particularly remember the evening I took part in a "Woody Guthrie Tribute" in New York City, but we both agree that there have been numerous "best times." We really cherish the opportunities we've had to perform with musicians we admire. I remember Sherri on stage singing harmony with Charlie Louvin, the two of us singing with Russell Wilson of the Wilson Brothers Bluegrass Band, and the time we performed with Uncle Dave Dougherty and Patsy Stoneman at Bill Monroe's Homeplace, but it's all been "best times."

Bill: What was the worst situation you've ever faced as a performer ?

Joe: Without a doubt, the worst situation was the time we were forced into a "Battle of the Bands" contest against our will. The contest was for country music bands. The winner would get to open for Randy Travis. A local music store insisted that we should compete. We tried to explain that we didn't perform "country music", but because they were a major sponsor, they

got us into the contest. Three songs into our set the club manager pulled the plug and said we had to stop because the people couldn't "line dance" to our music. That was the shortest trip we ever took from a bad situation to a total disaster. But then – there was the night we were threatened with a knife in a club in Boston. . .

Bill: Is there a particular over-riding message or theme in most of your music? What do you want people to take away from your performances?

Joe/Sherri: There's no political message or answers to life's problems in our music. We sing the songs that reach out to us, and we write about the people and places that have left an impression on our lives. We hope that folks will take away a feeling that we sang something that rang true for them.

Please check out Joe and Sherri's website at: www.lamay.com/lamayreesc.htm and listen to some of their songs at: <https://myspace.com/lamayreese/music/songs> and be sure to come out to the October coffeehouse to hear them in person!

COLUMBUS FOLK MUSIC SOCIETY'S 2013-14 LINEUP FolkSide Coffeehouse

OCTOBER – JOE LAMAY & SHERRI REESE
NOVEMBER – OPEN STAGE
JANUARY – GRASSAHOL
FEBRUARY – TBA
MARCH – JON MOSEY
APRIL – SCOTT ALARIK

SOME REMINDERS:



2014 CFMS Calendars will be available in late October/early November. 13 month full-color calendar featuring

some of our local bands and a few other surprises! So keep it in mind for upcoming Christmas gifts.

Check out the CFMS's recently opened "**FolkSide Shop**" at **Cafepress** with t-shirts, sweatshirts, mugs, caps, mouse-pads and more! Click on <http://www.cafepress.com/folksideshop>.



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. Every Saturday through Fall Festival in October. It's good to bring a chair.

☀ **Sunday, Oct. 13 - 1 - 4 p.m., Darby Creek Day - Battelle-Darby Creek Metro Park/Indian Ridge Picnic Area.** CFMS members have been

invited to play at the annual *Darby Creek Day*. This year's grand event will be at the Indian Ridge Picnic Area from 1 to 4 p.m. Similar to years past, they'll have a small tent in an area where visitors will enjoy hearing us play. Questions: contact Art & Sharon Mittenbergs@rbaron49@aol.com

☀ **Saturday, October 26 - Folkside Coffeehouse**

6:00 p.m. Open Jam
7:00 p.m. Open Stage
8:00 p.m. Featuring Joe LaMay & Sherri Reese. *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.

AND SOME SPECIAL EVENTS THIS MONTH - HOSTED BY OUR MEMBERS



Saturday, October 5 - "Oldies Memories" performance by **Bill Cohen** and a top notch backup band (Renilda Marshall, Rebecca Stansbury and Brian Szuch). Songs from late 50s/early 60s. *Overbrook Church social hall*, 4131 N. High.; **7 - 9 pm.** \$10 per person

P.S. This is a photo of Bill Cohen from a 1992 newspaper clipping talking about one of his concerts.

suggested donation. For more info, call Bill at 263-3851 or visit www.spiritofthe1960s.com

Friday, October 11 - Rob McNurlin - House Concert: at the home of Linda & Rick McDonald. **7 - 9 pm concert. Jam afterwards.** Bring an instrument and a snack to share. \$10.00. To reserve your seat send a check ASAP

or contact Linda at 614-267-8614 or email: Milocurtis444@yahoo.com. Address: 444 Oakland Park Avenue, Columbus, Oh 43214.



Rob McNurlin began studying traditional music at an early age - learning hundreds of folk, hillbilly-blues and Gospel tunes. Inspired by Cash, Dylan, Woody Guthrie and Hank Williams, he started writing songs and mixing these originals with the traditional.

Rob has released six CDs including "Cowboy Boot Heel", recorded at Johnny Cash's Cabin Studio, produced by his son John Carter Cash, and a duet with guest Ramblin' Jack Elliott. "Lonesome Valley Again" reached #26 on the FAR charts and #55 on the



McNurlin has toured North America, England and Australia, solo and with the Beatnik Cowboys; traveled with Ramblin' Jack Elliott and Hot Tuna, and his songs have been covered by Ronnie Elliott, among others, and used in two award winning documentaries. At the house concert, he will be performing with Kayton Roberts, known for performing at the Grand Ole Opry in Nashville for many, many years alongside Hank Snow. *So make your reservations now!*

FOLLOWING OUR OWN. . .

