

folknik

www.sffmc.org

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

Volume LXI Number 5

September-October 2025

SFFMC Labor Day gathering is very soon!

by Hali Hammer and Daniel Hersh

On summer holiday weekends, SFFMC hosts multi-day music gatherings in the Bay Area. On Labor Day weekend this year, we will return to Camp Herms, a 20-acre camp high in the El Cerrito hills, from **2 pm on Friday August 29** until **12 noon on Monday September 1**. Most people come to Camp Herms for “day use” and go home to sleep, but overnight camping (including motorhome parking) is also available. There will be song circles on Friday and Sunday nights and a potluck dinner on Saturday at 6:30, followed by an open mic and then a sing-along at the campfire.

Rates are: adults \$15/day (day use) or \$25 (night), kids under 15 \$10/day (day use) or \$10/night.

As usual, we can schedule workshops and sessions in advance of the event. For the latest version of the Labor Day weekend workshop schedule and for more information about our summer gatherings, see <https://www.sffmc.org/summer-gatherings>.

If you're interested in leading a workshop on Saturday August 30 or Sunday August 31, please contact Daniel Hersh at hrhsand@earthlink.net with your topic and preferred times. For other questions about our summer gatherings, contact Hali Hammer at halih@yahoo.com.

El Cerrito Free Folk Festival on October 19!

by Daniel Hersh

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

Cyprian's musical meetings have ended – stay tuned for updates

by Daniel Hersh

After longtime SFFMC leader Faith Petric passed away in 2013, we moved our twice-a-month musical meetings from her home to St. Cyprian's Episcopal Church. We've now been informed that St. Cyprian's is closing its doors and ending all rental agreements, including the one with SFFMC. Our last meeting at Cyprian's was on August 22. We thank everyone who contributed to the meetings, especially Glen Van Lehn, Tes Welborn, and Ed Hilton.

The SFFMC Board is in the process of discussing how and where to hold future musical meetings. Since we re-started the in-person gatherings at Cyprian's after the COVID suspension, attendance has been smaller than before, with only around 12 people attending most of our in-person meetings this year. We are looking for ways to revitalize the sessions, such as holding them monthly, moving to a different day or an earlier time, and returning to the original club system of meeting in different members' homes. We have several leads for spaces and are soliciting ideas from club members.

There may be a break of a month or two while this is being worked out, and we may survey the SFFMC membership to ask your preferences. We will post updates on the [Harmony email list](#), the [SFFMC website](#), and the next *folknik*. In the meantime, our online musical meetings will continue on Zoom on the first and third Fridays of the month.

Camp Harmony 2025-26

by the Camp Harmony committee

In these trying times, many of us seek opportunities for sharing music with our community more than ever, especially at our annual retreat. This

— (continued on page 3)

WHO WE ARE

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

Board Members:

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

Membership Secretary: Ellen Eagan

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Camp Harmony 2025-26— *continued from page 1*

year we will celebrate the turning of the year before and beyond: dates for Camp Harmony are December 30, 2025 through January 4, 2026.

Registration will open in October and will be announced to all club members on the [SFFMC website](#) and on the [Harmony email list](#). This is the single event all year that is open only to SFFMC members, so be sure that your membership is up to date when you register.

We don't know all the hidden talents of our smart and multi-talented campers. If you have medical or EMT background and would be willing to serve as the Camp Harmony health and safety officer for all or part of Camp this year, please contact Deborah Sandler at djsesq@mindspring.com to see if this position would be a good fit.

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

New cabins will be available to us, so be sure to invite newcomers to join in.

Many folks in our community rely upon camperships to attend Harmony; donations toward this fund are welcomed at any time and make camp possible for others. Please give generously when and as you can. Go to <https://www.sffmc.org/join-us/#donate> and click the green DONATE button to get the drop-down menu where you can specify "Camp Harmony," which will channel your donation into the campership fund. Or, to donate by check, see the note below the Donate button. Be sure to write Camp Harmony on the memo line.

See you at Harmony!

What about a home for old folkies?

by Peg Healy

This is the question that I chewed over with a friend, on our way home from a weekend of extra-special singing: How could we find a place where old folkies could retire together and bring their music and their friends with them? To live together, not just for a weekend or a week, but long term. Just think how nice it would be to have familiar faces at the dining room, and lively jam sessions any time.

First, we fantasized about buying a compound in beautiful rural Oregon. Practically speaking, of course, aging folkies need to be near doctors; ideally, their own doctors.

What about buying a hotel and running it as long-term housing, a private club, with a restaurant and housekeeping, maybe bringing in an accredited fee-for-service business to provide assisted living? But even if the money could be found, who has the time or energy to run a residential club and comply with all the applicable laws and regulations? That's a whole new career, and I'm already tired!

The answer, we finally concluded, is to find an existing home for senior independent living, and take it over. Preferably somewhere in the Bay Area, near to the music, events, and friends that we love. To move in while we're still able to drive around and go out at night. To make life simple and congenial.

Many members of the SFFMC are growing gray and dealing with the changes that aging brings. We have seen dear friends develop medical conditions that reduce their mobility, take away their independence, and make living alone unsafe. Many of us have experienced an illness or injury that made us wonder how long we'll be active. What would a comfortable place to land, with few responsibilities, look like?

Three of us went to visit E, a longtime SFFMC member who's been living in Pinole in a nice 55+ place, with 100 independent living apartments, all meals and utilities included, as well as housekeeping and transportation to appointments. Since I haven't seen E on her feet in several years, I assume she pays extra for bathing, dressing, laundry, help getting to meals, maybe medication management. E has a special apartment with a large living room, a kitchenette (no oven), and a beautiful view of golden

hills studded with oak trees. She and her cat share a small bedroom.

Our tour of E's building included a couple of empty studio apartments that were light, bright, and cathedral-ceilinged, with limited views of green trees and golden hills. The bedroom nooks were large enough to curtain off, and the bathrooms were ADA compliant.

We didn't taste the food, but any place with sweet potato fries on the menu can't be all bad; according to the menu, breakfasts always include hot and cold cereal, 100% juice, fresh fruit, breakfast meat, "egg of choice" and whole wheat toast, with varying pastries and bagels. The general living areas were clean and bright. Activities like games are resident-driven; there are rooms that could be reserved for singing and music jams.

One of the first realities of looking at senior living in the Bay Area is the cost. The rent of a small studio (390 sq ft) at this nice place in Pinole (including food, utilities, & housekeeping—cable and wifi extra) starts at \$3,000 a month, plus a one-time "buy-in" fee of \$1000, if I remember correctly. A larger studio (520 sq ft) was \$3,550; the smallest one-bedroom apartment (550 sq ft plus balcony) was \$3,600. A two-bedroom apartment with private washer/dryer was available for \$5,600. There's a monthly "second occupant" charge for a couple.

So right away, inclusivity is a problem. Pretty much anyone paying this kind of money over ten+ years would have to have resources like a pension, Social Security, and/or the proceeds from an inheritance or sale. Some musicians and dancers need subsidized senior housing, instead. (That's a topic outside the scope of this article.)

There are even more lavish independent and assisted living places, with gourmet food and activities like writing workshops and wine tasting. The fanciest residence I've seen in the East Bay, fine-hotel quality, has large one-bedroom apartments for \$11,000/mo for a couple (and a one-time \$10,000 fee per unit). Many local senior residences cost more like \$7000 per month. Whew. That's a chunk of change.

No one senior residence is going to meet most people's expectations. For some, the best food or an elegant environment is critical; for others, convenient public transportation or walkability or a

program for memory care might be paramount. For me, a good view makes a difference. Check out this useful portal: www.seniorly.com.

Timing is another issue. Some of us grayhairs aren't ready to live solely "with old people" any time soon. Some can't see giving up their comfortable residence without a health crisis of some kind – at which point you might not be able to enjoy independent living very much. Personally, I'm getting tired of cooking and taking care of a place and fixing what breaks. And I'd like to downsize while I'm still physically capable. There's no big rush—units only become available a few at a time. This would have to be a long-term project, to take over a place. But it might only take six or ten folkies to achieve critical mass.

I'd love to live with friends. I'd love to make music where I live. I'd love to hear what you think of this idea. Let me know what you think. Email me at Peg.healy@juno.com.

SF bay eclectic fiddle tune session

by Peter Tommerup

On the 1st, 3rd & 5th Tuesday of every month, I lead the "SF Bay Eclectic Fiddle Tune Session" on Zoom. It's a friendly upbeat gathering of folks who enjoy playing a variety of kinds of fiddle tunes (such as old-time, Irish, Quebecois, Cape Breton, Scandinavian) as well as other traditional instrumental musical traditions. We're sometimes treated to a few songs as well, but we're mostly focused on traditional instrumental music.

Our Zoom link is below. Here are our Zoom meeting ID & pass code:

Meeting ID: 862 8705 8150

Passcode: 312389

<https://us02web.zoom.us/j/86287058150?pwd=aVpnREQ2THVoS24xcEhZYUp1OU55dz09>

Jews in Irish Music #5 – Marla Fibish

by Riggy Rackin

Folk Club member Riggy Rackin explores the intersection of the two, Jews and Irish Music. In this edition, we present the second of several interviews with well-known folk musicians that are a part of this series. Additional interviews will continue in future issues of the Folknik. Reprinted with permission.



Marla Fibish plays mandolin like no one else in Irish music.

