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The Music Issue

Granville's history has always been full of music. In this edition, two prominent people who once lived in Granville help illustrate the richness of this history. In addition, we begin with the history of the club that was formed for the sole purpose of fostering and making serious music.



A century of dedication to music

For 100-year-old Granville Music Club, parting is sweet sorrow

December, 2014, marked the passing of a venerable community institution, the Granville Music Club, a women's organization which was founded by musicians. In fact members had to be a musician or be able to put on a program until the 1980s, when membership was opened to non-performers.

This necessitated the formation of a

Mrs. Karl Eschman begins to slice the Granville Music Club's golden anniversary cake flanked by Teddy Westlake (left) and Wanda Davis.

program committee to schedule outstanding students of area music instructors, as well as Granville High School and Denison University students and Denison faculty members.

Leaders found that by this time it was harder to get younger women to join. Membership peaked at about sixty members, and at its dissolution the club had about forty members, although fifteen or twenty were likely to attend a given program, which would most likely be held in the College Town House. It became harder and harder to find volunteers to take leadership positions, and finally the club dissolved on its 100th anniversary.

The authors of the article agreed, according to *The Granville Sentinel*, that, when the club started, it filled a musical void that, fortunately, no longer exists in Granville. – Ed. (With thanks to *The Granville Sentinel*.)

Granville Music Club 1914-2014

Happy 100th birthday wishes to the Granville Music Club. It celebrated its centennial year on December 3, 2014 at the College Town House. The Music Club had a long and proud history.

To give us some background and history of the club, reference is made to the document entitled, "History of Granville's Women's Music Club" that was prepared and presented by Mrs. Leland C. Lehman at the 50th anniversary celebration on December 2, 1964. She wrote, "On December 3, 1914, Mrs. Charles B. White, Mrs. Clarence Coons, Mrs. Burton Case and Mrs. William P. Ullman called on Mrs. Howard Darrow. She answered the door in her gown, robe and slippers. They said they wanted her to initiate the formation of a music club in Granville. After persuasion, she agreed. The music club with 23 members held their first meeting that month. Mrs. Darrow was voted president and our history began."

Mrs. Darrow was followed in that office by Mrs. Ullman. Mrs. White was a scholar and pianist. Mrs. Coons was also a pianist and a vocalist and a chorus director. The devotion of these Granville ladies to the cause of the Music Club was demonstrated in opening their homes for Music Club meetings. The first meeting was held in the home of Mrs. Darrow, located behind the Baptist Church on Main Street. Mrs. Jones entertained in her home at Monomoy Place on Broadway, and Mrs. Coons welcomed them to her home....the large grey house at the corner of Granger and Broadway. Mrs. Chamberlain invited the group to the President's home after the Jones' move to Bryn Du.



Mrs. Howard Darrow was the founder of the Granville Music Club 100 years ago.

Later meetings convened in the community rooms above City Hall. Larger performing groups were welcomed by the Granville churches and Denison University. In 1946 Denison's College Town House offered its facility and it became our regular "home".

The College Town House has been the meeting place of the club since 1946. Two pianos were donated to the College Town House by the Darrow and Stark families for use of groups meeting there. Mrs. Lehman pointed out that "the Granville Music Club joined the state and national Federated Music Club organization on May 16, 1915. Various members brought honor to the club by participation on district and state levels. One of the charter members, Mrs. J. S. Jones was 1st Vice-President of the State Federation and in the early fifties Mrs. Brayton Stark served five years as President of the Central District. A Federated meeting was held on several occasions at the Granville Chapter."



Music Club member Ruth Jeanne, a nationally known percussionist, organized this marimba group in the Granville Music Club that competed in the National Percussion Conference competition in Columbus. This marimba group is pictured circa 2000.

In the early history, the highlight of the year was the May Luncheon's Musicale. The luncheons have continued to be enjoyed by members up to the present time.

