



A DIFFERENT STRUMMER

Terry Keller has been singing ever since he can remember. With a strong, resonating and memorable voice, he takes his listeners "on the ride" with him. He joins fellow musicians Brian Szuch, Maury Falkoff, Rebecca Stansbury, Dave Clutter, Linda Blaine and Dudley Townsend in this performance. Terry has produced two CD's; one entitled "That's Our Moon Tonight" (c. 2005) and one entitled "This is Who I Am" (c. 2010). Terry has written most (if not all) of the songs on the CDs. His favorites from the CDs? "Fingerprints" and "If I Believed in God." With the exception of Maury Falkoff, the rest of the musicians are comprised of members of the band "Avalon Nine".

Interview by Bill Cohen

Bill Cohen: How long have you been singing, and how did it all start ?

Terry Keller: It started with me as a teen singing along with the Top 40 - or maybe lip synching - while pretending

the bed in my room was a crowd of high school crushes listening and applauding (girls I couldn't talk to out of shyness.)

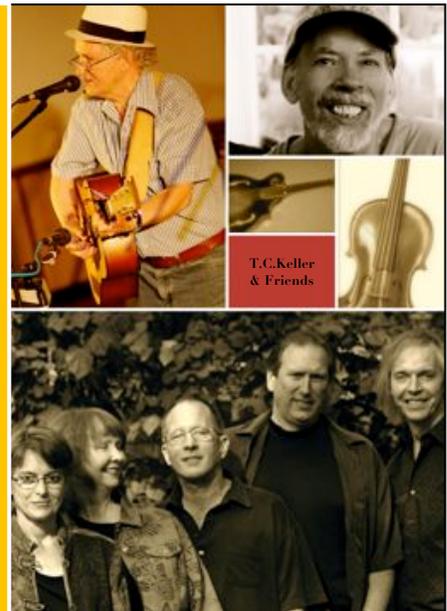
I also wrote song lyrics on pieces of cardboard. I got my first guitar - a Sears Silvertone of course - in the early sixties when I was first coming to

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FEBRUARY 23RD
FOLKSID
COFFEEHOUSE
PRESENTS:

TERRY C. KELLER & FRIENDS



FEBRUARY 9TH VALENTINE CONCERT HELPS SUPPORT CFMS FOLK FESTIVAL!



Fun, romance, food, and music. What else does a person need in life?

Come to the fourth annual Valentine Concert Saturday, Feb 9 and you'll get a taste of all of those things.

Bill Cohen will be playing guitar and piano, singing romantic love songs from the past several decades. There will be many familiar tunes made popular by the likes of John Denver, Dan Fogelberg, the Beatles, the Everly Brothers, Sam Cooke, Bette Midler, Roberta Flack, Tom Waits, and the Eagles.

Beautiful harmonies will be provided by Ann Fisher on flute and Rebecca Stansbury on violin.

The glow from dozens of candles will set the mood.

While the songs will look at the serious sides of love – the joy and sorrow it can bring – we'll have fun with trivia questions about famous and infamous romantically-linked couples throughout the ages.

Plus, lucky audience members will have a chance to win some fun door prizes with a love theme.

Expected the unexpected, since there

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– GUITAR STRINGS – SOME BASICS AND TIPS

This is the beginning of a column dedicated to tips and tricks to keep your musical instrument and the playing of it at its best. Some of the information is very basic, but some is designed for the more experienced musician. We hope you enjoy this feature AND if you have any ideas for future articles, please drop an e-mail to the address at the end of the article. Article compiled by D. Boston (sources listed at end of article).



and many popular and folk styles). In contrast, steel-strings produce a bright, metallic sound (the staple of Country and Western and Hawaiian music).¹

STRINGS

To get the most out of your instrument, some basic knowledge of strings is important. And there are a wide variety of strings to choose from!

More cheaply made guitars often come with cheap strings. To get the most out of your guitar, you can upgrade your strings which can result in both better intonation (especially if they are nylon strings) and overall sound of the guitar. It has been said that 'the best strings in the world won't make a poor guitar sound great, but poor strings will ruin the sound of a great guitar.'

