

folknik

www.sffmc.org

Newsletter of the San Francisco Folk Music Club
Friends and families making home-grown music together

Volume LXI Number 4

July-August 2025

SF Free Folk Festival will be July 12 – don't miss it!

by Daniel Hersh

SFFMC's 2025 San Francisco Free Folk Festival will run from 11 am to 6 pm on Saturday July 12, returning to our 2023 and 2024 location in Golden Gate Park. The [festival program](#) is now done and looks great! More info is on the [festival website](#).

As always, the festival needs volunteers! Please sign up [here](#).

The festival will again be co-sponsored by [Illuminate!](#) and [San Francisco Recreation and Parks](#).

2025 SFFMC summer gatherings, including special event on July 5

by Hali Hammer and Daniel Hersh

On summer holiday weekends, SFFMC hosts multi-day music gatherings in the Bay Area with musical and outdoor activities for the whole family. For our 2025 July 4 and Labor Day weekend gatherings we will return to Camp Herms, a 20-acre camp high in the El Cerrito hills, on **Friday July 4 to Monday July 7** and **Friday August 29 to Monday September 1**. Most people come to Camp Herms for "day use" and go home to sleep, but overnight camping (including motorhome parking) is also available. Rates to attend our Camp Herms gatherings are adults: \$15/day for day use or \$25/night; kids under 15: \$10/day for day use or \$10/night.

Special event at our July 4 weekend gathering! At 3:30 pm on Saturday July 5, we will have a special showing of *Singing for Justice*, the one-hour documentary film about singer, activist

and longtime SFFMC leader Faith Petric. Co-director Estelle Freedman will lead a few songs from the film, followed by a song circle of songs Faith sang – so bring your favorites! The sing-along is scheduled to go until 5:30 pm.

As usual, we can also schedule workshops and sessions in advance of the gathering. If you're interested in leading one on Saturday or Sunday, please contact Daniel Hersh at hrshsand@earthlink.net with your topic and preferred times. We will try not to schedule these at the same time as the film showing.

For more information about our summer gatherings, see <https://www.sffmc.org/summer-gatherings> or contact event organizer Hali Hammer at halih@yahoo.com.

El Cerrito Free Folk Festival will be on October 19 – save the date!

by Daniel Hersh

SFFMC's 2025 El Cerrito Free Folk Festival will be on Sunday October 19, 2025 at the El Cerrito Community Center at 7007 Mooser Lane in El Cerrito. Don't miss it! Details will be posted on the [festival website](#) as they become available.

Anticipating Camp Harmony 2025-26

by the Camp Harmony committee

We look forward to welcoming our music community to Camp Harmony! Mark your calendar now for December 30-January 4, and look for registration information in October.

Our post-camp survey revealed that over 90% of respondents felt welcomed on arrival and

— continued on page 3

WHO WE ARE

The San Francisco Folk Music Club is a nonprofit corporation dedicated to the enjoyment, preservation, and promotion of acoustic music in individual, family, and community life.

Board Members:

President: Ed Hilton ♦ Vice President: Hali Hammer ♦ Thad Binkley ♦ Charlie Fenton
Bob Helliesen ♦ Daniel Hersh ♦ Phyllis Jardine ♦ Alina Larson ♦ Jerry Michaels ♦ Dave Sahn

Membership Secretary: Ellen Eagan

Treasurer: Dave Sahn

TABLE OF CONTENTS

SF Free Festival will be July 12!	page 1
2025 SFFMC summer gatherings	page 1
El Cerrito Free Folk Festival will be on October 19.....	page 1
Anticipating Camp Harmony 2025-26s.....	page 1
Lark Camp.....	page 3
Jews in Irish Music 3: Jewdar.....	page 4
Song Scope 7: And the Band Played Waltzing Matilda.....	page 12
East Bay Pickin' Potlucks.....	page 15
Write for the Folknik	page 15
SFFMC Memorial Day gathering went well	page 16
Suzy Sings Siebel.....	page 17
Some close encounters with U. Utah Phillips	page 18
RIP Ed Sherry.....	page 19
Club music meetings.....	page 20
More on Plowshares Coffee House	page 20
Welcoming Baby	page 21
SFFMC's Articles of Incorporation and Bylaws	page 22
Hybrid board meetings.....	page 22
May board meeting highlights	page 22
June board meeting highlights	page 22
Community folk calendar	page 24
Regularly scheduled events	page 24
Irregularly scheduled events	page 28
One-time events	page 28
Genre music calendars/resources online	page 34
The Folknik	page 37
Membership form	page 37

— continued from page one

Anticipating Camp Harmony 2025-26

found the advance information helpful. 79% gave camp the highest rating, and another 19% rated it "good." Most folks found the camp map useful; nearly everyone appreciated the workshop boards posted in the Dining Hall. People enjoyed meals and menu options. Of course none of this is surprising to long-time campers who cherish our annual retreat with its reviving energies.

In the meantime, we are working out some of the inevitable hiccups from last year's camp. Foremost, we all know that workshop and jamming spaces will continue to be limited until the new activities building is completed in a couple of years. This year we will adjust workshop reservations to allow the most equitable use of the spaces available; full details will be included in the registration information. And we will explain the mysteries of setting thermostats in sleeping rooms!

Almost one in five of those who replied to our survey were new, first-year campers. A majority of respondents said they heard about Camp via word of mouth, so we urge all members to invite friends to join the club and participate in this special getaway.

Our perennial reminder: many folks in our community rely upon camperships to attend Harmony; [donations](#) toward this fund are welcomed at any time and make camp possible for others. Please give generously when and as you can.

On the [SFFMC website](#), click on "Join Us!" and scroll down to hit the square green Donate button. "Click to see options" [in the box] to get the drop-down menu where you can specify "Camp Harmony," which will channel your donation into the campership fund. Or, to donate by check, see the note below the green Donate button. Be sure to write Camp Harmony on the memo line.

See you at Harmony!



Discover Worlds of Music at Lark Camp!

by David Wagner

Join us August 1–9 in the Mendocino Woodlands for an unforgettable celebration of traditional music, song, and dance from around the world! At Lark Camp, you'll dance, jam, and sing under the beautiful redwoods with a vibrant community of music lovers, artists, and families.

With over 80 instructors offering 150+ classes every day, there's something for everyone — whether you're a total beginner or a seasoned professional. Learn new music, song, and dance skills, enjoy spontaneous music sessions, and dance every night to amazing live music from cultures near and far.

Lark Camp is proudly family friendly, with engaging kids' workshops and a magical children's play that brings young imaginations to life. Explore new traditions, make lifelong friends, and immerse yourself in a one-of-a-kind musical experience.

New camper? Take advantage of our special new camper discount and become part of the Lark community!

Whether you're picking up an instrument for the first time or looking to deepen your craft, Lark Camp welcomes you to the forest for a week of joy, creativity, and connection.

Register now—adventure, inspiration, and music await!

Visit www.larkcamp.org for registration and general information, workshop schedule, instructor bios, and more.

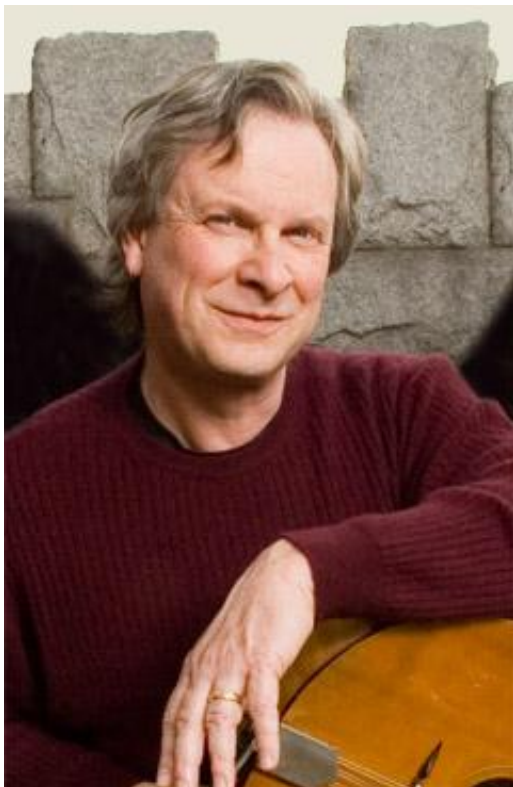
Jews in Irish Music #3 – Interview with Danny Carnahan

by Riggy Rackin

Folk Club member Riggy Rackin explores the intersection of Jews and Irish Music. Additional interviews will continue in future issues of the Folknik. Reprinted with permission.



Danny Carnahan



[Danny Carnahan](#) is a successful novelist, with three well-received books under his name, and leader of a wildly popular Celtic-concept-band that fills venues to dancing-room-only capacity. This band is the third musical endeavor linking his Irish name to his unique approach to Irish music. Yet he self-identifies as a Jew.

Danny:

My dad's side of my family was half Irish and half Jewish, and my mom's was half Irish, half English, or all Irish depending on how far back you look; the Carnahans were from Northern Ireland and McCarthys from the South. Grandma McCarthy married a Ukrainian Jew named Miloslawsky, giving her problems with her side of family. My mom was shown the door at 19 when she married my father. They couldn't decide if it was worse that he was half Jewish or half Catholic.

She was born in Yonkers, New York. Her dad was a graphic artist. When she was two years old, her mom died and her dad married the housekeeper. They then moved to Nashville to be near her southern family, who were rather closed-minded about anything that wasn't Southern Methodist. My dad seemed like some sort of alien life form when he showed up there. They ran away and got married in Alabama and then moved to Ann Arbor, Michigan, where they had family.

So, I really only knew the Jewish quarter of my family in Michigan. Dad's mom lived in North Carolina. Mom's parents lived in Nashville, and I never met them until I was eight years old. We stayed there in Ann Arbor until I was nine, with one or two trips to New York where dad's brother lived.

My great-grandfather Israel Miloslawsky changed the family name to Lewis. His son Sam was the last one born in Russia. My father was the first one born here, in Iowa, and then they moved to Minnesota, which I guess looked like the Ukraine and felt like home.

We were not observant and I did not know what "Jewish" meant, but we had all these wonderful warm, fuzzy, elderly relatives who took care of us. Later in life, we called ourselves food-Jews; we'd get together and eat a lot. No one sang. I learned that my father's mother and my mother's father were both musicians, my mother's father

being a really good pianist. He played in speakeasies in Baltimore during Prohibition. My father's mother played the violin. I did not know them and never got to share music with them or receive encouragement from them. Never went to a Seder until we moved to California in '61. We were invited to one in Terra Linda where we landed when my dad got a job in California.

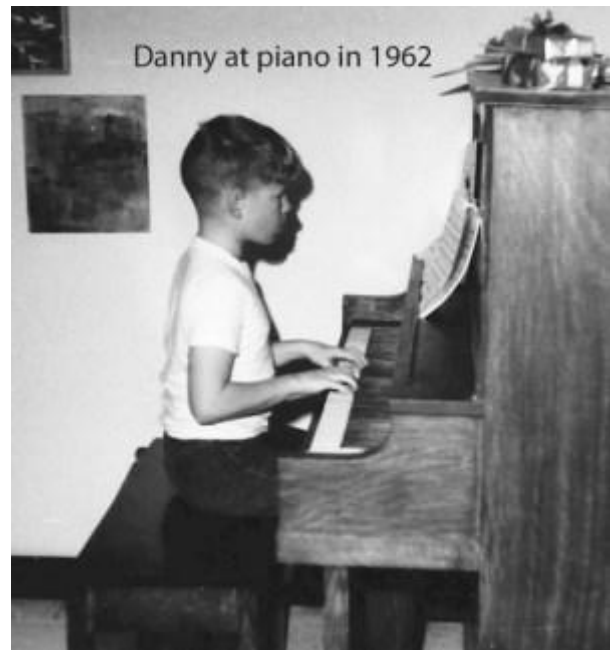
Before that, my father was an astronomer at the University of Michigan, and would have followed some of his colleagues into aerospace. Two of them were leaders of the Hubble Telescope Project. But Dad couldn't get a security clearance, I think because of his father's politics. My grandfather Morris Lewis worked for Jewish Relief in 1919 after the first World War, resettling Polish refugees, some in Cuba and some in Mexico. In the '40s, FDR named him to the UN relief organization in China and he worked there. He and his wife Helen, the fourth wife, the one I knew as "Gramma," were about as far left as you can get. He didn't sing, but I have one radio transcription from 1950, when he was thrown out of China. He wanted to stay there. He actually knew and worked with [Zhou Enlai](#). He hated [Chiang Kai-shek](#)'s guts. I have letters he wrote to Eleanor Roosevelt talking about the horrors of that regime. During the Yellow River Project, Chiang Kai-Shek was punitively flooding out millions of Chinese because they supported Mao. After grandpa died, dad inherited his address book and Zhou's phone number was in it.

I remember learning to read on my dad's lap from early Pogo comics, when he explained to me that "Simple Jay Malarky" was really Senator McCarthy. I learned about American politics through the lens of [Walt Kelly](#). There was no discussion of the Holocaust at all. The notion that my mom's parents didn't like him because of his religion didn't pop up until I was grown-up. My parents were really good at not discussing anything deep with us; they kept it real "light." My dad would chew his own arm off to avoid confrontation.

The music that I grew up with consisted of a two-inch stack of LPs and 78s. 78s were Spike Jones and some cowboy songs. The LPs included some Broadway, *Kiss Me Kate*, *Guys and Dolls*, and *Kismet*. Also, the first two Tom Lehrer records with the devil playing the piano on the cover, which my mother

actually bought FROM Tom Lehrer in Boston. We had *The Weavers Live at Carnegie Hall*.

I was always musical. Music was like air to me from day one. I remember listening a billion times to the yellow 45 rpm records we had on a Mickey Mouse record player, and playing along on my little Mickey Mouse guitar. When I was in second grade I was in an ocarina band at school and I was sent home with a note asking my parents to take me out of [ocarina](#) band because I had no musical aptitude. What it turned out to be was that I was so bored playing in unison with everyone else that I was playing harmonies.



I then started hanging out with a kid who had a piano and taught me how to noodle around with it. Then I started whining for a piano. My parents let me whine for a year and then they bought me a \$75 piano which still sits in the next room. I took lessons from the Dutch lady that lived across the street. I enjoyed that. We brought the piano west to California and I kept taking piano lessons on and off, and then in fifth grade I fell in love with my teacher who played the cello. So that was the beginning of the cello for me. I got really serious about it, and played cello all the way into college. I was a cello MAJOR; basically, trying to not end up in Vietnam and figured that was my ticket, staying in the orchestra, going to UC Irvine for undergrad and Berkeley for my graduate and then playing the cello in some symphony someplace. That was my plan.

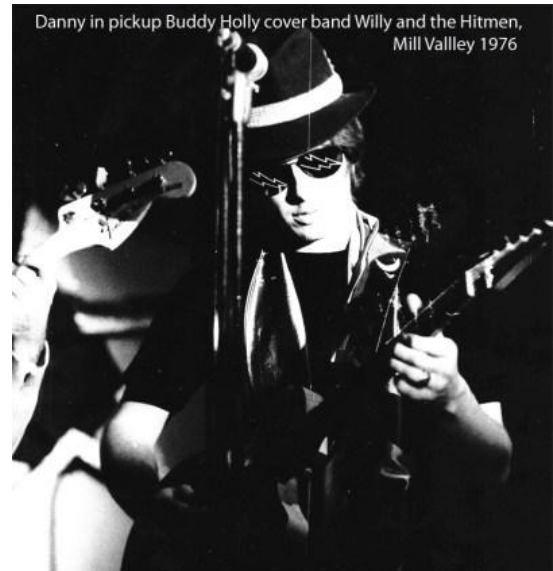
That lasted until I realized I couldn't stand most of the people I played with. I liked the music; the highest I've ever been in my life was playing Beethoven's 9th Symphony, the most powerful piece of music, EVER. I started playing guitar with the people I DID like, including my roommate in my dorm, who wrote little songs, and we started playing as a duo. He showed me you can WRITE songs, which hadn't really occurred to me before. Then we both started writing songs and performing in the little coffee houses around Irvine.