To continue the history from December 2, 1914, by Mrs. Lehman, two members of the Music Club, Wanda Davis and Jeanne McClain, wrote a review of our history from Mrs. Lehman's paper in 1964 to the present. It was presented at the 100th anniversary celebration this year, December 3, 2014. Again, the dedication and devotion of the Granville Music Club members to the Granville community and its culture continued with an array of talented musicians, composers, performers, teachers and students.

The history of our meetings changed several times. Originally it met twice a month for the full year. For the past several years we have met the first Wednesday of the month, October through the following May with no meeting in January. The business meetings were held in September and March. Members who belonged to the club for 20 years were given Honorary Member status and those who belonged ten years were given Associate Member Status. The by-laws were last amended in 2002 giving anyone the privilege of becoming a member. This resulted in the club becoming more of an

entertainment venue where fewer members were musicians that contributed to the musical related programs.

Our programs have been the mainstay of the Music Club. The Junior Music Club was started by Ruth Jeanne in 1960 and continued until 1982. Teachers and students of violin, marimba, drums, piano and voice expanded the musical influence of the club throughout the community, the college and the Granville School system. Mrs. Lehman in the early history mentioned the numerous organ concerts given by Professor Brayton Stark of Denison University. In the second history Teddy Westlake, pianist and organist, was a guiding source later founding the Vintage Voices, a popular singing group of senior citizens that give concerts throughout the area. Eileen Bellino with her lovely operatic renditions is fondly remembered. Her husband, Frank, violinist and conductor of the Denison Symphony presented many programs. Their daughter Ann continued their tradition by presenting a violin concert in the 2013-2014 programs. Descendants of the founders still live in the Granville community and contributed to this documentary.

Christmas programs highlighted the years. The Wassail Bowl Ceremony at the end of the programs

delighted everyone. The song, "Here We Come A Wassailing," was sung as a member carried the wassail bowl to the tea party buffet with members following. Esther Coffey led the procession for years. The recipe for the Wassail (Christmas Punch) is as follows:

Wassail (Christmas Punch)

Heat until hot 1 gallon of cider

In a cheese cloth bag add 2-3 cinnamon sticks and 10 cloves

Stir in ½ cup brown sugar

Serve from punch bowl

Scrapbooks containing pictures of meetings and members were kept over the years. Additionally all of the program booklets from the founding in 1914 to 2014 are catalogued and stored with the Granville Historical Society. Other memorabilia, a list of past presidents, newspaper clippings, etc. are also in these files. An inventory was made for future reference. The sheet music and books of music that were stored in the basement of the College Town House were donated to the Columbus Library in 2011.

SPECIAL ANNIVERSARIES CELEBRATED

Silver Anniversary

To celebrate the Silver Anniversary of the Granville Women's Music Club on December 6, 1939 they honored the women living in Granville or elsewhere who were members of the club. The theme for the event was "Music of the Past." The leader for that program was Mrs. Malcolm Stickney. They met at the home of Mrs. Howard Darrow.

Golden Anniversary

On December 2, 1964 there was a celebration of the club's Golden Anniversary. The leaders and hostesses were Mrs. Robert Davis and Mrs. James Westlake. "A History of Granville Women's Music Club" was read by Mrs. Lehman. A chorus performed "Jesu, Joy of Man's Desiring" with Mrs. Jeanne playing the marimba and Mrs. Westlake playing the organ. The "Ceremony of the Carols" was sung by Mrs. McAllister, soprano, and Mrs. Mahaffey, contralto. "O Holy Night" was sung by contralto Mrs. Davis. This was followed by group singing and the ceremony of the Wassail Bowl. A tea followed honoring affiliate members, past president and guests.



Piano prodigy Gavin George, 11, performs for the final Music Club meeting on Dec. 3, 2014.

Diamond Anniversary

On November 1, 1989 the Granville Music Club celebrated its Diamond Jubilee and the theme for the event was "Diamonds are a Girl's Best Friend" with songs of yesteryear sung by Steve Schlicher, Marilyn Sundin and Teddy Westlake.