The second you hear one of her students play, you'll say, "Marla taught you to play, it's obvious" and they'll say, "Yes." Other than the people who studied with her, there's no one who puts the beat where she does, the way she ornaments, the aggressiveness with which she attacks the notes and the triplets; it's all unique Marla. It's like it's a wooden bodhran, played with a pick instead of a beater, where the melody floats on top of a percussive, step-dancer's rhythm.

That compelling vision, and her uncanny ability to actualize, dissect, demonstrate, and teach it, puts her in great demand at music camps and Irish Music schools all across the globe.

And put forth by the nicest, smartest Jewish girl you'd ever want to meet.

She was a featured subject in a recent edition of **Mandolin Cafe**.

Her duo with another well-rounded Jewish smarty, husband Bruce Victor, called **Noctambule**, "plays original and traditional music in a variety of forms: original musical settings of a broad array of poetry, original instrumental pieces, and traditional Irish tunes and songs." What's not to like?

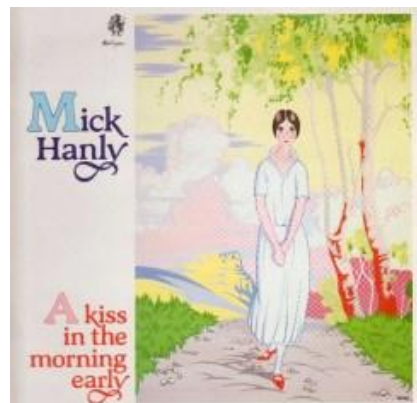


I met Marla in Marvelous Marin recently and we talked.

Marla:

It was after my grandfather passed away that I first developed the desire to play. The desire came from the fact that I wanted to play Irish music.

I'd heard it from a couple of different sources around this time. My friend Andrea Irvin had traveled in Ireland shortly before I met her, the summer before she came to Cal Berkeley as a freshman, and had brought back several recordings. She was my roommate in her first year, (my second year) and when she played me the albums, I was smitten. They were Andy Irvine and Paul Brady, Barry Moore, later known as Luka Bloom, and Mick Hanly's, *Kiss in the Morning Early*. Yeah, just this beautiful music that was so captivating to me.



The funny thing is that while now I play tunes, jigs and reels, back at that time, when I first heard them, I would skip over the instrumental tracks, 'cause it was the songs that got me first. But, shortly

after that, time I went with another roommate of mine, Maureen Roddy, to the [Starry Plough](#) for ceilidh dancing. The dancing was kinda fun, but I saw the musicians playing, and thought that *really* looks like fun. So I started to develop an ear for the tunes, and that's when I decided "Well, I could do this, and there's already an instrument in the family."

So I don't have to figure out what instrument I should play and how to acquire one. My grandfather had played the mandolin. He didn't play Irish music, he played the popular music of his day. He played in a band, and was actually more a tenor banjo player. I have very clear memories of him playing the mandolin for us and doing a silly little dance while he was playing, which I now know was the [SOUPY SHUFFLE](#) from Soupy Sales.



We never got to see my grandfather perform professionally. He had broken his wrist later in life, and it was actually very hard for him to play for very long. He passed away, when I was in high school. His set list was taped to the back of the mandolin when I got it. *Ida Sweet as Apple Cider*, *Five Foot Two Eyes of Blue*, *Won't You Come Home Bill Bailey*, that stuff. I got the mandolin first, and then I did go through a brief period playing the banjo, but I seem to have settled on the mandolin. After my grandfather had passed away, my aunt, who was the wife of my mother's brother, so my grandfather's daughter-in-law, collected all the instruments and brought them to her house. There were two mandolins, two banjos, a guitar, and there may have been others that I don't remember. I do know, of the two banjos, one was one that he bought for my grandmother; a smaller, short neck one I would love to get my hands on. I think my cousin has it. My grandfather was born in England, and came to San Francisco as a very

small child. He was there for the 1906 Earthquake. His people came from somewhere in Eastern Europe and went first to England. Both of my grandfathers were born in England, sort of on their way out of Eastern Europe to wherever. The one who from whom I got the instruments was named Mark Nyman. The other grandfather was Sollie Fibish, but no one on that side played music that I am aware.

I was not bat mitzvah'd. In my generation, it was pretty novel for girls. My brother was bar mitzvah'd; my sister and I were not. I attended a religious school. It wasn't called "Hebrew school," it was called "Sunday school." It was Reform and part of Temple Emanu-El in SF, the fancy one near Diane Feinstein's house. In my early childhood, my parents lived in Marin County in Lucas Valley and we went to Rodef Shalom near the Marin Civic Center and the JCC. It was considered Reform, but it was very "haymish" if you will, very cozy. The choir was the congregation; my mother sang in the choir. But when we moved, it was always expressed to me as "back to the city". Although I'd never lived in San Francisco before that, my parents both grew up there, and the sojourn in Marin was a very brief episode in their lives, and we moved to Forest Hill.

We joined Temple Emanu-El and my parents were quite taken with its grandeur.



I thought it was horrifying; too big; too cold. HIRED choir. Professional singers, professional organ player. Totally all goyish. I was shocked when my parents explained to me that they were not Jewish.

Shortly thereafter, I started going to a Jewish summer camp, Camp Swig in the Santa Cruz Mountains. I just loved it. There was a strong sense of community, where everybody sang the prayers together, unlike at Emanu-El, where it was theater,

and you were only an audience member. I'm drawn to Irish music, similarly, in that it's participatory, not performance-based. It belongs to the people. The other thing I didn't like about Emanu-El was that I always felt like an outsider. The congregation was generally quite wealthy and I was one of the few kids in the religious school who went to public school. They went to secular private schools, skied together, and belonged to the same country club. I was in a different social circle. One year, I came back from summer camp and went to a Shabbat service. I said "Yuck. I'm done with this." But I always craved that community feeling that did not exist in my religious life after the move to Emanu-El.

Andrea's trip to Ireland happened in my second year at Cal, when I was 19 or so. And then I went to Ireland after my last year of college in '81. It was Andrea's third year abroad and we met up in Bordeaux, and we traveled to Ireland together. I was so taken with how much the music lives in the culture; everybody sings. They were not concerned with "singing it great." Americans will say, "Oh, I can't sing. I don't have any talent" or whatever. The music in our culture is based on the concept that there are performers and there is an audience. That is completely not the case in Ireland. I had started to play mandolin, and I had no idea what I was doing, and I didn't care. I was ignorant and enthusiastic and young, and I was invited to play. It didn't matter. Everybody had something. "Oh, teach me a tune." I played six or eight tunes, and I didn't know if they were Irish tunes or American tunes or whatever. I had no framework, musically speaking, for what I was doing.



I stayed mostly in the west. I camped out behind the pub in Doolin. And that's where I first

met [Danny Carnahan](#), even though we had both lived as kids in Marinwood, a few blocks apart.

Irish music was not my first music. When I was a young child, I took piano lessons for two years. Classical music. I loved playing, but I didn't like practicing. I'd make stuff up. My mother played the piano. I didn't like my teacher very much. She was hawk-like and gave me no encouragement to play within the music, outside of what was in the lesson book. Just learn your piece and give the recital. And then when I was in junior high school, I played viola in my school orchestra. My brother had played the cello; my sister had played the violin. So there was nothing left for me but the viola. The school gave you an instrument to play during the school year and you gave it back at the end. And you didn't play during the summer. I enjoyed playing in the orchestra a lot, but I was very undisciplined. I was always able to rely on having a good ear, so I never bothered to really learn to read music. I could just wait for my stand-partner to play the part and then I could play it. What's the big deal? I didn't continue with the viola, as I knew I would actually have to work at it to be a part of my high school orchestra.

I took one or two lessons on the mandolin, but I'm pretty much self-taught. When I was in Ireland, I wasn't in any one place long enough to develop any mentor relationships. I wish I had been aware enough to have done that. I was excited to just be there and playing. I must have been watching, but I don't have any awareness of having paid serious attention to being a "pupil of the music". Before the trip, I had been playing at The Starry Plough, and came back home to that scene. I didn't know that mandolin was not really a mainstream Irish instrument. I went to it because it was available to me. I heard Andy Irvine and had no idea that what he was doing was completely breaking ground. I was listening to the music and trying to get the sound I was hearing.

Seamus Eagan, the one in Portland, was an inspiration to me. He gave me a kick in the butt when I was feeling discouraged and needed one. I met him at the SF Plough & Stars. [Sylvia Herold](#) and I started playing there very early in all this, probably around 1982.

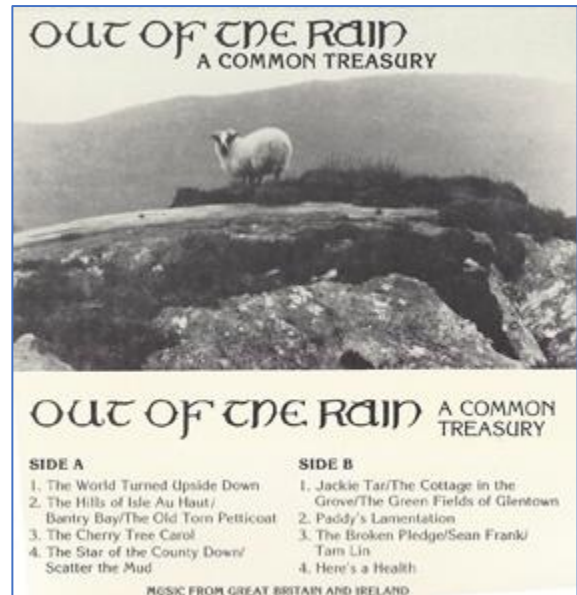


Sylvia Herold & Marla Fibish

I didn't know enough to know what I didn't know, or what was appropriate, or anything. Richard Adrianowicz introduced me to Sylvia at O'Keefe's. We had a regular gig, every Tuesday at the [Plough & Stars](#) in San Francisco for 12 years. That's where I learned my chops and how to play all night long. And how to play on songs, as well as tunes. Even though Sylvia was a peer, I considered her a much more advanced musician than myself. And a great singer, who'd been performing for quite a while at that point. At that time, she was in demand as an accompanist when out-of-towners came to play at the Plough; backup guitar in standard tuning. As the years went by, she developed an interest in other kinds of music as well.

