

folknik

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

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Have you registered for Camp Harmony?

by the SFFMC Camp Harmony Committee

SFFMC's Camp Harmony will again be held at Camp Newman between Santa Rosa and Calistoga, from December 27th, 2024 to January 1st, 2025. We'll ring in the New Year with friendships and frolics of all sorts! See the [September/October folknik](#) for a full description of what to anticipate and to refresh your appetite for all things Camp Harmony.

Registration is now open! Register [here](#).

"Camperships" are available as usual to provide financial assistance to members of our community who need a boost to attend. Early bird registration for best rates will end Friday November 15th at 12 noon. Final registration will close Thursday December 12th at 12 noon.

We continue to stay alert for the best prevention against Covid. This year we will require a fresh negative test from each camper upon arrival, plus a second self-test during your stay. Vaccinations are not required but are strongly recommended.

See you there!

Spring Harmony Online: March 7-9, 2025

by the SFFMC Spring Harmony Committee

Spring Harmony Online, the annual online gathering presented by SFFMC that brings together musical friends near and far to share all sorts of traditional music, will be held March 7-9 this coming spring. Save the dates! SHO is free to the world, with donations requested to support camperships for our winter in-person Camp Harmony. Registration in advance is required to attend. Mark your 2025 calendar now, and look for registration details in late January on the [SFFMC website](#).

SFFMC summer gatherings

by Hali Hammer

On summer holiday weekends, SFFMC hosts multi-day music gatherings in the Bay Area with musical and outdoor activities for the whole family. Most people now come for "day use" and go home to sleep, but overnight camping (including motorhome parking) is also usually available.

We have hosted these camps at several locations over the years, including Camp Cutter and the Boy Scout Camp in Boulder Creek. Since 2021, we have held summer holiday weekend gatherings at Camp Herms, a 20-acre camp high in the El Cerrito hills. We hope to return to Camp Herms for July 4 and Labor Day weekends in 2025.

On Memorial Day weekends, we used to go to Mark Levy's property in Boulder Creek. but Mark has moved to Oregon. We have had a few Memorial Day campouts at Camp Herms, but the weather was iffy on many of those weekends, and the camp is expensive.

For Memorial Day weekend this year (2024) we were at Cedar Rose Park in Berkeley, which worked very well. The park is large, with plenty of room for people to spread out and play their favorite style of music. We will return to Cedar Rose Park for **Saturday May 24 and Sunday May 25** of Memorial Day weekend in 2025. Day use only, 12 noon to 8:30 pm. We plan to have workshops scheduled on both days.

We hope to return to Camp Herms for July 4 and Labor Day weekends in 2025. Tentative dates: **Friday July 4 to Monday July 7** and **Friday August 29 to Monday September 1**.

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
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Denis Franklin RIP 2024

by Lisa Franklin

I am the third child of Denis Hubert Franklin. I am very sorry to be the bearer of bad tidings, but our father passed away last night, just short of his 90th year. He led a long, adventurous life filled with hard work, hard play, travel, music, dancing, and seafaring, and he remained close with his family, near and far. At the end, he was surrounded by his family, three of his four children, the fourth on the speaker phone, one son in law and one of his 5 grandchildren. He was able to take calls from his last remaining brother, sister-in law, grandchildren, and great granddaughter. We spent his last hours playing him waltzes, Irish tunes and singing him sea shanties. A friend stopped by to play a jig on a penny whistle. Nothing made him happier in life than being in a room full of music and love.

For decades, he spoke fondly of his dear friends at the SF Folk Music Club. When he left the bay area, he continued to stay in touch, as you know, via Zoom jam sessions, which he looked forward to and enjoyed immensely. We thank you all for your kindness, friendship, and music over the years.

Denis knew his time was not long and he asked me to let the club know that he had passed so you can remember him in any way you choose.

In lieu of flowers, please consider making a donation to a meaningful charity of your choosing.

Warm wishes to you all,

Lisa

lisafranklinjohnson@gmail.com

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Thanks Lisa,

Your father, Denis (rhymes with "penny"), was a friend to many of us. He was on the board of SFFMC when I joined it about 25 years ago. He served as a board member for many years. After he left the board, I remember Faith Petric, the leader of SFFMC for, I'm not sure, more than 50 years, remarking that she wished he'd come back. A documentary film about her life is coming out soon, and I bet we will see him in it. I initially met him at Faith's home in the Haight-Ashbury District of San Francisco. More recently, I remember him attending

SFFMC musical meetings and another musical meeting on Zoom. I see that you contacted us via an SFFMC Zoom email link that I sent to him. We saw him fairly recently on Zoom. I remember him saying that as he got older, it was difficult for him to play the piano and sing at the same time, so he played piano enthusiastically. Someone recently asked him what his practice as a psychiatrist entailed. He listed the changes over time for us. He will be remembered for many years.

Ed Hilton

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I have such fond memories of Denis with his little bear in his shirt pocket. I've had many a wonderful dance with him and played many waltzes with him. He was as much an asset to the SFFMC as it was an asset to him.

He had a full, enjoyable, and productive life both professionally and personally. He will be greatly missed.

My most sincere condolences to his family as they have had a huge loss.

Ellen Eagan

~~~~~



Dear Lisa and folkie friends

Terribly sorry to learn of the passing of my friend and fellow sea shanty singer Denis Franklin. He has always been special to me. Born a few months after me, we were both active members of SFFMC for many, many years, His super bass voice shines through on most of Alan Macleod and my shanty albums. We remained close friends despite some minor political differences across the years.

I am delighted to learn that others shared music with him before he passed, I wish I could have done so in person, but I have a few times recently enjoyed playing with him on Zoom.

All my love to his family and appreciation for sharing a small part of his valuable life.

Cheers

Dick Holdstock

~~~~~

Hi:

Greetings from Edinburgh UK. I only knew Denis virtually through online sings. However, it was always a pleasure to hear him. A real gentleman.

As a realist of hearing him play gloriously what many people know as Morning Has Broken, but is actually an old Gaelic melody, Bunessan, Denis and I collaborated virtually to create a version of the Gaelic hymn, Leanaibh an Aigh. Denis was amazing and a great role model for joyful aging, and here is the link if you'd like to hear our collaboration, Leanabh an Aigh: <https://youtu.be/U9MFHZNxQQw>. I've just had another listen, and the loveliness of Denis's playing is bringing tears to my eyes.