The orchestra leader had me as sort of his pet cellist. I was always available to play for senior recitals. I was working six and a half days a week for him, and playing guitar the other half day in a coffee house. He got wind of this and called me into his office and said, "If you're ever gonna get good at something, you've got to pick one thing. Guitar or cello; what's it gonna be?" It was the wrong thing to say to me at that particular moment, and I basically said "OK, I quit." Walked out and didn't touch the cello for seven years. It was wrong. I have very few real regrets in life but that's one. I still own a cello but only play it a few times a year. I just played it for a Shabbat service. I actually managed to play the *Kol Nidre* seven or eight years ago when the designated cellist got sick and couldn't make it. My problem is I remember just how good I was once and I've never been that good again. But I have a cello, which I bought 25 years ago from Laurie Lewis when she had a music store in San Rafael.

I switched from the cello to the guitar because you could get more girls with the guitar. I have noticed throughout life that interest in music tracks social context. And so if I had a bunch of friends who played X kind of music, that kind of music was fun and if it was just me by myself, it was just drudgery. Why bother practicing? No fun at all. I'm just playing for old Arthur Eisler, one of my piano teachers.

I saw The Sons of the Pioneers on our way to California in '61 in Arizona or New Mexico at some big outdoor venue. I liked cowboy songs and to sing along. I knew all the words to all the songs in *Guys and Dolls*. I knew a bunch of Gilbert and Sullivan, stuff from *The Mikado*, *The Pirates of Penzance*. I started playing guitar at ten or eleven years old.

The most important music in anybody's life is what they were listening to within 18 months of hitting puberty. So, of COURSE, the late '60s is the wheel-house, where I can close my eyes and probably hum to myself and replay in perfect mental harmony probably a thousand tracks that were recorded between 1967 and 1970.



For me, the most powerful, overwhelming desire was to BECOME one of those who played the music. The music was inextricably tied to the history and culture (or perhaps just the context) of those playing the music. At ten, I sang along with Broadway soundtracks imagining myself singing on stage (Lancelot in *Camelot* was a particularly strong dream). I learned all the requisite '60s pop rock stuff and played badly in several teen garage bands – not trying to express my own music but rather trying to dress up in the pop culture clothes of those just enough older and cooler than I – and I found that utterly fascinating.

I was in the orchestra in high school. I tried desperately to be cool enough to like jazz, but I couldn't. I had a bunch of buddies in a jazz band called The Geeks and tried to play jazz cello but was a flaming failure. For a while there, my biggest influences were Stravinsky and Frank Zappa. About the same time, I was listening to lots of folk stuff, like The Weavers, and *Marais and Miranda* from South Africa. In 1968, we went on the one and only family trip to Europe. My dad had gone to school in the south of England and he wanted to find his old Forest School, which was like the Summerhill progressive schools, down in the Salisbury Plain. So

we went and found the school and his old school-master was still alive and we had this wonderful, tearful reunion. My mom's sister lived out in the west of Wales where they were building a Shell Oil refinery, so we also went out there. My cousin Becky, a little younger than me and her brother Malcolm were also musical. We would sit and listen to IRISH radio together for weeks. That was when the Radio Caroline pirate station was broadcasting off a ship in the Irish Sea. *That was the first time I heard Irish music identified as Irish music.* At the time, all music was lumped together; I made very few stylistic or cultural distinctions, but this time thought, "Wow, I LIKE Irish Music!" Danny Doyle and The Dubliners were at the top of the hit parade, and I made it my business to get their records while we were over there. I got Danny Doyle's Whiskey on a Sunday and the Dubliners' Seven Drunken Nights, my first Irish records. Fast-forward 25 years, and I actually met Danny Doyle in a pub on Bourbon Street in New Orleans where Robin and I were playing. We alternated sets with him.

Barney McKenna played banjo with The Dubliners. I was impressed and played along with the record on guitar. There was as yet no social context for Irish music so it was not a hugely important part of the mix. Right about then, I also discovered [The Incredible String Band](#) and they were playing jigs and reels, throwing them in between their songs. The very earliest fiddle tunes I ever tried to learn were from Robin Williamson, scratching away on his tortured versions. That was where Irish music "really hit."



Danny at Renn Faire with Chris Caswell, 1977

I imagined myself as a scruffy folkie playing Pete Seeger and Woody Guthrie. I had a guitar strapped around my neck at the first [Renaissance Faire](#) at China Camp in Marin. If you came on horseback you got in free! This was just after the Summer of Love, there were hippies in Golden Gate Park, what's not to like? I somehow associate Simon and Garfunkel with the Ren Faire since both of those influences happened simultaneously to me. I played a lot of Simon and Garfunkel, largely because I've always been drawn to singing and good melodies regardless of ethnic origin. I wandered around Faire singing folkie pop and the Dubliners and Danny Doyle Irish songs and some of the Greensleeves-type old stuff that was kicking around in the Tolkien-rich environment of the time. Whenever I was singing and playing, I ceased to be a suburban white kid and stepped into an alternate persona of some kind. I tried on personae like hats, as all kids do... mine just always involved music.



I don't think I was aware of any Jewish music until [Lark Camp](#), where all the doors blew off and I was listening to music from 56 different countries in one week, like a kid in a candy store. I met [Gerry Tenney](#) at that time, and he got me involved with Jim Rebhan, the accordion player. I played fiddle and I was a reasonably fast study and they needed a fiddle player. They taught me a core repertoire and I played some gigs with them. And, I liked it, but didn't really pursue it because I didn't have enough of a social construct to plug it into.



Danny performing with Little Big Band, Marin 1975

The fiddle, yes. About the time I walked away from the cello at UC Irvine, I was playing the guitar and the school had the best music library on the west coast. Being a student, I could take out stacks of sheet music. They had all this wonderful early music and baroque music, and we'd get like two inches of music and go home and sight-read the stuff. Robin Petrie, who I met there on my first day of college, and Bill, my roommate, and a couple of other people, would play through it all. One guy had Rauschpfeifes, [Cornemuses](#), and reproduction medieval woodwind instruments and I kept saying "a fiddle would sound really good in here." Bill's girlfriend and my other roommates got sick of hearing me say it and went out and bought me a fiddle. It was such a cosmic gift that I had to learn it. I pissed people off for a year. Learning a fiddle is never a pretty thing. When I got past the painful part, I loved it.



I first met [Shira Kammen](#) in 1990. When I bought this house in '89, the bill of sale actually included, in writing, Lorna, who was an 80-year-old lady living in the cottage, an assurance she could live there for the rest of her life without me raising her rent. She lived about a year. After we got her stuff moved out, I spent about four months fixing up the cottage to rent, and I put the word out that we were looking for a tenant. Within hours, Shira shows up with her fiddle under one arm and a bunch of music under the other, and she's trailing bits of music behind her, and her hair is sticking up, and her skirt's on backwards, introducing herself as a friend of a friend, and she's looking for a place to live. I took one look and said, "Yup, you're it." My kinda gal. We got to know each other bit by bit and started sharing music and playing together.

She is another one of these wide-open people, who's able to play in dozens of different genres and international styles, with such love and soul. She is a delight, no matter what she's doing. We're actually playing a Shabbat service together on Friday. We both teach at Lark Camp.

I began teaching there during the second year they held camp, in 1981. [Chris Caswell](#) and I went there and did a half-camp, and that was when I said I will never do a half-camp again. Been a full-camper ever since. I've missed only three years in the last 33. Mostly, I'm family up there. As long as it's going, I'll go. I met [Mickie Zekley](#) when he was in The Golden Toad, his band with Bob Thomas in the '60s. They were like the house-band of the Northern Faire for a while. They were the guys who would play weird early music at the gate when they opened.

Caswell-Carnahan was my first recorded group.



First recording I ever did was on [Michael Rugg](#)'s album in 1980 on Kicking Mule down in Santa Cruz. I was playing Irish music on octave mandolin and fiddle. Within a year, Chris and I found our way into the Kicking Mule crowd and had gotten a producer and some vague assurances that if we did an album that they would release it, so in 1981, we did the first Caswell-Carnahan record. Then, in '82, we released *Borderlands*.

Chris and I played feverishly for about three or four years, but around 1984, we parted ways amicably, and I immediately replaced him with [Robin Petrie](#).

I'd given her a hammer dulcimer, and she took to it like a duck to water, and we started performing together. I was totally sold on the touring musician's lifestyle to see the world, and get paid to see the world, and I really didn't care about putting a lot of money away. I knew I was young, and I knew I was healthy, and I just wanted it to run as long as I could run it. And, I wanted to do everything with Robin, and I sort of railroaded her into doing it. She was willing to let me be the whip-hand and she would go along.



DANNY CARNAHAN & ROBIN PETRIE

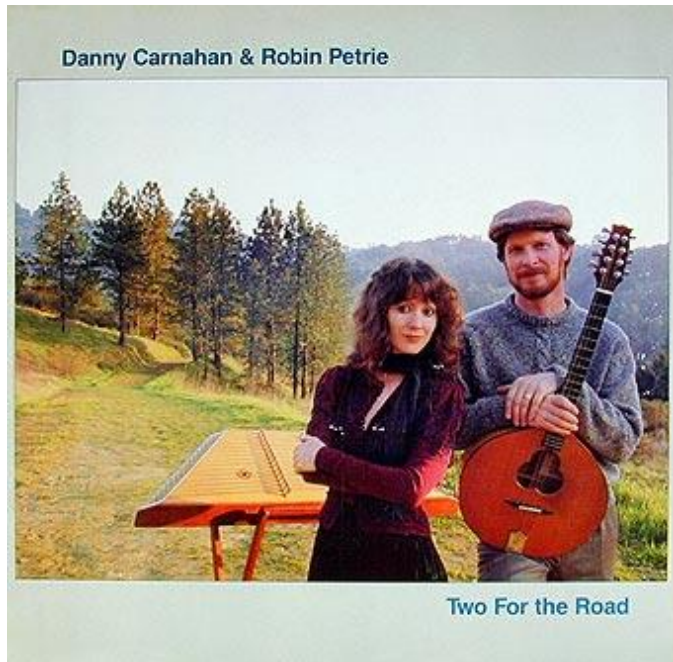
Riggy:

I hear glimmerings of [Wake the Dead](#) in your duo with Robin, the pairing of Dead songs with Celtic Music.

Danny:

Michael Harmon had a party in 1998, and [Maureen Brennan](#) and [Paul Kotapish](#) and I were all there. Paul and Michael were talking about the playing of jigs and reels with [Grateful Dead](#) songs, and Michael said, "You ought to talk to Carnahan, I just had the same conversation with him." So the three of us sat around the kitchen table a day or two later just noodling around with a reel and [China Cat Sunflower](#) and other pairings that the three of us had come up with. After about two or three hours, we just looked at each other and said, "We have enough for an album, and we should just go in the studio and do this." We used that as an excuse to put together a band that included all the people that we always wanted to have a band with. That original line-up also included [Joe Craven](#), the percussionist,

who had played with Garcia in the [Acoustic Band](#). Paul knew [Cindy](#), our bass-player, through Due West. I'd played with [Kevin Carr](#) years before, in Larry Lynch's music and dance review, back in the late '70s, playing fiddle and singing in Irish, embarrassingly badly.



with Wake the Dead

The actual Dead connection was the fact that Robin and I liked just good songs. "Loser," for example, medleyed with something we'd learned in New Zealand. When we recorded it, we were honorable and wanted to pay Garcia and Hunter royalties on it, so I worked out I owed them something like \$35. I wrote a little check and a little cover letter saying, "Thanks a lot, we just recorded this," and a copy of the CD. We happened to know where their office in San Rafael was, so we just dropped it by there. Somebody cashed the check

and I figured we now had a business relationship. A few years later I was hanging out with [Henry Kaiser](#), and he got me backstage at a Dead show at Shoreline. I looked around in between sets and there was [Garcia](#) sitting all by himself at a table. I walked up, stuck out my hand and introduced myself. He was reading two magazines at a time, scary smart. I told him that a few years before, I had recorded "Loser" and sent you enough money for a lunch. He said, "That was you? I remember you. You were like the only one who ever sent us a check."

Independently I met [Hunter](#) through [Tom Constanten](#) and Henry Kaiser, with whom I was playing and meeting socially on a regular basis.

16 years ago, when we put the band together, I'd always wanted to sing with [Sylvia Herold](#), but never had a context to do it. I could then finally say "God, I got a context now; let's do it." She'd never heard any Grateful Dead, so I went over with a guitar and I didn't tell her it was going to be a Dead band, just that we had an album idea, and we'd like her to sing on it. Let me just come by and toss some songs at you and see if you like them. I just played the songs with guitar, stripped down to their underwear, without any of their Grateful-Deadness, and after three or four songs she said, "These are such beautiful folksongs, how come I've never heard them?" Well, these were written by Robert Hunter and Jerry Garcia, and if you dolled them up in tie-die, they're the Grateful Dead, but if you take that away, underneath it all they're these unbelievably cool songs. You can deconstruct them right down to their DNA and re-imagine them and this is what we can do with them: we can tart them up as Irish music, and isn't that cool? And she said, "I'm in." Kevin and Cindy Brown were in in two seconds. Happily, Joe Craven was available, before he had to go off and put three kids through college after about 2002. So [Brian](#) was our second percussionist for a while and then Joe left and came back to sit in with us from time to time.

The band's magical mix of music and personalities is just so bloody fun. If the audience has anywhere near as much fun as we do on stage, it's a really good night. Even practicing is fun. I just love being in a room with these guys. Absolutely the best band I've ever had anything to do with. [David Gans](#), the music journalist, loved us since the first

note he ever heard us play; so supportive in every way over the years. [Blair Jackson](#), publisher of the *The Golden Road*, the Grateful Dead magazine, has been very supportive of us. Unfortunately, Jerry never got to hear us. He died in '95 and we didn't get together until '99.



The first album was released in 2000. We tossed a copy to Peter McQuaid in the Dead office and two days later he calls us up and says, "We want to put you out on a major label, and can you play at Bimbo's and also open for Bobbie Weir at the Fillmore?" I said "yeah" and hung up the phone and said, "We gotta put the band together!" At no time had we all been in a room together. Everybody said, "Sure, that sounds like fun." So we rehearsed and had barely enough material for one set, and there we were. We shared the bill with The Persuasions at Bimbo's, and then played The Fillmore; our first two gigs! Talk about hitting the ground running and jumping into the big leagues. They put us out on [Arista Records](#) and advertised us once to the general Grateful Dead mailing list. We sold 25,000 copies in the first month, I think.



We have gotten some feedback from the Irish community on our mixing Irish trad and Dead music. I was most concerned about Mick Fitzgerald, my singer-songwriter friend from Dublin, whom I met there in 1978, and who got me going as an actual Celtic performer. I sent him a copy and he liked it; that was good enough for me. Not a lot of written reviews/critiques, but when someone is willing to book you, and then book you again, that says a lot about what they think of your music. We were booked twice that way at the Sebastopol Celtic Festival, a bonafide Celtic event, and the people who go there are self-identified Celtic music aficionados. We showed up to play, and there's a bunch of stealth-Deadheads there that kind of snuck in. As soon as the first Grateful Dead song in a medley we were playing was recognized, 50 or 60 tie-dyed Deadheads jumped up and started dancing in front of the stage. It was like total culture-clash.