When I met Richard Adrianowicz around 1982, he and Suzanne Friend were playing as a duo, after having worked as a trio in The Isles of Prydain with Redmond O'Colonies. Richard really wanted to play more instrumental music rather than all singing. So he kind of recruited me to be another tune player to add that dimension to the band. They didn't know, and I didn't know, that I could actually ... sing. Before that, my only singing experience had been singing in the youth choir at Temple Emanu-El, and I'd always loved it. And I knew I could carry a tune and I could hear harmonies, but I wasn't a "performing singer." And in *Out of the Rain*, I was like the third singer, just adding a harmony part to the songs. I found the harmony parts myself, and it became my favorite role in the band. They would have a two-part setting worked out and I would

bring in the third. And those two parts weren't "designed" to have a third part, simple stacked, geographically consistent harmonies. They were English-style, and lots of fun.



My first efforts at marrying the poetry of Robert Service and others to make songs started around '85, when Miriam was a baby. I remember I picked up a Robert Service book at a used bookstore, and the poems caught my eye. They looked like songs, so I thought I'd play with some melodies. Some found me. Laura Stillman used to have these events called "Waltzes Across the Golden Gate Bridge" for many years. She hired musicians, and they would play while a big group of all her friends literally waltzed across the bridge.

One year she hired me and [Kevin Carr](#), so we got together to see how many waltzes we knew, and he taught me this French Canadian waltz clog, a special form that has this unusual rhythmic turn at the end of the parts. Later I looked at a Service poem, *Bohemian Dreams*, and each stanza ended with a similar flourish on a verb, like "I think, and think, and think" — "They pray, they pray, they pray." That particular form popped into my head. I tried slowing it down and it seemed perfect. The "li, li-li li li, li li" is the B part. I don't know why, but it seemed appropriate to the song. He's just sitting there on a barstool, musing about what everybody else is doing.

My first attempt at putting someone else's words to music, was not with Robert Service, but Don West, dad of the famous folksinger Hedy West.

He founded the [Appalachian Folklife Center](#) in Pipestem, West Virginia. The poem was “I Cannot Sing,” about seeing tragic things that break your heart. I never recorded it. It was so passionate, it almost seemed too embarrassing to sing at folk club meetings and such. He also wrote “Joe Whitaker” (his title was *A-Trompin’*), which Out of the Rain put on the *Song of the Wage Slave* recording. We also put a Ted Hughes one on that tape, “There Came a Day.



People have pointed out to me that there are bits in my melodies and I find it also in Irish music in general, that sound cantorial. On the new Noctambule recording the song [The Waking](#) has a very Jewish melodic flourish. Whelan's Jig, for example, sounds a bit like a nigun. When we lilt Irish tunes like that one, it's almost the same thing; Yidle-dee-di for Irish or Yub-bub-bubba-bye for nigunim. Similar mode or something. Linting has a very active tradition in Irish music, for possibly similar reasons; a persecuted culture that doesn't always have access to their musical instruments, they can keep their music going vocally. And you can dance to it.

Bruce and I are actually working on a new song that is consciously Jewish. It's from a passage in the poem "John Brown's Body" written by Stephen Vincent Benét about a Jew who is on the Confederate cabinet during the Civil War, named Judah Benjamin. Benét casts him as someone who feels like an outsider. "I am the Jew; what am I doing here?" These men and I can talk across this river, but there is this river that flows between us. In this, we

call in some Jewish modalities, like the flattened 2, which is so overtly evocative to both of us, certainly.

My orientation and my effort in learning the music was to try and sound like I was playing Irish music on this instrument that is kind of outside the tradition. The banjo also is a relative newcomer to the music, but it has about a 35-year head-start on the mandolin, and a percussive style has developed around the banjo. The mandolin can leverage the rhythmic nature of that style, but adds a sweetness and sustained tone that are its own. One could certainly argue that [Mick Moloney](#) is a mandolin role-model, but to me, he sounds more like a great banjo-player who plays mandolin in a similar way.

On a conscious level, I'm just trying to get the sound of the music the way I hear it.



And the way I hear it comes from being in the San Francisco Irish music scene, which has a very West-Coast-of-Ireland-based lineage; you play with a Clare accent, as it were. Clare and Galway; Kevin Keegan and Joe Cooley. That said, a lot of usual Irish ornamentation is not going to map to the mandolin. Different physics of how you play the darn thing. Triplets are three notes, not five, but the pulse is timed to fall in with a roll. I tend to add triplets on the back-beat rather than on the one to achieve that.



Lark has been great. I've been the Irish Mandolin teacher there for around 20 years.

And recently at Swannanoa and the Mandolin Symposium. I've become aware of ways to get people over the "mandolin-hump." Which is acknowledging that at its fundamental place, it is really a rhythm instrument, and you have to get your right hand working as if you are a drummer, and you have to float the tune over that rhythm. A lot of intermediate mandolin players will only use their right hands to initiate the notes of the melody. So you have a "static" right hand in that case. When I play, I have a melody going (on my left hand) and a bodhran going (on my right). It's not going to feel like it's in the pocket unless you are in the groove.

Lark was also the genesis of [Three Mile Stone](#).



That's where I met fiddler [Erin Shrader](#) around 1988. We would play together each summer at Lark, but we never lived in the same part of the country. Enter [Richard Mandel](#) to lure her to San Francisco, and voila! Three Mile Stone is born. The album we released together was my first recording since the old days of analog tape sessions in the '80s.



[Jimmy Crowley](#) told me that when he used to come to San Francisco in the early '80s, when Sylvia and I were playing at the

Plough, he remembers what he wrote in his little book was, "*the world's best mandolin player*" and wrote my name and phone number.

This is forever ago. Fast-forward to 2010. He hasn't been in California in 15 or 20 years and he comes on tour with [Máirtín de Cógáin](#) and he contacts Sylvia, who sets up a singing party.

I hosted it in my house up on the hill in Oakland. A bunch of folks show up and we sing some songs, and after everybody left, Jimmy and I start playing some tunes. And it was really fun; we had a great time, and he said "let's make an album." And I said "OK."

He is an icon. He published a book of the songs of Cork. But young people today don't know who he is.



People often ask, “What kind of a name is Fibish?” And I’ll say it’s a Jewish name. I had this interchange with someone in my class this past week and he said, “You’re the third Jewish girl I know who plays Irish music and the second who plays mandolin.” So there’s also this thing about the mandolin. The mandolin has been associated with a whole lot of Jews. [Jacob de Bandolim](#), for example. David Grisman and Dave Apollon. Grisman actually has a presentation he does on the subject

I somehow have fallen into that, which is not surprising, because my grandfather played the mandolin.

[Editor’s note: Watch for the next excerpt of Jews in Irish Music, an interview with Daniel Manor, in the next Folknik.]

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 September 9th and October 14th.

If you’d like to attend a board meeting in person or via Zoom, please contact Ed Hilton, club president, at info@sffmc.org.

“Maid” versus “Damsel”

by Marlene McCall

Since I often listen to traditional songs from the 17th and 18th centuries, I got to wondering about the terms “maid” and “damsel”. My word nerd and music nerd identities kicked in. Did they mean the same thing? Was there a difference in meaning? If so, what was the difference? I looked into it, and I found that yes, there is indeed a subtle but important difference in meaning.



Maid

- Primary meaning: A young, unmarried woman, often with the added connotation of virginity.
- Secondary meaning: A female domestic servant.
- Etymology: Derived from maiden, which itself came from Old English mægden, from a Germanic diminutive meaning ‘maid, virgin’; related to German Mädchen, diminutive of Magd ‘maid’.
- Connotation: "Maid" could simply denote a young, unmarried woman, but it could also specifically refer to someone employed in domestic service.

Damsel

- Primary meaning: A young lady, originally one of noble or gentle birth.
- Etymology: Derived from the French "demoiselle," meaning "young lady".
- Connotation: In the context of older literature or song lyrics, "damsel" was often associated with the phrase "damsel in distress". This trope depicts a young woman in peril who requires rescue, typically by a heroic male figure. The "damsel" is often portrayed as beautiful, of high social status, and in need of male protection.

So, while both terms refer to young women, "damsel" carried a strong connotation of a young woman of higher social standing, often in a vulnerable or perilous situation requiring rescue. "Maid", while also denoting a young, unmarried woman, could also refer to a female servant, and the broader association with vulnerability and the need for rescue wasn't as inherent as it was with "damsel". Also, the element of virginity, as opposed to just youth, is often a strong element in song lyrics, when the story line relates that the woman in question will no longer be a maid. She’s not concerned about losing her youth, but her virginity...

Something to keep in mind the next time you hear the “the lyric, “I spied a young damsel” or “He met a young maid”!