Centennial Anniversary

To celebrate the centennial anniversary on December 3, 2014 the meeting was held in the College Town House with members and invited guests present. The program was by Gavin George, an 11-year-old pianist from Granville. Gavin first played piano for the Music Club when he was 5 years old. The Wassail Bowl ceremony was held followed by a tea in the College Town House dining room.

A quote from a music club in Texas may express the appreciation of the Granville Music Club over the years.

"With unrelenting crescendo, the symphony of life that is ours to share, with its "largos" and "allegros" moves everlasting onward in sweet memories."

**Mary Ann Malcuit and Jeanne McClain
Members of the Granville Music Club**



Photo by Barbara Vogel of the *Columbus Dispatch*



Photo by Mac Schaffer, courtesy of the *Columbus Dispatch*

Many of the photos with this article, credited to James or Steve Grimes, come from the Anne Grimes Collection, American Folk Life Center at the Library of Congress. We thank all those whose photos appear here.

Anne Grimes' arrival made Granville Folk Music Central



by Marilyn Berger Jung

Our story with Anne Laylin Grimes began in 1967, five years after she and Jim moved to Granville. Little did we know when Jimmy, the Art Department chair at Denison University, offered Michael, my husband, a visiting artist position that we would settle in Granville for decades, gathering often at the Grimes' 1834 home at 337 West Broadway.

Dinner parties, cocktail parties, garden parties, always a Fourth of July brunch before watching the parade from the Grimes' front porch, often a competitive

game of ping-pong (with Anne usually the winner), occasionally, a rendition of "The Fox Went out on the Chase One Night," with Anne singing and playing dulcimer and, predictably to end the evening - a paw piece by Jake, her dog, on the piano. Anne Laylin Grimes could draw music from anyone...two or four-footed! She was fun, vibrant, a grand lady!

A Collection of 1,000 Ballads and Folk Songs

By 1957, Anne Laylin Grimes was already recognized for her collection of more than 1,000

ballads and folk songs, often invited to speak and sing at concerts and folk fests around the country. She released an album called "Ohio State Ballads" for Folkways Records, and in April 1957, was elected president of the Ohio Folklore Society. Anne was also the mother of five children.

Anne was steeped in music and Ohio history. Tracing her forebears back to an early Ohio settlement, she had invaluable local contacts and historical references for her collecting. In the Laylin Columbus home there were many musical evenings with her father, an Ohio State University law professor, playing cello and singing tenor, her sister and brother on violins, she and her mother on piano - often singing old family songs.

Degrees in music from Ohio Wesleyan and Ohio State University parlayed into jobs with the *Columbus Citizen* newspaper as dance and music critic and in the early 1940s with WOSU radio as host of a music series. One week when a planned collaborator became ill, Anne carried on alone, playing and singing some of her grandmother's songs. Listeners began contributing their own songs, passed down - thus marking the beginning of her folk music collection. Most contributors were from families that had lived in Ohio for several generations, representing complex and diverse traditions.

At first, she wrote the words and music on paper. Then, in 1953, she began recording on magnetic reel-to-reel tape on a 50-pound Magnecorder. There is a picture of Anne with Henry Lawrence Beecher in his Mount Vernon home. James Grimes, her husband and Ohio State University Professor of Art, often accompanied Anne, photographing the sessions.

Contributors

"When I started, people said, 'Oh, there is not much left!'" Alan Lomax and James Francis Childs were well-known ballad chroniclers, but Anne found when she sang at clubs, churches, schools someone always mentioned a friend or relative who "sang her old grandmother's songs." Anne called it "priming the pump" and she found many "contributors" (as she made a point of calling them - although the technical term in the folk music field is "informants") in this way. Many of the lyrics were tied to memories of singing while doing chores or farm work. "If I could just go courting again," one elderly man told Anne, "I'd remember all of it."



Grimes poses with her five children in a photo published by the Columbus Dispatch during the 1950s.