If I were to drop dead at this table right now, I would consider that I had just an unbelievably successful life. I was lucky in my choice of smart, well-educated, and tolerant parents; I was lucky where I grew up; I was lucky I was born with a musical ear. I had polio and meningitis and a burst appendix and didn't die. Success for me is that I am able to play with these amazing people, while I'm able to be paid to do what I love most. And I'm also lucky that I don't need the money, it's just nice to get.

[Editor's note: Watch for the next excerpt of Jews in Irish Music, an interview with Marla Fibish, in the next Folknik.]

Song Scope 7: And the Band Played Waltzing Matilda

by Marlene McCall

In each Song Scope, Marlene will examine and discuss the historical background of a chosen song and, at the end, provide links so you can listen to various recordings online.

Background and History:

A while back, for several hours, I had this phrase running through my head: "And I ask myself the same question." I knew it was a song lyric – I could hear it being sung – but I could not remember the song or any related lyrics. I thought it was a "folk revival" song penned by a singer-songwriter. That didn't narrow it down much. Google searches didn't find it with only that lyrics. It was bugging the hell out of me. Then I remembered. It is this song.

This song was written by Scottish-born Australian singer-songwriter Eric Bogle in 1971. It describes war as futile and gruesome, and criticizes those who seek to glorify it.

As a 12-year-old boy in Peebles, Scotland in 1956, Bogle purchased a set of bound volumes of *World War Illustrated*, a weekly "penny dreadful propaganda sheet", which had been published during World War I. Bogle was inspired by the photography and felt a sense of "...the enormity of the conflict and its individual toll". In his teens he was a voracious reader of everything on the war and already knew much about the Anzacs' role at Gallipoli before he emigrated to Australia in 1969.

He wrote the song in the space of two weeks in 1971, inspired by an Anzac Day march he saw in Canberra shortly after moving to Australia.

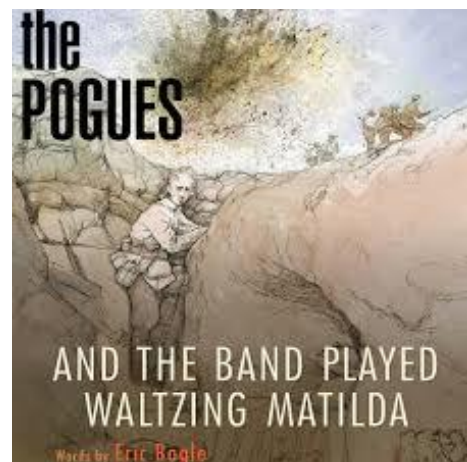
In 1974, Bogle entered the National Folk Festival songwriting competition in Brisbane, which offered a first prize of a \$300 Ovation guitar. Bogle sang two songs, with *Matilda* as the second. He later recalled, "I sang the first song and got polite applause. Then I did *Matilda*, and for the first time, and thankfully not the last, there was a second's silence after I finished. I thought, 'I've fucked it here.' I hadn't sung it very well. Then this storm of applause broke out and I thought, 'Ovation guitar, come to daddy!' Well, that wasn't my first thought, but it was pretty close to my first thought."

The judges awarded the song third place, but their decision caused a small storm of protest, focusing more attention on the song, Bogle thought, than outright victory would have done. Jane Herivel from the Channel Islands had heard Bogle sing at the festival and asked him to send her a recording. She sang it at a festival in the south of England, where folk singer June Tabor heard it and later recorded it for her 1976 debut solo album *Airs and Graces*.

Unknown to Bogle, the song became famous in the UK and North America; so when Bogle was in the UK in 1976 he was surprised to be asked to perform at a local folk club on the strength of the song.

Interviewed in 2009 for *The Scotsman*, he said, "I wrote it as an oblique comment on the Vietnam War, which was in full swing ... but while boys from Australia were dying there, people had hardly any idea where Vietnam was. Gallipoli was a lot closer to the Australian ethos – every schoolkid knew the story, so I set the song there. ... At first the Returned Service League and all these people didn't accept it at all; they thought it was anti-soldier, but they've come full circle now and they see it's certainly anti-war but not anti-soldier."

He told *The Sydney Morning Herald*, "A lot of people now think the song is traditional. And a lot of people think that I died in the war, and penned it in blood as I expired in the bottom of a trench. I never thought the song would outlast me, but I have decided now there's no doubt it will. For how long, I have no idea. Nothing lasts forever. Hopefully, it'll be sung for quite a few years down the track, especially in this country. And hopefully it will get to the stage where everyone forgets who wrote it."



The story in the song

The song tells the story of a young Australian serviceman who is maimed during the Gallipoli Campaign during WWI. The protagonist, who had traveled across rural Australia before the war, is emotionally devastated by the loss of his legs in battle. As the years pass, he notes the death of other veterans, while the younger generation becomes apathetic to the veterans and their cause.

The protagonist is an old man in the song, who starts out by telling memories of his youth, when he traveled across rural Australia as a swagman, "waltzing [his] Matilda" (carrying his "swag", a combination of portable sleeping gear and luggage) all over the bush and the outback.

In 1915, he joined the Australian armed forces and was sent to Gallipoli. For "ten weary weeks", he kept himself alive as "around [him] the corpses piled higher". Eventually, he is wounded by a shell burst and awakens in hospital to find that he has lost his legs. He declares it to be a fate worse than death, as he can "go no more waltzing Matilda".

When the ship carrying the young soldiers left Australia, the band played "Waltzing Matilda" while crowds waved flags and cheered. When the crippled narrator returns and "the legless, the armless, the blind, the insane" are carried down the gangway, the people watch in silence and turn their faces away.



As an old man, he now watches his comrades march in Anzac Day parades from his porch. With each passing year, the parades become smaller, as "more old men disappear", and he observes that "someday, no one will march there at all".

As the war falls out of living memory, young people question the purpose of the observances, and he finds himself doing the same. (Ergo, the lyrics "And I ask myself the same question...")

Historical accuracy

The line "they gave me a tin hat" is anachronistic, as steel helmets were not issued to British and Empire troops at Gallipoli.

Michael Walsh, in his 2018 book *Eric Bogle, Music and the Great War*, refers to the lines:

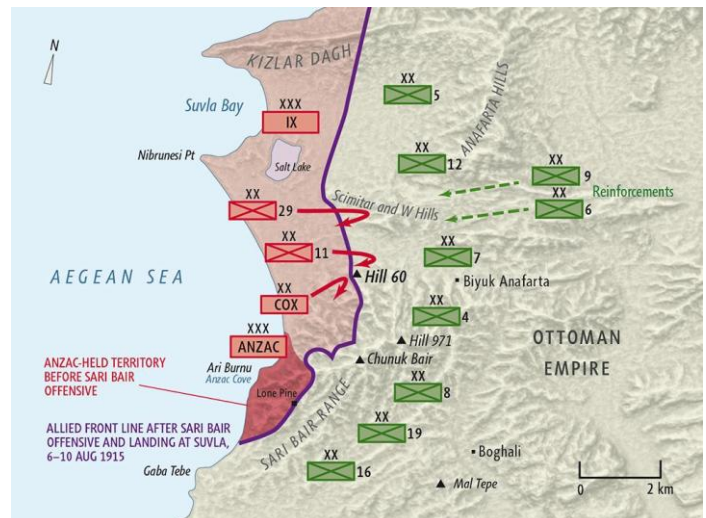
*Then in 1915, my country said, "Son,
It's time to stop rambling; there's work to be done."
So they gave me a tin hat, and they gave me a gun,
And they sent me away to the war.*

These words imply compulsion in the form of conscription, whereas all Australian troops in Europe were volunteers, and the government did not force conscripts to fight overseas.

The song refers to the fighting at Suvla Bay:

*And how well I remember that terrible day,
How our blood stained the sand and the water.
And of how in that hell that they called Suvla Bay,
We were butchered like lambs at the slaughter.*

The vast majority of the 16,000 Australian and New Zealand troops landed not at Suvla but at Anzac Cove, 8 kilometres to the south, and some 15 weeks earlier. There was a small Australian presence at Suvla, the Royal Australian Naval Bridging Train, an engineering and construction unit comprising 350 men, of whom none were killed during the initial landing and two by the time the campaign was abandoned eleven months later.



Bogle has said that he substituted "Suvla" for "Anzac" because at the time in 1971 when he wrote the song, there was a "deeply ingrained misconception" among Australians that all their troops had fought entirely at Suvla. He also states that it was easier to incorporate the word "Suvla" into the lyric.

Lyrics:

Now when I was a young man, I carried me pack,
And I lived the free life of the rover.
From the Murray's green basin to the dusty outback,
Well, I waltzed my Matilda all over.
Then in 1915, my country said "Son,
It's time to stop rambling, there's work to be done."
So, they gave me a tin hat, and they gave me a gun,
And they marched me away to the war.

And the band played Waltzing Matilda,
As the ship pulled away from the quay,
And amidst all the cheers, the flag-waving and tears,
We sailed off for Gallipoli

And how well I remember that terrible day,
How our blood stained the sand and the water.
And of how in that hell that they called Suvla Bay,
We were butchered like lambs at the slaughter.
Johnny Turk, he was waiting, he'd primed himself well.
He showered us with bullets & he rained us with shell.
And in five minutes flat, he'd blown us all to hell.
Nearly blew us right back to Australia.

But the band played Waltzing Matilda,
When we stopped to bury our slain.
We buried ours, and the Turks buried theirs,
Then we started all over again.

And those that were left, well we tried to survive
In that mad world of blood, death and fire.
And for ten weary weeks, I kept myself alive
Though around me the corpses piled higher.
Then a big Turkish shell knocked me arse over head,
And when I woke up in me hospital bed,
And saw what it had done, well I wished I was dead.
Never knew there was worse things than dyin'.

For I'll go no more waltzing Matilda,
All around the green bush far and free.
To hump tent and pegs, a man needs both legs.
No more waltzing Matilda for me.

So they gathered the crippled, the wounded, the maimed,

And they shipped us back home to Australia.
The legless, the armless, the blind, the insane,
Those proud wounded heroes of Suvla.
And as our ship pulled into Circular Quay.
I looked at the place where me legs used to be,
And thanked Christ there was nobody waiting for me
To grieve, to mourn, and to pity.

But the band played Waltzing Matilda,
As they carried us down the gangway.
But nobody cheered, they just stood and stared.
Then they turned all their faces away.

And so now every April, I sit on me porch,
And I watch the parades pass before me.
And I see my old comrades, how proudly they march,
Reviving old dreams of past glories.
And the old men march slowly, old bones stiff & sore.
They're tired old heroes from a forgotten war,
And the young people ask, "what're they marching for?"
And I ask myself the same question.

But the band plays Waltzing Matilda,
And the old men still answer the call.
But as year follows year, more old men disappear.
Someday no one will march there at all.

Waltzing Matilda, Waltzing Matilda
Who'll come a-waltzing Matilda with me?
And their ghosts may be heard
As they march by that billabong
Who'll come a-waltzing Matilda with me?

Note about the song's ending: The 1895 song "Waltzing Matilda", by Australian poet Banjo Paterson, is the almost national anthem to which the young Australian volunteers of Bogle's song march to war and return from war and which is played when the war is remembered. At the conclusion of Bogle's song, its melody and a few of its lyrics, with modifications, are incorporated.

Listen to the Song:

The first release of the song was by John Currie on the Australian label M7 in 1975. However, I was unable to find a version that could be streamed online.

1976 recording by The Bushwhackers Band:

https://www.youtube.com/watch?v=M8HLDPU_2Xk

1978 recording by Slim Dusty:

<https://www.youtube.com/watch?v=MGlpxviu8PY>

1981 recording by Joan Baez:

<https://www.youtube.com/watch?v=GmCHm-sxNx4>

1983 recording by Eric Bogle:

<https://www.youtube.com/watch?v=ajPSmnZ2PRY>

1985 recording by the Pogues:

<https://www.youtube.com/watch?v=PKURhqmSLmM>

1992 recording by John McDermott:

<https://www.youtube.com/watch?v=VK6rZ--DhZM>

1992 live performance by Liam Clancy:

<https://www.youtube.com/watch?v=PFCekeoSTwq>

1992 live performance by John McDermott:

<https://www.youtube.com/watch?v=RskhOk7Nxl>

1999 recording by the Kruger Brothers

<https://www.youtube.com/watch?v=Pi78xSxKRpU>

2000 recording by Stringybark:

<https://www.youtube.com/watch?v=7k6VYiz4fVw>

2007 recording by Ronnie Drew:

<https://www.youtube.com/watch?v=tPjTUo8O6ls>

2016 recording by the Dubliners:

<https://www.youtube.com/watch?v=o3NWsHsojDE>

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## East Bay Pickin' Potlucks

Unless otherwise noted, potlucks are held on the 2nd Sun of the month from noon to 5 P.M. \$1.00 donation. We need your potluck food contributions to make this successful. NO pets, NO smoking on premises, inside or out. No red wine inside. Please volunteer to help set up and clean up. Thanks!



**July 13:** John Gruenstein, 859 Tanglewood Dr., Lafayette (925-698-1636). Coordinators: Karen Imperial & Doug Jones.

**August 10:** Sal Campagno, Albany Veterans Bldg, 1325 Portland Ave, Albany. Coordinators: Forest McDonald & Sue Lukito.

Volunteer to help coordinate! Volunteers are the lifeblood of EBF&PP! We are always in need of coordinators from our community to help. If you'd like to help out, contact Nancy Karigaca:

[nkarigaca@comcast.net](mailto:nkarigaca@comcast.net). Full information here:

<https://www.pickinpotlucks.com/>.

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Write for the Folknik

by Daniel Hersh

The Folknik needs material! We welcome any items related to folk music, especially in the Bay Area. You can look at back issues [here](#) to see the sorts of things we publish: reflective articles, news items, album and book reviews, songs, poems and much more. The current Folknik editorial team is very small. I'm the lead editor, Marlene McCall handles club news and writings, and Shelby Solomon does the calendar. That's everyone at the moment, so we would really appreciate your help!

Here's where to send items:

- SFFMC events and news about members, such as births, deaths, marriages, new CDs by members, members' web site URLs, instruments for sale or wanted to buy, articles by members about topics related to folk music, book and CD reviews. etc. Send these items to Marlene McCall at marlenepersonal@officeservices911.com.
- Virtual and live event calendar listings: Shelby Solomon at folknikcal@yahoo.com.
- Anything else: send to me at hrshsand@earthlink.net.

The submission deadline for each upcoming Folknik is always shown in the Folknik info just before the membership form at the end of the issue. Thanks!



SFFMC Memorial Day gathering went well

by Daniel Hersh

On Saturday and Sunday of Memorial Day weekend, we gathered in Cedar Rose Park in Berkeley for the second year in a row. We decided to schedule workshops and sessions in advance for this year's gathering. There were ten of them, possibly a record number for our summer gatherings! They included a cappella and rounds song circles (including one led by well-known singer and composer Linda Hirschhorn) and Quebecois, old-time, Irish, and slow tune instrumental sessions. DJ Hamouris led an intro to mountain dulcimer workshop and even brought cardboard dulcimers for attendees to use! There were, of course, many impromptu musical sessions that happened too. Thanks very much to everyone who volunteered to lead a workshop or session, and to Hali Hammer and Randy Berge for managing the event!