Song Scope 8: The Leaving of Liverpool

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 is a forebitter. Unlike shanties (rhythmic work songs to which seamen on sailing ships performed various tasks), forebitters were sung by sailors for entertainment and relaxation in their leisure time, often on the ship's forecastle. Forebitters could be about a variety of topics, including maritime adventures, bawdy women, and grumbling about shipboard life, but many of them also addressed love and loss and longing for home.

This song probably arose in the mid-1800s – more info about the date below – and was a favorite with ships' crews sailing out of the Mersey River, especially if they hailed from the port of Liverpool.

It is #9435 in the Roud Folk Song Index.

The song's story:

Nothing very complicated here, but laden with emotion. The protagonist is preparing to sail from Liverpool. He bids farewell to the city and most especially to his sweetheart. He describes the difficult conditions he will face aboard the Davy Crockett under Captain Burgess.

The history of sailors on sailing ships:

But the song's story, although not complicated, is certainly representative of many similar songs during the era of the large sailing ships. Men – always men, never women, except in those ballads in which women disguised themselves as men – ended up on sailing ships for many different reasons. Although it's true that some were seeking adventure, fame, or fortune, the majority wound up as sailors for much less romantic reasons. Many were "pressed" into service. In the 1800s, impressment in the UK was the practice of forcibly conscripting men into the Royal Navy, primarily targeting sailors from merchant ships or even ordinary laborers. This practice was driven by the navy's need for manpower during the ongoing wars with France, particularly during the Napoleonic

Wars. The British government claimed the right to impress its own subjects, even if they were serving on foreign vessels, including American ships.



*A Scene on the Main Deck of a Battleship in Harbor
caricature by J.B. East, 1820.*

This scene depicts life on board a naval ship. During the Napoleonic Wars (up to 1815), sailors were rarely given shore leave in case they deserted, so they spent a lot of time on board. Here, sailors are playing cards. One sailor is reading a letter to another. Others are dancing to music from a sailor playing the fiddle. In the background there are two women fighting one another.

*Note: the protagonist in the song *The Leaving of Liverpool* is sailing on a merchant ship, not a naval ship.*

Some sailors ended up on ships that sailed the world – including ships that transported slaves (in the first decade of the 1800s) or hunted whales (until the early 1900s) or merchant ships who were engaged in international commerce. The 1800s were a time of increasingly vibrant trade, such as:

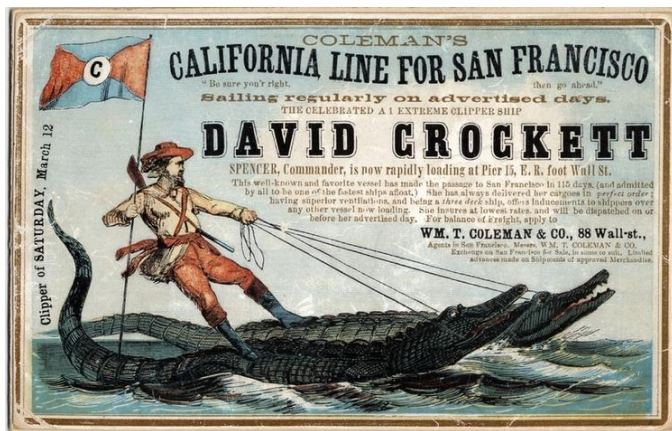
- Agricultural products, such as cotton, grains, meat products, tobacco, coffee, sugar, spices, tea, and fruit.
- Lumber, copper, iron ore, and other minerals.
- Manufactured goods, such as textiles, clothing, ceramics, and machinery.
- Luxury items, such as silk, porcelain, spices, and exotic goods.

The scenario of British and Irish men working on sailing ships and potentially settling in America, as depicted in many traditional ballads, including this one, was common in real life, though not necessarily the most common experience for all sailors. Many sailors' work lives had them sailing less-romantic shorter distances in European waters or the navy. But significant numbers did sail to America or past America on merchant ships.

Historical accuracy of the Davy Crockett:

Research has been done into the degree of historical authenticity of this song. Although the lyrics in almost all versions refer to the ship as a clipper ship by the name of the Davy Crockett, apparently there was no clipper ship ever registered by that name

There was, though, a ship named the David Crockett launched in late 1853. She was originally designed for the Liverpool-to-New-York trade, but then was transferred to the San Francisco route in 1857. She was known as a "Cape Horner, being possessed not only of unusual speed and strength but of good carrying capacity." (But then how to explain that's it described as a clipper ship in the sailing card below?)



Sailing card for the clipper ship David Crockett.

Date: circa 1855

Source: Westward by Sea: A Maritime Perspective on American Expansion, 1820-1890

Author: G.F. Nesbitt & Co., printer

(Cape Horn is at the southernmost tip of South America. Before the Panama Canal was built, ships sailing from England to California had to go around Cape Horn. The song's lyrics refer to the sailor's going to California.)

John A. Burgess took command of the ship in 1860. The captain, according to Basil Lubbock in "The Down Easters: American Deep-water Sailing Ships," was not only a navigator of exceptional reputation, but one of those seamen who delighted in the art of driving a ship under sail. Though a strict disciplinarian, he would allow no bucko methods, and was one of those rare master-men who were never known to swear or use bad language. His mates, Griffiths and Conrad, were men of the same

type, who could get work out of an indifferent or vicious crew without using belaying-pins or knuckle-dusters."

Lubbock gives a catalog of 25 trips around the Horn from 1857 to 1983. Burgess took command on her fourth voyage (1860), and captained 13 trips before his death; his mate John Anderson finished that trip and commanded the next two. Burgess was on his way home to San Francisco to retire when he was washed overboard in 1874. He was attempting to remove wreckage, a task he took upon himself rather than risk a crewman's life.

So it would seem, from the above, that this song probably was written between 1860 and 1874.

Lyrics:

As is often true with really old songs, there's a lot of lyric variations from one singer to another. But in the case of this song, those variations don't significantly change the story, although they may change the mood, the sentiment, and the rhyming scheme. So I'm only posting two lyric variations here.

As sung by Louis Killen:

Fare-thee-well the Prince's Landing Stage,
River Mersey fare-thee-well.
I am bound for California.
That's a place I know right well.

Chorus:

So fare thee well, me own true love,
When I return, united we will be.
It's not the leaving of Liverpool that grieves me,
But, me darling, when I think on thee.

Oh, I'm bound for California
By way of the stormy Cape Horn.
And I'll write to you a letter, love,
When I am homeward bound.

Repeat chorus

Well, my ship's a Yankee clipper ship,
Davy Crockett is her name.
And the Captain's name is Burgess
And they say she's a floating hell.

Repeat chorus

It's my second trip with Burgess in the Crockett,
And I think I know him well.

If a man's a seaman, he can get along,
But if he's not then he's sure in hell.

Repeat chorus

It's my second trip with Burgess Oh, fare-well Lower
Frederick Street,
Anson Terrace, and Park Lane;
Oh, I think it will be some long time
Before I see you again.

Repeat chorus

It's my second trip with Burgess Oh I am bound away
to leave you.
Goodbye, my love, goodbye.
And there's one thing that grieves me,
And it's leaving you behind.

Repeat chorus

As sung by Steve Tilston:

Farewell to you, my own true love.
I am sailing far away.
I am bound for California.
But I will return someday.

Yes, I'm bound for California
Through the stormy seas around Cape Horn.
I am leaving in the morning, love,
In the cold, cold light of dawn.

Chorus:

So fare thee well, my own true love,
And when I return, united we will be.
It's not the leaving of Liverpool that grieves me,
But, my darling, when I think of thee.

I have signed on board a Yankee clipper ship,
The Davy Crockett is her name.
And the Captain's name it is John Burgess,
And they say that it's a floating shame.

I have sailed with John Burgess once before,
And I believe that I know him well.
If a man's a seaman, he can get along,
If not, then surely he's in hell.

Repeat chorus

Farewell to Prince's Landing Stage,
River Mersey fare-thee-well.
I am bound for California.
A place I know right well.

The sun is shining on the harbor wall,
And I wish that I could remain.
But it's bound to be such a long, long time.
Until I see you again.

Repeat chorus

You're the girl that I adore
And still I live in hope to see
The Mersey Strand once more.
Fine girl you are, fine girl you are, fine girl you are.

Listen to the song:

This song is often sung in a fast tempo and/or
boisterous style that – in my opinion -- works against
the story in the song. I particularly like the recording
by British folk singer Steve Tilston. The slowed-down
melancholic delivery in his rich voice, along with the
sparse instrumentation -- guitar throughout,
accordion and fiddle in places -- fit the song just fine.

1963 recording by Louis Killen:

<https://www.youtube.com/watch?v=RK8viQIL9nI>

1964 recording by the Clancy Brothers

& Tommy Makem:

<https://www.youtube.com/watch?v=VFPX43IqZSY>

1965 recording by The Seekers:

<https://www.youtube.com/watch?v=jncsxZ8ENjI>

1984 recording by the Pogues:

<https://www.youtube.com/watch?v=keV8ojKNH5o>

1995 recording by The Wild Colonial Boys:

<https://www.youtube.com/watch?v=dN7h-iJRPSE>

2005 recording by Steve Tilston:

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

2024 recording by The Longest Johns:

<https://www.youtube.com/watch?v=97H4cMy01yM>

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SFFMC's Articles of Incorporation & Bylaws

by Marlene McCall

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

Raise the Rafterers

by Laura Gorrin

Raise the Rafterers is an intergenerational traditional singing event that takes place at Mt. Hood Kiwanis Camp, an hour outside of Portland. The dates for our fourth year will be October 3-5 2025, and we're excited to be joined by Fae Wiedenhoeft, Nicole Singer, and Becky Wright, who will lead workshops and give a concert. There's also plenty of open sing time, the opportunity to add your own workshops to the schedule, a contra dance, and more singing.