Photo by Pan F. Prugh of the Columbus Dispatch

Indeed, "Seafaring Man" was a song sung by Sarah Basham's husband when he came courting. Anne recorded Bertha Basham and her mother, Sarah, by then 87, singing "Seafaring Man." She noted the interesting old tune and style not previously found in print.

From Reuben Allen in Zanesville, Anne found "The Underground Railroad" song, which she included on her Folkways recording but did not tape. "The Homestead Strike," a ballad-like union song, told of a mine fire that started in 1884 just south of Zanesville. The fire was still burning at the time of her recording Reuben in 1953.

One of Anne's most prolific "contributors" was Faye Wemmer from Athens County. Faye contributed 48 items: child's ballads, civil war songs, a temperance song, recitations and riddles. Some of Faye's versions of traditional songs became standards in Anne's repertoire like "There is a Little Woman."

Perry Harper, a blacksmith, miller, dog and horse trainer, was also a wonderful ballad singer. He sang from memory, rocking in his chair with eyes closed - pausing to spit in his spittoon after each song. Anne recorded him in his family homestead in Ray, Ohio.

Probably Bessie Weinrich from Vigo, Ohio was most



Photo courtesy of the *Columbus Dispatch*



Photo by Steve Grimes

LEFT: An *Ohio Magazine* article in January 1994 pictured Anne at home with her dulcimers. **ABOVE:** With Carl Sandburg at his farm in North Carolina.

helpful and important to Anne. Bessie was descended from English Cavaliers who settled in Virginia. Of the 47 songs from Bessie that Anne taped, many were rare English ballads. Bessie helped Anne memorize and sing her songs and arrange dulcimer accompaniment. "The Big Shirt," a long and slightly bawdy ballad, became part of Anne's repertoire.

The Dulcimer

In the process of collecting folk music, Anne discovered a tradition of dulcimer playing in Ohio. She bought her first one in 1953 from Wade Martin, a master carver from North Carolina.

The best traditional dulcimer player Anne met was Brodie Franklin Halley in Gallia County. He played with a group of local musicians on a dulcimer he bought in 1909 from a Civil War veteran. Anne studied his techniques of syncopated rhythms made with a stick, his clever finger pickings, strummings and brushings.

Among her large collection, a prized dulcimer with mother-of-pearl inserts was made by John H. Lunsford, a railroad man in 1870 for his son Eddie. Eddie left it to Anne in his will.

Her rare vintage dulcimers are now preserved at the National Museum of American History at the Smithsonian. We, in Granville, were used to seeing them gracing the walls of Anne's living room. You, too, can listen to Anne play and sing on the CD accompanying "Stories from the Anne Grimes Collection of American Folk Music". At seventy-eight, Anne had begun entering on a Macintosh computer

her collection of two hundred years of Ohio folk songs and fifty years of notes. Already many of her tapes had been duplicated in the Library of Congress. Besides stories about her "contributors", the book includes accounts of visits with Carl Sandburg in North Carolina and of performances at the National Folk Festival in St. Louis in the early 1950s where she played with and recorded songs by Bob Gibson, Pete Seeger, and May Kennedy McCord.

Anne Laylin Grimes was indeed a grand lady!

Marilyn Berger Jung is a longtime member and volunteer of the Granville Historical Society and was Volunteer of the Year in 1999.



Anne, pictured between "Wyoming Jack" O'Brien and Harry Belafonte in St. Louis 1953, holds the first dulcimer she purchased.

Photo by *St. Louis Globe-Democrat*, archives of the St. Louis Mercantile Library



-- Photo courtesy of The Metropolitan Opera Archives.



– Photo by Emanuel Altenburger

LEFT: Barbara Daniels, a Granville native, as Musetta in the The Metropolitan Opera's production of *La Bohème*. She was the Met's first-call Musetta for more than a decade. **ABOVE:** Barbara in 2014.