There are two basic types of acoustic guitars, the classic or nylon-string guitar and the steel-string guitar. Both types are excellent general purpose instruments, suitable for many styles, but each has its own distinct feel and sound. The choice of one or the other is purely personal. Many guitarists play both types of instruments depending on their mood and style of music. The classic guitar (nylon string) has a string tension of 75-90 pounds whereas the steel-string has a string tension of 150-200 pounds. Thus, the strings of a classic guitar are much easier to fret than a steel-string acoustic.

The classic guitar's nylon strings produce a round, mellow sound (the preferred sound for classical, Latin

NYLON STRINGS

Nylon strings often come in three different tensions (some manufacturers offer more than three). The tension of strings are often referred to as low tension – "moderate or light", normal or medium tension and hard or high tension. Lower tension strings are easier to play and tend to produce a warmer, "drier" and less distinctive sound than high tension strings which – feel tighter, play a bit "heavier", and sound brighter and more articulate.

When speaking of nylon (vs. steel strings), it is in reference to the core material of the string. If you look closely at the end of your lower pitched nylon strings you will see that the inside material consists of many small fibers made of nylon. The reason that the lower pitched strings have a "metal" (most commonly silver plated copper) winding is to add mass to the string so it will be able to be tuned lower. Without this winding the diameter of the string would need to be so much larger in order to have the same mass and it would be impractical to play. If you break one of the wrapped strings and wish to replace only the one string, be sure to ask for a (low E, A, or D) nylon string and not a steel string.

Each classical guitar player should experiment with various

strings to find which ones are best suited to his or her technique and guitar. In general, nylon trebles have a sweeter tone than composite ones. A medium or low tension string puts less tension on the soundboard and will frequently provide a greater range of tonal color. When a guitar is new, you should play it using any brand of good quality strings for a few months. After the guitar has had time to settle in, start experimenting with various string brands and tensions to see what works best for you.²

A TIP ON BUYING NYLON STRINGS

It may be worthwhile to try a set of "better" strings, even if it is just for once. You won't know what you're missing if you don't.

A TIP FOR SAVING MONEY ON NYLON STRINGS

The bass strings on a classical guitar often go dead before the trebles. The strings are usually not worn out. The windings are dirty. Remove the bass strings only. Loosely coil them and place them in a large basin or bathroom sink. Submerge them in room temperature water. The water can be lukewarm but NEVER HOT. Hot water will cause nylon guitar strings to play out of tune.

Add about 1/4 cup of ammonia to the water and let the strings soak for about fifteen minutes. More time won't hurt them. The ammonia and water mixture breaks down crud that has built up between the windings on the strings. Put a washcloth in the water and pull each string through it a couple of times. Rinse the strings under cold water. Pull them through a dry towel and put them back on your guitar.

The cleaned basses often sound better than they did when new. They

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Strings - from page 2

don't squeak as much and they don't need to stretch out like new strings. The washed strings also work well for recording because they are somewhat smoother since they have been played in and they have a lively, clear sound.³

AND ANOTHER TIP

When you put them back on, put them on backwards. That way, if there's any fret wear, it won't end up in the same spots. You'll also have a string with no fret wear all the way up to about the 12th fret.

STEEL STRINGS

Steel strings (as opposed to nylon strings) put a lot of tension on your guitar. If your guitar is a nylon string guitar and you try to put steel strings on it, you risk warping the neck, cracking the top or making the bridge come loose. Conversely, putting nylon strings on a steel-string guitar doesn't work so well either, as the posts are not designed for nylon strings and you won't get the tension necessary to make the soundboard vibrate sufficiently.



And not all steel strings are created equal. There are numerous brands of acoustic strings on the market, all making the claim that they are the best strings available. The truth is that the strings you use on your acoustic guitar is a matter of personal preference; very often, a guitarist will use a specific set of strings for a specific reason.

Steel/Metal strings have a crisp, bright tone when compared to nylon strings. Their metal composition varies greatly, sometimes using many

different alloys as plating. Most jazz and folk string players prefer steel-core strings for their faster response, low cost, and tuning stability.