The only downside of the weekend was an event at the other end of the park starting mid-afternoon on Saturday that had very loud music. (This was not a problem on Sunday.) Hali spoke to City of Berkeley staff after the weekend, and was told that very loud music isn't allowed in the park. They told her what we can do during the event if this happens again.



Suzy Sings Siebel

by Suzy Thompson

"Suzy Sings Siebel" has been on my bucket list for nearly 50 years, and is a huge departure from my usual traditional fiddle-based material. It is, in a way, a gift of the pandemic.



Paul Siebel made two excellent LPs for Elektra in the late 1960s/early 70s, but he had debilitating stage fright, hated touring, and his songwriting dried up, so in the 1980s he left the music world and disappeared. I never got to meet him in person.

A lifetime later, during the pandemic shutdown, after the rest of the household was in bed, I'd sit in a darkened room and sing and play the guitar, just like when I was a teenager. I found myself returning to material I hadn't sung for nearly 50 years, including Paul Siebel's songs. It was easy to do an online concert featuring all the songs from "Woodsmoke and Oranges" (Paul's first album).

By this time, Paul was in his 80s, living in rural Maryland and in very poor health. He did not own a cell phone or computer. Friends of his heard about my online show and brought Paul over to their house so he could watch it. The next day, they sent me an email: "Paul loved your concert. He laughed, he cried, he sang along. Please send your phone number, he would like to call you."

We had four long and very intense phone conversations before he died a few months later. We talked about music, he asked me questions about my guitar playing (which astonished me as I am mostly

known as a fiddler), we talked about his life, and I was able to ask questions about the songs, although there was a lot more I wish I had asked. As you can imagine, it meant the world to me to get to know (a little bit) this person whose music I have loved for 50 years and to have him reach out to tell me that he really liked the way I was singing his songs.

This album includes a song of Paul's that hasn't been heard for at least 40 years. "You Don't Need a Gun" was recorded but never released. After Paul's death, Peter Siegel (who signed Paul to Elektra) found a long-forgotten reel-to-reel tape and gave me the song for this album. My version is quite different from the way it was originally recorded, and I wish Paul had gotten a chance to hear it.

- | |
|------------------------------------|
| 1. BRIDE 1945 (3:29) |
| 2. NASHVILLE AGAIN (3:21) |
| 3. UNCLE DUDLEY (3:33) |
| 4. LOUISE (3:37) |
| 5. LOSE MY BLUES (2:47) |
| 6. YOU DON'T NEED A GUN (3:18) |
| 7. THE BALLAD OF HONEST SAM (3:46) |
| 8. IF I COULD STAY (2:54) |
| 9. ANY DAY WOMAN (3:33) |
| 10. LONG AFTERNOONS (4:41) |
| Total play time 35 minutes |
| All songs composed by Paul Siebel |

I was honored to be joined by many musical heroes on this project: Cindy Cashdollar (we've played together as side musicians on other people's projects and in Geoff Muldaur's Texas Sheiks band); John Sebastian (the first LP I ever bought with my own money was a Lovin' Spoonful album so this was incredibly thrilling); Molly Mason (when we were in our early 20s, we played some of this material in a band which unfortunately never recorded); Jody Stecher (who produced, in addition to playing and singing); Kate Brislin (my old pal from Any Old Time String Band); Bill Evans (legendary banjo player, we played in a band called Bluegrass Intentions); Mark Schatz (bassist to the stars who fortuitously has moved to Berkeley CA where I live); Michaelle Goerlitz (ace drummer) and of course my beloved Eric with whom I first learned these songs in the mid-1970s. This music was the soundtrack of our courtship. It surely had lasting power because nearly 50 years later we are still madly in love.

Order "Suzy Sings Siebel" via Bandcamp [here](#).

Some close encounters with U. Utah Phillips

by Peter Ross

An article by Marlene McCall in the May-June *folk* on the 1970 Philadelphia Folk Festival gave a link to the [festival video](#), and Marlene added, “I particularly recommend the very young and very funny Utah Phillips’ set starting at 36:46”. When I did watch Utah Phillips’ set, I was amused at his claim, before he did not sing a Leadbelly song, that the festival was giving away “Leadbelly buttons”. It reminded me of how great a raconteur Phillips was and of several personal encounters I had with him over the years. A caveat: I didn’t know him well, as several older SFFMC members did, like the club’s matriarch Faith Petric, who often referred to him by his real first name Bruce.



Phillips’s story-telling ability and exquisite timing were apparent the very first time I heard his recording of “Moose Turd Pie” on his album “Good Though”, which you can listen to [here](#). When I saw Phillips in concerts, where he was usually introduced as U. Utah Phillips, he would ask the audience, “Anyone here from Utah?” After getting a positive response, which was often very enthusiastic, he would say, “Why?” He followed this by claiming that he was from Utah, where the men are all men and the sheep are all afraid. Former *folk* editor Phyllis Jardine and Thad Binkley told me that Phillips would often add, “where virgin wool comes off of sheep that can outrun the Mormons and the Republicans.”

Later in his life, when he had moved to Spokane, he claimed that the local Unitarians had come and burned a question-mark on his front lawn. (For younger readers, the Ku Klux Klan was notorious

for burning a cross on the property of people they wanted to terrorize.)

One very close encounter I had with Phillips was at a concert he had at the Noe Valley Ministry in San Francisco, where I unknowingly became a straight man for his humor. I had driven up from San Jose early on a Friday evening to get a good seat and was sitting in about the fifth row of pews next to the center aisle, engrossed in reading the newspaper. All of a sudden, I noticed that everyone in the audience was staring at me! Unbeknownst to me, Phillips had entered via the center aisle and was standing right behind me, pretending to read my newspaper. As soon as he caught my eye, he roared “LIES! DAMNED LIES!” and proceeded to the stage. My only regret is that no one had a video camera in those days, to tape my surprise and the audience’s reaction.

The Wikipedia webpage on Phillips explains that his adopted name U. Utah Phillips was inspired by the hobo tradition of using a moniker with an initial and a state of origin, like that for the country singer T. Texas Tyler. The Wikipedia article mentions that Phillips had been an avid train-hopper and a member of “the great Traveling Nation, the community of hobos and railroad bums that populates the Midwest United States along the rail lines, and was an important keeper of their history and culture”. Phillips once gave a workshop at an early San Francisco Free Folk Festival along with several of his hobo pals who had ridden the rails, and had amusing nicknames. Phillips claimed at it that the organization’s motto was, “Death before employment!”

A more serious encounter I had with Phillips was at the short-lived Berkeley Free Folk Festival that was held at the Unitarian Church at Cedar and Bonita in the 90s. I had heard him play a four-part version of the song “Bread and Roses” by the Sheffield (England) Socialist Choir on his KPFA radio show. After his workshop I told him I sang with the San Jose Peace Chorale and asked how I could get a copy of the Socialist Choir’s version, so that we might learn and perform it. He said to send a blank tape to him in Nevada City and he would record the song for me. I did so, and several weeks later got a full tape with all of the Socialist Choir’s songs on it, each one neatly labeled in his handwriting. Sadly, the catchy melody and important message of the song seemed

to get lost in the multipart arrangement, so the San Jose Peace Chorale chose not to learn it.

My final close encounter is a bit hazy on the year, but it occurred soon after I joined the SFFMC in the late 60s or early 70s. (I heard recently that if you can remember the 60s, you weren't there.) In those days, the club had several small weekend campouts in places like Mt. Diablo State Park and Kirby Cove Campground that's on the Bay just west of the Golden Gate Bridge. I drove to Kirby Cove from Berkeley for the day, remembering it as being cold and foggy all day. There were no structured workshops like those that happen nowadays, just small clumps of singers and jams. However, there were always two clumps as I recall, one centered around Utah Phillips and one around a young Kate Wolf. Phillips already had a reputation as a folk singer and songwriter, with Rosalie Sorrels and later Joan Baez having recorded his bitter love song "Rock-Salt and Nails". Kate Wolf, however, was relatively unknown, but you knew right away that she was special and had soul, with deep songs. Phillips later became a mentor to her, according to Wikipedia. Near the end of her short life, I saw both of them in a joint concert at San Jose State University, which was a fine concert even though they had very different styles.

CODA: The internet has several websites with more substantive quotes or observations by Phillips than the humorous ones I've shared above. Here's a sample of a couple of them:

From [Wikiquote](#): Talking to a conservative is like talking to your refrigerator... You know, the light goes on, the light goes off; it's not going to do anything that isn't built into it... And I'm not going to talk to a conservative any more than I talk to my damn refrigerator.

From [What Should I Read Next](#): I created my own party. It's called the Sloth and Indolence Party, and I'm running as an anarchist candidate in the best sense of that word. I've studied the presidency carefully.

The Wikipedia article on Phillips does note that in 1968 he ran for Senate on Utah's Peace and Freedom Party, and in 1976 he ran for President on the Do-Nothing Party.

RIP Ed Sherry

by Amelia Hogan

And another friend gone. Someone who was deeply generous with his time, songs and tunes, skills, instruments, sound equipment, humor, and instruction. And his house and storage units were still burgled by people who thought he couldn't possibly need all he shared. And through community effort, much of his gear was found and returned from each theft, but sheesh.

The last time I saw him he was in rough shape physically (pre-pandemic) and his body was betraying him while he became more sour at the receiving end of community ableism. Instead of compassion, or help, he was told to pull himself together. But here's the thing ... we all need help from each other, and to pretend the generosity should go one way only, is a farce. Showing up isn't always cool or glamorous or televised in convenient looking packages. Sometimes it's hard and messy and inconvenient, like the rest of love.

Goodbye, [Ed Sherry](#). You were kind to me, and curmudgeonly, and made an impact on my and Northern California's music scene. Thank you.

His wry wit, insistence on getting the details right (he was an attorney AND a physicist), and his love of making better music available mattered and still matters. He brought me in for festivals and shows, hired me and played with me decades ago, and believed in me as a singer when no one else seemed to.

Edward Sherry included me despite my discomfort at the public facing side of music making and he won't be forgotten.



Club music meetings

by Marlene McCall

I'll give info here on both Zoom and in-person meetings. Whichever way you participate, please keep remarks brief (in between songs and during introductions) so everyone can contribute.

Evening Zoom meetings are held on the 1st and 3rd Friday of each month, from 7:00 to 11:00 p.m.
Upcoming Friday dates are:

*July 18th, 2025. (no meeting July 4th)
and
August 1st & August 15th, 2025*

Afternoon Zoom meetings are held on the 1st and 3rd Tuesday of each month, from 1:00 to 3:30 p.m.
Upcoming Tuesday dates are:

*July 1st and 15th, 2025
and
August 5th and 19th, 2025*

In-person meetings take place on the 2nd and 4th Friday of every month, at 7:00 p.m. Upcoming Friday dates are:

*July 11th and 25th, 2025
and
August 8th & 22nd, 2025*

The location for the in-person meetings is St. Cyprian's Episcopal Church, 2097 Turk St., San Francisco, corner of Lyon.

Driving and parking: The two long blocks along the north side of Turk, from Baker to Lyon to Central, have no curb cuts, no buildings, and no garages. You can usually find parking there.

Muni buses: 31 Balboa connects Powell St. BART @ 5th/Market and stops at Turk Street & Lyon St. directly across Turk from Cyprian's. Also, 43 Masonic Ave., a major crosstown line, stops at Turk St. two blocks west of Cyprian's.

Questions about in-person meetings can be sent to Glen Van Lehn – gvanlehn@sonic.net.

More on Plowshares Coffee House

by Marlene McCall

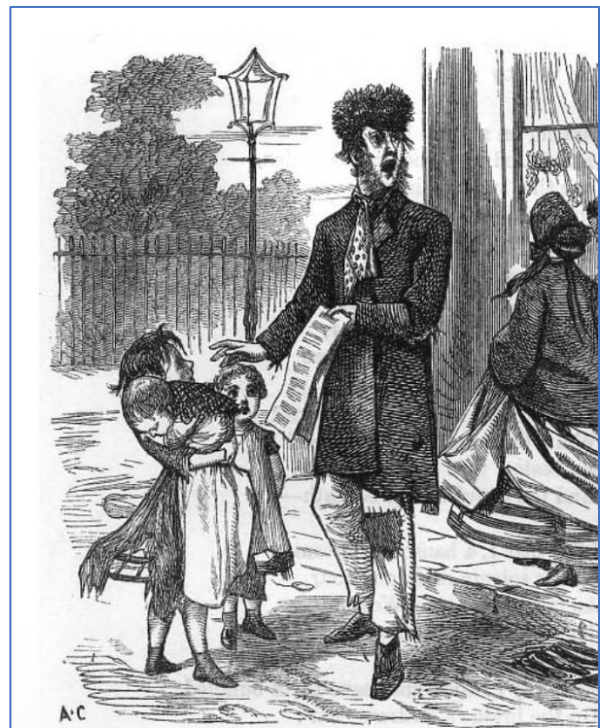
If you enjoyed the info about Plowshares in the last Folknik, and the link to Susan Wageman's full thesis on that topic, here's more...

First, here's a link to the home page of [Susan's Plowshares Coffee House website](#).

Second, here's a link to two "Remembering Plowshares" [videos](#) on that website:

The Idea. This video features Betty Read Soskin, Bob Reid, and Charlie Fenton telling the story of how the Plowshares Coffee House Concert Series and the San Francisco Folk Music Center came to exist at Fort Mason Center in San Francisco. Length: 16 minutes 45 seconds

Sifting through the Memories. This video features interviews with Charlotte Patterson (the last board member of the San Francisco Folk Music Center), Tony Marcus (musician), Linda Mattson (volunteer booking coordinator), and Redmond O'Colonies (musician/performer). Length: 12 minutes 25 seconds



Street music: a ballad singer, 1865

Welcoming Baby by Wendy Silk

Here's the chart for Welcoming Baby, a song that I wrote when my grandson Jonah was born. A link for listening to an old performance of the song is [here](#).

Welcoming Baby*

Nana Wendy

Am E7

To the new one, Ba-by Ba-by* we who love you wel-come you in-to our

4 Am C/G Dm/F E

midst. May each ri-sing of the sun find you safe and find you free.

7 Am E7 Am

May each set-ting of the sun grant you rest.

To the new one, Baby Baby*,
 We who love you welcome you into our midst.
 May each rising of the sun find you safe and find you free
 May each setting of the sun grant you rest.

To your Mommy, and your Daddy
 Who began you with their love and made you whole.
 May they live to see you grow, grow in wisdom and in strength
 May they see their love continue in your soul.

To our dear one, Baby Baby*
 May you grow up to be righteous and be strong.
 May your spirit take you far, your imagination soar
 May your times of turmoil have a song.

To the new one, Baby Baby*,
 We who love you welcome you into our midst.
 May each rising of the sun find you safe and find you free
 May each setting of the sun grant you rest.

* Sing baby's name here

SFFMC's Articles of Incorporation and Bylaws

by Marlene McCall

The San Francisco Folk Music Club (SFFMC) is a California non-profit corporation led by a board of directors. The board manages "the business and affairs of the Corporation", as stated in the SFFMC bylaws. Did you know that the club's legal documents can be accessed through its website? The articles of incorporation can be downloaded [here](#) and the bylaws are [here](#).

Hybrid board meetings

by Marlene McCall

SFFMC board meetings (currently in a hybrid Zoom/in-person format) are held on the 2nd Tuesday of each month at 8:00 p.m. Upcoming dates are *July 8th* and *August 12th*. If you'd like to attend a board meeting in person or via Zoom, please contact Ed Hilton, club president, at info@sffmc.org.

May Board Meeting Highlights

by Bob Helliesen and Hali Hammer

Lark Camp: Daniel reported that David Wagner, Executive Director of Lark Traditional Arts, parent of Lark Camp, contacted him. David inquired about putting an advertisement in the Folknik. More generally, David expressed a desire for Lark Camp and SFFMC to share efforts to help each other.