The Golden Girl of Granville

From Lions Club to the Met for Barbara Daniels

By Keith Boone

Last June I scrounged through my old vinyl record collection and finally located the one I was looking for – a recording of a live 1988 broadcast of *La Bohème*, conducted by Leonard Bernstein and featuring Barbara Daniels as the coquettish Musetta. I then resurrected my record player from its twenty-year tomb in plastic wrap, and it surprisingly sprang to life, permitting me once again to enjoy the pleasure of the opera that was my introduction to the genre.

But this time the performance carried a special

significance because I had just learned not only that Barbara Daniels was a “Granville girl,” but also that she would be coming to the Village in July for her 50th Granville High School reunion.

After a few emails between Granville and Innsbruck, Austria, I landed an interview with Barbara two days before she would ride the anniversary float in the Granville parade on the Fourth of July. It took place in the quaintly-furnished living room of the old Orchard House Bed and Breakfast, west of Granville, where she was staying. Joined by Tom Martin, who

helped arrange the interview, we talked while a yard full of exotic blue-faced chickens clucked an odd background chorus to our conversation.

Nervous about running out of topics to discuss, I had prepared a cache of questions so that the conversation would not be in danger of stalling. But as it turned out, that precaution was wasted. We quickly learned that Barbara is a highly kinetic and voluble conversationalist – an express train loaded with remembrances, stories, and exuberant humor. We also found her to be direct, plainspoken, and at times earthy and irreverent. In short, immensely entertaining and endearing (both on- and off-stage). All of these traits made her the perfect fit for a role she truly incarnated and starred in for decades – the rambunctious, gun-toting cowgirl Minnie in Puccini's *Golden Girl of the West*.

As our conversation continued, it became clear that we were talking with a real diva, but not the stereotypically remote and self-absorbed divas of legend. Sometime back she had referred to herself as a "Midwesterner." When I asked her what she meant by that, she chortled, "You can take the girl out of the country, but not the country out of the girl." In his article about Barbara's career in a recent issue of *Opera News*, Scott Barnes quips that in *Golden Girl*, when you watch her towel down the polka bar, "you would have sworn that she grew up in a saloon."

With great nostalgia Barbara remembers her youth in Granville as a special time, populated with special people and places. Her initial musical spark came from her father and mother. Charlie Daniels, who was a gifted singer, belonged to the Granville High School drama club and sang most all of the solos in his time. Barbara describes her mother, Louise (Marjorie Jones), as having a beautiful voice, but never the opportunity to pursue its development with a musical education. (The Jones' house, historic in Granville, is today the home of Barbara's sister, Susan.) Barbara fondly recalled that another pervasive and powerful musical influence was Grandmother Daniels, who avidly sang and played the piano: "I can still hear her 'O Holy Night' ringing in my ears."

Barbara's grandmother on her mother's side, Grandma Jones, sporting the scandalous 1930s bobbed haircut, added to the distinction of the family by being the first woman to join the ranks of the Granville Marching Band. Later, when Barbara herself joined the group, she started out playing cornet, but after not

Barbara was a majorette at Granville High School during the early 1960s.



taking to the mouthpiece, moved on to the bass drum. As it turned out, that option did not work out well either. When the football team's starting quarterback allowed as how he would not take her to the prom if she continued with that instrument, she nimbly switched to majorette!

Barbara remembers being roundly supported in her ambitions throughout her childhood in Granville – within her family, in the school system, and in the community at large. She recalls that "I had such a rich childhood, such a tremendous wealth of experiences in Granville, that it is difficult for me to sort them all out. As one huge composite, they all influenced my life on stage." She added that the schools were outstanding in this respect, with John Durst a "wonderful figure" in his band directorship, heading up an active and accomplished program. In answer to a query about her favorite teachers, she mentioned Eileen Bellino as a "great teacher," but added that "All my teachers contributed to me and the road I took. There were favorites among them, usually the English teachers; though strict and capricious, they kept my imagination jumping and us all awake!"