STRING MATERIAL

Here are some guidelines as to general characteristics of the more common materials which can be used in steel strings for the acoustic setting.

Bronze Wound – There are no strings that are “pure” bronze, *per se*, but a mix of several different alloys. The core is usually made of steel. Bronze strings can make virtually any acoustic guitar come alive with highly penetrating tone, versus their steel string counterparts. Since string coatings have become popular, many of the previously highly corrosive bronze sets have become popular again. Uncoated bronze sets can lose their brilliance after a few hours of playing, as they can be highly corrosive. String coatings in general, have pumped new life into acoustic bronze sets. The brassy sound can last for many weeks, or months, without decaying.

80/20 Bronze Strings – The 80/20 is the ratio of copper to zinc in the wrap wire. The wrap wire is 80% copper while the other 20% is zinc. Since the advent of string coatings, the corrosion issue has all but disappeared as a primary concern. Although, poorly coated 80/20 strings, or strings with worn away coating will corrode. Tone wise, the 80/20 mix is excellent for creating a string that yields fantastic tonal range. The 80/20 strings are known for their brilliance and crisp highs. Uncoated versions of this string can lose brilliance after a few hours of playing sessions.

Phosphor Bronze Wound – The phosphor bronze strings were developed to have a longer lasting life cycle. The phosphorus content helped preserve the brilliant tone longer than the 80/20 bronze strings. Phosphor bronze strings are the darkest sounding of the bronze string family. They have about 75-80% the

brilliance of a fresh set of 80/20 bronze. Phosphor adds a warm pleasing tone that give a tonal softness not found in other strings. They tend to have a little less “pick noise” as a plectrum sweeps across the strings. In fact, some sets have been known to yield a soft “brushing” type of pick noise. Again, since the advent of coatings, the role of phosphor in coated string is purely tone versus longevity.

Silk & Steel – For players seeking the soft sound of classical guitar strings, silk steel strings deliver the classical tonal range. Also it will be easier to depress the strings. This string is constructed of a center wrap of silk with a steel winding. Unlike classical strings, the silk steel strings come with a ball end to anchor in a bridge made for metal strings. This type of string is not as bright as the other steel string types and less durable.

Titanium – Acoustic string sets based on titanium compositions and cores have been cited for their corrosion resistance abilities. The non-ferromagnetic properties of titanium strings inherently put them in the acoustic class of strings. The tonal range of titanium is somewhere between steel and bronze sets with a very unique sounding clarity and richness. Titanium is a bit of an exotic metal and can be over thirty times the cost of stainless steel.

Stainless Steel – Stainless steel strings bring their own tonal uniqueness to the acoustic world. Their high tension requirements make them less friendly to acoustic designs, but still give exceptional performance. Steel gives a much softer sound with less volume than their bronze counterparts. They make a good choice for the hard strumming, open style chord players. Players on a budget will appreciate their availability in low price points. In addition, their stainless properties give them good corrosion resistance.⁴

STRING GAUGES

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Keller- from page 1

Columbus to hear live music. I sang my first song onstage at the Sacred Mushroom - "Tomorrow is a Long Time" by Dylan - thanks to Tom Ewing who normally performed it there.

Also, can't thank Hank Arbaugh enough for encouraging me (he ran the folk night there.)

Bill: We know you do a wide variety of music – folk, country, standards, jazz, rock, blues, swing, and more. Do you have a favorite genre?

Terry: I have no favorite genre!

Bill: You sometimes do songs made famous by Elvis. His material is far from folk music, but by an unprecedented special vote by the CFMS Board of Directors, you've been given the green light to do a couple tunes by the King at your upcoming coffeehouse performance. Tell us why Elvis' music resonates with you.

Terry: Elvis saved my emotional life by giving me an obsession to occupy my teenage years - that painful time of questioning why I was such a loser (as only a teen can feel like a loser.)