Thursday, October 3: Grassahol - Thursday Night Concert Series at the Peggy R. McConnell Arts Center of Worthington, 777 Evening St, Worthington, OH. **8 - 10 P.M.**

Sunday, Oct. 6: The Hardtackers - Pub Polaris; 12:30-2:30 p.m. (East side of Polaris Mall)

Saturday, Oct. 12 - The Hardtackers, Galleria Evangelia, 4269 N. High Street; 354-6557 for times & cost

Friday, Oct. 25: The Hardtackers - Santa Maria Haunted Ship. 645-8760 for times and costs or see: www.santamaria.org/spectacular_events.php

Saturday, Oct. 5: Loosely Strung -- North Market in the Short North, Vine St., Cols. **11:00 am - 1:00 p.m. Free.**

Sunday, Oct. 13: Joanie Calem -- Intergenerational Sing Along at the Senior Residence, 120 Morse Rd., behind church. If you love singing & dancing & building community come out & join us. **2nd Sun. of every month. 4 - 5 p.m.**

Folk Dance - from page 3

required half-hour or fifteen minute introduction to contra dance before the dance, at many regular dance events. Feel free to attend the introduction multiple times. Different teachers will present it differently. Heck, the same teacher will present it differently. And you'll notice different things, and different things will sink in, especially after having experienced what they're teaching.

The short introduction that is offered at many locations is not a substitute for dancing with experienced partners, nor is it considered a prerequisite for joining the dance, but some people feel more comfortable having attended the introduction.

It is recommended that new dancers who wish to learn quickly and effectively seek out the more experienced dancers as partners. If you attend with a date, give each other a present by dancing with others for a while. You'll then be able to have more fun dancing with each other. Read this paragraph again !

Many people come to a Contra Dance alone and often dancers dance with many different partners throughout the evening. If there is an excess of one gender, it is customary for women to dance men's parts (and vice versa) to form couples and extend the set. You may come and go as you please. Admission is charged to pay for the hall, the caller and the musicians. You can dance all night for less than the cost of a movie.

There are many contra dance groups today, including some very active ones in Central Ohio. Here in Columbus you can dance almost every weekend: first and third Saturdays at the Big Scioto Contra Dance (First Congregational Church downtown), fourth Saturdays at the Clintonville Contra Dances (Clinton Heights Lutheran Church, and second Fridays at the All Soles Contra Dance (First Unitarian Universalist Church, also in Clintonville). You can find more information, addresses and a complete schedule of Columbus contra dances at www.bigscioto.com.

For those interested in other types of folk dance (e.g. Balkan, Israeli, English and Scottish country dancing, international folk dancing), you can find additional information about Columbus-area groups at www.recfolkdancecolumbus.org. English and Scottish country dancing, like contra and square dancing, are done with a partner in sets with other couples. Balkan dances rarely involve partners; most of them are done in lines of people holding hands. The focus is mainly on the footwork, which can range from simple walking steps to complex patterns involving hops, stamps, lifts and so on, often in uneven rhythms. Israeli dancing also tends to focus on footwork, with dances done in circles, lines, couples, or

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WELCOME TO OUR NEW AND RETURNING MEMBERS:



- Hank & Milene Arbaugh family
- Gayla Foote
- Jonathan & Judy Hollander family

- Tom Nagel
- Mitchell & Liz Snay family
- Pam Temple & Michele Murphy
- Laura Weber
- Carl Yaffey & Debbie Shaw family

BRIGHTEN UP SOME LIVES, ENJOY YOURSELF, AND GET PAID ?

Article by Bill Cohen

If you're looking for a new venue for your folk singing, consider singing at nursing homes, retirement villages, and assisted living facilities.



Photo by Carl Yaffey

That's what I've been doing more and more in recent months, and I'm having the time of my life.

When I sing for folks in their 70's, 80's and 90's, it's not so much a

performance as it is a sing-along. And even some folks with Alzheimers – people who cannot remember their own names or past – sometimes suddenly remember the words and tune of a song they learned decades ago as a kid. Just before I start singing, many of these folks may be slumped over in their wheelchairs with glazed looks on their faces, but when they hear “Side by Side” or “God Bless America” or “16 Tons,” they often start mouthing the words, tapping their feet, and smiling.

Of course, that's one key to a successful program for senior citizens: doing songs that are THEIR favorites, not necessarily songs that are your own favorites. The switch may prod you to learn some tunes (folk and otherwise) that were big BEFORE you were even born, but it's a fun stretch & it pays off.