In further reflection on growing up in Ohio, Barbara noted that it was hard to explain in German to people in Austria *what it felt like and what it was*. It was a *time* and a *place* and a *people* – sharply different, she noted, from what many Europeans see as America. "They see the U.S. as the two coasts, destinations bordering a big flat slab of empty land in between," as though it were a vast, treeless tundra. But within that slab of land Barbara conjures

up many rich memories, calling Granville a "little jewel stopped in time, with all those turn-of-the-century houses" lining the Village streets. She has intense memories of the Aladdin Restaurant, which "always supplied every *need* we had, starting with the burgers, and ending with that damn fudge cake à la mode!" During the holiday visit to Granville last summer she once again was drawn to the restaurant, and "I tell you I opened the door and it took me back to the 1970s, when they served a mean, greasy hamburger."

Other salient memories include her high school graduation at the Denison gym, where she sang "You'll Never Walk Alone" and, even now, can remember "the feel and the smell of the place." Also etched into her memory is the Denison Summer Theatre, which she frequented as a high-school student and saw the likes of Hal Holbrook and John Davidson. As for the Granville Inn, Barbara gasped when a classmate told her it was having hard times and would be sold, but regained composure on learning that Denison was taking it over. "So," she chuckled, "it will still be here on our 75th!"

After graduation Barbara went on to earn her MA in music at OSU, facing a huge crossroads in her life as to what her next step would be. While it seemed like "everybody else in the class was going to New York" and her teachers were pointing her toward Europe, she simply did not have the financial means to embark on such an expensive adventure. Her father had died when she was eleven and the family had no money except what her mother earned as a nurse at Denison's Whistler Hospital.

But she did have an ace in the hole - her voice - and so she sang at area clubs and organizations, where she earned the then whopping sum of \$2,500 to study in Freiburg, Germany. From there she auditioned successfully as a mezzo soprano for the University of Cincinnati Conservatory of Music, where she rapidly gained a reputation as a superlative mezzo, as is reported by Scott Barnes in his article. Barnes was a freshman in the conservatory at the time, and he remembers her as a "charismatic mezzo with a zaftig figure, pre-Raphaelite blond curly hair and a natural earthiness. . . In a conservatory full of virginal Micaelas, here was a curvy, golden-haired Carmen, with an easy access to her middle and lower range and a soprano's top."

But then a curveball came across her career

plate. Lucilè Villeneuve Evans, a highly-regarded conservatory matriarch at the conservatory, informed Barbara that she was a *soprano*, not a mezzo. "That was the end of my mezzo, and the news scandalized the conservatory. Opinions were flying, but Lucile told me to ignore them, that 'Not to worry, we'll go to the Met!'" That assurance would turn out to be a prophecy.

A year later in 1974 Barbara accepted a house contract in Innsbruck, Austria, which would be her musical home from then on. In 1983 she made her debut at the Met as Musetta where, as Barnes notes, "she would be the Met's first-call Musetta for more than a decade, singing the role forty-one times," including the 1988 Bernstein recording. She would go on to star in many more roles in many houses, among them Violetta, Rosalinde, Mimi, M. Butterfly and, of course, as an incandescent Minnie in *Golden Girl of the West*.

Speaking of incandescent - Barbara unabashedly recalled a performance in a new *Faust* production in which her hair caught on fire on stage during a performance attended by her mom, who wanted to see her daughter in a big-stage performance. She and the great bass Samuel Ramey ran for the wings as the whole stage rotated. "I admit, it was a wild production anyway, but we really didn't mean the ignited hair to be a part of it!"

Among her numerous productions of *Golden Girl*, a particularly memorable one was her playing Minnie to Placido Domingo's Dick Johnson in 1991. It was not her first encounter with the great tenor. He was the conductor in a performance of *Die Fledermaus* in an earlier production where she was appearing as Rosalinde. In an animated rendition of the story, Barbara recalls that during a rehearsal, Domingo was dressed up in a suit on a very hot day. Everybody was sweating through the first and second acts. Then, in the third act, "Placido puts down his stick, *rips* his tie off, *pulls* his shirt open, and from that point on we were hell on wheels!" In our subsequent conversation about Domingo, Barbara brimmed with a highly-charged admiration for the tenor. "Placido radiates charm - oh, his musicality, his manliness, his elegance as a man! What a singer! What a *mensch*! Artists like Domingo, that's a whole different aura."