Slainte

Linn Phipps

~~~~~

I have always been tremendously fond of Denis. His posts to the harmony list were always wonderfully written and full of joy, even when I disagreed with his conclusions. I have so enjoyed his appearances on zoom singing sessions and love his piano playing. I will miss him.

Happy trails, my friend.

Love,

Arlene Immerman

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We loved having Denis join our Tuesday Zoom jams and would often unmute him to hear his wonderful piano backup. He added a lot to our evenings and we will certainly remember him always. May his memory be a blessing.

Dinah and Noah Stroe

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This is sad news indeed. I too have always much enjoyed Denis' presence at, and contributions to, various zoom singing sessions – which were my first – and subsequently only – encounter with this gentle, kind and truly lovely man. His piano playing and singing have been a constant source of light and joy, reflecting the very qualities he himself experienced in sharing music. And it has been a total pleasure, and a revelation, getting to know more about his illustrious back-story, his consummate erudition and life-wisdom and his many interests. I will cherish memories of the comparatively limited span of time I've been in his orbit. I sure will miss him.

My deepest, sincerest condolences to his family.

Much love,

David Kidman (in the UK)

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Hi Lisa: I didn't know your father in person but I have met him on zoom and periodically emailed with him on the San Francisco harmony site. My career was as a psychotherapist, and there were issues that we would consider in that realm. Additionally, we brought up our family in New Jersey, not far away from where I understand he grew up. I saw him on a zoom sing not long ago. I've always enjoyed our communications and I will miss them.

Marty Lazar

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For any folknik readers who want to read more about Denis Franklin's life, Janet Franklin <[janet.franklin1@gmail.com](mailto:janet.franklin1@gmail.com)> was kind enough to send us this link to his obituary in The Santa Barbara Independent:

<https://www.independent.com/obits/2024/09/25/denis-franklin/>



## Appalachian Tradition Music, a Short History

by Debby McClatchy

(reprinted with permission)

Most Europeans consider the Appalachians to be mountains of the southeastern region of the United States, but in truth they encompass eighteen states, reaching from Maine to Georgia, and include, among others, the Berkshires of Connecticut, the Green Mountains of New Hampshire, the Catskills of New York, the Blue Ridge of Virginia, and the Smoky Mountains of Tennessee. Southern Appalachia includes three hundred counties covering most of West Virginia and parts of Alabama, Georgia, Kentucky, Tennessee, Maryland, North and South Carolina, and Virginia, an area called today the Southern Highlands or Upland South, or, in Colonial times, the 'Back Country'. Although a large physiographic area, a body of behaviors and cultural identities based upon speech and dialect, building practices, folk music and dance, crafts, superstitions and religion, and concepts like feuding and moonshining link all 1,500 miles of these mountains.

Today when ethnomusicologists discuss 'Appalachian music' they generally divide the term into two periods: the traditional music – including ballads and dance tunes, mostly brought over with anglo-celtic immigrants, and in evidence from the early 18<sup>th</sup> century through 1900 – and the 'old-time' music popular from around 1900 through 1930, a blend of that tradition with parlor and vaudeville music, African-American styles, and Minstrel Show tunes.



To properly understand how traditional Appalachian music grew and dispersed, it helps to have some understanding of how the Appalachians were formed. These mountains were shaped over 500 million years in three separate building periods called orogenies. During the first period, the Taconic, and the second, the Acadian, North America, Greenland, Ireland, and Scotland were all one land mass called Laurentia. At this time the Caledonia Mountains rose up and wore down before the Atlantic Ocean started to split the continent. This is why the mountains of the Scottish Highlands and the Appalachians seem so similar; they were the same range!

During the third period, the Alleghenian, the Laurentian and West African continents smashed together, causing the Appalachians to curve like a half-moon, mirroring the bulge in Africa. Two hundred million years of erosion turned the Appalachians from high, Alp-like peaks into rounded hills, but ridges of hard quartz sandstone survived, forming long valleys of softer shale. This produced a long range of accordion-like steep ridges, full of foliage entanglements like mountain laurel, and therefore difficult to transverse, alongside valleys and 'hollers' full of generally agriculturally useless soil. The Appalachians therefore tended to attract poorer people looking for cheaper or unwanted land.

There were reasons that postponed settlement of this region other than pure geography:

1. It was populated by native Americans justifiably hostile to white settlement.
2. There was heavy rivalry between the English and French over the fur trade there.
3. Political intrigues before unification of the states made land rights uncertain.
4. Any good farm land that did exist was annexed by land companies.

During the 17<sup>th</sup> century, the largest and most influential group of American immigrants sharing an ethnic heritage were those from England, Scotland, Ireland, and Wales. They generally settled the Eastern Seaboard while the French worked their way up the Mississippi River. In the early 1700s,

immigration pushed westward but, barred by the continuous ridges of the Appalachians, people settled more on the Piedmont between the coast and the mountains.

The ridges were four thousand feet high and only crossable where rivers had cut transverse valleys. There were usually multiple ridges, and where an opening would cut through one, it was closed in others. Therefore, most settlement started north in Pennsylvania and drifted south down the long valleys, rather than west over the mountains.

In 1750, an opening called the Cumberland Gap was discovered, leading to the fertile bluegrass country of Kentucky, but the mountains in that area were still not successfully settled until 1835, when President Jackson relocated the local native population to Oklahoma under a spurious 'treaty'.

In the 1763 Treaty of Paris, the French gave up their American land rights to the English, causing the start of a larger expansion through and into the Appalachians from 1775 through 1850. The population explosion in Ireland (from four million in 1780 to seven million in 1821), coupled with a lifting of travel restrictions from that country, increased immigration to the US. Most of the Scots-Irish coming to Pennsylvania came as indentured servants. When their terms of service were over, they found local land too expensive and so went south into the mountains. It is generally perceived that this 'lower' class of immigrant resulted in the 'poor white trash' or 'hillbillies' of Deliverance fame, although the truth is that to survive in the Southern Mountains you needed to be resourceful, healthy, and knowledgeable.

By 1790, any good land was taken or too expensive for most. Still, communities were settled rather late; at the time of the Civil War (1860s), most settlements did not average more than three generations back. All this tended to produce communities that were isolated geographically and unstable, at least compared with the higher degree of order, law, and precedent found on the Eastern Seaboard. Frontier life was rigorous and a struggle; people needed to rely upon each other, and anything social, including religion, was highly important, producing a generally deeply religious population. Musical traditions from home were

important links to the past and were cherished and passed down to the next generation.

Traditional Appalachian music is mostly based upon anglo-celtic folk ballads and instrumental dance tunes. The former were almost always sung unaccompanied, and usually by women, fulfilling roles as keepers of the families' cultural heritages and rising above dreary monotonous work through fantasies of escape and revenge. These ballads were from the British tradition of the single personal narrative, but the list was selective; most of the one hundred or so variations of the three hundred classic ballads found in American tradition are to do with sexual struggles from the female standpoint, as Barbary Allen, Lord Thomas and Fair Ellender, and Pretty Polly. One is less likely to find Scottish ballads of rape and dominance, or those with men as heroes. A large percentage, perhaps almost half, of the American variations tend to be about pregnant women murdered by their boyfriends.



The ornamentation and vocal improvisation found in many Celtic ballads seems to have led to that particular tonal, nasal quality preferred by many traditional Appalachian singers. But even as content was changed to reflect American locations, contexts, and occupations, many 19<sup>th</sup> century versions of the Child Ballads still refer to lords and ladies, castles, and ghosts, and retain as their central theme love affairs and interpersonal relations. The churches of America were also very influential and usually more puritan in nature. Many fairly explicit lyrics were

softened and cleaned up. British paganism was frowned upon, and this censorship resulted in ballads where repentance and doom supplanted sinful behavior.

Broadside ballads, printed on cheap paper and sold on the street, were also popular up to the end of the 19<sup>th</sup> century. Penned by professional composers, they often became part of the folk tradition. Unlike the British theme of love affairs, the American broadsides tended to showcase male-dominated occupational experiences, such as logging, ranching, and mining, as well as sensational topics like disasters, murders, and tragedies.

Two other ballad types arose from the particular American experience, one from the African tradition, reflecting an actual event or action with real historical characters, and where the flow of text was highlighted by an emotional mood of grief or celebration, rather than a plot line. The second ballad type was from the popular music source of the parlor or sentimental ballad, mostly from the Victorian or Edwardian eras, presented in minstrel shows or music halls, and eventually passing into a folk tradition through sheer repetition.

One of the greatest influences on Appalachian music, as well as many popular American music styles, was that of the African-American. The slaves brought a distinct tradition of group singing of community songs of work and worship, usually lined out by one person with a call and response action from a group. A joyous celebration of life and free sexuality was coupled with improvisation as lyrics were constantly updated and changed to keep up the groups' interest. The percussion of the African music began to change the rhythms of Appalachian singing and dancing. The introduction of the banjo to the Southern Mountains after the Civil War in the 1860s further hastened this process. Originally from Arabia, and brought to western Africa by the spread of Islam, the banjo then ended up in America. Mostly denigrated as a 'slave instrument' until the popularity of minstrel shows, starting in the 1840s, the banjo syncopation or 'bom-diddle-diddy' produced a different clog-dance and song rhythm by the turn of the century.

Many of the African-American spirituals were discovered by mainstream America, particularly with

the collection "Slave Songs from the Southern United States" published in 1867 and popularized by a small choir of black students from Fisk University in Nashville. With emancipation, black music began to move outside the South. By the 1920s, a whole body of parlor songs known as 'race music' became popular. Many Appalachian songs sung today that allude to 'children' in the fields or 'mother' have been changed from 'pickaninnies' or 'Mammy'.

Religious music, including white country gospel, was probably the most prevalent music heard in Appalachia. During the Colonial period, the press was controlled by a clergy which had no interest in the spread of secular music, therefore, not much of the latter survived in written form. There were three types of religious music: ballads, hymns, and revival spiritual songs. The latter directly arose out of the call and response of the African song tradition. These were popularized among the white inhabitants after the revival circuit started in Kentucky in 1800. Their simpler, repetitious text of verse and refrain was easier to sing and learn and produced an emotional fervor in the congregation. Shape-note and revivalist gospel still flourished in the southern mountains after being eliminated in northern churches by the new 'scientific' music led by Lowell Mason and Thomas Hastings.

There were other ethnic pockets in the southern mountains, mostly Czech, German, and Polish but their music, as well as other cultural aspects, was generally assimilated in an effort to become more 'Americanized'. Still, many songs and tunes- for example, Fischer's Hornpipe, were of German ancestry and became anglicized over time.

The instrumental tradition of the Appalachians started as anglo-celtic dance tunes and eventually was reshaped by local needs, African rhythms, and changes in instrumentation. The fiddle was at first the main instrument, often alone, as a piano would have been too expensive to purchase. Originally the tonal and stylistic qualities of the fiddle mirrored those of the ballad. The 'reel' is generally thought to have developed in the Scottish highlands in the mid-18<sup>th</sup> century. In the 1740s, Neil Gow, a Scottish fiddler, is credited with developing the powerful and rhythmic short bow sawstroke technique that eventually became the foundation of

Appalachian mountain fiddling. More modern repertoires took shape in the late 18<sup>th</sup> and early 19<sup>th</sup> centuries, with the waltz showing up at the beginning of the 1800s. Square dances slowly developed out of mostly a middle or upper class dance tradition, based upon the cotillion; black cakewalks were a burlesque of formal white dancing; and the Virginia Reel was a variation of an upper class dance called Sir Roger de Coverly.

Irish immigration also added its own flavor. The sound of the pipes and their drones added a double-stop approach where two strings are usually played together. Popular music, such as ragtime, at the turn of the century started the rocking of the bow, another distinctive Appalachian feature. Players began to use tunings different from the standard classical, sometimes one for each tune, to heighten the 'high lonesome' sound. Many tunes acquired words, so the caller could take over and give the fiddler a break by singing the calls. Dances changed: American squares and promenades featured a change of partners more often than their British counterparts, as it was often a couple's only chance to meet in such isolated communities. It also kept down the fights although, by the 1930s, liquor and fighting had ended most southern mountain dances.

Tunes changed a lot, first with the introduction of the banjo after 1860, and then with the popularity of the guitar, starting in 1910. Early tunes tended to be more rhythmic as the fiddler was often playing alone. With the luxury of percussive rhythm from other instruments, tunes became more elaborate and melodic. Having a chordal structure also evened out irregularities as the guitar produced the even backup of a measured beat. The guitar also greatly redefined singing traditions in the same way. It evened out rhythms and gave singers a 'floorboard' to mount their songs. Bands that used exclusively to play tunes gradually added songs, mostly from popular and commercial sources.

All through the 18<sup>th</sup> and 19<sup>th</sup> centuries, this music was truly 'folk'. Singing was used for personal and group enjoyment and continuation of historical narrative. Instrumentation was used for dances and contests; food and drink and enjoyment were considered enough recompense. Contact was limited

regionally, as travel was difficult. But late 19<sup>th</sup> century industrialization produced mobility, and the advent of recorded sound in the 1920s brought popular music to the mountains. Mail order and mass production made instruments more accessible. Radio stations started barn dances with live performances of local talent, and styles began to cross over.

Music now known as 'old-time' became prominent in the Appalachians. Henry Ford began to sponsor national contests for old-time music through his auto dealerships; a new interest in fiddling arose, especially as a decline in local dances started, probably owing to the radio's popularity. The 1920s was a decade of string band popularity. A string band was usually one or more fiddlers, a banjo, bass, and guitar, with possibly a piano.

In 1922, the first recording of a rural performer, Eck Robertson, was made. Many followed. To the absolute amazement of the urban record companies, recordings made by groups from the mountains sold in huge numbers and an 'industry' was born. Bands were able to quit their day-jobs and make a living from music, although their audiences preferred versions of popular songs played in an old-time manner over the old traditional songs heard at the kitchen table. The length of recording time also shortened songs to a few verses. In the earliest days of commercial recording, each band had its own regional sound; later there was a great deal of experimentation with crossovers. Charlie Poole's popularity was based upon parlor pieces, race songs, and vaudeville material, with the guitar and finger-picked banjo following each other in carefully orchestrated progressions. Gid Tanner and the Skillet Lickers were more spontaneous, with multiple fiddlers, and more of the 'rough and ready' sound heard in earlier string bands. Singing was usually a single male voice; duet harmonies became more prevalent during the 1930s. Ma Maybelle of the Carter Family introduced a guitar style where lead melodies were picked out by the thumb.