You can find out more on our website, www.rtrsong.org. Registration is open, and you can sign up [here](#). If you have any questions or concerns, reach out to rtrsongweekend@gmail.com, or to me directly at lego28@gmail.com, or via the contact form on our website. Though the weekend is in Oregon, I am from the Bay Area, as is one other organizer, and we attend SFFMC events as well.

Raise the Rafterers is modeled after Youth Traditional Song Weekend on the East Coast, but strives more for an intergenerational environment.



East Bay Pickin' Potlucks

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



September 14: Nancy Karigaca, Maxwell Park, Oakland, across from 4500 Fleming Ave. Lovely spot under oak trees. Five huge mosaic murals. High St. exit off 580. (510) 853-1223. Parking: see website.

October 12: Hali Hammer, 1609 Woolsey, Berkeley

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. Full information here: <https://www.pickinpotlucks.com/>.

Club music meetings by Zoom

by Marlene McCall

For now, there are no in-person Friday meetings taking place; see full article on page 1.

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

September 5th & 19th, 2025

and

October 3rd & 17th, 2025

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

September 2nd and 16th, 2025

and

October 7th and 21st, 2025

Singing for Justice updates

by Estelle Freedman and Christie Herring

We are excited to announce that our documentary film about Faith Petric, folk music, and activism now has an educational distributor -- Good Docs. Schools, libraries, community and other groups can license screenings of the film through their website. Do check out our [Good Docs](#) page. And encourage your local library to acquire the film and consider organizing a classroom or group screening.

This fall, registrants for the Children's Music Network [virtual conference](#) will enjoy a screening of on Wednesday, September 24. Folks in the northeast may join us in person at a New York City screening, either at The New School (Tuesday, September 30) or at the DUMBO Film Festival in Brooklyn (November 21). You can find further information at our [website](#)).



Failing Memories, 1926, by English artist Charles Spencelayh, portraying an older violinist holding a violin, apparently struggling to remember a composition

One must learn to love.— This is what happens to us in music: first one has to learn to hear a figure and melody at all, to detect and distinguish it, to isolate it and delimit it as a separate life; then it requires some exertion and good will to tolerate it in spite of its strangeness, to be patient with its appearance and expression, and kindhearted about its oddity:—finally there comes a moment when we are used to it, when we wait for it, when we sense that we should miss it if it were missing: and now it continues to compel and enchant us relentlessly until we have become its humble and enraptured lovers who desire nothing better from the world than it and only it.— But that is what happens to us not only in music: that is how we have learned to love all things that we now love. In the end we are always rewarded for our good will, our patience, fairmindedness, and gentleness with what is strange; gradually, it sheds its veil and turns out to be a new and indescribable beauty — that is its thanks for our hospitality. Even those who love themselves will have learned it in this way: for there is no other way. Love, too, has to be learned.”

— Friedrich Wilhelm Nietzsche

July 4 campout photos & videos

by Marisa Malvino



Jamming next to the Camp Herms parking lot.



*Camper audience watching a special screening of *Singing for Justice*, a documentary about Faith Petric. Front row: Randy Berge, Forest MacDonald, Glenn Turner, Hali Hammer. Second row: Jerry Michaels, Deborah Sandler, Charlie Fenton, Susan Wageman.*



*Camper audience watching the documentary about Faith Petric, *Singing for Justice**



Huge song circle

Link to a 23-second [video clip](#) excerpting *You Ain't Been Doing Nothing if You Ain't Been Called a Red*, as part of "Songs Faith Sang". Led by Ed Hilton.

Link to the full song [You Ain't Been Doing Nothing if You Ain't Been Called a Red](#) by Faith Petric on Youtube.



L to R: Forest MacDonald, Ed Hilton, Hsuan Chen Vinogradova, unknown x 2



Claire Sherman, Sawyer, Bonnie Lockhart, Marian Gade, Bob Helliesen

Link to a 21-second [video clip](#) excerpting I Wanna be a Dog, as part of "Songs Faith Sang". Led by Deborah Sandler.

Link to the full song [I Wanna be a Dog](#) by Faith Petric.



*Hali Hammer, Claire Sherman, Sawyer,
Bonnie Lockhart*

Link to a 21-second [video clip](#) excerpting The Rapture, as part of "Songs Faith Sang". Led by Hali Hammer.

Link to the full song [The Rapture](#) by the Raging Grannies.



*unknown x 3, Rick Myers, Forest MacDonald,
Ed Hilton*



*Claire Sherman, Sawyer, Bonnie Lockhart, Jerry
Michaels, Marian Gade, Glenn Turner*



*From lower right clockwise: Yvette Tannenbaum,
unknown, Deborah Sandler, Daniel Hersh, unknown,
Frank Fox, Gary Godfrey, unknown x 2, Rick Meyer,
Tom Cline (standing), Forest MacDonald, unknown,
Ed Hilton, Hsuan Chen Vinogradova, unknown*

Link to a 38-second [video clip](#) excerpting It's a Pleasure to Know You, as part of "Songs Faith Sang". Led by Bonnie Lockhart.

Link to the full song [It's a Pleasure to Know You](#) by Karl Williams on Youtube.

[Editor's note: If you know the names of any of the folks who are labeled "unknown", please let me know and I can edit them post-publication. Write me at marlenepersonal@officeservices911.com.]

2025 SF Free Festival report & photos

by Daniel Hersh, festival director

Unless otherwise stated, photos are by Wendy Leyden.

SFFMC's 49th annual San Francisco Free Folk Festival, held on July 12, was a success! This was our third year in our outdoor location in Golden Gate Park, with festival performances in the historic park bandshell and workshops in the park's nearby "Music Concourse", a large open area with trees between the DeYoung Museum and the California Academy of Sciences.

Attendance was excellent, as it has consistently been at this site. We again had around 400 people in the audience for some of the performances, far more than we had at our prior locations in school buildings. Those in attendance at this year's festival included many people who had not previously known about the festival or the folk club, as well as many returning attendees. The festival was also a financial success, with donations and other income (including a stipend this year from our co-sponsor Illuminate) well exceeding our expenses.

This location does continue to come with challenges. Parking is expensive (though parking and traffic this year were much less congested than at our 2024 festival). And we continue to experience sound bleed issues into the workshop areas from the performance stage, since the modifications that we have made to address this issue have not fully solved this problem. Still, we reach many people who we did not reach at our prior locations, and they liked what they saw and heard. We are continuing to explore new ways to deal with the sound bleed issue.

After this year's festival, there was some animated discussion on SFFMC's Harmony email list about whether we should keep the festival in its current location or rent a school or another indoor site, as we did in 2019 and in prior years. The festival team takes community concerns seriously, so we may do some sort of survey about this (at least, of our festival volunteers including workshop leaders and performers) before we make a final decision about next year's festival site.

Some photos of this year's festival follow this article, mostly taken by our fine volunteer festival

photographer Wendy Leyden. You can see many more photos and some video [here](#), all by Wendy.

I'd like to thank some of the people who played key roles in this year's festival, all as volunteers (I'm a volunteer too!): Marlene McCall, Todd Silverstein, Remy Timbrook, Pete Kronowitt, Glen Van Lehn, Amelia Hogan, Ed Hilton, Alina Larson and all our other wonderful performers, workshop leaders, MCs, stage managers and general volunteers.

Our festivals in the park are co-sponsored by Illuminate!, a non-profit organization that runs a concert series in the bandshell (of which our festival is now a part) and by San Francisco Recreation and Parks .



unknown, Daniel Hersh, Dinah Stroe, Karen Chester (standing), Noah Stroe



Impromptu old-time session: Tom Sleckman, Gary Godfrey, Rachel Como, Carol Ginsburg, unknown



Scott Rowe, Ellen Auriti, and Margaret Miles



Roundapalooza rounds-singing session led by Linda Hirschhorn



Mokai performing at the SFFF Preview Show, at the KALW studio on July 5, 2025. Photo by Pete Kronowitt



David Brown, Mokai, Pete Kronowitt, & Jo Ann Mar during the SFFF Preview Show, at the KALW Studio, on July 5, 2025. Photo by Stacy



Peter Kasin and Richard Adrianowicz singing sea shanties



Irish music by Amhránaithe: Skyler Blakeslee, Amelia Hogan, and Jimmy Murphy.



Left to right: Stephanie Costanza, unknown, David Brown, Dave Sahn (behind David), unknown, Tony Phillips

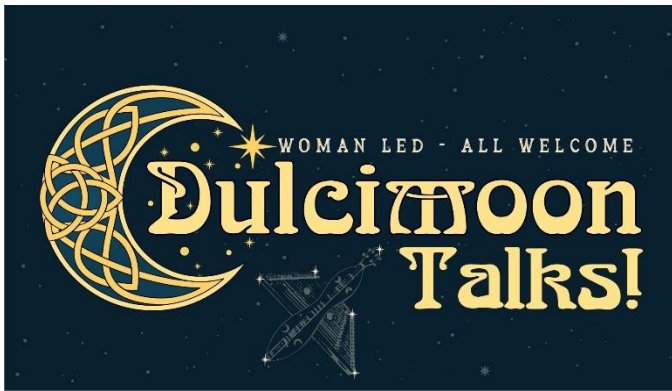
[Click here](#) for a 20-second video excerpt of the Scottish reel "Flowers of Edinburgh".