Trademark/Copyright: Hali reported that she received an email from Rob Katz, who recommended that trademark is the way to go. Hali will investigate it.

Marketing: Daniel reported he talked to Valerie. She would like to attend a meeting of the club board (or a subgroup) to discuss her ideas for club marketing. It was suggested that this should be presented at the August board meeting on August 19. Daniel will ask Valerie if she can be available on August 19, and, if not, later August dates that would work for her.

Website: Daniel reported that he received an email from Shelby Solomon suggesting updates to the About Us page and suggesting that we add a complete list of SFFMC events and dates to the website. Daniel then made many updates to the About Us page and is working on an event list.

Folknik: May/June is out. Items for July/August are due June 16. The board voted to give Daniel the official title of Editor.

Spring Harmony: A report on this event may be presented at the next meeting. Attendance was down a bit from 2024.

Memorial Day: The event is scheduled for May 24 and 25th at Cedar Rose Park in Berkeley. Workshops are filling up. Pop-ups and chairs are requested. There will be a potluck Saturday night. There will be no camping. Ed Hilton has invited the Moultrie group to join us.

July 4th: We plan to show the Faith Petric film at the event.

San Francisco Free Folk Festival: The program is close to going public, partly thanks to data work by Alina. We are still waiting for final permitting.

Cyprians: The co-tenants haven't been a big problem. Attendance is down compared to before Covid.

El Cerrito Free Folk Festival: We expect to get official approval from the City of El Cerrito Arts and Culture Committee on May 29.

June Board Meeting Highlights

by Hali Hammer

Correspondence: There were items in the two last Lark newsletters about the Free Folk Festival and the Memorial Day weekend gathering. Daniel will contact them about a typo.

Finances: David Simon recently e-filed the club taxes. Dave filed the biennial tax registry with the state online.

At some point Dave would like to step down from the board but he is in no rush. In the meantime, he can take on some things. He will see about contacting Vanguard. Daniel or Bob could investigate this later on, possibly in August.

Website: Daniel did routine updates. There's now a master list of all our events, accessible on both the Home page and the About Us page.

Instagram: Camp Harmony has an Instagram account, but the club doesn't. Alina said she could manage that. Charlie: It would make us known to younger people. Instagram accounts must be associated with an email address. Although we transferred management of our sffmc.org Internet

domain to Valerie some years ago, she did not want to deal with our sffmc.org email addresses, so a volunteer named Jay continues to manage those for us. Daniel said he has found Jay to be very responsive, so Daniel will ask Jay to add a new email address specifically for us to use with social media, including Instagram.

Charlie: we need to ensure we can manage our email addresses independently of Jay in case he is not available at some point. Daniel felt it would not be a problem to do that if the need arises.

Membership: Ed invited the Moultrie group to Memorial Day but only 3 came on Saturday and 5 on Sunday. He will invite them to other events.

Board Expansion: Rob Katz told Hali that although he is interested in taking a more active role in the club, he is not interested in joining the Board at this time. We need to find out what kind of things he would be interested in helping with.

Harmony List: We had a discussion on allowing political songs vs. political discussions on the list. David Brown set up another list called Harmony-OT (for off-topic.) When political discussions begin to get too long, he closes the thread and suggests people move the discussion to the Harmony-OT list if they want to continue it, though that rarely actually happens.

Charlie: It's important to keep political discussions under control, because when they go on too long, people get annoyed and leave the Harmony list. Hali: and we have a weekly political music song swap online.

Folknik: deadline is June 15 for the July/August issue.

Hali would like to get a set of 20 stamps okayed as she has been mailing out various checks for the club. Approved unanimously.

Memorial Day weekend was successful. Hali spoke to people from the City of Berkeley regarding the constant noise that a group which had reserved the other site on Saturday from 4:30 on was making. She was told that it was probably a one-time problem, but if this ever happens again, we should call the police. She feels that having come from the city, she could let a noisy group know that she was told to call the police by the city if it ever happens again. We had no problems on Sunday and no problems the year before. Alina: there was a friendly

Irish session, impromptu jams and other workshops. There was an awkward moment with a participant talking over her and sitting on her things.

July 4 weekend: Hali has paid the balance for the July 4 weekend gathering at Camp Herms. Estelle will be showing the film about Faith from 3:30 to 5:30 on Saturday, and we will make sure that the sound will be adequate. Hali will text the ranger to see if we can use their projector and screen. Daniel is not actively soliciting workshops for this camp as it is so close to the SFFFF he is working on, but will post them on the website and we can send people to him who would like to be scheduled for workshops.

SFFFF: There are postings. There are lots of details to work out, but it should be fine. This year it will start an hour earlier, at 11 am to give workshops an extra hour of quiet before the stage starts. This is to minimize sound bleed and workshops will be setting up under trees. Only one popup will be needed.

Cyprian's and Zoom: Ed is not sure if our payments to them are up to date. We need to find out how much we owe them and see how they want be paid. Ed will check with Glen Van Lehn.

Attendance: Zoom 8-15, usually 12. In person 8-12, one time there were 15.

ECFFF: Bob: The committee will have our first meeting for this year's festival next week. He met with the Arts Commission a few weeks ago. The only awkward moment was when they asked if there were any activities for children which we would love to have. We are expecting a bill from the recreation center and things are moving along.

Camp Harmony: The committee has been meeting. We sent in the first deposit around now last year, and the contract has been requested from Camp Newman. There is a new housing building which will be completed this year. Next year we will have the new Arts Center with a lot of room for workshops and performance space.

Patience has said no more "daily doubles" for workshops. It becomes hard to schedule people when folks ask for two-hour workshops for multiple days. The survey showed that 95% felt the camp was excellent or good. There were mostly positive results.

Spring Camp Harmony: Patience will be at the August meeting to present a proposed new SFFMC code of conduct.

Community folk calendar

by *Shelby Solomon*

Events are in-person if a location is provided, online (“virtual”) otherwise. Event times are Pacific Daylight Time
Email calendar items or corrections to SFFMC Calendar Editor Shelby Solomon at [folknical at yahoo.com](mailto:folknical@yahoo.com).

Regularly scheduled events

- Daily 9 am: Daily Antidote of Song <https://carpediemarts.org/daily-antidote-of-song>
 Sun 12pm, M-Th,Sa 8 pm: Meredith Axelrod & Craig Ventresco, live & archive:
<https://www.youtube.com/@meredithanthraxelrod/streams>
 Every Sun 12 pm: Loch Down Folk Club (UK) on Zoom: <https://link.americeltic.net/lochdown>
 Every Sun 1 pm: instrumental Irish Traditional session, Plough & Stars: 116 Clement, SF <https://theploughandstars.com/>
 Every Sun 5:30 pm: moderate-pace Irish session, Starry Plough: 3101 Shattuck, Berkeley <https://thestarryplough.com/>
 Every Sun 6 pm: Buncrana, Sláinte Pub: 131 Broadway, Oakland <https://slainteokland.com/>
 Every Sun 6:30 pm: open Irish Trad session, Chieftain: 198 5th St, SF <https://www.thechieftain.com/live-music/>
 Every Sun 7 pm: Agoura Hills song circle on Zoom, info: <https://songmakers.org/events/month>
 Every Sun 7 pm: Seattle song circle <https://www.seafolklore.org/>
 Every Sun 7:30 pm: open session, Starry Plough: 3101 Shattuck, Berkeley <https://thestarryplough.com/>
 Occasional Sun 3 pm: jam (check schedule for type), Freight & Salvage: 2020 Addison St, Berkeley
<https://secure.thefreight.org/events?k=jams&view=list>
 1st, 3rd Sun 12 pm: Bay Area Sacred Harp (BASH) sing, SF <https://bayareasacredharp.org/local-singings/>
 1st, 3rd Sun 6 pm: Irish music session, Redwood Café: 8240 Old Redwood Hwy, Cotati <https://redwoodcafecotati.com/>
 1st Sun 9 am: ballad sing online <https://sites.google.com/view/lynnoel/music/mermaidstavern>
 1st Sun 1 pm: potluck jam, Hali's: 1609 Woolsey St, Berkeley
 1st Sun 1 pm: SCVFA jam, Municipal Rose Garden Park: 1649 Naglee Ave, San Jose, <https://www.fiddlers.org/>
 1st Sun 1 pm: The Cross Keys, Way Station: 2001 Sir Francis Drake Blvd, Fairfax <http://waystationmarin.com/>
 1st Sun 3 pm: Swing jam, Starry Plough: 3101 Shattuck, Berkeley <https://thestarryplough.com/>
 1st Sun 3 pm: Old Time session, Church of the Oaks: 160 West Sierra, Cotati <https://californiabluegrass.org/calendar/>
 2nd, 4th Sun 2 pm: Bay Area Sacred Harp (BASH) sing, Palo Alto <https://bayareasacredharp.org/local-singings/>
 2nd Sun 12-5 pm: East Bay Fiddlin' & Pickin' Potluck (EBFPP), location: <http://www.pickinpotlucks.com/>
 2nd Sun 12 pm: Marin jam, 620 Del Ganado Rd, San Rafael <https://www.meetup.com/Marin-Acoustic-Guitar-Group>
 2nd Sun 1 pm: Irish music jam, Way Station: 2001 Sir Francis Drake Blvd, Fairfax <http://waystationmarin.com/>
 2nd Sun 1 pm: CA old time fiddlers jam, Orangevale Grange: 5807 Walnut, Orangevale <http://www.csotfa5.org/>
 2nd Sun 3 pm: Euro-tunes session, Way Station Brew: 2120 Dwight Way, Berkeley

- 2nd Sun 6:30 pm: Portland Folk Music Society virtual songwriters circle on Zoom (not July/August)
https://portlandfolkmusic.org/content.aspx?page_id=22&club_id=748368&module_id=350693
- 3rd Sun 1 pm: SCVFA jam at various parks, check <https://www.fiddlers.org/> for location
- 3rd Sun 1 pm: Oldtime jam, Way Station: 2001 Sir Francis Drake Blvd, Fairfax <http://waystationmarin.com/>
- 3rd Sun 4 pm: Kids/Beginners Irish Session, Starry Plough: 3101 Shattuck, Berkeley <https://thestarryplough.com/>
- 4th Sun 12 pm: Bluegrass session, Sweetwater: 19 Corte Madera Ave, Mill Valley <https://sweetwatermusicall.com/>
- 4th Sun 1 pm: Bluegrass & old time jam, Ocean View Park, Santa Cruz, email: luke at playingbyear.com
- 4th Sun 1:30 pm: CA old time fiddlers jam, United Methodist Church: 19806 Wisteria, Castro Valley <http://csotfa9.org/>
- 4th Sun 3 pm: The Café bluegrass jam, Redwood Café: 8240 Old Redwood Hwy, Cotati <https://redwoodcafecotati.com/>
- 5th Sun 1 pm: SoCoFoSo 5th Sun jam, Sebastopol Grange: 6000 Sebastopol Ave, Sebastopol <https://socofofo.com/>
- Last Sun 6:30 pm: Irish trad instrumental session, Sayla Music Academy, Lodi <https://www.saylamusicacademy.com/>
- Every Mon 12 pm: Mudcat Worldwide Singaround on Zoom, email: joe at mudcat.org
- Every Mon 12 pm: Phoenix Folk Irish session on Zoom <https://phoenixfolk.co.uk/>
- Every Mon 12 pm: Moosehead Trad Irish session on Zoom <https://www.facebook.com/groups/trad.irish.music.session>
- Every Mon 3 pm: Ag Teach Le Chéile Irish session on Zoom, email maureenmcnally6 at gmail.com
- Every Mon 5 pm: open mic, Ugly Mug: 4640 Soquel Dr., Soquel <https://www.cafeugly.com/live-music-the-mug>
- Every Mon 6:30 pm: bluegrass jam, 16905 Roberts, Los Gatos <http://www.keithhollandguitars.com/events.html>
- Every Mon 7 pm: old time jam, UUCPA: 505 E Charleston Rd, Palo Alto, email: banjoclarka at yahoo.com
- Every Mon 7 pm: Bay Area Sacred Harp (BASH) sing, Berkeley <https://bayareasacredharp.org/local-singings/>
- Every Mon-Th 8 pm: Meredith Axelrod & Craig Ventresco, live & archive:
<https://www.youtube.com/@meredithanthraxelrod/streams>
- 1st & 3rd Mon 6:30 pm: Celtic music session, Steel Bonnet: 20 Victor Sq, Scotts Valley <https://www.steelbon.net/music>
- 1st Mon 6 pm: Garage bluegrass jam, Out West Garage: 321 2nd St., Petaluma <https://californiabluegrass.org/calendar/>
- Every Tu 11:30 am: Phoenix Folk singaround on Zoom <https://phoenixfolk.co.uk/>
- Every Tu 5:30 pm: CircleSing VocaLab, GaiaWise: 179 Dutton, Sebastopol <https://www.circlesing.org/>
- Every Tu 6:30 pm: open mic w/Ceni, Hopmonk: 230 Petaluma, Sebastopol <https://www.hopmonk.com/sebastopol>
- Every Tu 7 pm: Irish seisiún, O'Flaherty's Irish Pub: 25 N San Pedro St., San Jose <https://www.oflahertyspub.com/>
- Every Tu 7:30 pm: open mic, Starry Plough: 3101 Shattuck, Berkeley <https://thestarryplough.com/>
- 1st, 3rd, 5th Tu 7 pm: Andronico's Old Time jam at Andronico's: 1200 Irving St, SF
- 2nd, 4th Tu 7 pm: Andronico's Old Time jam on Zoom, email for link: steve.goldfield at gmail.com
- 1st, 3rd, 5th Tu 7 pm: Irish jam, Dublin Heritage Park: 6600 Donlon Way, Dublin, join: <https://groups.io/g/dublinirishjam>
- 1st, 3rd Tu 1 pm: SFFMC Zoom sing, <https://www.sffmc.org/musical-meetings/>
- 1st & 3rd Tu 7:15 pm: open mic, The Monkey House: 1638 University, Berkeley <https://www.themonkeyhouse.org/>
- 1st Tu 3:35 pm: Social Justice song swap on Zoom, email jburrrill at gmail.com for Zoom link
- 1st Tu 7 pm: bluegrass jam w/David Pascoe, Occidental <https://www.occidentalcenterforthearts.org/programs>