The term 'old-time music' began to show up in the early 20<sup>th</sup> century. In 1908, a newspaper, the Iredell North Carolina Landmark used the term to describe fiddling and dancing at Union Grove. Okeh



and Vocalion Record catalogs listed Old-Time Tunes as a category, and the Sears Catalog of 1928 used Old-Time in its advertising.

The Great Depression of the 1930s put an end to the commercial viability of old-time music. The 1930s and '40s brought in an individual star system with people like Hank Williams, and the advent of Brother Groups like the Delmores, Stanleys, and the Louvins, and the introduction of swing, horns, electricity, and bluegrass. The old traditional music of the mountains gave way to the beginnings of modern commercial country-western music.

But the traditional old-time Appalachian music never really died off; it just reverted back to being a participatory 'folk' music. Fiddlers' conventions, house parties, and back-porch jams kept the music alive. Few old-time musicians can, or want to, make a living playing a style now considered archaic by the general public. Many old songs, originally written for commercial reasons, are now considered traditional, their composers gradually forgotten. A visit to the Southern Appalachians, particularly Virginia, West Virginia, and North Carolina, will still find singers and musicians holding forth on banjo and fiddle, still playing *Soldier's Joy* and *Arkansas Traveler* with love and gusto.

## Trad Lore 4: Wassail!

*by Casey Casebeer*

*Singer Casey Casebeer explores topics of interest to the folk community. Casey is a member of both the Portland and SF folk clubs.*

WASSAIL!

If you grew up celebrating Christmas, you may have gone door-to-door among your neighbors, singing carols. If so, you are the inheritor of a very old European custom that folklorists call "house-visiting".

There is a range of mid-winter house-visiting traditions, including the Posadas in Spain and Mexico, where neighbors re-enact Mary and Joseph's search for an inn; the Russian Kolyada; Die Sternsinger in southern Germany; the Mari Lwyd in

Wales; the Guignolée in Québec; and Hunting the Wren in Ireland.

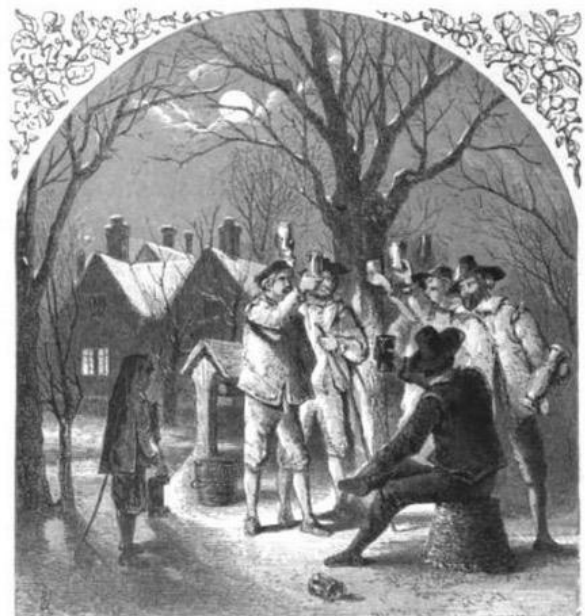
Nor did house-visiting happen only at Christmas. Examples of house-visiting include Pace-Egging at Easter, bringing in the May in France and England, and souling at All Saints/All Souls on November 1 and 2. In France, we find the *chanson de quête*, which was sung as poor neighbors visited rich neighbors, offering them a chance to win merit for their souls by giving to the poor. Perhaps we might also include under "house-visiting", the tradition in Brittany, France, of leaving out cider by the fireside on *noz an Anaon* (All Souls Eve) in anticipation of a visit from the souls of the family's dead!

Googling any of these terms will take you down a delightful rabbit-hole of old customs, some of them deeply religious, others acting out magical ideas about sacrifice and the fertility of nature. Some are child-friendly, others liberally anointed with alcohol and demands for female companionship.

And, of course, in the UK, there is wassailing.

## What is Wassailing?

Wassailing is a traditional seasonal ritual, most widely practiced in Wales and the apple-producing areas of southern England, but also known in Ireland, Orkney, Shetlands and parts of Scotland.



The season for wassailing was the “twelve days of Christmas”, beginning Christmas Eve and ending on the eve of Epiphany, or “Twelfth Night”, the night of the 5th of January. The matter became more complicated when, after nearly 170 years of being out of synch with the rest of Europe, England finally adopted Pope Gregory’s new Gregorian Calendar, causing 11 days to be skipped in 1752. (For you who like the details, see the end of this article!)

When England officially adopted the “new calendar”, traditionalists —a determined and resourceful lot, in the UK—insisted on celebrating “Old Christmas” and “Old Twelfth Night” 12 days later than everybody else. Thus, the season for wassailing was extended through “Old Twelvey”, January 17.

Wassailing practices vary from region to region and century to century. Historically, groups of neighbors gathered and went house-to-house with a wooden bowl containing apple juice or something alcoholic, heated with spices. Generally, the singers solicited alcohol, food, and/or money.

In apple producing areas, wassailers not only visited the home, but went to the apple and pear orchards, to ensure a good crop in the coming year. Toast doused in the wassail bowl might be placed on the roots or in the branches of a tree as a blessing. The trunks might be beaten with a stick to waken the trees from their winter sleep, and the visitors would make as much noise as possible by beating pans, singing, and loudly cheering the trees (one name for this kind of wassailing was “apple howling”, and in the past it was generally considered too rowdy for women).

A visit from the wassailers, and generosity on the part of the householder, was considered to bestow a blessing on the farm and its people for the coming year. In some places a lucky sip from the common wassail bowl would be offered to each member of the household. The visit was always accompanied by singing, and sometimes by the wearing of costumes or masks



This is magical thinking, and it’s a very old way of looking at nature, but house-visiting at holidays seems to have co-existed fairly peacefully with Christianity for a good, long time. It was fun, and the people were unwilling to give it up, so the Church wisely encouraged adding a religious verse at the end of one’s wassail song, and left matters there!

There are many surviving recipes for the stuff in the wassail bowl (I’ll give you examples at the end of this article). Wassail recipes are usually based on mulling ale or hard cider with spices and baked apples. This basic mixture would be fortified and made as rich as the communal purse permitted, through the addition of some combination of brandy, hard liquor, eggs, and cream.

The bowl itself was traditionally made of hard, dense wood with a fine grain, like maple or lignum vitae. These woods are not porous so they hold hot liquids without swelling, and they resist splitting. The bowl was often decorated with ribbons (borrowed for the occasion from one’s sweetheart) and garlands of box or holly. A few examples of wassail bowls survive, and these tend in two directions: a bucket-shaped bowl with a foot and a lid, or a wide, deep bowl with a metal, often silver, rim, and perhaps a metal boss at the bottom of the bowl. The liquid could be re-warmed en route by immersion of a poker heated in the fire.



### Where Did Wassailing Come From?

The term “wassail” originates from an Old Norse exchange of toasts, by way of Middle English: *wæs hæil!* (May you be whole, healthy, hale!), which was customarily answered by *drink hæil!* (Drink deep, bottoms up!). Wassailing in the sense of alcoholic exchanges of compliments was mentioned by an Anglo-Norman poet writing in Saxon in 1180. Then come documents from the end of the 1400s where the nunnery at St. Mary de Pré in St. Albans apparently budgeted for payments to reward wassailers visiting the monastery to mark the New Year.

The implications of this tradition are economic as well as social. Wassailing season falls during mid-winter, when it was still uncertain how many more weeks your stored food would have to

last before the first foods of spring became available. To be generous with the best of your remaining preserved foods – like ham, cheese, and beer – was an act of faith in the future, and a way of redistributing any surplus to help the poorest members of a community make it through the winter. The politics of small communities also played a role. Failure to be visited by wassailers might indicate you had offended your neighbors, so the inconvenience and expense of the house visit was welcomed or at least tolerated by most households, as long as that social contract persisted in rural areas.

In the transition to the industrial era in England, however, open land formerly held in common and used by all for the gathering of firewood, hunting small game, and pasturing animals was fenced in and claimed for private use by landowners. Tenants were evicted by landowners who wanted to consolidate holdings and exploit them in a more productive and profitable way. As rural people’s livelihood was whittled away, life became more precarious and was injected with increasing class tensions, and this is visible in wassail songs, some of which contain verses with a rather menacing undertone like this one from Orkney:

“If you don’t open up your door  
We’ll lay it flat upon the floor!”

One “chanson de quête” from France says:

Si vous n'voulez rien nous donner  
A la porte nous allons chier  
(If you don’t feel like giving us anything  
We’re going to shit on your doorstep!)

After a lull at the end of the 1800s, wassailing has been renewed by people in Britain who like to preserve “the Good Old Way”. Particularly in Wales and the apple-growing areas of the south of England, I’m happy to report that wassailing is going strong, and apple howling has even been developed as a tourist attraction.

## The Songs

Nearly all Wassail songs in English share common themes, so much so that Steve Roud, in his Roud Folk Song Index, assigns the same number, 209, to all wassail songs.

The most common themes are:

- Health to the master/mistress (a hold-over from the clear class divisions of the English village);
- Calling down blessings on the householder's children, farm workers, livestock, and crops;
- Describing the composition of the wassail bowl itself, and its contents;
- Requesting drink and food, and money contributions to keep the wassail bowl full;
- Driving off evil from apple orchards and encouraging the trees to bear well in the coming year, in apple areas across the south of Britain (Cornwall, Devon, Somerset, Kent, Sussex etc.)



## How Do I Make Wassail at Home?

Bring your mid-winter celebration back to its roots this year by making & sharing your own hot wassail drink! Make it more exciting by flambéing brandy or rum and pouring it into the bowl in front of your guests!

### SIMPLE WASSAIL BOWL

This version is vegan and can be made non-alcoholic by omitting the rum.

- Bake several small cored apples until quite soft.
- Simmer cinnamon sticks, ground ginger, ground nutmeg and a few whole cloves in a half-gallon of unfiltered cider for 15 minutes, then remove the cinnamon sticks and cloves.
- If you want to up the octane, add 1/2 cup of spiced rum at this point. float the baked apples on the cider and serve in mugs with a spoon to eat the apple.

Wassail recipes may be based on either cider or ale. You can use whichever you like in the following traditional recipe from the 1600s. It takes a bit of preparation, but the result will blow your guests away!

### LAMB'S WOOL WASSAIL

Real ale is hard to get in the US (because Americans like their hops, and real ale generally doesn't use hops). If you can't find real ale, choose a brew that's malty rather than hoppy, and naturally carbonated rather than fizzy. You can also use a stout, like Guinness. Or just go with apple cider. The recipe is easily multiplied for larger batches. The key is never to let the lamb's wool come to a boil.

#### INGREDIENTS:

- 4 ¼ cups of cider or real ale
- 2 ½ cups heavy cream
- Scant ½ cup ground almonds, not toasted (optional)
- 4 small apples suitable for baking, cored but not peeled (small Gala or Honeycrisp work well)
- 4 egg yolks (reserve whites for another recipe)
- 4 whole cloves
- 2 cinnamon sticks
- ¼ tsp fresh grated nutmeg (more for a garnish)









*The Blind Fiddler by John Lewis Krimmel, 1812*

## East Bay Pickin' Potlucks

Unless otherwise noted, potlucks are held on the 2nd Sunday 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!



**November 10:** Joan Hall-Feinberg, 1121 Ashmount Ave., Oakland. Coordinators: Gail Hall & Jule Harmeyer.

**December 8:** Susan Wageman & Charlie Fenton, 419 Euclid Ave., Oakland. Coordinators: Alan Smithline and Jim Blakeley.

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/>.

## 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 interim 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](mailto:marlenepersonal@officeservices911.com).
- Virtual and live event calendar listings: Shelby Solomon at [folknikcal@yahoo.com](mailto:folknikcal@yahoo.com).
- Anything else: send to me at [hrshsand@earthlink.net](mailto: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!

### The Arrow and the Song

BY HENRY WADSWORTH LONGFELLOW

I shot an arrow into the air,  
It fell to earth, I knew not where;  
For, so swiftly it flew, the sight  
Could not follow it in its flight.

I breathed a song into the air,  
It fell to earth, I knew not where;  
For who has sight so keen and strong,  
That it can follow the flight of song?

Long, long afterward, in an oak  
I found the arrow, still unbroke;  
And the song, from beginning to end,  
I found again in the heart of a friend.

## Song Scope 3: Lily of the West

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:

This song (aka “Flora” or “Flora, Lily of the West”) first saw light across the pond, in early 19th century England and Ireland, and was popular with British singers until the beginning of the 20th century, with generally local place names and with the woman's name being Mary (or “Handsome Mary”; listen to the Tabache version). Other names sometimes seen are Molly, Moira, and Mairi. But when the song arrived in America, it became a great favorite, with references to Louisville and Lexington, and with Flora being the name of “the lily of the west”. It is #957 in the Roud Folk song Index.

### Summation:

The song is about a man who falls in love with “Lily of the West” (whatever her name is). He catches her being unfaithful to him, and, in a fit of rage, stabs the man with whom she is having the liaison.

### Lyrics:

Although (as is true with many old songs), there have been and continue to be many versions of the lyrics, I am going to print only one set of lyrics, because the story and the lyrics are quite similar in most version, with the exception of the women’s names and the place names, until one gets to the very ending. After the full song lyrics, I will write a bit about the various ending lyrics.

### The Lily of the West



Her hair hung down in ringlets, her dress was spangled o'er,  
She had rings on her fingers brought from a foreign shore,  
Her cherry cheeks and ruby lips like arrows pierced my breast,  
And I was beguiled by Flora, the lily of West.

Long time I courted Flora in hopes her love to gain,  
But soon she turned her back on me, which caused me all my pain.  
She deprived me of my liberty and robbed me of my rest,  
And they called her lovely Flora, the lily of the West.

One evening as I was walking down by a shady grove,  
I heard some lord or nobleman conversing with my love.  
She sang a song delightfully while I was sore oppressed,  
Saying, "Bid adieu to Flora, the lily of the West."

I stepped up to my rival with a dagger in my hand,  
I tore him from my own false love and bade him boldly stand.  
Being mad to desperation, I swore I'd pierce his breast,  
And I was betrayed by Flora, the lily of the West.

Oh, when my trial it came on, I boldly made my plea,  
A flaw being in the indictment, which quickly set me free.  
Your beauty bright I still adore, the judge did her molest,  
But begone, you faithless Flora, the lily of the West.

Oh, now I've gained my liberty a-roving I will go,  
I'll travel bonnie Scotland, I'll travel old England through.  
Although she swore my life away, she still disturbs my rest  
And I'll mourn for sake of Flora, the lily of the West.

Some versions of the song end with the protagonist in the witness box, and listeners don't know his fate:

"I had to stand my trial, I had to make my plea.  
They placed me in the criminal box, and then commenced on me.  
Though she swore my life away, deprived me of my rest,  
Still I love my faithless Flora, the lily of the west."

I read that there are versions in which he is tried, convicted, and sentenced (to prison or death). But I was unable to find any online that actually spelled out his fate in the lyrics.

And in yet other versions, he is let off the hook, apparently through some legal technicality, as in the version of the lyrics above.

## Listen to the Song:

1957 recording by Bob Gibson:

<https://www.youtube.com/watch?v=ny8rN-cPC64>

1961 recording by Joan Baez:

<https://www.youtube.com/watch?v=txmlaZbY-f4>

1963 recording by Peter, Paul, and Mary:

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

1973 recording by Bob Dylan:

<https://www.youtube.com/watch?v=w6UdWdZRMMyA>

1995 recording by The Chieftains:

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

1996 recording by Tabache:

<https://www.youtube.com/watch?v=M-xffy4ovfs>

1998 recording by Dan Milner ft. The Irish Tradition:

<https://www.youtube.com/watch?v=fAekcG0plmk>

2003 recording by Martha Tilston:

<https://www.youtube.com/watch?v=8eugbbCyZD>

2011 recording by Josienne Clarke & Ben Walker:

<https://www.youtube.com/watch?v=mfw5J9oWrE4>



The Ale-House Door, by Henry Singleton. c. 1790.

## Midwinter Revels

by Anne Goess

This year's Midwinter (formerly Christmas Revels) theme is a Celtic celebration of the winter solstice, featuring traditional music from Ireland and Scotland, as well as the beloved Revels favorites (Dona Nobis Pacem, Lord of the Dance, and some carols). Artistic director Jeri Reed and stage director Brian Herndon are serving up a lively mix of beautiful choral music, enchanting children's songs, humorous folktales, mystical reverential moments and, of course, lots of audience participation. Music director is Shira Kammen, chorus director is Alex Taite, associate music director is Anne Bingham Goess, and children's chorus director is Noe Venable, along with multi-instrumentalists Kristoph Klover and Margaret Davis, and featuring Fred Goff as song leader, Brian Herndon as the poet, Gwen Herndon as the lass, Noe Venable as the storyteller, Simon Winheld as Benandonner, and Rolando Morales as Finn MacCool.