Old-time Jam led by Dinah & Noah Stroe



Jo Ann Mar was honored by the SFFFF, not only for her support of the festival, but for her show Folk Music & Beyond that has aired on Saturday afternoons on KALW 91.7 since 1988. Photographer unknown



Dulcymoon Talks: collecting dulcimer history one woman's story at a time

DJ Hamouris

Folk music festivals have their own flavors and rhythm, but consistent at each are the personal connections with other musicians. Sitting down with each other, trading tunes and tips, enjoying both performances and learning opportunities. This all came to a standstill in March 2020. Yet vibrant communities decided to go bravely online, continuing at whatever level they could.

The dulcimer community was remarkably agile with this shift, and both pros and enthusiastic players came together to create online festivals, workshops, and private lessons via Zoom.

Dulcymoon Virtual Dulcimer Festival was born in this environment. As I became aware how many people participated in the largest of these -- QuarantUNE Virtual Dulcimer Fest has > 6,000 annual participants -- I realized there was room for a smaller online event focused on women teaching artists and leaders. With the help of my colleague Erin Mae Lewis, whose motto is "Technology is our friend", we began pulling Dulcymoon together.



DJ Hamouris & Erin Mae Lewis play in a live Dulcymoon talk

In the hopes of bringing visibility to our new event, we started live-streaming talks with the faculty

for our first festival in 2023. We called these Dulcymoon Talks and broadcast them on Facebook. It didn't take long before we realized we were archiving dulcimer history, one woman's story at a time. Lineage & legacy showed up time after time. Sarah Kate Morgan was taught by June Goforth who was taught by Susan Trump. Lee Cagle was literally drawn to the feet of Jean Ritchie's voluminous skirts and admonished to keep learning and teaching the traditional dulcimer ways. National champions in both mountain and hammer dulcimer shared their tips and tricks in addressing the contest mentality.

Additionally, nearly all these women also had other professions. Nina Zanetti is just now retiring from being a science professor. Karen Alley is a professor of glaciology in Winnipeg. Both speak of how their music is a respite from their "other" lives.

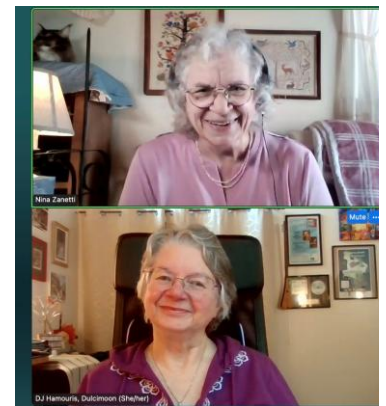
Of particular interest to SFFMC members would be the West Coast dulcimetrists (I've decided that's a word) we've interviewed. So far that includes: Joellen Lapidus, Cyntia Smith, Ruth Barrett, Patti Amelotte, Holly Tannen, Heidi Muller, Janet Herman, Barbara Gershman, and myself.

We just finished our 60th talk since June 2022, and we're not done yet.

Talks #61-64 are scheduled thru September, with about 40 left on our ever-growing list.

Currently, we're gearing up to make these talks available to all the podcast platforms, making them accessible to everyone interested in conversations about creativity, folk music, dulcimers, music education, and women in music professions.

In my 72 years, this is the work I'm most proud of. I hope you take some time with these amazing women and their stories.



Nina Zanetti & DJ Hamouris live on the Dulcymoon channel

DJ Hamouris is a mountain dulcimer teaching artist, and singer/songwriter. deborahj@djhamouris.com.

*Links: <https://dulcymoon.com/>
<https://dulcymoon.com/dulcymoon-talks/>
<https://www.youtube.com/@Dulcymoon>
<https://djhamouris.com/>*

CSUEB community orchestra

by Rebecca Roudman

I direct the Cal State University East Bay Community Orchestra in Hayward. It's a pretty unique orchestra that welcomes community members that play the usual violin, viola, cello and bass, but also classical mandolin, classical guitar and classical lute. We learn and play all different styles of music, including classical, movie music, video game music, pop and rock. We welcome violins, violas, cellos, basses, guitars, mandolins, and lutes. We also accept woodwinds on a case-by-case basis.



The orchestra is open to both students who attend CSUEB and non-student community members. who can be any adult who is at a high school level proficiency and above. The information on the CSUEB website is the "official" description for students who are registering for the class for credit. But the expanded instrumentation mentioned above is directed at community members. Same orchestra, different descriptions for different audiences.



For mandolin, guitar, and lute players, this is classical/written out note music as opposed to chord

symbols, but tablature is provided for all those instruments.



The group spans a wide range of folks, from young music majors all the way up to seniors coming back to their instrument after years off. Lots of fiddlers who want to experience an orchestra are in the group.

We have loaner instruments available and free tutoring for anyone feeling rusty on their instrument. We have a lot of community folks who come back after years away from their instrument and take advantage the free tutoring I offer.

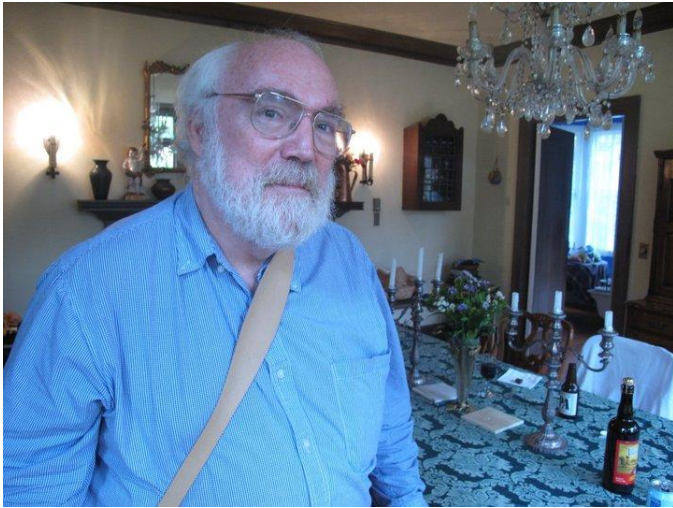
We meet every Wednesday from 7:00 to 8:50 pm at Cal State East Bay. Our first rehearsal is Wednesday, August 20, but folks are welcome to join at any time.



If you're interested, we'd love to have you in our orchestra. It's free to join, and all you need to do to register is to send me an email at CSUEBORchestra@gmail.com. I look forward to hearing from some folk club members!

Obituary for Edward Francis Sherry Jr.

By Christine Sherry



Edward Francis Sherry Jr. passed away in his sleep at his residence in Redwood City, California, on June 13, 2025. He was 72 years old. He left behind a loving family and a renaissance career anchored by his love of economics and music.

A native of Los Gatos, California, Ed exhibited an early love of reading, especially science, history, and science fiction, as well as chess and music. As a teenager, he taught himself the banjo, beginning his lifelong commitment to playing music.

Ed graduated from Los Gatos High School in 1970 and went on to spend thirteen years at Stanford University, leading to a bachelor of arts degree (1974), a JD and masters in economics (1978), and completion of his PhD thesis on game theory. As an undergraduate, he taught a class on Watergate with law professor Gerald Gunther; his graduate mentors included Nobel Laureate Kenneth Arrow. Ed also spent a school year at Cliveden and was an enthusiastic member of the Stanford Mendicants for many years.

Ed moved to New Orleans and served as a Professor of Economics at Tulane University for five years, before returning to the San Francisco Bay Area. For the balance of his career, he worked in the field of economic and law consulting, including with the Law and Economics Consulting Group in Emeryville, where he provided expert economic consulting on a range of high impact cases. Key cases he worked on included challenges to Napster, the music pirating website that threatened the

livelihoods of all of America's professional recording musicians and songwriters.

Ed's greatest personal passion was music, and he played more than two dozen instruments, with special proficiency in the guitar and mandolin. He played in many venues in the San Francisco Bay Area, including the Starry Plough pub in Berkeley, folk festivals, and venues sponsored by the San Francisco Folk Music Club. His playing ranged from traditional Celtic music to contemporary American folk music to sea shanties aboard the Balclutha in SF. Ed generously contributed his collection of stage and sound equipment whenever it was needed. One of his friends observed that "at Camp Harmony, 25 years ago, he was at the top of his game. He was everyone's favorite guitar accompanist and an amazing and highly respected musician." Ed was a huge fan of the Hardly Strictly Bluegrass Festival at Golden Gate Park, which he attended since its inception.

Ed is predeceased by his father, Edward Francis Sherry, and mother Eleanor Richardson Sherry. He is survived by his brothers Paul Sherry and spouse Irene of Fairbanks Alaska, Noel Sherry and spouse Etra of Dunedin Florida, sister Christine Sherry and spouse Lawson Fisher of Portola Valley California, nieces Allegra Fisher, Ariane Fisher (Eli Pollak), Sarah Obed (Stephen Obed), nephews Ben Fisher (Amanda Holland Fisher), Noel Sherry Jr, Daniel Sherry, Christopher Sherry, and Dylan Sherry, and numerous grand nieces and nephews. Above all, Ed was a great and loving uncle to his many nieces and nephews, who affectionately called him "Uncle Bear", a childhood nickname derived from Edward Bear, also known as Winnie the Pooh.