- 1st Tu 7 pm: FAR-West new song salon on Zoom, register: <https://far-west.org/programs>
- 2nd, 4th Tu 7 pm: FAR-West Campfire song circle on Zoom, register: <https://far-west.org/campfire>
- 2nd Tu 7p m: open mic, Sweetwater: 19 Corte Madera Ave, Mill Valley <https://sweetwatermusichall.com/>
- 2nd Tu 6:30 pm: open mic, Jack's: 39176 Argonaut, Fremont <https://www.jacksbrewing.com/events>
- 2nd Tu 8 pm: SFFMC Board Meeting, email info at sffmc.org for details
- 3rd Tu 5:30 pm: Old Time jam, Central Library 5th Floor: 2090 Kittredge, Berkeley
<https://berkeleypubliclibrary.libnet.info/events?term=old-time&r=thismonth>
- 3rd Tu 7 pm: tune workshop w/David Pascoe, Occidental <https://www.occidentalcenterforthearts.org/programs>
- 4th Tu 7 pm: Performers Circle, Odd Fellows: 415 2nd St, Davis <https://www.facebook.com/villagehomesperformers>
- 4th/5th Tu 7 pm: open mic, Sweetwater: 19 Corte Madera Ave, Mill Valley <https://sweetwatermusichall.com/>
- Every Wed 12 pm: Trans-Atlantic Irish session on Zoom, info: <https://americeltic.net/online/#ta>
- Every Wed 2:30 pm: John Whelan tune teach on Zoom <http://johnwhelanmusic.com/slow-session/>
archive: <http://michaeleskin.com/johnwhelan.html>
- Every Wed 4 pm: John Whelan's slow Irish session on Zoom <https://johnwhelanmusic.com/slow-session/>
archive: <https://michaeleskin.com/johnwhelan.html>
- Every Wed 5 pm: Irish session repertoire lessons w/Autumn Rhodes on Zoom, email autumn at cei.li
- Every Wed 5 pm: Jay Ungar & Molly Mason online <https://www.facebook.com/jayandmolly/>
- Every Wed 5:30 pm: Open mic at Café Paradiso, Iowa <https://www.facebook.com/OpenMicAtCafeParadiso>
- Every Wed 6:30 pm: open mic w/Dennis Haneda, 224 Vintage Way, Novato <https://www.hopmonk.com/novato>
- Every Wed 7 pm: Pacific Evening Session on Zoom, info: <https://americeltic.net/online/#pe>
- Every Wed 7 pm: bluegrass jam, UUCPA: 505 E Charleston Rd, Palo Alto, email: [banjoclarka at yahoo.com](mailto:banjoclarka@yahoo.com)
- Every Wed Aug 6 to Sep 3 7 pm: Joyful Voices Chorus, San Anselmo <https://www.singwithmarv.com/>
- Every Wed 7 pm: open mic on Zoom <https://www.facebook.com/yosemitesongwriting/>
- 2nd Wed 7 pm: CircleSing workshop, First Church: 2345 Channing, Berkeley <https://www.circlesing.org/>
- 3rd Wed 6 pm: music jam, La Peña: 3105 Shattuck, Berkeley <https://lapena.org/>
- 3rd Wed 7 pm: CircleSing, First Church: 2345 Channing, Berkeley <https://www.circlesing.org/>
- 3rd Wed 7:20 pm: Vancouver song circle on Zoom <https://vfss.ca/events/calendar/>
- Last Wed 7:30 pm: Lark in the Evening song circle on Zoom & Oakland
<https://www.facebook.com/groups/693877204029944>
- Every Th 12 pm: Phoenix Folk Irish full-speed session on Zoom <https://phoenixfolk.co.uk/>
- Every Th 7 pm: Chuck Behrman's song circle on Zoom, info: <https://songmakers.org/events/month>
- Every Th 8 pm: Irish session repertoire lessons w/Autumn Rhodes on Zoom, email autumn at cei.li
- 1st & 3rd Th 7 pm: traditional Irish seisiún, Rosie McCann's: 1220 Pacific Ave, Santa Cruz <https://rosiemccanns.com/>
- 1st Th 6 pm: The Ould Sod Irish session on Zoom <https://michaeleskin.com/session.html>

1 st Th 7 pm:	concert, 415 2 nd St, Davis https://www.davislodge.org/odd-fellows-events/Th-live/
3 rd Th 12 pm:	The Ould Sod Irish session on Zoom https://michaeeskin.com/session.html
3 rd Th 4 pm:	ukulele club w/Jerri Miller, Occidental https://www.occidentalcenterforthearts.org/programs
3 rd Th 6 pm:	Irish/Scottish learning session, Strum Shop: 209 Vernon, Roseville https://www.thestrumshop.com/
Every Fri 9:30 am:	David Steinhart's song circle on Zoom, info: https://songmakers.org/events/month
1 st & 3 rd Fri 7 pm:	SFFMC Zoom sing, https://www.sffmc.org/musical-meetings/
1 st Fri 7 pm:	Anny's Sing Along, 6350 Sir Francis Drake, San Geronimo, https://www.sgvcc.org/
1 st Fri 8 pm:	CCE Irish/Scottish singing session in person & on Zoom https://sfcooleykeegancce.org/music/singing.html
2 nd , 4 th Fri 7 pm:	SFFMC musical meeting, St. Cyprian's: 2097 Turk, SF https://www.sffmc.org/musical-meetings/
2 nd Fri 7 pm:	Seattle chantey sing online simulcast http://www.nwseaport.org/chantey-sings.html
3 rd /4 th Fri 3 pm:	Marin uke jam, Belvedere-Tiburon Library https://www.meetup.com/San-Francisco-Ukulele-Meetup/
3 rd Fri 7pm:	(sign-up 6:30) open mic, BFUU: 1924 Cedar, Berkeley https://bfuu.org/
3 rd Fri 7 pm:	online open mic https://www.meetup.com/southbayacousticmusic/
4 th Fri 7 pm:	Kate's Café open mic, 6350 Sir Francis Drake, San Geronimo & on Zoom, https://www.sgvcc.org/
Every Sat 4 pm:	Irish seisiún, UICC Emerald Pub: 2700 45 th , SF https://irishcentersf.org/events/
Every Sat 4 pm:	Sing, Grace Lutheran: 15 Santa Fe, El Cerrito https://livingroomchoir.com/summer-Sats/
Every Sat 6 pm:	Portland Folk Music Society virtual song circle on Zoom https://portlandfolkmusic.org/content.aspx?page_id=22&club_id=748368&module_id=350693
Every Sa 8 pm:	Meredith Axelrod & Craig Ventresco, live & archive: https://www.youtube.com/@meredithanthraxelrod/streams
1 st Sat 2 pm:	Davis Area Sacred Harp sing, 345 L St, Davis https://bayareasacredharp.org/local-singings/
1 st Sat 4 pm:	Irish Trad session, Plough & Stars: 116 Clement, SF https://www.meetup.com/irish-music-trad-session/
1 st Sat 6 pm:	Chantey Sing, Maritime Museum: 900 Beach, SF, RSVP: peterkasin5 at gmail.com
2 nd Sat 12 pm:	bluegrass jam, Santa Clara Depot: 1005 Railroad Ave, Santa Clara, email: kennedymk at comcast.net
2 nd Sat 12 pm:	Portsmouth NH chantey sing online http://pmffest.org/monthly-chantey-sing/
2 nd Sat 4 pm:	Bluegrass session, Starry Plough: 3101 Shattuck, Berkeley https://thestarryplough.com/
2 nd Sat 5 pm:	Uke jam, SF https://www.meetup.com/San-Francisco-Ukulele-Meetup/
3 rd Sat 11 am:	SF Maritime virtual Chantey Sing https://maritime.org/chantey-sing/
3 rd Sat 1 pm:	Americana slow jam, Liberties Bar: 998 Guerrero, SF https://www.theliberties.com/
3 rd Sat 1 pm:	Social Justice song swap on Zoom, email jburrrill at gmail.com for Zoom link
3 rd Sat 1 pm:	River City dulcimer jam, Strum Shop: 209 Vernon, Roseville https://www.rivercitydulcimers.com/
3 rd Sat 4 pm:	Old Time Shred Sesh, Starry Plough: 3101 Shattuck, Berkeley https://thestarryplough.com/
3 rd Sat 7 pm:	Teton Tea song swap on Zoom, email kevinlangdon86 at yahoo.com
3 rd or 4 th Sat 7 pm:	Uke jam online, SF https://www.meetup.com/San-Francisco-Ukulele-Meetup/
4 th Sat 11 am:	River City dulcimer virtual jam, info: https://www.rivercitydulcimers.com/

4th Sat 4 pm: Accordion/Zydeco jam, Starry Plough: 3101 Shattuck, Berkeley <https://thestarryplough.com/>
 5th Sat 12 pm: Irish/Scottish trad session, Strum Shop: 209 Vernon, Roseville <https://www.thestrumshop.com/>
 Last Sat 2 pm: Irish slow session, UICC: 2700 45th, SF <https://www.meetup.com/irish-music-sessions-not-full-speed/>

Irregularly Scheduled Events

Abbie Weisenbloom house concert (Portland, OR) livestreams <https://froggie.com/livestream/>
 Aloha Uke squad jams & concerts <https://www.facebook.com/alohaukesquad/>
 Caffè Lena (Saratoga Springs, NY) livestreams <https://caffelena.tv/categories/live-streams>
 Club PassiMon (Cambridge, MA) livestreams most concerts <https://www.passim.org/stream/>
 Golden Gate Park Bandshell Concerts, SF, schedule: <https://illuminate.org/venues/golden-gate-bandshell/>
 Open Mic America showcase on YouTube at 5pMon some Sundays <https://openmicamerica.com/index.html>
 San Francisco concerts in various venues <https://illuminate.org/events/>
 San Mateo Area Folk Music Singalongs <https://www.meetup.com/San-Mateo-Folk-Music-Meetup>
 Walnut Creek Jams <https://www.meetup.com/walnut-creek-guitar-meetup-group>
 Yerba Buena Gardens Festival daily events, Mission St between 3rd & 4th, SF <https://ybgfestival.org/events/>

One-time events

Jul 1-31: LaborFest, SF <https://laborfest.net/2025/>
 Tu Jul 1 1 pm: **SFFMC Zoom sing**, <https://www.sffmc.org/musical-meetings/>
 Tu Jul 1 5:30 pm: Michelle Lambert, 50 Mark West Springs, Santa RoSat <https://lutherburbankcenter.org/>
 Tu Jul 1 8 pm: Cat Clyde, HopMonk: 224 Vintage Way, Novato <https://kcturnerpresents.com/>
 Wed Jul 2 6 pm: Crying Time, Hopmunk: 230 Petaluma Ave, Sebastopol <https://www.peacetown.org/hopmonk-tavern>
 Jul 3-6: High Sierra Music Festival, Quincy <https://www.highsierramusic.com/>
 Jul 4-7: **SFFMC July 4th gathering**, Camp Herms, El Cerrito <https://www.sffmc.org/>
 Fri Jul 4 4 pm: Zydeco Flames, Rancho Nicasio: Town Square, Nicasio <https://www.ranchnicasio.com/>
 Sat Jul 5 7 pm: Uke jam online, SF <https://www.meetup.com/San-Francisco-Ukulele-Meetup/>
 Sun Jul 6 4 pm: Wake the Dead, St. Columba's: 12835 Sir Francis Drake, Inverness <https://wakethedead.org/>
 Sun Jul 6 4:45 pm: Mae Powell/Mayya/Spencer Noble, Lost Church SF: 988 Columbus, SF <https://www.thelostchurch.com/>
 Sun Jul 6 6 pm: John Craigie w/Coffis Brothers, HopMonk: 224 Vintage Way, Novato <https://kcturnerpresents.com/>
 Sun Jul 6 7 pm: Robby Hecht, house concert, Sacramento <https://www.robbyehecht.com/>
 Sun Jul 6 8 pm: Aki Kumar/Maurice Tani, Sweetwater: 19 Corte Madera Ave, Mill Valley <https://sweetwatermusicall.com/>
 Mon Jul 7 12 pm: Bobby McFerrin & MOTION, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
 Mon Jul 7 7:30 pm: Open Mic, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
 Tu Jul 8 5:30 pm: Essence & Danny, 50 Mark West Springs, Santa RoSat <https://lutherburbankcenter.org/>

Tu Jul 8 7 pm:	The Oak Ridge Boys, Golden State: 417 Alvarado, Monterey https://goldenstatetheatre.com/
Tu Jul 8 8 pm:	SFFMC Board Meeting , email info at sffmc.org for details
Wed Jul 9 5 pm:	David Luning/Ellie James Band, Ives Park, Sebastopol https://www.peacetown.org/summer-photo
Wed Jul 9 6 pm:	Back pOrchEstra, Hopmunk: 230 Petaluma Ave, Sebastopol https://www.peacetown.org/hopmonk-tavern
Wed Jul 9 6 pm:	Lua Project, La Peña: 3105 Shattuck, Berkeley https://lapena.org/
Wed Jul 9 7 pm:	Robby Hecht, house concert, Auburn https://www.robbyehecht.com/
Th Jul 10 7 pm:	ToMon Rigney & Flambeau, Ashkenaz: 1317 San Pablo, Berkeley https://www.ashkenaz.com/
Th Jul 10 7:30 pm:	Los Tres Amigos, 1638 University, Berkeley https://www.themonkeyhouse.org/
Th Jul 10 7:30 pm:	The Kingston Trio, Yoshi's: 510 Embarcadero West, Oakland https://yoshis.com/
Th Jul 10 8 pm:	Trillian Welch, Back Room: 1984 Bonita Ave, Berkeley https://backroommusic.com/
Th Jul 10 8 pm:	"Nashville Writers Row", HopMonk: 224 Vintage Way, Novato https://www.hopmonk.com/novato
Fri Jul 11 5:30 pm:	Mbira dzaSoko/Extra Large, Washington & Park Place, Point Richmond https://pointrichmondmusic.org/
Fri Jul 11 7 pm:	SFFMC musical meeting , St. Cyprian's: 2097 Turk, SF https://www.sffmc.org/musical-meetings/
Fri Jul 11 7 pm:	Nina Storey, Bazaar Cafe: 5927 California, SF RSVP: https://www.insidelands.org/
Fri Jul 11 7 pm:	David Luning, Side Door: 2900 Franklin, Sacramento https://www.thesidedoor.net/
Fri Jul 11 8 pm:	Vicki Peterson & John Cowsill, Freight & Salvage: 2020 Addison St, Berkeley https://thefreight.org/
Fri Jul 11 8 pm:	Mason Jennings, Felton Music Hall: 6275 Hwy 9, Felton https://feltonmusicall.com/
Jul 12-18:	CA Coast Music Camp (CCMC) week 1, Monterey County https://www.musiccamp.org/
Sat Jul 12 10:30 am:	CircleSing workshop & sing, Ives Park stage, Sebastopol https://www.circlesing.org/
Sat Jul 12 11 am:	SFFMC presents the SF Free Folk Festival , Golden Gate Park bandshell, SF https://sffolkfest.org/
Sat Jul 12 4 pm:	David Luning, Meder St Barn, Santa Cruz https://mederstreetbarn.ticketleap.com/
Sat Jul 12 6 pm:	Robby Hecht, house concert, Inverness https://www.robbyehecht.com/
Sat Jul 12 7 pm:	Joe Weed/Marty Kendall, house, Mountain View, https://www.meetup.com/SouthBayHouseConcerts/
Sat Jul 12 7 pm:	The Musers, Ugly Mug: 4640 Soquel Dr., Soquel https://www.cafeugly.com/live-music-the-mug
Sat Jul 12 7 pm:	hootenanny, 568 Lighthouse, Pacific Grove https://pgartcenter.org/Events/Coming-Events.php
Sat Jul 12 7 pm:	Misner & Smith, Side Door: 2900 Franklin, Sacramento https://www.thesidedoor.net/
Sat Jul 12 7:30 pm:	Joel Savoy/Wilson Savoy/Steve Riley, Ashkenaz: 1317 San Pablo, Berkeley https://www.ashkenaz.com/
Sat Jul 12 7:30 pm:	JiMon Moore, 1220 Linda Mar, Pacifica https://pacificaperformances.org/
Sat Jul 12 8 pm:	Kingston Trio, Throckmorton: 142 Throckmorton Ave, Mill Valley https://www.throckmortontheatre.org/
Sat Jul 12 8:15 pm:	Rachel Baiman/Emory Duncan, Lost Church SF: 988 Columbus, SF https://www.thelostchurch.com/
Sun Jul 13 9 am:	PMN (People's Music Network) songs of freedom & struggle song swap online https://peoplesmusic.org/
Sun Jul 13 1 pm:	Nina Storey/Parson Jones/open mic, house concert, Sebastopol RSVP: https://www.insidelands.org/
Sun Jul 13 3:30 pm:	Four Shillings Short, Dala's Nest house, Menlo Park https://www.dalasneshouseconcerts.com/
Sun Jul 13 4 pm:	Sedona Rose, house concert, San Rafael https://www.meetup.com/Bay-Area-House-Concerts/
Sun Jul 13 4:30 pm:	Celtic Moon, Wheelhouse: 1173 Lincoln, San Jose https://celticmoonduo.com/