Performances will be Friday through Monday, Dec. 20<sup>th</sup> through 23<sup>rd</sup> – three matinees and three evening performances – at the Douglas Morisson Theatre in Hayward. Tickets will go on sale soon at [californiarevels.org](http://californiarevels.org).

Welcome, Yule!

## SFFFF 2024 videos

by Daniel Hersh, for the SF Free Folk Festival team

Video footage from the 2024 SF Free Festival is now available on YouTube. Click [here](#) to get to the 13-video playlist!



Thanks very much to Wendy Leyden for camera work and Luke Hillman for video editing!



## The Picket Line

by Hali Hammer

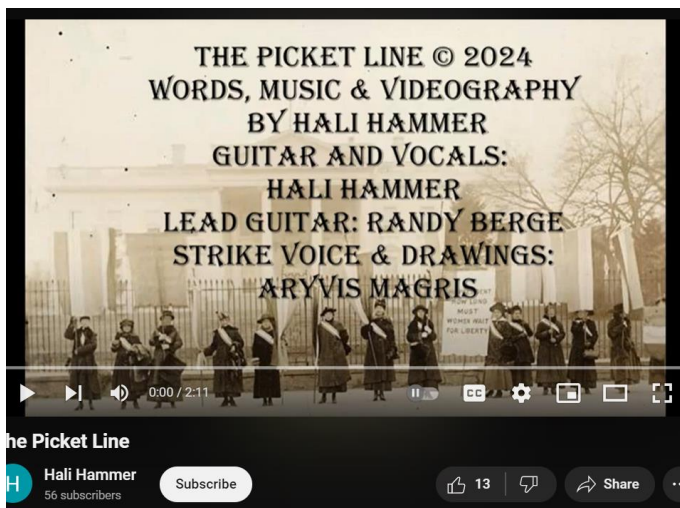
I originally told this story to Nancy Schimmel several years ago. Last month, Labor Notes put out an email looking for children's songs and Nancy emailed me asking if I'd ever written a song about it.

So, I decided to do it now!

Here's the true story of my first political action, although I really can't remember how I constructed the actual signs so many years ago.

I had the good fortune of having my 10-year-old great-granddaughter Aryvis visiting from Portland, OR while I was recording this. She sang some of the lines in the audio, helped with some of the video shots and drew the pictures.

Click [here](#) to listen! The lyrics are below the picture.



### Lyrics

Words and Music by Hali Hammer

It was 1957, the year that I was nine  
And I was raised to never, ever cross a picket line  
Each week I got allowance, it was a paltry dime  
And I felt a raise was needed - It certainly was time!

It was just me & my brother, but this would have to do  
For these negotiations I would settle for us two  
I got construction paper and a few Popsickle sticks  
I glued them all together and it seemed to do the trick!

My brother, he was only 4, but listened to my plea  
If I handed him a picket sign, he would march with me.  
I wrote demands in crayon, I planned it all the day  
What I was asking for was simple-I was striking for a raise!

It was now time for Steve Allen, my parents' favorite show  
So we hoisted up our picket signs while circling 'round  
them slow

"Unfair Wages!" said the sign I held, "Please settle with your  
daughter."

"I need a raise" my brother's read, "I'm asking for a  
quarter!"

My parents couldn't see the screen while we held our  
blockade.

They laughed so hard as fervently I asked them for a raise  
The strike was settled quickly, they agreed to my demand.  
I could tell that they were proud of me for taking such a  
stand!

This was my first action - it was such a success.

It gave me what I needed, and it brought me happiness  
Now each time I work for justice. I recall what I'd learned  
From the gift my parents gave me by agreeing to my  
terms!

## Old-Time String Band Music

by Bland Simpson and William Hicks, 2006

Additional research by Kelly Kress & Art Menius.

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*The Red Clay Ramblers practice in Tommy Thompson's basement in Chapel Hill, ca. 1974. Left to right: Jim Watson, Mike Craver, Tommy Thompson, and Bill Hicks. Thompson's son, Tom Ashley, is in the foreground. Photo by John Rosenthal.*

Among North Carolina rural whites and blacks at the turn of the century, a "string band" meant a fiddler and banjo player who would perform for dances held in private homes. The "fiddle" is the classical violin played in a folk fashion, the most popular and recognizable of which in North Carolina and across the South are the fiddle styles of old-time country music and bluegrass music. In old-time music playing, the fiddle is likely to have an edgier presentation than in bluegrass, where a smoother, long-stroke style generally predominates. There is much overlap, however, and fiddle players in both styles use the instrument to create hoedown dance music such as jigs, reels, and polkas as well as to lend a weeping quality to sentimental country waltzes.

Only after 1900 did the guitar become common, adding more stable rhythm and greater volume to the earlier banjo-fiddle duet. Country guitar players tended to use a plectrum, or pick, to brush the strings to play chords in accompaniment to instrumental tunes. Blues and ragtime influences led to more complex bass lines added to the simple chordal accompaniment, and the guitar gradually became a more important rhythm instrument in string band music.

After WWI, fiddlers' conventions served to draw together musicians from different communities, and

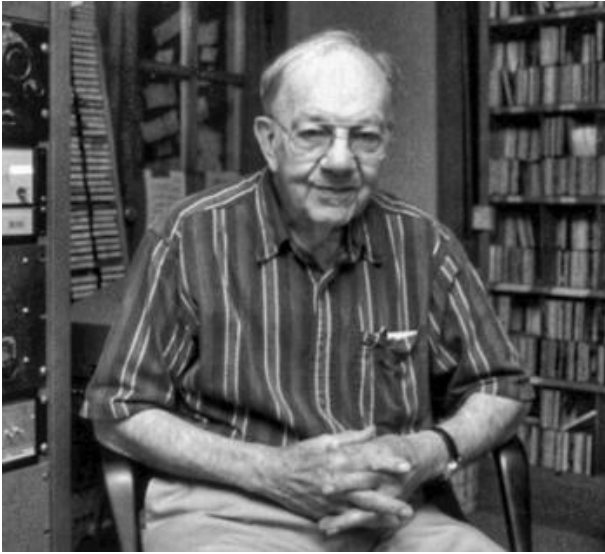
dances began going public. The heavy investment in school infrastructure after 1900 in North Carolina provided hundreds of potential dance venues. Dance organizers, often the musicians themselves, could charge a nickel or a dime admission fee, which usually paid for the dance band.

Charlie Poole (1892-1931) and the North Carolina Ramblers stand among the earliest and best-known of the state's hillbilly string bands. Consisting of such artists as banjoist Poole, fiddlers Posey Rorrer and Lonnie Austin, and guitarists Norman Woodlief and Roy Harvey, the North Carolina Ramblers began recording for Columbia Records in 1925, selling more than 100,000 copies of "Don't Let Your Deal Go Down." That song and several others, including "If I Lose," "White House Blues," and "Sweet Sunny South," entered the folk tradition and remain popular with bluegrass and old-time musicians to this day. Many other North Carolina string bands made records and achieved varied degrees of fame. The most memorable included Al Hoplins' Hill Billies, the Piedmont Log Rollers, the Carolina Tarheels with Clarence "Tom" Ashley, and the Carolina Buddies. Other musicians from mountains to coast provided dance music until jukeboxes put them out of work toward the end of the Great Depression.

The string band sound, called old-time music since the 1920s, survived in parts of North Carolina through the enthusiastic support of musicians and fans. WPAQ-AM, founded by Ralph Epperson and broadcasting from Mount Airy in Surry County beginning in 1948, became a principal advocate of the genre, presenting countless live performances by local and professional bands on its popular *Merry-Go-Round* weekly show and other programs. Old-time music gained an even wider following when it was rediscovered by young musicians in the 1960s and 1970s. Groups such as the Camp Creek Boys from Surry County finally recorded during that period, while artists from the prewar era began new careers. Formed in 1966 in Durham, the Hollow Rock String Band took its name from the large and unusual stretch of undercut rock formations along New Hope Creek in eastern Orange County, near the country home of Bobbie and Tommy Thompson. The band's original members included fiddler Alan Jabbour, mandolinist Bertram Levy, Bobbie Thompson on guitar, and Tommy Thompson on banjo. Jabbour made numerous tape recordings of "old-timers" in the mountains of North Carolina and Virginia, and Hollow Rock's replication of their distinct old-time country playing styles and, in many cases, their nearly extinct tunes, became the mission of



the band, with the Thompsons' home becoming the site of a regular Friday night musicale for years.



Radio station founder and owner Ralph Epperson, a well-known champion of North Carolina's folk music traditions, in the studios of WPAQ 740 AM in Mount Airy in the early 1990s. Photograph by Cedric N. Chatterly. Courtesy of the North Carolina Arts Council.

In North Carolina, unlike some other southern states, the older African American string band tradition coexisted with the newer blues style. The Chapel Hillbillies, a black band active from the 1930s through the 1950s, could move from string band to blues to pseudo-big band music to suit their differing audiences. Cousins Joe and Odell Thompson, from Cedar Grove, performed African American banjo and fiddle music until Odell was killed in a 1994 automobile accident.

The Fuzzy Mountain String Band was a so-called urban revival string band, ca. 1967-73, which grew out of the Hollow Rock String Band. Following the philosophy of the Hollow Rock String Band, the Fuzzy Mountain String Band also strived to learn actual tunes from specific old-time players and to play them accurately and with care. As one of the first "young old-time" bands, or "young fogies," the Fuzzy Mountain String Band proved very important as a model for other bands and a source for tunes. The tunes on the band's records, for the most part melodies known only in tiny regions of the Appalachians when the band "discovered" them, are now known by thousands of players all over the world, wherever old-time Appalachian music is played.

The Red Clay Ramblers, a string band from Chapel Hill, was founded in 1972 by Tommy Thompson (banjo), Bill Hicks (fiddle), and Jim Watson (guitar, mandolin), originally to recreate the repertoire and playing style of old-time bands. With the addition of pianist Michael

Craver in 1973, the Ramblers' participation in Bland Simpson and Jim Wann's hybrid musical *Diamond Studs* (which opened in Chapel Hill in 1974 and New York City in 1975), and the arrival of Jack Herrick (trumpet, bass, pennywhistle) in 1975-76, the band's sound became an eclectic mix of southern mountain fiddle tunes, bluegrass, swing, gospel (both black and white), stomp blues, and original songs of all sorts. Over two decades, the Ramblers' participation in the development of "musicians' theatre," musical shows incorporating the band on stage with the rest of the performers, distinguished the group from virtually all other acoustic, folk, and bluegrass acts. These shows have included *Life on the Mississippi* (Chapel Hill, 1982), *A Lie of the Mind* (New York, 1985-86), *The Merry Wives of Windsor, Texas* (Houston, 1988; St. Louis, Columbus, Durham, 1989; Cincinnati, 1994), and *Fool Moon* (New York, 1993; Los Angeles, Vienna, and Munich, 1994; and New York, 1995).

North Carolina continued to host a number of thriving fiddlers' conventions at the end of the 1990s and early 2000s, featuring dozens of bands consisting of younger musicians such as the Piedmont Hepcats and the Old Hollow String Band. The Ole Time Fiddler's and Bluegrass Festival, held each Memorial Day weekend at Fiddler's Grove Campground in Union Grove, is the state's longest-running fiddlers' convention, with roots stretching back to 1924. The event has been featured on a PBS documentary, *Fiddler's Grove: A Celebration of Old-Time Music*, and has received other national and international acclaim. The Bluegrass and Old-Time Fiddlers Convention in Mount Airy features about 150 bands competing in several musical categories, including bluegrass and old-time band music, folk music, and various forms of banjo, guitar, dobro, dulcimer, autoharp, mandolin, and bass playing. The Toast String Stretchers from Mount Airy, one of many old-time bands active in the 1990s, served as the host band for the Cultural Olympiad in Atlanta during July 1996.

#### References and Additional Resources:

Bruce Bastin, *Red River Blues: The Blues Tradition in the Southeast* (1986).

Bill C. Malone, *Country Music, U.S.A.* (1985).

Kinney Rorrer, *Rambling Blues: The Life and Songs of Charlie Poole* (1982).

Fiddler's Grove:

<https://library.unc.edu/special-collection/fiddlers-grove-collection-1968-2004>

Red Clay Rambler Papers:

[http://www.lib.unc.edu/mss/inv/r/Red\\_Clay\\_Ramblers.html](http://www.lib.unc.edu/mss/inv/r/Red_Clay_Ramblers.html)

## 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 1<sup>st</sup> and 3<sup>rd</sup> Friday of each month, from 7:00 to 11:00 p.m.

Upcoming Friday dates are:

*November 1<sup>st</sup> & 15<sup>th</sup>, 2024.*

*and*

*December 6<sup>th</sup> & 20<sup>th</sup>, 2024.*

**Afternoon Zoom meetings** are held on the 1<sup>st</sup> and 3<sup>rd</sup> Tuesday of each month, from 1:00 to 3:30 p.m.

Upcoming Tuesday dates are:

*November 5<sup>th</sup> and 19<sup>th</sup>, 2024.*

*and*

*December 3<sup>rd</sup> and 17<sup>th</sup>, 2024.*

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

*November 8<sup>th</sup> & 22<sup>nd</sup>, 2024.*

*and*

*December 13<sup>th</sup> & 27<sup>th</sup>, 2024.*

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](mailto:gvanlehn@sonic.net).

## 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 *November 12<sup>th</sup> and December 10<sup>th</sup>*. If you'd like to attend a board meeting in person or via Zoom, please contact Ed Hilton, club president, at [info@sffmc.org](mailto:info@sffmc.org).

## September Board Meeting Highlights

by Bob Helliesen and Hali Hammer

### Discussion of possible paid bookkeeper.

Daniel has been having conversations with Allen Dodson and Michael Jones regarding Bay Area Country Dance Society' books. Allen is the bookkeeper. He pays the bills and deposits checks coming directly to the society for the weekly dances. Checks written to dance camps and weekends go to their own treasurers who reconcile with Allen. He is happy to answer our questions but isn't interested in working for SFFMC because he has enough work already. Michael Jones is treasurer and generates reports for the board as well as investing excess funds. Loren Kalmen, a CPA, files the taxes and generates Form 1099s for paid employees. Daniel is contacting Sara Shallcross of Lark Camp to find out if she's interested in working for SFFMC. If she's interested in working for us, he will discuss it with Dave as treasurer before bringing the issue back to the Board.

**Correspondence.** La Pena has contacted us, looking for donations. This brings up the question of should we have a process to consider our possible donations. Some longer-term board members remember the club once having a process, but this was a long time ago. Marian Gade will continue to handle correspondence on a temporary basis

**Email.** Daniel reports that MailChimp is now giving us the non-profit discount.

**Website.** We got a notice from PayPal that said we were obsolete. Daniel will contact PayPal and ask how this can be corrected. There was discussion of being consistent with donate buttons, either eliminating donate buttons or providing more of them.

**Folknik.** Daniel welcomes a new volunteer: Doris Atkinson.

**SFFFF.** According to Daniel, having the festival at Golden Gate Park worked very well and the festival was very successful. It's a great location! Some 400 people were in the audience for some of the performances. The workshops went well. 17 volunteers got partially reimbursed for their parking costs – they appreciated it. There were some issues with parking and with sound bleed affecting quieter workshops.

**Camp Herms.** The Labor Day camp was enjoyed by many and showed a small profit. Thanks to Hali and Randy!

**Cyprians:** The last few meetings have had attendance of 15, up from 12. Glen will get the contract signed by a club officer.

**Zoom music meetings.** The Tuesday meeting was around 15 and the Friday meeting 18.

## October board meeting highlights

*by Hali Hammer*

**Bookkeeper.** Daniel reported. Sarah Shallcross is the accountant for Lark. He sent the details to the Board via this email:

Hi, board--

See below, for discussion at our October meeting (but if you have questions for me to ask Sara before then, let me know via email so I can get answers before the meeting). Dave reviewed this and wrote, "Sounds good overall although a lot initially to bring books up to date." The 16 hours that Sara estimates to bring the books up to date is an estimate and could wind up being lower, though of course it could wind up higher too.

Sara Shallcross is the bookkeeper for Lark Traditional Arts (the parent organization of Lark Camp) and comes highly recommended to us by Will Wheeler. Will is president of Lark Traditional Arts and an active member of SFFMC. I asked Sara if she would be interested in doing bookkeeping work for SFFMC and she told me that she is interested. Her rate is \$55/hour. Sara and I met on Zoom and exchanged several email messages (below).

Here is what Sara proposes to do for us:

1) She would first update our books on QuickBooks to get them current.

a) She would first need a copy of SFFMC's "Company File" on QuickBooks. She would then

verify that she can upload it and see it all on her own QuickBooks Desktop.

b) She would then need statements from all of our bank accounts and would need a designated SFFMC person who she can contact with questions.

c) She would then bring our QuickBooks records up to date. She conservatively estimates that getting the account updated would take her about 16 hours. If she runs into issues that would require more time, she would let us know right away for our approval.

2) She would then review our QuickBooks Chart of Accounts and make any changes that we desire. This could take from 1 hour to 6 hours, depending on how many accounts and changes are needed.

3) She would then move our records from QuickBooks Desktop to QuickBooks Online. Our treasurer (and other SFFMC board members, if desired) could also have access to our QuickBooks Online account. Sara would then sync QuickBooks Online to our bank account(s) and to our PayPal account. To do the syncing, we could either give her our bank and PayPal passwords (and then immediately change them for security) or a SFFMC board member could go into QB Online and sync the accounts. This could take her 6-8 hours, depending on availability of SFFMC contacts and whether any issues arise. She does not want to have active bank account passwords or check signing privileges, for security reasons.

4) She could then can update our books monthly on QuickBooks Online, estimated at 2-3 hours per month. Much of this would be done automatically once our accounts are synced with QuickBooks Online.