Ed lived most of his adult life in Berkeley. Although he began to experience health problems over the last several years, he retained a sharp wit and love of music and reading until very end. A celebration of his life is planned in Berkeley on August 13th. *[Editor's note: This obituary was written before that took place, and I left it as written...]*

The family is highly appreciative and thankful for the staff at Kensington Senior Living in Redwood City, who cared for him prior to his passing. Donations in his memory can be made to the San Francisco Folk Music Club. *[Editor's note: Click [here](#) for the link to donate]*

July Board Meeting Highlights

by Hali Hammer

Code of Conduct: Patience reported on a proposed revised version of the SFFMC Code of Conduct that she had previously emailed to the Board. The proposed revision comes from the Camp Harmony and Spring Harmony committees and is intended to address issues that came up at their events. There were situations in which people behaved badly, and we needed a written document to which to refer them. This is a proposed draft, not set in stone. Daniel: We want committee input; not just leave it to the Board. 1) The earlier document was in the third person and Daniel prefers the original style. 2) The line at the beginning about “we are here to have fun” was not in the revised version. Patience: The entire document focuses on the positive. 3) “All participants are expected to obey the law” was adequate in the original document. In the original, the All-Participants section pulls out certain offenses. “Unintentional micro aggressions”—what does that mean? Patience said that she did not put that in. Charlie: The remedy for something unintentional is not the same as something intentional. Maybe “up to and including being asked to leave.” Daniel: Farther down, there is stronger language about possible consequences. The Mission Statement is now included in the document. Patience: It can certainly be written in the first person. Do you want this to be a draft up for revision?

Daniel volunteered to make some changes based on today's discussion and send it back to the Board for consideration, and then back to the committees once there is board agreement on the text. Charlie will send some additional information about rules about driving and parking at SFFMC events, as there have been some problems with that. Patience: Some people wanted phrases and others wanted them to be very specific. People registering for camp have to check off that they have read the Code of Conduct when they register for camp and it is posted on the website. Suggestions will be sent to the Board and then given to Daniel for revision.

Suggestions: Change to first person, drop the last “this code is in addition” since it is already stated in the part about expectations.

The newly added detailed list of racist behaviors should be a bullet point along with other “ism” behaviors: racist language, racial slurs, and racist behavior.

Charlie will work on language for a section on automotive behavior.

Dave suggests adding that we are expected to be courteous to the staff and service providers as there were incidents at camp. Suggested wording: “Treat facility staff with respect and communicate about facility issues through SFFMC event organizers.” We will also ask the committees, if they still wish to include a reference to microaggressions, to give us an explanation and examples of what they mean by this.

Correspondence: There will be a memorial for Ed Sherry on August 13. His brother Paul wants the club to help with possessions that the family wants to give away and with spreading the word. The family will provide some food at the memorial, and they want people to RSVP. They want to have people play music at the end of the memorial. Paul will be in the Bay Area from July 20-28. We have already taken all of Ed's sound equipment that the club needs. We can get this information to other music groups and help publicize the event, but we can't take the equipment and other items nor responsibility for coordinating the event. We can ask people to respond to Paul directly. It would be helpful to know what time frame they are planning on.

Website: Daniel did routine updates.

Folknik: The online issue is posted but the paper Folknik is not out yet. Alina sent Daniel wording to include with paper issues to see if we can reduce the number of hard copies.

August 15 is the deadline for the September October issue.

At the Board's request, Alina set up an Instagram account for SFFMC. The URL is <https://www.instagram.com/sf.folk.music.club>.

Summer camps:

July 4: Hali reported: We paid \$2,700 for the camp and took in \$2,227. With the \$492 surplus from the Memorial Day weekend, we were able to

pay for the camp with a \$19 surplus. Hali spoke to ranger Sean Martin, who suggested that we rent just part of the campground to save money. We could rent the Lodge and the Quarry instead of the entire campground for less money. We may drop the Friday camp.

Since there is a new person working for the Scouts who seemed to be on the low end of the learning curve, Hali will wait until after our Labor Day camp to sort things out with her.

Labor Day camp will proceed as usual.

SFFFF: Will be put on this Saturday. Programs are being printed up tomorrow. There will be performances and workshops.

There will be a carpool site set up. De Young is free on Saturdays for several counties which makes parking an issue.

Cyprian's and Zoom: Cyprian's is going on the way it has been. Glen is healing slowly from his neck injury and Ed needs to help out.

Zoom: Zoom is still getting 12-15 but people are coming internationally.

ECFFF: We are having a meeting Thursday. Bob is waiting to send out an appeal for volunteers until after the SF festival. We are recruiting people for workshops and performances.

Camp Harmony: Charlie has been asking for a written contract from Camp Newman and is waiting for it. The committee is meeting on July 15 to come up with a budget for this year.

Spring Camp Harmony: Has worked on the Code of Conduct for both committees.

8th July 2025: DRAFT to SFFMC Board (and cc to the CH and SHO committees)

To the Board: this revision is proposed to strengthen and clarify the Club's responsibilities to its members and participants. Changes from the existing Code include:

- Added the mission/vision as stated on the SFFMC website
- Grouped encouraged behaviors and prohibited behaviors, and put related behaviors together.
- Included specific language to address racist behavior

San Francisco Folk Music Club Code of Conduct

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

SFFMC seeks to create an environment that is safe, pleasant, and conducive to sharing folk music, and it welcomes and values everyone who participates in its events. This code of conduct was established to make sure that everyone at all SFFMC activities – attending either in-person or virtually – feels accepted and respected. It is intended to protect the rights and safety of SFFMC and community members and event organizers, volunteers, and attendees, and to protect SFFMC's and individuals' property and the facilities used by the organization. Its key principle is respect for people and the spaces we share.

Whether you're an old hand at SFFMC events, or if this is your first folk gathering ever, it's always good to brush up on etiquette and to know the rules.

This Code is in addition to the Participant's obligations under all Federal, state, and local laws.

All participants at SFFMC activities are expected to:

- Respect and be considerate of all others, regardless of their sex, gender identity and expression, sexual orientation, disability, physical appearance, body size, race, age, or religion, and regardless of their musical abilities.
- Contribute to the atmosphere of welcoming all others.
- Avoid language or behavior that others would find troubling, offensive, upsetting.
- Respect others' property.
- Follow the direction of event organizers and volunteers.
- Follow the rules of our rented facilities and properties.
- Obey the law.

If you feel that anyone is acting inappropriately towards you, please bring it to the attention of the leader/s of that activity promptly, so action can be taken. SFFMC commits to listen and treat seriously any complaints made or issues raised. This includes and is not limited to (intentional or unintentional)

microaggressions, racist language, racist gesture, racial slurs, and racist behavior.

Anyone who engages in behavior that disrupts someone else's participation may be asked to leave an event. No one may engage in conduct that interferes with others' ability or right to participate in and benefit from our events. We do not tolerate harassment of others in any form.

The following behaviors are prohibited at SFFMC events:

- Engaging in dangerous or illegal activities
- Smoking (including the use of electronic or vapor cigarettes) indoors or anywhere where it is prohibited by the rules of the rented facility
- Repeatedly creating loud noises or otherwise repeatedly disrupting workshops, jams, dances, performances, or other event activities
- Introducing strong pervasive odors that constitute a nuisance to others, including fragrances such as perfume or other scented products.
- Entering restricted and/or nonpublic areas of a rented facility without permission
- Leaving young children unattended
- Bringing animals to SFFMC events, except service animals or animals authorized by SFFMC and by the rented facility
- Engaging in behavior that a reasonable person would find harassing, threatening, harmful or disruptive, including unwanted touching or sexual attention, indecent exposure, unwanted photography or recording, stalking, prolonged staring, or following another after being asked to stop. Non-consensual sexual language and behavior are not appropriate for any event. "No" means no. "Stop" means stop.
- Threatening, assaulting, fighting, challenging to fight, or making verbal, written or implied threats of violence
- Using insulting, belittling, or harassing language (including making insulting, belittling, or harassing statements regarding sex, gender identity and expression, sexual orientation, disability, physical appearance, body size, race, age, or religion) especially after being asked to stop

- Willfully or knowingly flouting the rules of the event or the directions of the event organizers and volunteers
- Using SFFMC's or a rented facility's electronic devices or online services (including Internet bandwidth) in ways that interfere with the event or interfere with a safe, welcoming, and comfortable environment for participants
- Theft
- Vandalizing facilities, instruments, equipment, or any other items
- Bringing a weapon of any kind to an SFFMC event, including but not limited to a loaded or unloaded firearm
- Engaging in behaviors prohibited by other SFFMC or facility policies or by law

Enforcement of this policy will be by SFFMC officers, SFFMC event organizers and volunteers, facility security staff in consultation with SFFMC representatives, and/or local police, as appropriate. Persons who engage in illegal activity or who willfully or repeatedly violate this code of conduct or other SFFMC policies may be removed from an event and/or have their SFFMC privileges suspended or revoked. Conduct violations may also result in arrest if authorized by federal, state, or local law.

Adopted November 2022 revised 2025? by the SFFMC Board of Directors

August Board Meeting Highlights

by Bob Heliessen and Hali Hammer

Code of Conduct: Daniel made edits to the document to reflect board discussion at the July meeting. Charlie had further comments on Daniel's draft. The board discussed Daniel's and Charlie's changes. Daniel will make a revised further version to be distributed to the board prior to the September meeting, hoping for final approval before sending back to the committees for comments.

Correspondence: There will be a memorial for Ed Sherry on August 13. Ed Hilton has been in contact with Ed Sherry's brother.