Also consider - Elvis' early records (I had 'em all) were often blues and rhythm and blues covers that he did in his own inimitable style. As a teen, I wrote a letter to Sam Charters author of "The Country Blues" - which he answered - and he was kind enough to say that the Elvis info would be used in a later edition of the book. And - once you've rocked with the King only someone like Dylan can take you further!

Bill: You are a regular at the weekly CFMS jam sessions at Whetstone Gardens Assisted Living Center. Sometimes, you lead the

group in playing songs that you have written. Does your original material have a particular thrust or theme? What do you get out of writing your own music?

Terry: Most of my 1960's and many later originals were 'you broke my heart' songs (for obvious reasons). My first 'keeper' was a blues, though. Only recently have I been able to expand my themes. In recent years I've been heavily influenced by the classics of Berlin and Cole Porter, etc. Dylan's always been an influence but mostly love songs like One Too Many Mornings and Don't Think Twice. Why do I write? Self expression.

Bill: At your upcoming coffeehouse appearance, you'll be backed up by an array of outstanding instrumental musicians. How often do you get that opportunity and how does it change the final musical product ?

Terry: I would love to be in a band full time! In the 60's I was in numerous rock bands playing in bars and at ComFest. For this gig at CFMS we are featuring my originals as well as blues, standards and, of course, Elvis. I may even throw out scarves to the audience! This band got together because I rocked out and hammed it up at the Whetstone Gardens jam and Maury Falkoff, Linda Blaine and David Clutter expressed a desire to back me for a gig. Quickly Brian Szuch and Rebecca Stansbury signed on as well. Big thanks to you all! You are all multi instrumentalists, singers and stars in your own right. Having a dynamite band expands the form and is just plain fun - giving me a chance to act the fool in front of millions of you fans.

Bill: We constantly ask this question of folk musicians, both local and

national --- who are your music heroes and influences? Has the list changed over the decades ?

Terry: My musical heroes are Elvis, Dylan, Jerry Lee Lewis, Robert Johnson, Charles Mingus, Rolling Stones and ABBA. I'm not joking about the Swedish group - though they're hardly an influence on my music. Over the decades my heroes have only expanded - ask me about David Frishberg somebody! Dylan still amazes me - his song Tempest from the new album is genius - and I like his singing (sorry, Rebecca!)

Bill: What do you get out of your participation in the folk music society ?

Terry: I was actually in the Folk Club (predecessor of this Folk Society) back in the 60's. Some of the pickers then were Hank Arbaugh, Roger Johnson and fellow ComFest guy, Barry Chern. Anytime CFMS lets me pick and sing is a blessing and I bow to you in gratitude. If you think I'm not sincere, remember this - sincerity is everything and if we can fake sincerity we've got it made!

*Please don't miss this concert!
Come on out, enjoy the performers,
the feeling of community and home
baked refreshments!*

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

When: 8 to 10 p.m. Saturday, February 23rd. Doors open at 6:30. Open mic from 7 - 8 p.m. if you want to come early. \$7.00 admission (\$5.00 CFMS members); under 12 free.

Valentine - from page 1

will also be some surprises. AND, our volunteer bakers of the Columbus Folk Music Society will be cooking up some delicious treats. All of this for a suggested per person donation of \$10 at the door, with proceeds going to help stage this May's Central Ohio Folk Festival. So bring your sweetheart or just yourself. **WHERE:** basement Fellowship Hall of Overbrook Church 4131 N. High (Clintonville) **WHEN:** Saturday, Feb. 9th from 7 to 9 p.m.

NEW! CFMS FRIDGE POSTER!

WINTER HAPPENINGS, SO SAVE THE DATE . . .

* **The Saturday Music Jam at The Shops at Worthington Place (November through April).** (This is the winter venue for the Worthington Farmer's Market held at Worthington Square). **Every Saturday from 10:30 - 12:30 p.m.** All are welcome to come and play.

* **Saturday, February 9th - Valentine's Concert with Bill Cohen and friends.** **7:00 - 9:00 p.m.** Overbrook

Church, 4131 N. High Street (Clintonville). \$10.00 suggested donation at the door. Proceeds help support CFMS Folk Festival.