5) If we want her to pay bills for us, she could do it via QuickBooks Bill Pay, which has a small service fee and allows for ACH payments which she says are much safer than mailing a check, or she could make payments via PayPal, or by using our debit card number. She will not deposit checks or cash (unless we move our bank accounts to Mechanics Bank, which is near her office in Albany). She will not print, sign, or mail checks.

6) She can work with SFFMC's accountant to help get our accounts ready for taxes.

7) She can produce financial reports for us from QuickBooks as needed.

8) If we would like, she can transfer funds from our PayPal account to our bank account. However, she will not transfer funds from one bank or investment account to another.

Thanks,  
Daniel

There was some discussion of this item:

There is no monthly fee; she will work hourly.

Charlie is concerned about bringing the books up to date and the cost involved.

Dave is several months behind on posting to QuickBooks, so this will be a great help. We will work out more details once she is hired. She will get \$55/hour. There will be a startup cost: see above for estimates of the hours needed for each of the startup phases. Daniel made a motion to contract Sarah Shallcross to be our bookkeeper. Dave seconded. Approved unanimously.

**Correspondence.** Ed has handed out many of the El Cerrito Free Folk Festival cards.

**Website.** Daniel did routine updates today.

**Folknik.** Deadline is October 15. Doris Atkinson is mailing out the hard copies.

**Summer camps.** Hali emailed Melissa Yarns of the Scouts (and cc'd the Board) asking for contracts for the 2025 July 4 and Labor Day camps. She also mentioned how we had been told late Sunday afternoon of the July 4 camp that Scouts would be coming in at 8:30 am to use the parking lot and the Lodge, and our camp was impacted. She wanted to make sure this did not happen again.

Hali checked online for the Berkeley city park reservations, and no one has currently reserved anything for the first 6 months or so of 2025. After checking with the Board, she will reserve Cedar Rose Park for the Saturday and Sunday of Memorial Day weekend.

**ECFFF.** Bob reported – It is coming up. Workshops will be outside, and we'll need two canopies for them.

**Camp Harmony.** Charlie reported that we're moving ahead. The committee decided they would be a tad stricter about COVID testing. Campers will need to test day of before coming to camp, and on their third day while at camp. A new residence

building has been completed and will be available for us to use this year.

**Spring Camp Harmony.** Patience reported via Daniel that the virtual camp will be March 7-9 with open registration in late January.

**Cyprian's.** Just two people were there last time for the old time jam upstairs. Charlie asked Ed to advertise the jam at Old Time SF and Celtic SF.

There is a small piano downstairs, and Fiddle Ray has agreed to tune it (we will pay him for his time.) We need to decide on whether or not we should continue with Cyprian's in the new year. Daniel: We have enough money to pay for this. As long as we are doing all right, we should continue. Charlie: this is the one thing we do that is like what we had when Faith was alive. We don't have anything else like that right now and this is a link to our history. Charlie gave Ed emails of Allegra Thompson, Mary Tilson, Jo Ann Mar, Tom Diamant and Peter Thompson to announce Cyprian's on the radio. Hali will give Ed an email address for Kevin Vance.

**The online group** is still meeting, about 18 participants on Zoom. It goes from 1:00-3:30 on Tuesdays.

## **Down Home Records, Arhoolie Foundation, and Les Blank Films**

*by David Brown*

In case you haven't heard about the situation that these three organizations are in: Briefly, the building in El Cerrito (which was owned by Chris Strachwicz) is about to be put up for sale by Chris' heirs (and, if sold to developers, is likely to be torn down for housing).

Harrod Blank (Les Blank's son) has started a Go Fund Me to raise donations to purchase the building before it goes on the market, or to help relocate the 3 organizations if that effort fails.

<https://www.gofundme.com/f/help-secure-el-cerritos-cultural-landmark>.

For more information, see either of these articles:

<https://www.berkeleyside.org/2024/10/10/down-home-music-arhoolie-les-blank-films-san-pablo-avenue-closure-2>

<https://www.elcerritohistoricalsociety.org/arhoolie>  
<https://www.sfgate.com/sf-culture/article/down-home-music-record-store-future-19821157.php>



## My Grandmother's Washburn Parlor Guitar

*Words & music by Norm Bowen, 2023*

I inherited from my grandmother an 1896 New Model Washburn Parlor Guitar. Family lore held that she had played the guitar when she was an elementary school teacher, before she married my grandfather in 1904. A married woman could not teach in CA until 1928. The entire family was musical; singing, playing the piano, and reciting poetry and stories were common pastimes. In 1955, a daughter had a 33 1/3 rpm recording made of her parents, which has been passed down in the family. It includes The Birds' Ball, a popular song based on the poem of Charles William Bardeen. In two places in the quoted lyrics of Birds' Ball I have added typical children's mis-hearing of the words. My grandmother, Lydia Chase Bowen, received her teaching credential from the California State Normal School in Los Angeles (later UCLA). The references here to curriculum and pedagogy, including the quote from Rousseau, are from the normal school catalog of 1905.

I sang the song on Open Mic America in June. You can view the performance, along with an interview, here <https://www.youtube.com/watch?v=PW-LsuRCG3c> at 1:05:07.

Thanks to several members of the club who advised me about having the guitar repaired. I had it repaired years ago. Now it serves as a metaphor in the song.

### Chorus:

|                                                 |          |          |          |
|-------------------------------------------------|----------|----------|----------|
| <b>G</b>                                        | <b>D</b> | <b>A</b> | <b>D</b> |
| And I wish I could play my grandmother's guitar |          |          |          |
| <b>G</b>                                        |          | <b>A</b> |          |
| And bring back the sounds of the old repertoire |          |          |          |
| <b>G</b>                                        | <b>D</b> | <b>A</b> | <b>D</b> |
| Before she met Grandpa and raised her offspring |          |          |          |
| <b>G</b>                                        | <b>A</b> | <b>G</b> | <b>D</b> |
| When families played music and gathered to sing |          |          |          |
| <b>D</b>                                        | <b>A</b> | <b>G</b> | <b>D</b> |
| My grandmother's Washburn parlor guitar         |          |          |          |
| <b>G</b>                                        | <b>A</b> | <b>G</b> | <b>A</b> |
| That I wanted to play in folk circles and bars  |          |          |          |
| <b>D</b>                                        | <b>A</b> | <b>G</b> | <b>D</b> |
| The neck is too thick and the action too high   |          |          |          |
| <b>G</b>                                        | <b>A</b> | <b>G</b> | <b>D</b> |
| How could she make that guitar come alive       |          |          |          |

Somehow, she managed to bring out the sound  
Her pupils joined in as they sat in the round  
They sang all the rousing old patriot songs  
The bards and the poets would all come along

### Chorus

The one they liked best was the old Birdies' Ball  
She'd give them their parts; they'd answer the call  
"The wren and the cuckoo danced for [their] life"  
"The Raven waltzed [off] with the Yellowbird's wife"  
  
"The awkward owl and the bashful Jay"  
"Wished each other a very good day"  
To carry the beat was a coveted thrill  
"The woodpecker kept time with its very long bill"

### Chorus

From the new Normal School she had earned her degree  
Four semesters of music, a "grand choral" spree  
She boarded the streetcar and rode to LA  
Back to Pasadena at the end of the day.

The teacher would sing then the children respond  
Repeat what they heard, make the sound correspond  
The paramount goal to "keep interest alive"  
"The unconscious light tone... of the natural child"

### Chorus

When Grandma was married, she had to resign  
She couldn't teach the kids with their overactive minds  
She stayed at the house in their small craftsman home  
Her children groomed Danny with an old curry comb  
  
She sang for her children the ditties and rhymes  
The songs that she learned in the normal school times  
But she carefully put her guitar fast away  
And never again would take it and play

### Chorus

I still remember her sweet little voice  
A small hint of mischief if offered a choice  
They recorded on vinyl a last billet-doux  
She sang Birdies' Ball and Grandpa sang too

Now music is fading from the grammar school class  
The budgets are squeezed, they're at an impasse  
So, they're tossing out singing and much of the rest  
But I still have the record and I like it the best.



## Community folk calendar

by *Shelby Solomon*

Events are online (“virtual”) unless a location is provided. Event times are PDT. (PST starts Nov 3.)

Email calendar items or corrections to SFFMC Calendar Editor Shelby Solomon at [folkniccal at yahoo.com](mailto:folkniccal@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 <https://meredithaxelrod.com/>, live & archive:  
<https://www.youtube.com/@meredithanthraxelrod/streams>

Every Sunday 12 pm: Loch Down Folk Club (UK) on Zoom: <https://link.americeltic.net/lochdown>

Every Sunday 1 pm: instrumental Irish Traditional session, Plough & Stars: 116 Clement, SF <https://theploughandstars.com/>

Every Sunday 3 pm: jam (check schedule for type), Freight & Salvage: 2020 Addison St, Berkeley <https://secure.thefreight.org/events?k=jams&view=list>

Every Sunday 5:30 pm: moderate-pace Irish session, Starry Plough: 3101 Shattuck, Berkeley <https://www.thestarryplough.com/events->

Every Sunday 6 pm: Buncrana, Sláinte Pub: 131 Broadway, Oakland <https://slainteokland.com/>

Every Sunday 6:30 pm: open Irish Trad session, Chieftain: 198 5th St, SF <https://www.thechieftain.com/live-music/>

Every Sunday 7 pm: Agoura Hills song circle on Zoom, info: <https://songmakers.org/>

Every Sunday 7 pm: Seattle song circle <https://www.seafolklore.org/>

Every Sunday 7:30 pm: open session, Starry Plough: 3101 Shattuck, Berkeley <https://www.thestarryplough.com/events->

1st, 3rd Sunday 12 pm: Bay Area Sacred Harp (BASH) sing, SF <https://bayareasacredharp.org/local-singings/>

1st, 3rd Sunday 5 pm: Irish music session, Redwood Café: 8240 Old Redwood Hwy, Cotati <https://redwoodcafecotati.com/>

1st Sunday 1 pm: SCVFA jam, Hoover School cafeteria: 1474 Naglee Ave, San Jose, <https://www.fiddlers.org/>

1st Sunday 1 pm: ukulele jam, Sports Basement in Stonestown Galleria <https://www.meetup.com/aloha-ukulele-jams/>

1st Sunday 4 pm: Greenwich Village Folk Festival online <https://greenwichvillagefolkfestival.org/>

2nd Sunday 12-5 pm: East Bay Fiddlin' & Pickin' Potluck (EBFPP), location: <http://www.pickinpotlucks.com/>

2nd, 4th Sunday 1 pm: Bay Area Sacred Harp (BASH) sing, Palo Alto <https://bayareasacredharp.org/local-singings/>

2nd Sunday 12 pm: Marin jam, 620 Del Ganado Rd, San Rafael <https://www.meetup.com/Marin-Acoustic-Guitar-Group>

2nd Sunday 1 pm: Irish music jam, Way Station: 2001 Sir Francis Drake Blvd, Fairfax <http://waystationmarin.com/>

2nd Sunday 1 pm: CA old-time fiddlers jam, Orangevale Grange: 5807 Walnut, Orangevale <http://www.csotfa5.org/>

2nd Sunday 3 pm: Old Time session, Redwood Café: 8240 Old Redwood Hwy, Cotati <https://redwoodcafecotati.com/>

3rd Sunday 12:30 pm: community sing w/Heather Houston, 1818 Felt, Santa Cruz <https://heatherhoustonmusic.com/>

3rd Sunday 1 pm: SCVFA jam at various parks, check <https://www.fiddlers.org/> for location

3rd Sunday 1 pm: Oldtime jam, Way Station: 2001 Sir Francis Drake Blvd, Fairfax <http://waystationmarin.com/>

4th Sunday 1 pm: Bluegrass & old-time jam, Ocean View Park, Santa Cruz, email: luke at playingbyear.com

4th Sunday 1:30 pm: CA old-time fiddlers jam, United Methodist Church: 19806 Wisteria, Castro Valley <http://csotfa9.org/>

4th Sunday 3 pm: The Café bluegrass jam, Redwood Café: 8240 Old Redwood Hwy, Cotati <https://redwoodcafecotati.com/>

5th Sunday 1 pm: SoCoFoSo 5th Sunday jam, Sebastopol Grange: 6000 Sebastopol Ave, Sebastopol <https://socofofo.com/>

Every Monday 12 pm: Mudcat Worldwide Singaround on Zoom, email: joe at mudcat.org

Every Monday 12 pm: Phoenix Folk Irish session on Zoom <https://phoenixfolk.co.uk/>

Every Monday 12 pm: Moosehead Trad Irish session on Zoom <https://www.facebook.com/groups/trad.irish.music.session>

Every Monday 3 pm: Ag Teach Le Chéile Irish session on Zoom, email maureenmcnally6 at gmail.com

Every Monday 5 pm: open mic, Ugly Mug: 4640 Soquel Dr., Soquel <https://www.cafeugly.com/live-music-the-mug>

Every Monday 6:30 pm: bluegrass jam, 16905 Roberts, Los Gatos <http://www.keithhollandguitars.com/events.html>

Every Monday 7 pm: oldtime jam, UUCPA: 505 E Charleston Rd, Palo Alto, email: banjoclarka at yahoo.com

Every Monday 7 pm: World Harmony Chorus, 505 E. Charleston, Palo Alto <https://instantharmony.com/chorus.html>

Every Monday 7 pm: Bay Area Sacred Harp (BASH) sing, Berkeley <https://bayareasacredharp.org/local-singings/>

1st & 3rd Monday 6:30 pm: Scottish session, Steel Bonnet: 20 Victor Sq, Scotts Valley <https://www.steelbon.net/music>

1st Monday 6pm: Garage bluegrass jam, Out West Garage: 321 2nd St., Petaluma <https://californiablugrass.org/calendar/>

Every Tuesday 11:30 am: Phoenix Folk singaround on Zoom <https://phoenixfolk.co.uk/>

Every Tuesday 5:30 pm: Circlesing VocaLab, GaiaWise: 179 Dutton, Sebastopol <https://www.circlesing.org/>

Every Tuesday 6pm: acoustic jam w/Josh Brough, 224 Vintage Way, Novato <https://www.hopmonk.com/novato>

Every Tuesday 6 pm: open mic w/Ceni, Hopmonk: 230 Petaluma, Sebastopol <https://www.hopmonk.com/sebastopol>

Every Tuesday 6:30 pm: open mic, Jack's: 39176 Argonaut, Fremont <https://www.jacksbrewing.com/events>

Every Tuesday 7 pm: Andronico's old-time jam on Zoom, email for link: dinahbeatrice at gmail.com, also: 1st, 3rd, 5th Tuesday 7pm live at Andronico's:  
1200 Irving St, SF

Every Tuesday 7pm: Irish seisiún, O'Flaherty's Irish Pub: 25 N San Pedro St., San Jose [https://www.meetup.com/Santa-Cruz-South-Bay\\_Irish-Music-Meetup/](https://www.meetup.com/Santa-Cruz-South-Bay_Irish-Music-Meetup/)

Every Tuesday 7 pm: World Harmony, 2288 Fulton, Suite 203, Berkeley <https://instantharmony.com/chorus.html>

Every Tuesday 7:30 pm: open mic, Starry Plough: 3101 Shattuck, Berkeley <https://www.thestarryplough.com/events->

1st,3rd,5th Tuesday 7 pm: Irish jam, Dublin Heritage Park: 6600 Donlon Way, Dublin, join: <https://groups.io/g/dublinirishjam>

1st,3rd Tuesday 1 pm: SFFMC Zoom sing, <https://www.sffmc.org/musical-meetings/>

1st Tuesday 3:30 pm: Social Justice song swap on Zoom, email jburrrill at gmail.com for Zoom link

1st Tuesday 4pm (thru Nov): fiddle workshop w/Calvin Vollrath online <https://www.campcalvin.ca/cv-tow>

1st Tuesday 7 pm: bluegrass jam w/David Pascoe, Occidental <https://www.occidentalcenterforthearts.org/>

1st Tuesday 7 pm: FAR-West new song salon on Zoom, register: <https://far-west.org/programs>

2nd, 4th Tuesday 7 pm: FAR-West Campfire song circle on Zoom, register: <https://far-west.org/campfire>

2nd Tuesday 8 pm: SFFMC Board Meeting, email info at sffmc.org for info

3rd Tuesday 7 pm: fiddle workshop w/David Pascoe, Occidental <https://www.occidentalcenterforthearts.org/>

Every Wednesday 12 pm: Trans-Atlantic Irish session on Zoom, info: <https://americeltic.net/online/#ta>

Every Wednesday 4 pm: John Whelan's slow Irish session on Zoom <https://johnwhelanmusic.com/slow-session/> archive: <https://michaelseskin.com/johnwhelan.html>

Every Wednesday 5 pm: Irish session repertoire lessons w/Autumn Rhodes on Zoom, email autumn at cei.li

Every Wednesday 5 pm: Jay Ungar & Molly Mason online <https://www.facebook.com/jayandmolly/>

Every Wednesday 5:30 pm: Open mic at Café Paradiso, Iowa <https://www.facebook.com/OpenMicAtCafeParadiso>

Every Wednesday 6 pm: World Harmony, Room 5, 301 Center, Santa Cruz <https://instantharmony.com/chorus.html>

Every Wednesday 6:30pm: open mic w/Dennis Haneda, 224 Vintage Way, Novato <https://www.hopmonk.com/novato>

Every Wednesday 7 pm: Pacific Evening Session on Zoom, info: <https://americeltic.net/online/#pe>

Every Wednesday 7 pm: bluegrass jam, UUCPA: 505 E Charleston Rd, Palo Alto, email: banjoclarka at yahoo.com

Every Wednesday 7 pm: open mic on Zoom <https://www.facebook.com/yosemitesongwriting/>

2nd Wednesday 7 pm: Circlesing workshop, First Church: 2345 Channing, Berkeley <https://www.circlesing.org/>

3rd Wednesday 7 pm: Circlesing, First Church: 2345 Channing, Berkeley <https://www.circlesing.org/>

3rd, 5th Wednesday 7:30 pm: Vancouver song circle on Zoom <https://vfss.ca/events/calendar/>

Last Wednesday 7:30 pm: Lark in the Evening song circle on Zoom & Oakland <https://www.facebook.com/groups/693877204029944>

Every Thursday 12 pm: Phoenix Folk Irish full-speed session on Zoom <https://phoenixfolk.co.uk/>

Every Thursday 7 pm: Chuck Behrman's song circle on Zoom, info: <https://songmakers.org/>

Every Thursday 8 pm: Irish session repertoire lessons w/Autumn Rhodes on Zoom, email autumn at cei.li

1st & 3rd Thursday 7 pm: traditional Irish seisiún, Rosie McCann's: 1220 Pacific Ave, Santa Cruz [https://www.meetup.com/santa-cruz-south-bay\\_irish-music-meetup/](https://www.meetup.com/santa-cruz-south-bay_irish-music-meetup/)

1st & 3rd Thursday 7:15 pm: open mic, The Monkey House: 1638 University, Berkeley <https://www.themonkeyhouse.org/>

1st & 3rd Thursday 8 pm: chanties w/Sons of the Buccaneers, Quinn's: 1951 Embarcadero, Oakland

1st Thursday 6 pm: The Ould Sod Irish session on Zoom <https://michaeeskin.com/session.html>

1st Thursday 7:30 pm: concert, 415 2nd St, Davis <https://www.davislodge.org/odd-fellows-events/thursday-live/>

3rd Thursday 4 pm: ukulele club w/Jerri Miller, Occidental <https://www.occidentalcenterforthearts.org/>