Sun Jul 13 5 pm:	Jimmy Murphy & Suzuki Cady, Sailing Goat: 1900 Stenmark, Richmond https://www.suzukicady.com/events
Sun Jul 13 5 pm:	Robby Hecht, house concert, Santa Rosa https://www.robbyhecht.com/
Sun Jul 13 6 pm:	Eilen Jewell/The Real Sarahs, HopMonk: 224 Vintage Way, Novato https://kcturnerpresents.com/
Sun Jul 13 7 pm:	Sylvie Simmons, Freight & Salvage: 2020 Addison St, Berkeley https://thefreight.org/
Jul 14-Aug 5:	online workshops & courses from Tune Supply https://momence.com/u/caitlin-warbelow-nh3o6u
Jul 14-18:	West Marin Fiddle Camp, Commonweal Garden, Bolinas https://www.westmarinfiddlecamp.com/
Mon Jul 14 12 pm:	Bobby McFerrin & MOTION, Freight & Salvage: 2020 Addison St, Berkeley https://thefreight.org/
Tu Jul 15 1 pm:	SFFMC Zoom sing , https://www.sffmc.org/musical-meetings/
Tu Jul 15 7 pm:	"The Low Road" songs, Hillside: 2286 Cedar, Berkeley, register: https://www.hootexclamationpoint.com/
Tu Jul 15 7 pm:	Robert Earl Keen, Golden State: 417 Alvarado, Monterey https://goldenstatetheatre.com/
Tu Jul 15 8 pm:	Mattias Thedens, Back Room: 1984 Bonita Ave, Berkeley https://backroommusic.com/
Wed Jul 16 6 pm:	The Flying Salvias, Hopmunk: 230 Petaluma Ave, Sebastopol https://www.peacetown.org/hopmonk-tavern
Wed Jul 16 7 pm:	Towse/Tomboy/Megan Claire, Back Room: 1984 Bonita Ave, Berkeley https://backroommusic.com/
Wed Jul 16 7 pm:	Mattias Thedens, house concert, Santa Cruz https://www.celticsociety.org/
Jul 17-20:	Redwood Ramble, Camp Navarro, Mendocino https://redwoodramble.com/
Th Jul 17 6 pm:	Jimmy Murphy & Suzuki Cady, LumaBar: 50 E. Washington, Petaluma https://www.suzukicady.com/events
Th Jul 17 6 pm:	Josh Brough & The Contraband, HopMonk: 224 Vintage Way, Novato https://www.hopmonk.com/novato
Th Jul 17 6:30 pm:	Born to Drum faculty concert, La Peña: 3105 Shattuck, Berkeley https://lapena.org/
Th Jul 17 7 pm:	original songs, 2727 California, Berkeley, register: https://www.hootexclamationpoint.com/
Th Jul 17 7 pm:	T Marie & the Bayou Juju, Ashkenaz: 1317 San Pablo, Berkeley https://www.ashkenaz.com/
Jul 18-21:	Women Drummers Born to Drum camp, Bort Meadow, Oakland https://womendrummers.org/
Fri Jul 18 7 pm:	SFFMC Zoom sing , https://www.sffmc.org/musical-meetings/
Fri Jul 18 7 pm:	Late for the Train, Ugly Mug: 4640 Soquel Dr., Soquel http://www.fiddlingcricket.com/
Fri Jul 18 7 pm:	Mattias Thedens, Carl Cherry Center for the Arts, Carmel https://mattiasthedens.com/shows
Fri Jul 18 7 pm:	Daisy Caire, Side Door: 2900 Franklin, Sacramento https://www.thesidedoor.net/
Fri Jul 18 7:30 pm:	Emily Zisman/Amber Lee Baker, 1638 University, Berkeley https://www.themonkeyhouse.org/
Fri Jul 18 7:30 pm:	Rhiannon Giddens, Weill Hall lawn, Sonoma State Univ. https://gmc.sonoma.edu/all-events/
Fri Jul 18 8 pm:	Alela Diane/Laura Gibson, Sweetwater: 19 Corte Madera Ave, Mill Valley https://sweetwatermusicall.com/
Fri Jul 18 8 pm:	The Arcadian Wild, Felton Music Hall: 6275 Hwy 9, Felton https://feltonmusicall.com/
Jul 19-25:	CA Coast Music Camp (CCMC) week 2, Monterey County https://www.musiccamp.org/
Sat Jul 19 3 pm:	Four Shillings Short, house concert, Auburn, RSVP: http://auburnhouseconcerts.org/
Sat Jul 19 4 pm:	T Sisters, 3850 Doris Murphy, Occidental https://www.occidentalcenterforthearts.org/
Sat Jul 19 6:30 pm:	IMUA Hawaii Festival w/Jake Shimabukuro, Frost Amphitheater, Stanford https://live.stanford.edu/events/summeratlive2025/imua-hawaii-festival/
Sat Jul 19 7 pm:	Wolf Jett, house concert, Saratoga, https://www.meetup.com/SouthBayHouseConcerts/

Sat Jul 19 7 pm: Jessica Malone, B Street: 2700 Capitol Ave, Sacramento <https://bstreettheatre.org/shows/>
 Sun Jul 20 11 am: Jimmy Murphy & Suzuki Cady, Railroad Square, Santa Rosa <https://www.suzukicady.com/events>
 Sun Jul 20 4 pm: Julio Lemos, house concert, Santa Cruz, RSVP: concerts at InstantHarmony.com
 Sun Jul 20 7 pm: Paula Fuga, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
 Sun Jul 20 7:30 pm: Chris Chandler/Paul Benoit, 1638 University, Berkeley <https://www.themonkeyhouse.org/>
 Mon Jul 21 12 pm: Bobby McFerrin & MOTION, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
 Tu Jul 22 7 pm: Dave Alvin/Jimmie Dale Gilmore, Kuumbwa: 320 Cedar, Santa Cruz <https://www.snazzyproductions.com/>
 Tu Jul 22 8 pm: Mountain Grass Unit, Felton Music Hall: 6275 Hwy 9, Felton <https://feltonmusichall.com/>
 Tu Jul 22 8 pm: The Arcadian Wild, Harlow's: 2708 J St, Sacramento <https://www.harlows.com/>
 Wed Jul 23 6 pm: The Musers, Hopmunk: 230 Petaluma Ave, Sebastopol <https://www.peacetown.org/hopmonk-tavern>
 Wed Jul 23 8 pm: Foghorn Stringband, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
 Wed Jul 23 8 pm: Paul Thorn, Felton Music Hall: 6275 Hwy 9, Felton <https://feltonmusichall.com/>
 Th Jul 24 5 pm: Dirty Cello, Marin Art & Garden: 30 Sir Francis Drake, Ross <https://maringarden.org/summerconcerts>
 Th Jul 24 7 pm: Tony Hannah/Lisa Marie Johnston/Mike Hellman, Soquel <https://www.cafeugly.com/live-music-the-mug>
 Th Jul 24 7:30 pm: California Blue Runners, Ashkenaz: 1317 San Pablo, Berkeley <https://www.ashkenaz.com/>
 Th Jul 24 8 pm: Magoo, Hopmonk: 230 Petaluma Ave, Sebastopol <https://www.hopmonk.com/sebastopol>
 Th Jul 24 8 pm: The SteelDrivers, Uptown Theatre: 1350 3rd St, Napa <https://www.uptowntheatrenapa.com/>
 Th Jul 24 8 pm: Ryan Young online, Rogue Folk, BC, tickets: <https://www.roguefolk.bc.ca/concerts/>
 Th Jul 24 8:15 pm: singer-songwriters, Lost Church SF: 988 Columbus, SF <https://www.thelostchurch.com/>
 Jul 25-27: Kindred Gathering Dulcimer Festival, Camp Herms, El Cerrito <https://sites.google.com/view/KGDulcimerFest>
 Fri Jul 25 6 am: Banter/English Fiddle Ensemble/etc online, tickets: <https://livetoyourlivingroom.com/events/>
 Fri Jul 25 11:30 am: Le Vent du Nord/Pound & Butterworth/etc online, tickets: <https://livetoyourlivingroom.com/events/>
 Fri Jul 25 7 pm: **SFFMC musical meeting**, St. Cyprian's: 2097 Turk, SF <https://www.sffmc.org/musical-meetings/>
 Fri Jul 25 7:30 pm: The Musers, 1638 University, Berkeley <https://www.themonkeyhouse.org/>
 Fri Jul 25 8 pm: Mireya Ramos & The Poor Choices, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
 Sat Jul 26 6 am: Cartwright & Mabbett/Morrison/etc online, tickets: <https://livetoyourlivingroom.com/events/>
 Sat Jul 26 11:30 am: The Hunch/Amit Dattani/Daisybell online, tickets: <https://livetoyourlivingroom.com/events/>
 Sat Jul 26 11:30 am: Petaluma Music Festival, Sonoma-Marin Fairgrounds, Petaluma <https://petalumamusicfestival.org/>
 Sat Jul 26 3 pm: Never Come Down, United Methodist Church: 1 Soledad Dr, Monterey <https://otteropry.org/>
 Sat Jul 26 4 pm: Paul Thorn & Ruthie Foster, Rancho Nicasio: Town Square, Nicasio <https://www.ranchnicasio.com/>
 Sat Jul 26 7 pm: Pamela Laws, Point Reyes <https://dancepalace.org/event/an-evening-of-live-music-with-pamela-laws/>
 Sat Jul 26 7:30 pm: Mike Marshall/Caterina Lichtenberg, Fifth St Farms, Berkeley, RSVP: <https://www.fifthstfarms.com/>
 Sun Jul 27 7 am: Melrose Quartet/We Mavericks online, tickets: <https://livetoyourlivingroom.com/events/>
 Sun Jul 27 11:30 am: Martin Simpson/Cartwright & Mabbett/etc online, tickets: <https://livetoyourlivingroom.com/events/>
 Sun Jul 27 4 pm: Paul Thorn & Ruthie Foster, Rancho Nicasio: Town Square, Nicasio <https://www.ranchnicasio.com/>

Sun Jul 27 4:30 pm: Jaeger & Reid/Claudia Russell & Bruce Kaplan, Sebastopol <https://jaegerreidmusic.com/shows/>
 Sun Jul 27 6 pm: Dale Watson/David Luning, HopMonk: 224 Vintage Way, Novato <https://kcturnerpresents.com/>
 Mon Jul 28 12 pm: Bobby McFerrin & MOTION, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
 Tu Jul 29 5:30 pm: Dirty Cello, 50 Mark West Springs, Santa Rosa <https://lutherburbankcenter.org/>
 Tu Jul 29 7:30 pm: Skyrrie, Fifth St Farms house, Berkeley, RSVP: <https://www.fifthstfarms.com/>
 Tu Jul 29 8 pm: Mike Dawes, Sweetwater: 19 Corte Madera Ave, Mill Valley <https://sweetwatermusichall.com/>
 Tu Jul 29 8:15 pm: Annie Bacon/Gabriel Goldstein, Lost Church SF: 988 Columbus, SF <https://www.thelostchurch.com/>
 Wed Jul 30 6 pm: Solid Air, Hopmunk: 230 Petaluma Ave, Sebastopol <https://www.peacetown.org/hopmonk-tavern>
 Wed Jul 30 8 pm: Skerryvore, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
 Th Jul 31 5 pm: Nashville Honeymoon, Marin Garden: 30 Sir Francis Drake, Ross <https://maringarden.org/summerconcerts>
 Aug 1-9: Lark Camp, Mendocino Woodlands State Park <https://www.larkcamp.org/>
 Fri Aug 1 7 pm: SFFMC Zoom sing, <https://www.sffmc.org/musical-meetings/>
 Fri Aug 1 7:30 pm: Kyra Gordon/Tipps & Obermiller, 1638 University, Berkeley <https://www.themonkeyhouse.org/>
 Fri Aug 1 8:15 pm: Low Bar Chorale/Maurice Tani, Lost Church SF: 988 Columbus, SF <https://www.thelostchurch.com/>
 Sat Aug 2 7 pm: Steve Earle, Golden State: 417 Alvarado, Monterey <https://goldenstatetheatre.com/>
 Sat Aug 2 7:30 pm: San Lyon, Fifth St Farms house, Berkeley, RSVP: <https://www.fifthstfarms.com/>
 Sun Aug 3 12-4 pm: Uke Jam Uke-splosion, Yerba Buena Gardens, SF <https://ybgfestival.org/events/>
 Sun Aug 3 6 pm: Box Set, HopMonk: 224 Vintage Way, Novato <https://kcturnerpresents.com/>
 Sun Aug 3 7 pm: JiMon Page, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>
 Mon Aug 4 12 pm: Bobby McFerrin & MOTION, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
 Mon Aug 4 7:30 pm: Open Mic, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
 Tu Aug 5 1 pm: **SFFMC Zoom sing**, <https://www.sffmc.org/musical-meetings/>
 Wed Aug 6 6 pm: Blue-Bellies, Hopmunk: 230 Petaluma Ave, Sebastopol <https://www.peacetown.org/hopmonk-tavern>
 Aug 7-10: Good Old Fashioned Bluegrass Festival, Tres Pinos <https://ncbs.us/events/gof/>
 Th Aug 7 4 pm: Jimmy Murphy & Suzuki Cady, Bluewater Lodge, Bodega Harbour <https://www.suzukicady.com/events>
 Th Aug 7 8 pm: Shannon Lay, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
 Aug 8-10: Burning Uke, Santa Cruz <http://ukuleleclubofsantacruz.com/burning-uke/>
 Fri Aug 8 5:30 pm: Burrows & Dilbeck/Big Blue Soul Revue, Point Richmond <https://pointrichmondmusic.org/>
 Fri Aug 8 7 pm: **SFFMC musical meeting**, St. Cyprian's: 2097 Turk, SF <https://www.sffmc.org/musical-meetings/>
 Fri Aug 8 8:15 pm: songs of love & protest - benefit, Lost Church SF: 988 Columbus, SF <https://www.thelostchurch.com/>
 Aug 9-10: Gravenstein Apple Fair, Ragle Ranch Park, Sebastopol <https://gravensteinapplefair.com/>
 Sat Aug 9 7 pm: Leo Kottke & Julian Lage, Golden State: 417 Alvarado, Monterey <https://goldenstatetheatre.com/>
 Sat Aug 9 8 pm: T Sisters, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
 Sun Aug 10
 10am-4 pm: CA Musical Saw Festival, Roaring Camp, Felton <http://www.sawplayers.org/festinfo.html>

Sun Aug 10 3 pm: Essence & Gold Country/3 Acre Holler, Occidental <https://www.occidentalcenterforthearts.org/>

Mon Aug 11 12 pm: Bobby McFerrin & MOTION, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>

Tu Aug 12 7 pm: "The Road Home" songs, Hillside: 2286 Cedar, Berkeley, reg: <https://www.hootexclamationpoint.com/>

Tu Aug 12 8 pm: **SFFMC Board Meeting**, email info at sffmc.org for details

Wed Aug 13 6 pm: Joe Craven, Hopmunk: 230 Petaluma Ave, Sebastopol <https://www.peacetown.org/hopmonk-tavern>