* **Saturday, February 23rd - Folkside Coffeehouse**
6:00 p.m. Open Jam Session
7:00 - 8:00 p.m. Open Stage
8:00 p.m. Terry Keller & Friends - Featured Performer
 Columbus Mennonite Church, 35 Oakland Park Ave. (just East of High St. & one block North of

E.N. Broadway), Cols. \$7.00 donation; CFMS members \$5.00; under 12 free. This is also the night of the Silent Auction.

* **Saturday, March 2nd 7:30 p.m.** Bill Cohen leads a free hootenanny sing-along of old-time folk song favorites. He'll play his guitar; you do the singing. At The Unitarian Universalist Church, 93 W. Weisheimer.

Cut here and put on your fridge!

Bulletins:

Please save items for our **Live Auction** at the March 23 Coffeehouse. You can drop them off at Linda McDonald's; 444 Oakland Park Avenue (Clintonville). Consider gift cards you no longer need -- amongst other things!

Remember our Silent Auction at the February 23rd Coffeehouse!

If you're still in need of one or two (or more) 2013 calendars, we are now offering our **CFMS calendars at 1/2 price (\$5.00)** since it is mid-January. We've sold over 115 calendars to date, which is well over our goal.

It's a great way to get the message out about the CFMS, plus there are lots of nice photos, quotes and a very informative article entitled "What is Folk Music?"

They'll be **available at the February Coffeehouse.**

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

Applications are still underway for the **Kirby Memorial Scholarship(s)**. Please visit <http://cfms-inc.org>; click on link entitled Bob Kirby Youth Scholarship for information and/or application. Maybe you know someone who might qualify.

FOLLOWING OUR OWN. . .

Friday, Feb. 15, 2013:
Grassahol -- Byrne's Pub, 1248 West 3rd Ave, Cols.
 7-9 p.m. Free

Friday, Feb. 22, 2013:
Grassahol -- India Oak Bar & Grill, 590 Oakland Park, Col.
 8-12 p.m. Free

Saturday, Feb. 23, 2013:
Loosely Strung -- Chadwick Gardens Pancake Breakfast
<http://chadwickarboretum.osu.edu/events/> 8:30-10 a.m. Open to all. 4-H Building, 2201 Fred Taylor Dr. (N. of Lane Ave).

Sunday, Feb. 24, 2013: Avalon Nine -- Natalie's Coal Fired

Pizza. 5601 N. High Street, Worthington. 614-436-COAL
8-10 p.m.
www.nataliescoalfiredpizza.com

Saturday, March 9, 2013:
Halfway Home -- Clifton Opera House, Clay Street, Clifton, OH
7:30-9:30 p.m. 937-767-2343



**MUSTARD'S RETREAT CONCERT
LOOK BACK**



WELCOME TO OUR NEW
AND RETURNING MEMBERS:



- Wilson Brinkley
- Steven K. Smith Family
- David Lewis Family (Elizabeth's Records)
- Elizabeth Salt

Mustard's Retreat (David Tamulevich and Michael Hough) delighted the crowd of approximately 70 people on January 12th with their mix of serious, thoughtful, and humorous songs, as well as their outright funny stage banter.

The concert had a great "community feel" and drew both long time CFMS members as well as a number of new faces. David and Michael will be joining us again for this year's folk festival in May.

And... to all who contributed homemade cookies; a big thank you.

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!

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Central Ohio Folk Festival directors:

- Art and Sharon Mittenbergs
- Membership Chair: Larry Drake
- Newsletter Editor (pro tem): Nancy Bailey
- Newsletter Co-editor: Diane Boston

Strings - from page 3

Steel strings come in various gauges. The main differences are shown below:

Lighter gauge strings:

Sound 'lighter', edgier, and shorter
produce less volume
are easier to play
need to be tuned more often
break more easily
are lower tension

Heavier gauge strings:

Sound 'heaver', fatter, and longer
produce more volume
make playing a bit heavier
don't detune as fast
last longer
are higher tension

Choose steel acoustic-guitar strings that fit your playing style. If you play primarily rhythm, you want a thicker-gauge string. Strings are usually measured by the starting gauge of the thinnest string. A 9-gauge set is considered light gauge. Use a 12- or 13-gauge if you play a lot of chords and rhythm, or if your playing style is heavy-handed. It will prevent you from breaking strings on a regular basis. Thinner-gauge strings are ideal for playing lead lines and solos, especially if you do a lot of playing high up on the neck or play very quickly.