Every Friday 9:30 am: David Steinhart's song circle on Zoom, info: <https://songmakers.org/>

1st & 3rd Friday 7 pm: SFFMC Zoom sing, <https://www.sffmc.org/musical-meetings/>

1st Friday 8 pm: CCE Irish/Scottish singing session in person & on Zoom <https://sfcooleykeegancce.org/music/singing.html>

2nd, 4th Friday 7 pm: SFFMC musical meeting, St. Cyprian's: 2097 Turk, SF <https://www.sffmc.org/musical-meetings/>

2nd Friday 7 pm: Seattle chantey sing online simulcast <http://www.nwseaport.org/chantey-sings.html>

3rd Friday 7pm (sign-up 6:30): open mic, BFUU: 1924 Cedar, Berkeley <https://bfuu.org/>

3rd Friday 7 pm: online open mic <https://www.meetup.com/southbayacousticmusic/>

4th Friday 7 pm: Kate's Café open mic, 6350 Sir Francis Drake, San Geronimo & on Zoom, <https://www.sgvcc.org/events/>

Every Saturday 6 pm: Portland Folk Music Society song circle

[https://portlandfolkmusic.org/content.aspx?page\\_id=22&club\\_id=748368&module\\_id=350693](https://portlandfolkmusic.org/content.aspx?page_id=22&club_id=748368&module_id=350693)

1st Saturday 2 pm: Davis Area Sacred Harp sing, 345 L St, Davis <https://bayareasacredharp.org/local-singings/>

1st Saturday 6 pm: Hyde St Pier Chantey Sing, Maritime Museum: 900 Beach, SF, RSVP: peterkasin5 at gmail.com

2nd or 3rd Saturday 11 am: Hyde St Pier virtual Chantey Sing <https://maritime.org/chantey-sing/>

2nd Saturday 12 pm: bluegrass jam, Santa Clara Depot: 1005 Railroad Ave, Santa Clara, email: kennedymk at comcast.net

2nd Saturday 12 pm: Portsmouth NH chantey sing online <http://pmffest.org/monthly-chantey-sing/>

3rd Saturday 1 pm: Americana slow jam, Liberties Bar: 998 Guerrero, SF <https://www.theliberties.com/>

3rd Saturday 1 pm: Social Justice song swap on Zoom, email jburrrill at gmail.com for Zoom link

3rd Saturday 1 pm: River City dulcimer jam, Strum Shop: 209 Vernon, Roseville <https://www.rivercitydulcimers.com/>

3rd Saturday 7 pm: Teton Tea song swap on Zoom, email kevinlangdon86 at yahoo.com

4th Saturday 11 am: River City dulcimer virtual jam, info: <https://www.rivercitydulcimers.com/>

Last Saturday 2 pm: Irish slow session, UICC: 2700 45th, SF <https://www.meetup.com/irish-music-sessions-not-full-speed/>

Last Saturday 4:30 pm: Irish fast session, UICC Emerald Pub: 2700 45th, SF, email cormacg at comcast.net

### Irregularly scheduled events

Abbie Weisenbloom house concert (Portland, OR) livestreams <https://froggie.com/livestream/>  
 Caffè Lena (Saratoga Springs, NY) livestreams <https://www.caffelena.org/live-streaming-events/>  
 Club Passim (Cambridge, MA) livestreams most concerts <https://www.passim.org/stream/>  
 Open Mic America showcase on YouTube at 5pm some Sundays <https://openmicamerica.com/index.html>  
 QuarantPalooza monthly livestream benefit concert <https://www.facebook.com/QuaranPalooza/>  
 Rogue Folk Club, British Columbia livestream concerts <https://www.roguefolk.bc.ca/concerts/>  
 San Francisco Ukulele Rebellion jams <https://www.meetup.com/San-Francisco-Ukulele-Meetup/>  
 San Mateo Area Folk Music Singalongs <https://www.meetup.com/San-Mateo-Folk-Music-Meetup>  
 Secret Song Club monthly jam, join: <https://www.insidelands.org/>  
 Walnut Creek Jams <https://www.meetup.com/walnut-creek-guitar-meetup-group>

### One-time events

**Fr Nov 1 7 pm:** SFFMC Zoom sing, <https://www.sffmc.org/musical-meetings/>  
**Fr Nov 1 7:30 pm:** Fire & Grace & Ash/Moira Smiley, UCSC Music Center, Santa Cruz <https://fireandgracemusic.com/>  
**Fr Nov 1 8 pm:** Brass Farthing/Modus Opera & Eye, Lost Church SF: 988 Columbus, SF <https://www.thelostchurch.com/>  
**Fr Nov 1 8 pm:** Coffis Brothers, Sweetwater: 19 Corte Madera Ave, Mill Valley <https://sweetwatermusichall.com/>  
**Fr Nov 1 8 pm:** Eric Long/Tom Relling/Jeremy Lyon, Lost Church: 576 Ross St, Santa Rosa <https://www.thelostchurch.com/>  
**Fr Nov 1 8 pm:** Willie Watson, Felton Music Hall: 6275 Hwy 9, Felton <https://feltonmusichall.com/>  
**Sa Nov 2 4:30 pm:** Tret Fure & Nancy Vogl, Lost Church: 576 Ross St, Santa Rosa <https://www.thelostchurch.com/>  
**Sa Nov 2 6:30 pm:** Int'l Uilleann Piping Day festival, Park Hall: 9400 Mill St, Ben Lomond <https://www.celticsociety.org/>  
**Sa Nov 2 7 pm:** Sorchá Costello & Mary MacNamara, UICC: 2700 45<sup>th</sup> Ave, SF <https://irishcentersf.org/events/>  
**Sa Nov 2 7 pm:** Djangotos, Ugly Mug: 4640 Soquel Dr., Soquel <http://www.fiddlingcricket.com/>  
**Sa Nov 2 7 pm:** Jerome Rubin, 6350 Sir Francis Drake, San Geronimo, <https://www.sgvcc.org/arts-events/arts-and-events>  
**Sa Nov 2 7:30 pm:** The Musers, Monkey House: 1638 University, Berkeley <https://www.themonkeyhouse.org/>  
**Sa Nov 2 8 pm:** Wake the Dead, Freight & Salvage: 2020 Addison St, Berkeley & livestream <https://thefreight.org/>  
**Sa Nov 2 8 pm:** Devi Cohen Roisman, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>  
**Sa Nov 2 8 pm:** Willie Watson, Mystic Theatre: 23 Petaluma Blvd N, Petaluma <https://mystictheatre.com/>  
**Sa Nov 2 8 pm:** Sam Chase & Untraditional, Hopmonk: 230 Petaluma, Sebastopol <https://www.hopmonk.com/sebastopol>  
**Sa Nov 2 8 pm:** Don Ross & Jule Malischke online, Rogue Folk, BC, tickets: <https://www.roguefolk.bc.ca/concerts/>



Starting Nov 3: music classes from Freight & Salvage <https://thefreight.org/learn-to-play/classes/view-all-classes/>  
 Su Nov 3 11 am: harvest sing/Tam Lin marathon online <https://sites.google.com/view/lynnoel/music/mermaidstavern>  
 Su Nov 3 3 pm: Mads Tolling, house concert, San Rafael <https://www.meetup.com/Bay-Area-House-Concerts/>  
 Su Nov 3 3 pm: The Quitters, 3850 Doris Murphy, Occidental <https://www.occidentalcenterforthearts.org/>  
 Su Nov 3 3:30 pm: Alisa Fineman & Kimball Hurd/Jaeger & Reid, 361 Rose, Aromas <https://aromasgrange.org/events/>  
 Su Nov 3 4 pm: Bean Creek, El Vaquero Winery: 2901 Freedom Blvd, Corralitos <https://www.elvaquerowinery.com/events>  
 Su Nov 3 4:30 pm: Sarah Rodenberg/Frances Ancheta, Lost Church SF: 988 Columbus, SF <https://www.thelostchurch.com/>  
 Su Nov 3 5 pm: Fire & Grace & Ash/Moira Smiley, 417 Alvarado, Monterey <https://fireandgracemusic.com/events/>  
 Su Nov 3 5 pm: Open Mic America showcase on YouTube <https://openmicamerica.com/index.html>  
 Su Nov 3 7 pm: Willie Watson, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>  
 Su Nov 3 7:30 pm: John Elliott/Ian Fisher/Sammy Volkov, Back Rm: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>  
 Su Nov 3 8 pm: Jeffrey Foucault/Erik Koskinen, 19 Corte Madera Ave, Mill Valley <https://sweetwatermusicall.com/>  
 Su Nov 3 8 pm: Tony Furtado Trio/Sophie Lukacs online, Rogue Folk, BC, tickets: <https://www.roguefolk.bc.ca/concerts/>  
  
 M Nov 4 12 pm: Bobby McFerrin & MOTION, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>  
 M Nov 4 7:30 pm: Open Mic, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>  
 M Nov 4 8 pm: Lena Jonsson & Ian Carr, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>  
  
**Tu Nov 5 1 pm: SFFMC Zoom sing, <https://www.sffmc.org/musical-meetings/>**  
  
 W Nov 6 7 pm: Lena Jonsson Duo, house concert, Santa Rosa, email howard.booster at gmail.com  
 W Nov 6 8 pm: Cedar Mountain String Band/Doug Unkrey, 576 Ross St, Santa Rosa <https://www.thelostchurch.com/>  
  
 Nov 7-9: Cowpoke Fall Gathering, Loomis <https://cowpokefallgathering.com/>  
 Th Nov 7 7 pm: Laurie Lewis & The Right Hands, Side Door: 2900 Franklin, Sacramento <https://www.thesidedoor.net/>  
 Th Nov 7 7:15 pm: open mic, The Monkey House: 1638 University, Berkeley <https://www.themonkeyhouse.org/>  
 Th Nov 7 7:30 pm: Nashville Honeymoon, 415 2<sup>nd</sup> St, Davis <https://www.davislodge.org/odd-fellows-events/thursday-live/>  
 Th Nov 7 8 pm: Adam Traum & Gregg Hill, Lost Church SF: 988 Columbus, SF <https://www.thelostchurch.com/>  
 Th Nov 7 8 pm: Richard Thompson, Uptown Theatre: 1350 3<sup>rd</sup> St, Napa <https://www.uptowntheatrenapa.com/>  
 Th Nov 7 8 pm: Grace Petrie online, Rogue Folk, BC, tickets: <https://www.roguefolk.bc.ca/concerts/>

- Nov 8-10: SF Leonard Cohen Festival <https://www.sfleonardcohenfest.com/>
- Fr Nov 8 11:30 am: John Tams online, tickets: <https://livetoyourlivingroom.com/events/>
- Fr Nov 8 6 pm: Dirty Cello, El Vaquero Winery: 2901 Freedom Blvd, Corralitos <https://www.elvaquerowinery.com/events>
- Fr Nov 8 7 pm: SFFMC musical meeting, St. Cyprian's: 2097 Turk, SF** <https://www.sffmc.org/musical-meetings/>
- Fr Nov 8 7 pm: Latif Bolat, Cope-a-Cabana house: 433 S. Henry, San Jose <https://cope-a-cabana.com/>
- Fr Nov 8 7 pm: Jessica Malone, Side Door: 2900 Franklin, Sacramento <https://www.thesidedoor.net/>
- Fr Nov 8 8 pm: John Lester & Brendan Getzell, Lost Church SF: 988 Columbus, SF <https://www.thelostchurch.com/>
- Fr Nov 8 8 pm: Pat Byrne/R.O. Shapiero, HopMonk: 224 Vintage Way, Novato <https://kcturnerpresents.com/>
- Fr Nov 8 8 pm: Gregg Hill & Hattie Craven, Lost Church: 576 Ross St, Santa Rosa <https://www.thelostchurch.com/>
- Sa Nov 9 8 am: Baritone Dulcimer Day online <https://djhamouris.com/event/3rd-annual-baritone-dulcimer-day-2024/>
- Sa Nov 9 9:30am-3 pm: Helwig-Coghlan Memorial Sacred Harp Sing, 2152 Central Ave, Alameda  
<https://www.facebook.com/events/845801767641133>
- Sa Nov 9 4:30 pm: Cantrip livestream from NY, ticket: <https://oldsongs.org/concerts/>
- Sa Nov 9 5pm: Uke jam, SF <https://www.meetup.com/San-Francisco-Ukulele-Meetup/>
- Sa Nov 9 6 pm: Kray Van Kirk, house concert, San Rafael <https://www.meetup.com/Bay-Area-House-Concerts/>
- Sa Nov 9 7 pm: Sharon Allen & The Dusty Boots, Ugly Mug: 4640 Soquel Dr., Soquel <http://www.fiddlingcricket.com/>
- Sa Nov 9 7 pm: Sonomusette, 3850 Doris Murphy, Occidental <https://www.occidentalcenterforthearts.org/>
- Sa Nov 9 7 pm: hootenanny, 568 Lighthouse, Pacific Grove <https://pgartcenter.org/Events/Coming-Events.php>
- Sa Nov 9 7:30 pm: Alice Ducey, Monkey House: 1638 University, Berkeley <https://www.themonkeyhouse.org/>
- Sa Nov 9 7:30 pm: Zoe FitzGerald Carter, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>
- Sa Nov 9 7:30 pm: Tall Poppy String Band, house concert, Santa Cruz, RSVP: concerts at InstantHarmony.com
- Sa Nov 9 7:30 pm: Lucky Ol' Bones, The California: 528 7<sup>th</sup> St, Santa Rosa <https://www.caltheatre.com/>
- Sa Nov 9 8 pm: Box Set, Freight & Salvage: 2020 Addison St, Berkeley & livestream <https://thefreight.org/>
- Sa Nov 9 8 pm: Dustbowl Revival, Hopmonk: 230 Petaluma, Sebastopol <https://www.hopmonk.com/sebastopol>
- Sa Nov 9 8 pm: 3 Acre Holler with C&Z, Lost Church: 576 Ross St, Santa Rosa <https://www.thelostchurch.com/>
- Sa Nov 9 8 pm: Alasdair Fraser & Natalie Haas online, Rogue Folk, BC, tickets: <https://www.roguefolk.bc.ca/concerts/>

- Su Nov 10 12 pm: Holly Clarke online, tickets: <https://livetoyourlivingroom.com/events/>
- Su Nov 10 2:30 pm: James Lee Stanley, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>
- Su Nov 10 3 pm: Tall Poppy String Band, St Mary's by-the-Sea Episcopal, Pacific Grove <https://www.celticsociety.org/>
- Su Nov 10 4 pm: Black Women's Roots Festival, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Su Nov 10 4 pm: Latif Bolat, Watermelon: 1970 Lake Blvd, Davis <https://watermelonmusic.com/index.php>
- Su Nov 10 4:30 pm: Dave Monterey & The Tide, Lost Church: 576 Ross St, Santa Rosa <https://www.thelostchurch.com/>
- Su Nov 10 5 pm: Breton Fest Noz, 52 Arlington Ave, Kensington <https://www.facebook.com/events/906346714713230>
- Su Nov 10 7 pm: Pat Byrne, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>
- Su Nov 10 7 pm: Hoot! Open non-mic, Timbre: 801 Bancroft, Berkeley, register: <https://www.hootexclamationpoint.com/>
- Su Nov 10 8 pm: Kimberly Ford sings Joni Mitchell, SCCC: 390 Morris, Sebastopol <https://seb.org/>
- M Nov 11 12 pm: Bobby McFerrin & MOTION, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- M Nov 11 7 pm: Tall Poppy String Band, house concert, Oakland <https://www.tallpoppystringband.com/shows>
- Tu Nov 12 7 pm: Hoot! Songs of assurance, Hillside Club: 2286 Cedar, Berkeley, <https://www.hootexclamationpoint.com/>
- Tu Nov 12 8 pm: SFFMC Board Meeting, email info at [sffmc.org](https://sffmc.org) for info**
- W Nov 13 12 pm: Maddie Morris online, tickets: <https://livetoyourlivingroom.com/events/>
- W Nov 13 6 pm: Rory McNamara, 230 Petaluma, Sebastopol <https://www.peacetown.org/hopmonk-tavern-peacetown>
- Th Nov 14 7 pm: Crys Matthews & Julian Taylor, 4640 Soquel Dr, Soquel <https://www.cafeugly.com/live-music-the-mug>
- Th Nov 14 7:30 pm: Midnite Ramblers, Ashkenaz: 1317 San Pablo, Berkeley <https://www.ashkenaz.com/>
- Th Nov 14 8 pm: Harrison Storm, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Th Nov 14 8 pm: John Whelan's Transatlantic Project, Lost Church SF: 988 Columbus, SF <https://www.thelostchurch.com/>
- Th Nov 14 8 pm: Skye Consort & Emma Björling online, Rogue Folk, BC, tickets: <https://www.roguefolk.bc.ca/concerts/>
- Fr Nov 15 5 pm: Mustard's Retreat on YouTube <https://princetonfolk.org/>
- Fr Nov 15 7 pm: SFFMC Zoom sing, <https://www.sffmc.org/musical-meetings/>**
- Fr Nov 15 7 pm: California Bluegrass Reunion, Side Door: 2900 Franklin, Sacramento <https://www.thesidedoor.net/>
- Fr Nov 15 7:30 pm: Jerry Hannan, Rancho Nicasio: Town Square, Nicasio <https://www.ranchnicasio.com/>
- Fr Nov 15 8 pm: Sorchia Costello, house concert, Berkeley, RSVP: [berkhouseconcerts at gmail.com](mailto:berkhouseconcerts@gmail.com)
- Fr Nov 15 8 pm: Crys Matthews & Julian Taylor, Ashkenaz: 1317 San Pablo, Berkeley <https://www.ashkenaz.com/>
- Fr Nov 15 8 pm: Lizz Wright, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Fr Nov 15 8 pm: Jaeger & Reid/Harlin & Feeney, Walnut Creek <https://mduuc.org/news/devil-mountain-coffee-house/>
- Fr Nov 15 8 pm: Commoner & Megan Slankard, Lost Church SF: 988 Columbus, SF <https://www.thelostchurch.com/>
- Fr Nov 15 8 pm: Eight Belles & Schlee, Lost Church: 576 Ross St, Santa Rosa <https://www.thelostchurch.com/>
- Fr Nov 15 8 pm: The Lonesome Ace Stringband online, Rogue Folk, BC, tickets: <https://www.roguefolk.bc.ca/concerts/>

- Sa Nov 16 3 pm: Juan José Alba, 9845 Horn Rd, Rancho Cordova <https://www.theflamencosociety.org/>
- Sa Nov 16 4:30 pm: Bon Débarras livestream from NY, ticket: <https://oldsongs.org/concerts/>
- Sa Nov 16 7 pm: David Howley, B Street: 2700 Capitol Ave, Sacramento <https://bstreettheatre.org/shows/>
- Sa Nov 16 7:30 pm: Blues harmonica, Monkey House: 1638 University, Berkeley <https://www.themonkeyhouse.org/>
- Sa Nov 16 7:30 pm: Finians Call, Odd Fellows: 526 Main, Half Moon Bay <https://hmb-odd.org/events>
- Sa Nov 16 7:30 pm: Tom Rigney & Flambeau, 1220 Linda Mar, Pacifica <https://pacificaperformances.org/>
- Sa Nov 16 7:30 pm: California Bluegrass Reunion, The California: 528 7<sup>th</sup> St, Santa Rosa <https://www.caltheatre.com/>
- Sa Nov 16 8 pm: Sorchá Costello, house concert, San Anselmo, RSVP: kylealdenmusic at gmail.com
- Su Nov 17 4:30 pm: Jim Bruno Trio & Tom Scarpino, Lost Church SF: 988 Columbus, SF <https://www.thelostchurch.com/>
- Su Nov 17 6 pm: Duo Quartet, Kuumbwa: 320 Cedar, Santa Cruz <https://www.kuumbwajazz.org/>
- Su Nov 17 7 pm: California Bluegrass Reunion, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Su Nov 17 7:30? pm: Dani & Debora Gurgel, house concert, Santa Cruz, RSVP: concerts at InstantHarmony.com
- M Nov 18 12 pm: Bobby McFerrin & MOTION, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- M Nov 18 7:30 pm: Sweet Honey in the Rock, Rio: 1205 Soquel Ave, Santa Cruz <https://www.riotheatre.com/>
- Tu Nov 19 1 pm: SFFMC Zoom sing, <https://www.sffmc.org/musical-meetings/>**
- Tu Nov 19 7 pm: California Bluegrass Reunion, United Methodist Church: 1 Soledad Dr, Monterey <https://otteropry.org/>
- Tu Nov 19 7:30? pm: Kalos, house concert, Santa Cruz, RSVP: concerts at InstantHarmony.com
- W Nov 20 6 pm: Maurice Tani, 230 Petaluma, Sebastopol <https://www.peacetown.org/hopmonk-tavern-peacetown>
- W Nov 20 7:30 pm: Kalos, Raven: 115 North St, Healdsburg <https://www.raventheater.org/index.php>
- W Nov 20 7:30 pm: Karla Bonoff, Bankhead: 2400 1<sup>st</sup> St, Livermore <https://livermorearts.org/>
- Th Nov 21 7:15 pm: open mic, The Monkey House: 1638 University, Berkeley <https://www.themonkeyhouse.org/>
- Th Nov 21 7:30 pm: Motordude Zydeco, Ashkenaz: 1317 San Pablo, Berkeley <https://www.ashkenaz.com/>
- Th Nov 21 7:30 pm: Rita Hosking & Sean Feder, Cloverdale <http://www.cloverdaleartsalliance.org/americana-night>
- Th Nov 21 7:30 pm: Karla Bonoff, Montalvo Arts Center: 15400 Montalvo Rd, Saratoga <https://montalvoarts.org/>



- Fr Nov 22 4:30 pm: Lisa Gutkin livestream from NY, ticket: <https://oldsongs.org/concerts/>
- Fr Nov 22 5:30 pm: workshop w/Kalos, Mountain View, RSVP: sv.houseconcerts at gmail.com
- Fr Nov 22 7 pm: SFFMC musical meeting, St. Cyprian's: 2097 Turk, SF** <https://www.sffmc.org/musical-meetings/>
- Fr Nov 22 7 pm: Hoot! Original songs, 2727 California St, Berkeley, <https://www.hootexclamationpoint.com/>
- Fr Nov 22 7 pm: Late for the Train, Side Door: 2900 Franklin, Sacramento <https://www.thesidedoor.net/>
- Fr Nov 22 7:30 pm: Kalos, house concert, Mountain View, RSVP: sv.houseconcerts at gmail.com
- Fr Nov 22 7:30 pm: Don Ross/Jule Malischke, The California: 528 7<sup>th</sup> St, Santa Rosa <https://www.caltheatre.com/>
- Fr Nov 22 8 pm: Karla Bonoff, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Fr Nov 22 8 pm: T Sisters, Hopmonk: 230 Petaluma, Sebastopol <https://www.hopmonk.com/sebastopol>
- Fr Nov 22 8 pm: Rainbow Girls, SCCC: 390 Morris, Sebastopol <https://seb.org/>
- Sa Nov 23 7 pm: Open Road, 6350 Sir Francis Drake, San Geronimo, <https://www.sgvcc.org/arts-events/arts-and-events>
- Sa Nov 23 7:30 pm: Kalos, Fifth St Farms house, Berkeley, RSVP: <https://www.fifthstfarms.com/>
- Sa Nov 23 8 pm: Tom Rigney & John R. Burr, Strings: 6320 San Pablo, Berkeley <https://strings.org/>
- Sa Nov 23 8 pm: Duo Quartet, HopMonk: 224 Vintage Way, Novato <https://kcturnerpresents.com/>
- Su Nov 24 8 am: PMN (People's Music Network) song swap online <https://peoplesmusic.org/>
- Su Nov 24 12 pm: Andy Cutting & Anne Niepold online, tickets: <https://livetoyourlivingroom.com/events/>
- Su Nov 24 3 pm: Kalos, St Mary's by-the-Sea Episcopal, Pacific Grove <https://www.celticsociety.org/>