I find that many of these folks appreciate a bit of background on the songs . . . details about what year they became popular, who the musician was who made it so popular, and what the country was going through during that

time. Or, add some fun factoids that spark people's memories. For example, before we sing “Hound Dog,” I remind folks how the cameras on the Ed Sullivan TV show never showed his (I mean Elvis') gyrating hips because in 1956, it was considered too risqué. Many folks chuckle.

Usually, it's just me and my guitar. And that's all I need. But for a special treat (for the audience and for myself) at a nursing home where I volunteer, I've occasionally brought Carl Yaffey and his banjo along. Wow. Carl's banjo is so crisp and clean and energizing, it gets everybody jumping around to the beat.

When the often-overworked staffers start dancing around and laughing, you know you've struck a chord. Not just literally but figuratively.

Google up “retirement villages Columbus Ohio” or “nursing homes Columbus Ohio” or something like it, and you can easily find contact information for many of these facilities. Ask their activities directors if they have a budget to pay entertainers, and you'll be pleasantly surprised to learn the answer is often “yes.” You won't get rich playing these venues, but many will pay you 50 dollars or more for an hour-long program.

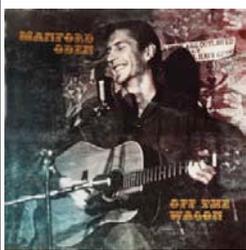
This is what you call a win-win-win scenario. People get stimulated, energized, and involved. You have the satisfaction of adding a little more meaning to your life. And now you can afford to restring or repair your guitar or mandolin. I highly recommend it.

And think about the possible karma. If we are so lucky as to live into our 80's, 90's or beyond, won't we thank our stars if some folks come to our retirement home or nursing home and sing some of OUR favorite songs with us ?

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!

How do you make a banjo player play softer? Put music in front of him.



ANSWER TO SEPTEMBER'S - "NAME THAT PHOTO"

Did you guess it? The answer is Fred Bailey and here is his explanation of the photo: "The picture was taken at the Sword & Stone

Coffeehouse, which lasted many years in Oklahoma City. In 1968, I got back from Vietnam right during Tet and began hanging out at the coffeehouse on a weekly basis -- being stationed at Ft. Sill in southern Oklahoma. "Okie City" was my base camp right through discharge. Then, when the cold weather hit, I moved on to coffeehouses in Houston and the southern climes.

You might note the regulation haircut, but the army fatigues are a bit obscure in that lighting. The S&S was a kind of redneck coffee house which is the only explanation I can give for the bumper sticker on the backdrop. Judging from the expression I was probably singing one of my specialty obscurities. No memory of who took it -- one of the house derelicts -- but Ed & Jai'B (the owners) kept that 8 x 10 for many years to use as a publicity photo for a gig whenever I would blow through town. They passed it along to me when the folk boom died.

TIME TO BE THINKING ABOUT COFF 2014 SPONSORS !

We are looking for some folks to solicit business sponsorships for our 2014 Central Ohio Folk Festival. Many businesses make 2014 decisions of this type towards the end of the year. This is an area we really need to develop in order to continue to grow and publicize our event to more participants. **The CFMS will supply you with a Sponsorship Kit containing:**

- "Fast Facts" sheet about our festival and sponsorship levels
- Sample At-A-Glance festival schedule from 2013
- Bio Sheet on Headliner Performer
- Sample Program Booklet from 2013
- CFMS Brochure

You need merely to approach local businesses, share the materials and your enthusiasm about the festival and follow up with them. Coordination of business contacts needs to be worked through **Sharon Mittenbergs @ artmittenbergs@columbusfolkmusicsociety.org**. **Please e-mail if you can help with approaching a business or two.**

Folk Dance - from page 6

individually. International folk dancing provides a taste of all these dance traditions and others as well; the two IFD groups in Columbus do many Balkan and Israeli dances, a few English and Scottish dances, and a wide range of others from places as far-flung as Scandinavia, Turkey, Bolivia, and Japan.

From squares and contras to Balkan and Israeli, this is recreational folk dancing. The point isn't to dance beautifully or impress an audience with your skill, but simply to have fun!

Photos courtesy of Doug Plummer; used with permission. Contents of article compiled from: CDSS Country Dance & Song Society <http://www.cdss.org/what-we-do.html>; What is Contra Dance? <http://www.sbcds.org/contradance/whatis/#Def0>; A Contra Dance Primer <http://www.hamiltoncontra.ca/primer.html>; Wikipedia - Traditional Square Dance; Wikipedia - Contra Dance; Wikipedia - Line Dance. And a special thanks to Leslie Scott of Columbus who put together the information on Columbus dance groups and to Linda Ellinger of Minneapolis, MN who led us in the right direction for this article and who initially exposed us to knowledge of the existence of a vibrant dance culture in our country!

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