Again, consider the tone you want. Thinner-gauge strings produce a brighter, crisper sound. The thicker the strings are, the deeper and richer the tone is. The gauge of the steel acoustic-guitar strings you choose may be based on this criterion alone.

Consider a silk-and-steel combination string if your fingers can't seem to get used to the bite of steel acoustic-guitar strings. The light silk weaving within the wind of the steel softens the touch of the string, yet still produces a bright tone.

CLEANING METAL STRINGS?

Strings can lose their brightness because they are affected by airborne dust, dirt, grease, smoke and moisture, as well as by whatever your

fingers leave on them. Wound strings are especially sensitive to this kind of pollution, because they retain everything so well in their grooves. An easy way to keep your strings as dry and clean as possible is to wash your hands and dry them well before playing, and to clean and dry and strings afterwards. Any type of lint-free cloth works well -- an old t-shirt or dishtowel, for instance. Clean the underside of the strings and the fingerboard, as you go along. Simply pull the cloth between the strings and the fingerboard, and run it up and down the neck a couple of times.

Boiling guitar strings is a process some musicians use to help put a better sound back into strings that may be worn. Does it actually work?

THE GOOD, THE BAD, AND THE BOILED

What happens when you place strings into a pot of boiling water? Here is a list of some positive things that can happen to the string:

If there is oil on the strings, the higher temperature of water will change the viscosity of the oil. The oil will start to breakup and flow away from the string into the rest of the water.

If there is salt from your previous sweaty playing on the strings, then the salt will dissolve and become aqueous in the boiling water.

If there is any dirt in between windings, there is an opportunity for it to break-up and possibly dissolve.

Micro metal shavings from normal fret wear will expand due to high temp and possibly dislodge themselves from windings.

Expansion. Overall the high temperature of the water will cause the strings to expand at molecular level. Every metal has a coefficient of thermal expansion (CTE) associated with it. This means the metal expands, or contracts with regards to temperature. In the case of wound strings, the windings will expand as they are made of metal. Anything

caught in between the windings will get an opportunity to get squeezed out as the windings expand in the high temperature water.

Of course, there are some down sides to boiling. Following is a list of some bad things that can happen when you boil the strings.

Higher temperatures are often used to stress relieve any stresses built up in metal. If the string is exposed to high temperature, there will be changes within the various stress sites of the string. This will have an effect on tuning and possibly create "dead spots" in the string that deaden the sound.

Calcium and mineral deposits from hard tap water can work their way into the inner core of a wound string. To get the best results, use de-ionized water if you are going to boil.

Brittle strings. Some strings have been known to become more brittle after boiling them. The process of taking the string to a higher temp (212°F) may have an effect on the string's elasticity if the alloy quality was marginal to begin with it all.

Dirty pan. Obviously you don't want to use a pan with left over spaghetti sauce still in it. The real issue here is the question of a clean pan still having soap scum and mineral deposits in it. If you use such a pan, the soap and mineral deposits will end up on the strings. As a precaution, using a little bit of alcohol and a paper towel to wipe out the pan first.

In conclusion, there are some merits to boiling strings as well as pitfalls. If you are on a shoestring budget and do not wish to shell out the bucks for new strings on a frequent basis, then boiling might be your calling.⁵

¹ www.e-media.leeward.hawaii.edu

² www.classicalguitarbuilder.com

³ www.classicalguitarbuilder.com

⁴ www.professorstring.com

⁵ www.professorstrong.com

Article ideas for future newsletters? e-mail dboston2@columbus.rr.com

The Columbus Folk Music Society

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Next Issue in March

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www.cfms-inc.org

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

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

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