- Su Nov 24 3:30 pm: Big Sing w/Joyful Voices Chorus, 72 Kensington Rd, San Anselmo <https://www.singwithmarv.com/>
- Su Nov 24 5 pm: Tom Rigney & Flambeau, Rancho Nicasio: Town Square, Nicasio <https://www.ranchnicasio.com/>
- Su Nov 24 7 pm: Healing Muses benefit concert, 801 Magnolia, Piedmont <https://www.healingmuses.org/events>
- Su Nov 24 7 pm: Don Ross/Jule Malischke, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>
- Su Nov 24 7 pm: Las Migas, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- M Nov 25 12 pm: Bobby McFerrin & MOTION, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- W Nov 27 7 pm: Rachel Garlin, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Th Nov 28 8 pm: Ensemble Sangineto online, Rogue Folk, BC, tickets: <https://www.roguefolk.bc.ca/concerts/>
- Nov 29-Dec 1: Kolo Festival, Croatian-American Cultural Center: 60 Onondaga, SF <https://kolofestival.org/>
- Fr Nov 29 8 pm: Tuck & Patti, Freight & Salvage: 2020 Addison St, Berkeley & livestream <https://thefreight.org/>
- Fr Nov 29 8 pm: Cox and McRae online, Rogue Folk, BC, tickets: <https://www.roguefolk.bc.ca/concerts/>
- Sa Nov 30 7 pm: Shana Morrison & Caledonia, HopMonk: 224 Vintage Way, Novato <https://kcturnerpresents.com/>
- Sa Nov 30 7 pm: Keith Greeninger & Nina Gerber, Occidental <https://www.occidentalcenterforthearts.org/>
- Sa Nov 30 8 pm: Laurie Lewis & the Right Hands, Freight: 2020 Addison St, Berkeley & livestream <https://thefreight.org/>

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| Su Dec 1 11 am:       | Mermaid's Wassail online <a href="https://sites.google.com/view/lynnoel/music/mermaidstavern">https://sites.google.com/view/lynnoel/music/mermaidstavern</a>     |
| Su Dec 1 12 pm:       | The Furrow Collective online, tickets: <a href="https://livetoyourlivingroom.com/events/">https://livetoyourlivingroom.com/events/</a>                           |
| Su Dec 1 7 pm:        | Tribute to Charles Brown, Freight & Salvage: 2020 Addison St, Berkeley <a href="https://thefreight.org/">https://thefreight.org/</a>                             |
| Su Dec 1 7 pm:        | Laurie Lewis & the Right Hands, HopMonk: 224 Vintage Way, Novato <a href="https://kcturnerpresents.com/">https://kcturnerpresents.com/</a>                       |
| M Dec 2 12 pm:        | Bobby McFerrin & MOTION, Freight & Salvage: 2020 Addison St, Berkeley <a href="https://thefreight.org/">https://thefreight.org/</a>                              |
| <b>Tu Dec 3 1 pm:</b> | <b>SFFMC Zoom sing, <a href="https://www.sffmc.org/musical-meetings/">https://www.sffmc.org/musical-meetings/</a></b>                                            |
| W Dec 4 12 pm:        | Tom Oakes online, tickets: <a href="https://livetoyourlivingroom.com/events/">https://livetoyourlivingroom.com/events/</a>                                       |
| W Dec 4 5:30 pm:      | Sixpenny, Main St Brewery: 830 Main, Pleasanton <a href="https://www.mainstbrewery.com/">https://www.mainstbrewery.com/</a>                                      |
| W Dec 4 6 pm:         | The Flying Salvias, 230 Petaluma, Sebastopol <a href="https://www.peacetown.org/hopmonk-tavern-peacetown">https://www.peacetown.org/hopmonk-tavern-peacetown</a> |
| W Dec 4 7 pm:         | Irish Christmas in America, B Street: 2700 Capitol Ave, Sacramento <a href="https://bstreettheatre.org/shows/">https://bstreettheatre.org/shows/</a>             |
| Th Dec 5 7 pm:        | Quartermaster, 3850 Doris Murphy, Occidental <a href="https://www.occidentalcenterforthearts.org/">https://www.occidentalcenterforthearts.org/</a>               |
| Th Dec 5 7 pm:        | David Luning, Side Door: 2900 Franklin, Sacramento <a href="https://www.thesidedoor.net/">https://www.thesidedoor.net/</a>                                       |
| Th Dec 5 7:15 pm:     | open mic, The Monkey House: 1638 University, Berkeley <a href="https://www.themonkeyhouse.org/">https://www.themonkeyhouse.org/</a>                              |
| Th Dec 5 8 pm:        | Carolyn Kendrick, Back Room: 1984 Bonita Ave, Berkeley <a href="https://backroommusic.com/">https://backroommusic.com/</a>                                       |
| Th Dec 5 8 pm:        | Willy Porter, HopMonk: 224 Vintage Way, Novato <a href="https://kcturnerpresents.com/">https://kcturnerpresents.com/</a>                                         |
| Th Dec 5 8 pm:        | Marcus Mosely Ensemble online, Rogue Folk, BC, tickets: <a href="https://www.roguefolk.bc.ca/concerts/">https://www.roguefolk.bc.ca/concerts/</a>                |
| <b>Fr Dec 6 7 pm:</b> | <b>SFFMC Zoom sing, <a href="https://www.sffmc.org/musical-meetings/">https://www.sffmc.org/musical-meetings/</a></b>                                            |
| Fr Dec 6 7 pm:        | Misner & Smith, Side Door: 2900 Franklin, Sacramento <a href="https://www.thesidedoor.net/">https://www.thesidedoor.net/</a>                                     |
| Fr Dec 6 7 pm:        | Willy Porter, B Street: 2700 Capitol Ave, Sacramento <a href="https://bstreettheatre.org/shows/">https://bstreettheatre.org/shows/</a>                           |
| Fr Dec 6 7:30 pm:     | Ruby Lee Hill/Adam Tell June, Monkey: 1638 University, Berkeley <a href="https://www.themonkeyhouse.org/">https://www.themonkeyhouse.org/</a>                    |
| Fr Dec 6 7:30 pm:     | Mark St. Mary, Ashkenaz: 1317 San Pablo, Berkeley <a href="https://www.ashkenaz.com/">https://www.ashkenaz.com/</a>                                              |
| Fr Dec 6 7:30 pm:     | Irish Christmas in America, Montalvo Arts Center: 15400 Montalvo, Saratoga <a href="https://montalvoarts.org/">https://montalvoarts.org/</a>                     |
| Fr Dec 6 7:30? pm:    | Dror Sinai & Zirzuvi, house concert, Santa Cruz, RSVP: concerts at InstantHarmony.com                                                                            |
| Sa Dec 7 4:30 pm:     | Joe Newberry & April Verch livestream from NY, ticket: <a href="https://oldsongs.org/concerts/">https://oldsongs.org/concerts/</a>                               |
| Sa Dec 7 7 pm:        | Livingston Taylor/Loudon Wainwright, 2020 Addison St, Berkeley & livestream <a href="https://thefreight.org/">https://thefreight.org/</a>                        |
| Sa Dec 7 7 pm:        | Rita Hosking, Side Door: 2900 Franklin, Sacramento <a href="https://www.thesidedoor.net/">https://www.thesidedoor.net/</a>                                       |
| Sa Dec 7 7:30 pm:     | West Coast Ramblers, Odd Fellows: 526 Main, Half Moon Bay <a href="https://hmb-odd.org/events">https://hmb-odd.org/events</a>                                    |
| Sa Dec 7 8 pm:        | Kitka: Wintersongs, St Stephen's: 3 Bay View Ave, Belvedere <a href="https://www.kitka.org/events">https://www.kitka.org/events</a>                              |
| Sa Dec 7 8 pm:        | Iris DeMent, Rio: 1205 Soquel Ave, Santa Cruz <a href="https://www.riotheatre.com/">https://www.riotheatre.com/</a>                                              |

- Su Dec 8 4 pm: Veretski Pass Klezmer Trio, St. Alban's: 1501 Washington Ave, Albany <https://www.calliope-ebma.org/>
- Su Dec 8 4 pm: Kitka: Wintersongs, St Bede's: 2650 Sand Hill Rd, Menlo Park <https://www.kitka.org/events>
- Su Dec 8 4 pm: LoWatters, Rancho Nicasio: Town Square, Nicasio <https://www.ranchonicasio.com/>
- Su Dec 8 7 pm: Livingston Taylor/Loudon Wainwright, 2700 Capitol Ave, Sacramento <https://bstreettheatre.org/shows/>
- M Dec 9 12 pm: Bobby McFerrin & MOTION, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Tu Dec 10 7 pm: Livingston Taylor/Loudon Wainwright, Montalvo: 15400 Montalvo Rd, Saratoga <https://montalvoarts.org/>
- Tu Dec 10 8 pm: SFFMC Board Meeting, email info at [sffmc.org](https://www.sffmc.org) for info**
- Tu Dec 10 8 pm: The Klezmatics, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- W Dec 11 12 pm: John Kirkpatrick online, tickets: <https://livetoyourlivingroom.com/events/>
- W Dec 11 7 pm: Ensemble Sangineto, B Street: 2700 Capitol Ave, Sacramento <https://bstreettheatre.org/shows/>
- W Dec 11 8 pm: The Klezmatics, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Th Dec 12 8 pm: Van Django online, Rogue Folk, BC, tickets: <https://www.roguefolk.bc.ca/concerts/>
- Dec 13-15: DeFord Bailey Legacy Festival, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Fr Dec 13 11:45 am: A Winter Union/Heartwood Chorus online, tickets: <https://livetoyourlivingroom.com/events/>
- Fr Dec 13 12 pm: Jaeger & Reid, Davis UU: 27074 Patwin Rd, Davis <https://jaegerreidmusic.com/shows/>
- Fr Dec 13 5 pm: David Roth on YouTube <https://princetonfolk.org/>
- Fr Dec 13 7 pm: SFFMC musical meeting, St. Cyprian's: 2097 Turk, SF <https://www.sffmc.org/musical-meetings/>**
- Fr Dec 13 7 pm: Miko Marks/True Blues/Dom Flemons, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Fr Dec 13 7 pm: Leyla McCalla & Yasmin Williams, Kuumbwa: 320 Cedar, Santa Cruz <https://www.kuumbwajazz.org/>
- Fr Dec 13 7:30 pm: Tomáseen Foley's A Celtic Christmas, UCSC Recital Hall, Santa Cruz <https://www.celticsociety.org/>
- Fr Dec 13 8 pm: David Luning, Hopmonk: 230 Petaluma, Sebastopol <https://www.hopmonk.com/sebastopol>
- Sa Dec 14 12 pm: Janice Burns & Jon Doran online, tickets: <https://livetoyourlivingroom.com/events/>
- Sa Dec 14 3&7:30 pm: Tomáseen Foley's A Celtic Christmas, SCCC: 390 Morris, Sebastopol <https://seb.org/>
- Sa Dec 14 4:30 pm: Windborne livestream from NY, ticket: <https://oldsongs.org/concerts/>
- Sa Dec 14 7 pm: Yasmin Williams/Leyla McCalla/Bobby Rush, Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
- Sa Dec 14 7 pm: Jim Lauderdale, Side Door: 2900 Franklin, Sacramento <https://www.thesidedoor.net/>
- Sa Dec 14 7:30 pm: Mission Blue, 1220 Linda Mar, Pacifica <https://pacificaperformances.org/>
- Sa Dec 14 7:30 pm: Kitka: Wintersongs, Davis Community Church: 412 C St, Davis <https://www.kitka.org/events>
- Sa Dec 14 8 pm: Golden Bough, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>
- Sa Dec 14 8 pm: HowellDevine & The Lee Vilensky Trio, Lost Church SF: 988 Columbus, SF <https://www.thelostchurch.com/>
- Sa Dec 14 8 pm: David Luning, Hopmonk: 230 Petaluma, Sebastopol <https://www.hopmonk.com/sebastopol>
- Sa Dec 14 8 pm: Iris DeMent, Uptown Theatre: 1350 3<sup>rd</sup> St, Napa <https://www.uptowntheatrenapa.com/>

- Dec 15-16: QuarantUNE Christmas Concerts, <https://www.virtualdulcimerfest.com/>
- Su Dec 15:** \*\*\* *folk*nik Deadline \*\*\* Email materials to appropriate editor (see editor list in *folk*nik)
- Su Dec 15 12 pm: Tim Edey online, tickets: <https://livetoyourlivingroom.com/events/>
- Su Dec 15 4 pm: winter solstice/holiday sing-along, St. Alban's: 1501 Washington, Albany <https://www.calliope-ebma.org/>
- Su Dec 15 7 pm: Jerron Paxton/Dom Flemons/Fantastic Negrito, Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
- Su Dec 15 7 pm: Jim Lauderdale, HopMonk: 224 Vintage Way, Novato <https://kcturnerpresents.com/>
- Su Dec 15 7 pm: Kitka: Wintersongs, Peace United Church: 900 High, Santa Cruz <https://www.kitka.org/events>
- Su Dec 15 8 pm: Sarah Jane Scouten online, Rogue Folk, BC, tickets: <https://www.roguefolk.bc.ca/concerts/>
- M Dec 16 12 pm: Bobby McFerrin & MOTION, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- M Dec 16 7 pm: Freight Singers Community Chorus, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- M Dec 16 7 pm: The Klezmatics, B Street: 2700 Capitol Ave, Sacramento <https://bstreettheatre.org/shows/>
- Tu Dec 17 1 pm:** SFFMC Zoom sing, <https://www.sffmc.org/musical-meetings/>
- Tu Dec 17 7:30 pm: The Klezmatics, Raven: 115 North St, Healdsburg <https://www.raventheater.org/index.php>
- W Dec 18 7 pm: Barbara Higbie & Mia Pixley, Kuumbwa: 320 Cedar, Santa Cruz <https://www.kuumbwajazz.org/>
- Th Dec 19 7 pm: Poi Rogers, Ugly Mug: 4640 Soquel Dr., Soquel <http://www.fiddlingcricket.com/>
- Th Dec 19 7:15 pm: open mic, The Monkey House: 1638 University, Berkeley <https://www.themonkeyhouse.org/>
- Th Dec 19 8 pm: Christmas Jug Band, Sweetwater: 19 Corte Madera Ave, Mill Valley <https://sweetwatermusichall.com/>
- Dec 20-23: Midwinter Revels, Douglas Morisson Theater, Hayward <https://www.californiarevels.org/>
- Fr Dec 20 7 pm:** SFFMC Zoom sing, <https://www.sffmc.org/musical-meetings/>
- Fr Dec 20 7 pm: Barbara Higbie, 3850 Doris Murphy, Occidental <https://www.occidentalcenterforthearts.org/>
- Fr Dec 20 7:30 pm: Golden Bough, Los Gatos United Methodist Church: 111 Church St, Los Gatos 408-354-4730
- Fr Dec 20 7:30 pm: Winterdance, St Mary's by-the-Sea Episcopal, Pacific Grove <https://www.celticsociety.org/>
- Fr Dec 20 7:30 pm: On a Winter's Night, Sunset Center, Carmel-by-the-Sea <https://www.sunsetcenter.org/>
- Fr Dec 20 8 pm: Kitka: Wintersongs, St Paul's: 114 Montecito, Oakland <https://www.kitka.org/events>
- Fr Dec 20 8 pm: Maria Muldaur, Sweetwater: 19 Corte Madera Ave, Mill Valley <https://sweetwatermusichall.com/>
- Fr Dec 20 8 pm: Crying Uncle Bluegrass Band, HopMonk: 224 Vintage Way, Novato <https://kcturnerpresents.com/>
- Sa Dec 21 3 pm: Winterdance, St Mary's by-the-Sea Episcopal, Pacific Grove <https://www.celticsociety.org/>
- Sa Dec 21 8 pm: HowellDevine, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>
- Sa Dec 21 8 pm: On a Winter's Night, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Sa Dec 21 8 pm: Kitka: Wintersongs, St Paul's: 114 Montecito, Oakland <https://www.kitka.org/events>
- Sa Dec 21 8 pm: Molly Tuttle & Golden Highway, Guild: 949 El Camino, Menlo Park <https://guildtheatre.com/>



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|------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Su Dec 22 4 pm:        | Kitka: Wintersongs, online & at Old First Church: 1751 Sacramento, SF <a href="https://www.oldfirstconcerts.org/">https://www.oldfirstconcerts.org/</a>       |
| Su Dec 22 7 pm:        | Barbara Higbie, Freight & Salvage: 2020 Addison St, Berkeley <a href="https://thefreight.org/">https://thefreight.org/</a>                                    |
| <b>Dec 27-Jan 1:</b>   | <b>SFFMC Camp Harmony, Camp Newman, Santa Rosa/Calistoga, registration info:</b> <a href="https://www.sffmc.org/">https://www.sffmc.org/</a>                  |
| <b>Fr Dec 27 7 pm:</b> | <b>SFFMC musical meeting, St. Cyprian's: 2097 Turk, SF</b> <a href="https://www.sffmc.org/musical-meetings/">https://www.sffmc.org/musical-meetings/</a>      |
| Fr Dec 27 8 pm:        | Vienna Teng, Freight & Salvage: 2020 Addison St, Berkeley <a href="https://thefreight.org/">https://thefreight.org/</a>                                       |
| Sa Dec 28 8 pm:        | Vienna Teng, Freight & Salvage: 2020 Addison St, Berkeley <a href="https://thefreight.org/">https://thefreight.org/</a>                                       |
| M Dec 30 7 pm:         | Zydeco Flames, Rancho Nicasio: Town Square, Nicasio <a href="https://www.ranchnicasio.com/">https://www.ranchnicasio.com/</a>                                 |
| Tu Dec 31 9 pm:        | Hot Buttered Rum, Sweetwater: 19 Corte Madera Ave, Mill Valley <a href="https://sweetwatermusicall.com/">https://sweetwatermusicall.com/</a>                  |
| <b>2025</b>            | <b>Happy New Year!</b>                                                                                                                                        |
| <b>Fr Jan 3 7 pm:</b>  | <b>SFFMC Zoom sing,</b> <a href="https://www.sffmc.org/musical-meetings/">https://www.sffmc.org/musical-meetings/</a>                                         |
| Su Jan 5 11 am:        | Twelfth Night sing online <a href="https://sites.google.com/view/lynnoel/music/mermaidstavern">https://sites.google.com/view/lynnoel/music/mermaidstavern</a> |
| Su Jan 5 4 pm:         | Jacob Aranda, Rancho Nicasio: Town Square, Nicasio <a href="https://www.ranchnicasio.com/">https://www.ranchnicasio.com/</a>                                  |
| <b>Tu Jan 7 1 pm:</b>  | <b>SFFMC Zoom sing,</b> <a href="https://www.sffmc.org/musical-meetings/">https://www.sffmc.org/musical-meetings/</a>                                         |

### Genre music calendars/resources online

| Genre         | Calendar & Resources                                                                                                                                |
|---------------|-----------------------------------------------------------------------------------------------------------------------------------------------------|
| A Cappella    | printed music & instruction for many song styles <a href="https://www.singers.com/">https://www.singers.com/</a>                                    |
| Bluegrass     | Bluegrass Signal: concert, jam, class, & radio show listings <a href="https://www.bgsignal.com/">https://www.bgsignal.com/</a>                      |
| Bluegrass     | California Bluegrass Association (CBA): events, calendar <a href="https://californiabluegrass.org/">https://californiabluegrass.org/</a>            |
| Bluegrass     | Northern California Bluegrass Society (NCBS): events <a href="https://ncbs.info/">https://ncbs.info/</a>                                            |
| Blues         | <a href="https://groups.io/g/JacksBluesClues/calendar">https://groups.io/g/JacksBluesClues/calendar</a>                                             |
| Cajun-Zydeco  | SFBAYou.com <a href="https://calendar10.tripod.com/">https://calendar10.tripod.com/</a>                                                             |
| Celtic        | AmeriCeltic: concert, session, lessons, & radio show listings <a href="https://americeltic.net/">https://americeltic.net/</a>                       |
| Celtic        | Celtic Society of Monterey Bay: concert, session, & radio show listings <a href="https://www.celticsociety.org/">https://www.celticsociety.org/</a> |
| Celtic        | CelticSF group, info to join <a href="https://groups.io/g/CelticSF">https://groups.io/g/CelticSF</a>                                                |
| Celtic        | David Brown's monthly calendar <a href="https://sites.google.com/site/davbrown2/celtic">https://sites.google.com/site/davbrown2/celtic</a>          |
| Country Dance | Country Dance & Song Society (CDSS) <a href="https://cdss.org/events/">https://cdss.org/events/</a>                                                 |