As she approached the age of fifty, sensing a turning point in her life, Barbara began to plan for an exit from her active performance career. She had a fulfilling

home life in Innsbruck, with her Austrian husband, the French hornist Karl Wiedner of the Innsbruck Symphony Orchestra, and daughter Alexandra, who is violinist for the Frankfurt Symphony and a free-lance performer throughout Europe, specializing in Baroque. "I sensed that the carousel was slowing and that I needed to get off that horse while the getting was good."

The timing seemed right for other reasons. A wholly new world order was marching in with the fall of the Berlin Wall, resulting in a tide of Eastern Bloc and Russian artists flooding the Western arts arena. "Suddenly, there were so many Evas, Uvas, and Ovas out there!" It was at this point that she shifted career gears once again and, without any pedagogical training, parachuted into what became a very active

and gratifying teaching role at the Innsbruck Conservatory, a "small and precious place" that would benefit from her teaching talents for the next fifteen years.

While listening to Barbara tell her story at the Orchard House, beginning in Granville and ending in Austria, an old adage came to mind: "It's not just what you've accomplished, it's how far you've come."

This is the story of a Granville girl who came an awfully long way, who traveled across a vast tract of space and time, from singing tunes for the local Lions Club to gracing the stage of the Met.

Brava!!

Keith Boone is a member of the Board of Managers of the Granville Historical Society, and is Associate Provost Emeritus at Denison University.

Society offering new programs in 2015

Two new concentrations will shape Granville Historical Society programs in 2015.

Business on and off Broadway

The Board of Managers has adopted a theme of "Business On (And Off) Broadway" for the next two years to encompass bimonthly programs, some publications, and some of the displays in the museum. The bimonthly focus will be on types of business, beginning with the Automobile in February. A panel of those from families involved in service stations, auto repair, and auto dealerships will highlight the kickoff of the series.

As part of the effort, the Archives and Collections of the Society will have an opportunity to expand 20th Century holdings, especially in the era of 1910-1990.

History as Background

A second series will also occur bimonthly. Headed by Professor of Political Science Emeritus William Bishop, "History as Background" is designed to go beyond Granville to help residents of the community better understand today's events. Programs will be forty-five to fifty minutes in length, to be followed by questions and answers.

Periods covered will generally end by 1990 to avoid partisanship and politicization of discussion and

to fulfill the mission of the program to provide general background.

Remaining programs:

March: How political boundaries (maps), specifically in the Middle East, were drawn, especially at the end of World War I following the Collapse of Empires— Dr. Reed Browning, Professor Emeritus of History, Kenyon College

May: Historiography—How History is Written -- Dr Donald Schilling, Professor Emeritus of History, Denison, and former President, Granville Historical Society

July: The evolution of the Shia/Sunni division in the Muslim faith and how it attaches itself to political alliances

September: 19th/20th Century China

November: Russia's historical inability to adopt democracy

In addition, in collaboration with The Works, a program on The Granville Inn at The Works at the end of March.

Details will be forthcoming for members of the Granville Historical Society. Unless otherwise announced, programs will take place in the Robinson Research Center in the Museum at 7:00 p.m. and will be open to the general public.

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GET CONNECTED JOIN THE SOCIETY

The Granville Historical Society is an all-volunteer, non-governmental not-for-profit 501©3 organization with membership open to all. Joining the Society is a delightful way to meet with people who share a love of, or at least an interest in, Granville's rich, well-documented history. Monthly programs, quarterly publications, and a museum that is open five days a week during the season are some of the ways that enable Society volunteers to share facets of what makes Granville so fascinating with members and guests. Volunteers are welcome in the Archives and Museum Collections areas, as well as museum hosts.

Please visit Granvillehistory.org for further information about all that we do and how you can get involved.

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