Th Aug 14 7:30 pm: Della Mae, The Landing: 251B Kings Village Rd, Scotts Valley <https://www.snazzyproductions.com/>

Aug 15-16: Redwood Dulcimer Day online <http://www.redwooddulcimerday.org/>

Fri Aug 15: *** **folknik Deadline** *** Email materials to appropriate editor (see editor list in *folknik*)

Fri Aug 15 7 pm: **SFFMC Zoom sing**, <https://www.sffmc.org/musical-meetings/>

Fri Aug 15 7 pm: Lacey J. Dalton, Side Door: 2900 Franklin, Sacramento <https://www.thesidedoor.net/>

Fri Aug 15 8 pm: Della Mae, Sweetwater: 19 Corte Madera Ave, Mill Valley <https://sweetwatermusicall.com/>

Aug 16-17: Cotati Accordion Festival, La Plaza Park, Cotati <https://cotatifest.com/>

Sat Aug 16 7:30 pm: Dandeline/Danny Allen, 1638 University, Berkeley <https://www.themonkeyhouse.org/>

Sat Aug 16 8 pm: Dustbowl Revival, Felton Music Hall: 6275 Hwy 9, Felton <https://feltonmusicall.com/>

Sun Aug 17 3 pm: Gabe Lee, house concert, San Mateo <https://www.meetup.com/Bay-Area-House-Concerts/>

Sun Aug 17 3:30 pm: Dennis Jones Band, Dala's Nest house, Menlo Park <https://www.dalasneshouseconcerts.com/>

Sun Aug 17 4 pm: Erica & Friends, St. Alban's: 1501 Washington, Albany <https://www.calliope-ebma.org/>

Sun Aug 17 4 pm: McCarthy/Maxine/MacPherson/Wilson, Meder St Barn, Santa Cruz <http://mederstreetbarn.com/>

Sun Aug 17 6 pm: AJ Lee & Blue Summit, HopMonk: 224 Vintage Way, Novato <https://kcturnerpresents.com/>

Sun Aug 17 7 pm: 'Samaita' Vitalis Botsa, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>

Sun Aug 17 8 pm: Dustbowl Revival & Wolf Jett, Café du Nord: 2174 Market, SF <https://cafedunord.com/>

Sun Aug 17 8 pm: The Wildwoods, Sweetwater: 19 Corte Madera Ave, Mill Valley <https://sweetwatermusicall.com/>

Sun Aug 17 8 pm: Keb' Mo'/Shawn Colvin, Uptown Theatre: 1350 3rd St, Napa <https://www.uptowntheatrenapa.com/>

Mon Aug 18 12 pm: Bobby McFerrin & MOTION, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>

Tu Aug 19 1 pm: **SFFMC Zoom sing**, <https://www.sffmc.org/musical-meetings/>

Wed Aug 20 6 pm: Foxes in the Henhouse, 230 Petaluma Ave, Sebastopol <https://www.peacetown.org/hopmonk-tavern>

Wed Aug 20 8 pm: SaMon Burchfield, Café du Nord: 2174 Market, SF <https://cafedunord.com/>

Aug 21-24: CBA Golden Old-time Campout, Guerneville <https://californiabluegrass.org/>

Th Aug 21 6 pm: Josh Brough & The Contraband, HopMonk: 224 Vintage Way, Novato <https://www.hopmonk.com/novato>

Th Aug 21 7 pm: Dallas Burrow, Ugly Mug: 4640 Soquel Dr., Soquel <https://www.snazzyproductions.com/>

Th Aug 21 7 pm: Rebecca Frazier, United Methodist Church: 1 Soledad Dr, Monterey <https://otteropry.org/>

Th Aug 21 8 pm: Freight Fiddle Summit, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>

Aug 22-30: Valley of the Moon Scottish Fiddling School, Boulder Creek <http://www.valleyofthemoon.org/>

Fri Aug 22 7 pm: **SFFMC musical meeting**, St. Cyprian's: 2097 Turk, SF <https://www.sffmc.org/musical-meetings/>

Fri Aug 22 7:30 pm: Little Gems, 1638 University, Berkeley <https://www.themonkeyhouse.org/>

Fri Aug 22 8 pm:	Innov Gnawa, Freight & Salvage: 2020 Addison St, Berkeley https://thefreight.org/
Fri Aug 23 12-10 pm:	Rock the Gates Summer Fleadh, UICC: 2700 45 th , SF https://irishcentersf.org/
Sat Aug 23 7 pm:	Laurie Lewis & Kathy Kallick, Side Door: 2900 Franklin, Sacramento https://www.thesidedoor.net/
Sat Aug 23 7 pm:	Eliza Gilkyson/Nina Gerber, 3850 Doris Murphy, Occidental https://www.occidentalcenterforthearts.org/
Sun Aug 24 7 pm:	Eliza Gilkyson, Freight & Salvage: 2020 Addison St, Berkeley https://thefreight.org/
Mon Aug 25 12 pm:	Bobby McFerrin & MOTION, Freight & Salvage: 2020 Addison St, Berkeley https://thefreight.org/
Tu Aug 26 8 pm:	Béla Fleck & The Flecktones, UC Theatre: 2036 University, Berkeley https://theuctheatre.org/
Wed Aug 27 6 pm:	Kevin Russell, Hopmunk: 230 Petaluma Ave, Sebastopol https://www.peacetown.org/hopmonk-tavern
Wed Aug 27 7:30 pm:	Mamajowali, Freight & Salvage: 2020 Addison St, Berkeley https://thefreight.org/
Aug 29-Sep 1:	SFFMC Labor Day gathering , Camp Herms, El Cerrito https://www.sffmc.org/
Fri Aug 29 7:30 pm:	Scottish Games concert, San Ramon Marriott: 2600 Bishop Dr, San Ramon https://www.eventbrite.com/e/2025-friday-night-concert-scottish-games-kick-off-tickets-1073938642389
Aug 30-31:	Scottish Highland Gathering, Alameda County Fairgrounds, Pleasanton https://thescottishgames.com/
Sat Aug 30:	Play Music on the Porch Day! https://playmusicontheporchday.com/
Sat Aug 30 6 pm:	Jackie Green & Tim Flannery, HopMonk: 224 Vintage Way, Novato https://kcturnerpresents.com/
Sat Aug 30 7:30 pm:	Carol Denney, 1638 University, Berkeley https://www.themonkeyhouse.org/
Sun Aug 31 1 pm:	3 Acre Holler, The California: 528 7 th St, Santa Rosa https://www.caltheatre.com/
Sun Aug 31 6 pm:	Jackie Green & Tim Flannery, HopMonk: 224 Vintage Way, Novato https://kcturnerpresents.com/
Mon Sep 1 8:15 pm:	Max Bartos/Meredith Edgar, Lost Church SF: 988 Columbus, SF https://www.thelostchurch.com/
Tu Sep 2 1 pm:	SFFMC Zoom sing , https://www.sffmc.org/musical-meetings/
Fri Sep 5 11:30 am:	Simpson Cutting Kerr online, tickets: https://livetoyourlivingroom.com/events/
Fri Sep 5 7 pm:	SFFMC Zoom sing , https://www.sffmc.org/musical-meetings/
Fri Sep 5 7 pm:	Caltucky, Side Door: 2900 Franklin, Sacramento https://www.thesidedoor.net/
Fri Sep 5 8:15 pm:	Eliza Rose/Small Hoop, Lost Church SF: 988 Columbus, SF https://www.thelostchurch.com/
Sat Sep 6 6:30 pm:	Rupert Wates, Robin's Nest house, Davis, RSVP: https://www.robinsnestconcerts.com/home
Sat Sep 6 7:30 pm:	JiMon Bruno/ToMon Scarpino, 1638 University, Berkeley https://www.themonkeyhouse.org/
Sun Sep 7 7 pm:	Andrea Prichett, Back Room: 1984 Bonita Ave, Berkeley https://backroommusic.com/

Genre music calendars/resources online

Genre	Calendar & Resources
A Cappella	printed music & instruction for many song styles https://www.singers.com/
Bluegrass	Bluegrass Signal: concert, jam, class, & radio show listings https://www.bgsignal.com/
Bluegrass	California Bluegrass Association (CBA): events, calendar https://californiabluegrass.org/
Bluegrass	Northern California Bluegrass Society (NCBS): events https://ncbs.info/
Blues	https://groups.io/g/JacksBluesClues/calendar

Cajun-Zydeco	SFBAYou.com https://calendar10.tripod.com/
Celtic	AmeriCeltic: concert, session, lessons, & radio show listings https://americeltic.net/
Celtic	Celtic Society of Monterey Bay: concert, session, & radio show listings https://www.celticsociety.org/
Celtic	CelticSF group, info to join https://groups.io/g/CelticSF
Celtic	David Brown's monthly calendar https://sites.google.com/site/davbrown2/celtic
Country Dance	Country Dance & Song Society (CDSS) https://cdss.org/events/
Fiddlers	Santa Clara Valley Fiddlers Association: resources https://www.fiddlers.org/acoustic-music-resources/
Flamenco	The Flamenco Society of San Jose: concert & class listings https://www.theflamencosociety.org/
Folk	Folk Alley: music, stories, reviews https://folkalley.com/
Folk	Folk Alliance International (FAI): event listing, resources, and conferences https://folk.org/
Folk	Folk Alliance Region - West: event listing, resources, and conferences https://far-west.org/
Folk	Folklife West: UK folk magazines https://www.folklife.uk/ and https://www.folklife-traditions.uk/
Folk	Folkstreams: documentary films on American traditional cultures https://www.folkstreams.net/
Folk	FolkWorks: even listing, information/interviews https://folkworks.org/
Folk	Library of Congress American Folklife Center: American folklife https://www.loc.gov/folklife/
	Folklife concert schedule: https://www.loc.gov/concerts/folklife/
Folk	Ministry of Folk: resource listings, session videos, blog https://www.ministryoffolk.com/
Folk	Mudcat Café: lyrics & knowledge (Digital Tradition database) https://mudcat.org/
Folk	Portland Folk Music Society https://portlandfolkmusic.org/content.aspx?page_id=0&club_id=748368
Folk	Smithsonian Folkways Recordings: world's traditional music https://folkways.si.edu/
Folk	Sonoma County Folk Society https://socofofo.com/
Harp	Harpers Hall: concert, gathering, & resource listings https://harpershall.com/index.html
Irish	Online Academy of Irish Music: instruction https://www.oaim.ie/
Irish	The Session: tunes, recording, sessions & events worldwide https://thesession.org/
Klezmer/Yiddish	KlezCalifornia: https://klezcalifornia.org/ & https://klezcalifornia.org/other-organizations/
Music Hall	Song collection & history https://folksongandmusichall.com/
Old Time	Oldtime Central: https://web.archive.org/web/20231216124321/https://oldtime-central.com/
YouTube channel	https://www.youtube.com/channel/UCn8yR2Aj_InUHQXHTA4FGGw
Old Time	oldtimeSF group, info to join https://groups.io/g/oldtimeSF
Old Time	David Brown's monthly calendar under "Other Events" https://www.berkeleyoldtimemusic.org/
Old Time	David Brown's resource list https://sites.google.com/site/davbrown2/oldtime
Old Time	jams: https://www.facebook.com/groups/390588871395459
Old Time	Canotes-Goldman stringband tunes, resource list https://stringband.mossyroof.com/
Old Time	Slippery-Hill: fiddle & banjo tunes https://www.slippery-hill.com/
Old Time	California State Old Time Fiddler's Association https://www.csotfa.org/

Open Mics	list of open mics in U.S. states https://openmicamerica.com/local_mics.html
Protest Songs	English protest song collection https://oursubversivevoice.com/
Québécois	David Brown's resource list https://sites.google.com/site/davbrown2/quebecois
Québécois	Lisa Ornstein's https://www.lisaornstein.com/useful-links-for-quebecois-music-and-dance/
Québécois	QueTradSF group, info to join https://groups.io/g/QueTradSF/
Roots/Regional	Arhoolie Foundation: multimedia collections https://arhoolie.org/
Roots Americana-	
Honky-Tonk-	
Alt Country-	
Rockabilly	Hicks with Sticks: event listings https://www.hickswithsticks.com/
Sacred Harp	Sacred Harp Musical Heritage Association: sings and info https://fasola.org/
Saw	Saw Notes: https://sawnotes.com/ https://www.facebook.com/InternationalMusicalSawAssociation
Scottish	Traditional Music Forum https://www.traditionalmusicforum.org/
Sea Chanteys	SF Maritime National Park https://www.nps.gov/safr/learn/historyculture/chantey-pathfinder.htm https://maritime.org/chantey-sing/seachanteysongs/ https://www.nps.gov/safr/learn/photosmultimedia/shelter-in-chantey-series.htm
Sea Chanteys	chantey song families (versions) http://shantyman.dk/ShantyBigSings/
Sea Chanteys	Maritime Music Directory: Sea music groups, events & recordings https://seashanties4all.com/
Song Circles	(you may have to copy & paste this into your browser's address bar to get it to work) https://calendar.google.com/calendar/embed?src=omflgqdt0jbq1c59j86rjvkkpo%40group.calendar.google.com
Song Circles	Bay Area/Central California song circles, songs https://www.singwithmarv.com/resources
Song Circles	Boston Song Sessions: virtual sessions worldwide https://www.bostonsongsessions.org/virtual-sessions
Song Circles	Seattle Folklore Society https://www.seafolklore.org/virtual-sings/
Song Circles	Songmakers: LA area Song circles (& more) https://songmakers.org/
Trad	Traditional music performance & instruction https://tune.supply/
Trad	Traditional Tune Archive: traditional instrumental music https://tunearch.org/wiki/TTA
Ukulele	Got a Ukulele: everything uke https://www.gotaukulele.com/
Ukulele	Ukulele Club of Santa Cruz: jams, concerts, classes http://ukuleleclubofsantacruz.com/
Ukulele	Ukulele groups & performances in Sonoma County https://ukegigsinsoco.com/

The Folknik

Submissions for next folknik: Deadline: Friday, August 15. Send items by e-mail to the appropriate editor. If you're not sure who that is, send to the lead editor.

Editors for this edition of the folknik:

Lead editor: Daniel Hersh hrshsand@earthlink.net

Club News and Writings editor: Marlene McCall marlenepersonal@officeservices911.com

Calendar editor: Shelby Solomon folknikcal@yahoo.com



SAN FRANCISCO FOLK MUSIC CLUB

Yearly membership levels (please check only one box):

☐ **\$40 Standard**

☐ **\$20 Economy**

☐ **\$10 Low Income:** or pay what you can

I enclose \$_____ cash \$_____ check for _____ years membership in the San Francisco Folk Music Club.

Additional donation to the SFFMC: \$10_____ other amount \$_____

Total enclosed: \$_____. This entire amount may be tax-deductible. The SFFMC is a 501(c)(3) organization.

☐ New member ☐ Renew or Extend ☐ Rejoin

Be sure you have checked a box for membership level and filled in the amount paid and the number of years.

Name: _____

Address: _____

City: _____ State: _____ ZIP: _____

Phone: (____) _____ - _____

E-mail (print clearly): _____

Web site: _____

I want to know more about volunteer opportunities:

☐ Please call me

☐ Please send me information by e-mail

The Club produces a membership directory for Club members only. If you wish that all or part of your information not be included in the directory, please specify below.

Please do not include the following information in the Club directory:

☐ Name ☐ Address ☐ Phone ☐ E-mail

Make checks payable to "SFFMC" & mail to: SFFMC – Dues, c/o Ellen Eagan, 149 Santa Maria Ave., San Bruno, CA 94066.

For further information, email membership@sffmc.org or phone (650) 274-6413.