| Flamenco      | The Flamenco Society of San Jose: concert & class listings <a href="https://www.theflamencosociety.org/">https://www.theflamencosociety.org/</a>    |
| Folk          | Folk Alley: music, stories, reviews <a href="https://folkalley.com/">https://folkalley.com/</a>                                                     |
| Folk          | Folk Alliance International (FAI): event listing, resources, and conferences <a href="https://folk.org/">https://folk.org/</a>                      |
| Folk          | Folk Alliance Region - West: event listing, resources, and conferences <a href="https://far-west.org/home">https://far-west.org/home</a>            |
| Folk          | Folklife West: UK folk print magazine <a href="https://www.folklife.uk/">https://www.folklife.uk/</a>                                               |

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|---------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Folk                                              | Folkstreams: documentary films on American traditional cultures <a href="https://www.folkstreams.net/">https://www.folkstreams.net/</a>                                                                                                                                                                                                                         |
| Folk                                              | FolkWorks: even listing, information/interviews <a href="https://folkworks.org/">https://folkworks.org/</a>                                                                                                                                                                                                                                                     |
| Folk                                              | Library of Congress American Folklife Center: American folklife <a href="https://www.loc.gov/folklife/">https://www.loc.gov/folklife/</a>                                                                                                                                                                                                                       |
|                                                   | Folklife concert schedule: <a href="https://www.loc.gov/concerts/folklife/">https://www.loc.gov/concerts/folklife/</a>                                                                                                                                                                                                                                          |
| Folk                                              | Ministry of Folk: concert, session, & teacher listings <a href="https://www.ministryoffolk.com/">https://www.ministryoffolk.com/</a>                                                                                                                                                                                                                            |
| Folk                                              | Mudcat Café: lyrics & knowledge (Digital Tradition database) <a href="https://mudcat.org/">https://mudcat.org/</a>                                                                                                                                                                                                                                              |
| Folk                                              | Portland Folk Music Society <a href="https://portlandfolkmusic.org/content.aspx?page_id=0&amp;club_id=748368">https://portlandfolkmusic.org/content.aspx?page_id=0&amp;club_id=748368</a>                                                                                                                                                                       |
| Folk                                              | Smithsonian Folkways Recordings: world's traditional music <a href="https://folkways.si.edu/">https://folkways.si.edu/</a>                                                                                                                                                                                                                                      |
| Folk                                              | Sonoma County Folk Society <a href="https://socofofo.com/">https://socofofo.com/</a>                                                                                                                                                                                                                                                                            |
| Harp                                              | Harpers Hall: concert, gathering, & resource listings <a href="https://harpershall.com/index.html">https://harpershall.com/index.html</a>                                                                                                                                                                                                                       |
| Irish                                             | Online Academy of Irish Music: instruction <a href="https://www.oaim.ie/">https://www.oaim.ie/</a>                                                                                                                                                                                                                                                              |
| Irish                                             | The Session: tunes, recording, sessions & events worldwide <a href="https://thesession.org/">https://thesession.org/</a>                                                                                                                                                                                                                                        |
| Klezmer/Yiddish                                   | KlezCalifornia: <a href="https://klezcalifornia.org/">https://klezcalifornia.org/</a> & <a href="https://klezcalifornia.org/other-organizations/">https://klezcalifornia.org/other-organizations/</a>                                                                                                                                                           |
| Music Hall                                        | Song collection & history <a href="https://folksongandmusichall.com/">https://folksongandmusichall.com/</a>                                                                                                                                                                                                                                                     |
| Old Time                                          | Oldtime Central: <a href="https://web.archive.org/web/20231216124321/https://oldtime-central.com/">https://web.archive.org/web/20231216124321/https://oldtime-central.com/</a>                                                                                                                                                                                  |
|                                                   | YouTube channel <a href="https://www.youtube.com/channel/UCn8yR2Aj_InUHQHTA4FGGw">https://www.youtube.com/channel/UCn8yR2Aj_InUHQHTA4FGGw</a>                                                                                                                                                                                                                   |
| Old Time                                          | oldtimeSF group, info to join <a href="https://groups.io/g/oldtimeSF">https://groups.io/g/oldtimeSF</a>                                                                                                                                                                                                                                                         |
| Old Time                                          | David Brown's monthly calendar under "Other Events" <a href="https://www.berkeleyoldtimemusic.org/">https://www.berkeleyoldtimemusic.org/</a>                                                                                                                                                                                                                   |
| Old Time                                          | David Brown's resource list <a href="https://sites.google.com/site/davbrown2/oldtime">https://sites.google.com/site/davbrown2/oldtime</a>                                                                                                                                                                                                                       |
| Old Time                                          | jams: <a href="https://www.facebook.com/groups/390588871395459">https://www.facebook.com/groups/390588871395459</a>                                                                                                                                                                                                                                             |
| Old Time                                          | Canotes-Goldman stringband tunes <a href="https://stringband.mossyroof.com/">https://stringband.mossyroof.com/</a>                                                                                                                                                                                                                                              |
| Old Time                                          | Slippery-Hill: fiddle & banjo tunes <a href="https://www.slippery-hill.com/">https://www.slippery-hill.com/</a>                                                                                                                                                                                                                                                 |
| Open Mics                                         | list of open mics in U.S. states <a href="https://openmicamerica.com/local_mics.html">https://openmicamerica.com/local_mics.html</a>                                                                                                                                                                                                                            |
| Protest Songs                                     | English protest song collection <a href="https://oursubversivevoice.com/">https://oursubversivevoice.com/</a>                                                                                                                                                                                                                                                   |
| Québécois                                         | David Brown's resource list <a href="https://sites.google.com/site/davbrown2/qu%C3%A9b%C3%A9cois">https://sites.google.com/site/davbrown2/qu%C3%A9b%C3%A9cois</a>                                                                                                                                                                                               |
| Québécois                                         | Lisa Ornstein's <a href="https://www.lisaornstein.com/useful-links-for-quebecois-music-and-dance/">https://www.lisaornstein.com/useful-links-for-quebecois-music-and-dance/</a>                                                                                                                                                                                 |
| Québécois                                         | QueTradSF group, info to join <a href="https://groups.io/g/QueTradSF/">https://groups.io/g/QueTradSF/</a>                                                                                                                                                                                                                                                       |
| Roots/Regional                                    | Arhoolie Foundation: multimedia collections <a href="https://arhoolie.org/">https://arhoolie.org/</a>                                                                                                                                                                                                                                                           |
| Roots Americana-Honky-Tonk-Alt Country-Rockabilly | Hicks with Sticks: event listings <a href="https://www.hickswithsticks.com/">https://www.hickswithsticks.com/</a>                                                                                                                                                                                                                                               |
| Sacred Harp                                       | Sacred Harp Musical Heritage Association: sings and info <a href="https://fasola.org/">https://fasola.org/</a>                                                                                                                                                                                                                                                  |
| Saw                                               | Saw Notes: <a href="https://sawnotes.com/">https://sawnotes.com/</a>                                                                                                                                                                                                                                                                                            |
| Scottish                                          | Traditional Music Forum <a href="https://www.traditionalmusicforum.org/">https://www.traditionalmusicforum.org/</a>                                                                                                                                                                                                                                             |
| Sea Chanteys                                      | SF Maritime National Park <a href="https://www.nps.gov/safr/learn/historyculture/chantey-pathfinder.htm">https://www.nps.gov/safr/learn/historyculture/chantey-pathfinder.htm</a> and <a href="https://www.nps.gov/safr/learn/photosmultimedia/shelter-in-chantey-series.htm">https://www.nps.gov/safr/learn/photosmultimedia/shelter-in-chantey-series.htm</a> |
| Sea Chanteys                                      | chantey song families (versions) <a href="http://shantyman.dk/ShantyBigSings/">http://shantyman.dk/ShantyBigSings/</a>                                                                                                                                                                                                                                          |

|              |                                                                                                                                                                                                                                                                                                                  |
|--------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Song Circles | (you may have to copy & paste this into your browser's address bar to get it to work)<br><a href="https://calendar.google.com/calendar/embed?src=omflgqdt0jbq1c59j86rvkkpo%40group.calendar.google.com">https://calendar.google.com/calendar/embed?src=omflgqdt0jbq1c59j86rvkkpo%40group.calendar.google.com</a> |
| Song Circles | Bay Area/Central California song circles, songs <a href="https://www.singwithmarv.com/resources">https://www.singwithmarv.com/resources</a>                                                                                                                                                                      |
| Song Circles | Boston Song Sessions: virtual sessions worldwide <a href="https://www.bostonsongsessions.org/virtual-sessions">https://www.bostonsongsessions.org/virtual-sessions</a>                                                                                                                                           |
| Song Circles | Seattle Folklore Society <a href="https://www.seafolklore.org/virtual-sings/">https://www.seafolklore.org/virtual-sings/</a>                                                                                                                                                                                     |
| Song Circles | Songmakers: LA area Song circles (& more) <a href="https://songmakers.org/">https://songmakers.org/</a>                                                                                                                                                                                                          |
| Trad         | Traditional music performance & instruction <a href="https://tune.supply/">https://tune.supply/</a>                                                                                                                                                                                                              |
| Trad         | Traditional Tune Archive: traditional instrumental music <a href="https://tunearch.org/wiki/TTA">https://tunearch.org/wiki/TTA</a>                                                                                                                                                                               |
| Ukulele      | Got a Ukulele: everything uke <a href="https://www.gotaukulele.com/">https://www.gotaukulele.com/</a>                                                                                                                                                                                                            |
| Ukulele      | Ukulele Club of Santa Cruz: jams, concerts, classes <a href="http://ukuleleclubofsantacruz.com/">http://ukuleleclubofsantacruz.com/</a>                                                                                                                                                                          |

## The Folknik

**Submissions for next folknik: Deadline: Sunday, December 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:**

Interim 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](mailto:membership@sffmc.org) or phone (650) 274-6413.**