Vanguard money market fund: We have talked about moving some assets to a Vanguard money market account with higher interest than BMO money market. Dave and Bob plan to get together to start the process.

Website: Daniel did routine updates and fixed bugs.

Folknik: The September-October Folknik issue is almost ready to go. Edits are due by 8/15.

Instagram: At the board's request, Alina has set up an Instagram account for SFFMC. She needs to receive well-edited content. The URL is <https://www.instagram.com/sf.folk.music.club>.

SFFFF: It was a very successful festival.

Cyprians: The church is closing. We will need to decide what to do after our last meeting there later this month. Glen Van Lehn and Tes Welborn, who have been central to our program there, have volunteered to host a replacement – one time per month for a year – at their house, starting after their home renovation is complete with a target date of October.

Estelle Freedman and board members spoke about the various options including a return to Faith's old house. The tentative plan going forward is to accept Glen and Tes' offer, possibly with a different time than historic. The Board would appreciate the opportunity to talk to Glen and Tess at the next meeting.

Remembering Bobbie Raymond

by Shoshanna Schwimmer

Bobbie loved music and she loved the SFFMC, of which she was a part, for much of her life. She had a beautiful voice and played guitar. Back in the sixties, I accompanied her at nursing homes, with songs about peace, justice, gardens.

Always inventive and full of life, Bobbie also studied mandolin, then standup bass, and old-timey, country, and bluegrass. For decades, she was in Code Pink, working for peace and justice.

Her son Steve had moved to Hawaii, so she bought a cabin in Hilo, to help raise grandson Jacque. In 2011, Steve and Jacque came to live in her house, and they helped her with laundry, cleanup after meals, trash, etc., as she pared down from years of teaching. She said Jacque worked very hard, at first delivering meals on a bicycle. She was so proud of him when he got his BA in 2018 (BS in Plant Science, U of Hawaii at Hilo).

After a hip replacement and taking meds for atrial fib, Bobbie remained active, doing PT on zoom and short walks. Ever inventive, in her nineties she

learned from the computer to make stir fry, with garlic, ginger, and soy sauce.

My last email from her was in 2022. In 2020, she had written: "I just gobbled up the Folknik you sent. Somehow, I wasn't on their mailing list anymore; so that was gratefully accepted and a very thoughtful thing for you to do! I was really pleased to see that people have so successfully carried out the activities of the club. I didn't mean to drop out." By then she was having serious health problems.

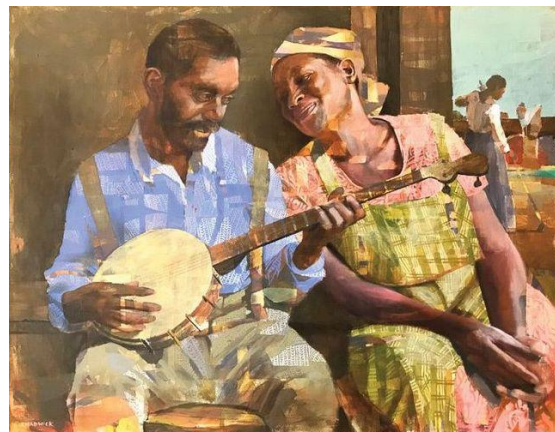
A few years ago, I got a note from her son Steve that she had died at her home on Shotwell Street in San Francisco. He and Jacque were living there with her. She was in her 90s, born Barbara L Raymond, in 1928. No one has found an obituary or a working phone number for son and grandson.

David Brown wrote: "I can't remember the last time I saw her. Maybe at a Free Folk Festival at Everett Middle School (pre-pandemic)?"

Mark Levy says: "Bobbie showed up frequently at my concerts. I also played for her school once or twice. She was a fan of folk music, especially topical political. I'd see her at SFFMC campouts and political demonstrations. Sorry to hear she is gone." He posted a lovely photo of her on the harmony list.

Yaquin wrote: "My friend Bobbie developed a whole syllabus of folks songs to help teach history to grade preschoolers and used it in her classes in the south bay. Too bad that cannot be put online? If someone can forward this to her kids, maybe they can still do so. Hope you are still jamming in the party on the other side, Bobbie. With love, Yaquin."

Further memories or photos? Please post to the harmony list or email me at shoshanna09@gmail.com. Thanks.



*"Heart Strings"
latex
paint and
oil on
cotton
canvas
Artist:
Kevin
Chadwick*

Diamond Joe

by Wayne Erbsen

*[Reprinted with permission. Wayne Erbsen is a music historian, musician, author, educator, and radio host. Check out his *Rural Roots of Bluegrass* book for more bluegrass history or his instruction books for clawhammer and bluegrass banjo, mandolin, fiddle, guitar and ukulele. www.nativeground.com]*

I've always been a sucker for a good ole cowboy song. This isn't because I was born and raised on a cattle ranch in Texas; I'm actually a native of southern California. Growing up in the late '40s and early '50s, I was raised on a diet of TV westerns like Hopalong Cassidy, The Lone Ranger, Maverick, Rawhide, The Rifleman, Bonanza, and Have Gun – Will Travel. Actually, I was listening to The Lone Ranger and Gunsmoke on the radio before they became popular TV shows. My favorite movies were Shane and High Noon.



Gene Autry

Of course, I also watched some of the movies that featured Gene Autry, the singing cowboy. Even though I admired some of his songs like Back in the Saddle Again, I wasn't too keen on the fact that he was a little too "cleancut" for my tastes. His white hat and freshly starched shirts never had a speck of trail dust on them. I don't recall him ever getting into a gunfight where someone got shot or even slightly wounded. And predictably, at the end of each program, he always got the pretty girl. That's what really ticked me off. I preferred my western heroes to be much rougher around the edges, unlike Gene Autry, who always had every hair tucked perfectly in place.



Ramblin' Jack Elliott

In the early '60s I got bit hard by the folk music bug that was sweeping the nation. One my favorite performers from that period was Ramblin' Jack Elliott. To me, he was the perfect combination of a cowboy and a folksinger. Among my favorite songs that he sang was Diamond Joe. I soon learned it and have been performing it ever since. Several years after I started singing Diamond Joe, I heard an LP of an old-time group called the Georgia Crackers doing a completely different song called Diamond Joe. I always lamented the fact that Jack Elliott's song didn't have a chorus, so I combined the chorus of the Georgia Crackers' song with Jack Elliott's Diamond Joe. That's the way I perform the song today.

Recently I was singing Diamond Joe around the house, and my wife Barbara commented on the chorus ("Diamond Joe come and get me, my wife now done quit me"). She asked "why did his wife quit him?" Since the song doesn't exactly explain it, I guessed that he was a shiftless, smelly, no-account cow puncher and that she moved on to greener pastures.

All this talk about Diamond Joe made me remember that several years back I had done some research into the origins of the Jack Elliot version of Diamond Joe. With the help of Nick Hawes, I traced the song back to his father, Baldwin 'Butch' Hawes, the husband of Bess Lomax Hawes, who was the sister of Alan Lomax and the daughter of John Lomax. Nick told me that in 1944. Butch wrote the song in New York City for a BBC radio program called The Chisholm Trail.

Alan's wife Elizabeth wrote the script based on the songs from the Lomax collections. The major character in the show was a tough hombre by the name of "Diamond Joe Chisholm." Elizabeth did not read music so she inadvertently selected a rather stately melody in 3/2 meter that had been transcribed

by Ruth Crawford Seeger, Pete Seeger's stepmother. When she realized that the tune wouldn't work, it was too late to rewrite the script.



L-R: Baldwin (Butch) Hawes, John (Peter) Hawes, Pete Seeger. Seeger was one of the founders of the Almanac Singers, and both Hawes brothers played with them at various times. New York, New York: c. 1940. (Photo by Underwood Archives/Getty Images)

That's when she called on Bess Lomax Hawes, her sister-in-law, who was the music director of the program. Bess then asked her husband Butch to compose a new Diamond Joe song that would be more appropriate to the story. Since the song was to be performed by Lee Hays of the Almanac Singers, Hawes based the melody of his new song on State of Arkansas, which he knew Hays had been singing for years.

Along with Lee Hays, Cisco Houston was also a cast member of The Chisholm Trail. Cisco didn't realize that Butch had composed Diamond Joe, and assumed it to be an old authentic cowboy song. In 1952, Cisco recorded it for Folkways records on an album entitled Cowboy Ballads (FA 2022). In 1954, the lyrics he sang of Diamond Joe were printed in Sing Out! magazine.

A few years after Cisco's record was released, a rodeo cowboy named George Williams apparently heard Diamond Joe from Cisco's record and taught it to Jack Elliott at a rodeo in Brussels, Belgium, in 1958. It then became a career song for Jack Elliott, and that's where I learned it.

Here are the lyrics that Cisco Houston sang:

*There is a man you'll hear about most every place you go.
And his holdings are in Texas, and his name was Diamond Joe.
Well, he carried all his money in a diamond-studded jaw.
And he never was much bothered by the process of the law.*

*Well, I hired out to Diamond Joe, boys, I did offer him my hand.
And he gave me a string of horse so old they could not stand.
Well, I liked to died of hunger, he did mistreat me so.
I never earned a dollar in the pay of Diamond Joe.*

*Well, his bread it was corn dodger and his meat I could not chaw.
And he drove me near distracted with the wagging of his jaw.
And the telling of his stories, I'd like to let you know.
There never was a rounder that lied like Diamond Joe.*

*Well, I tried three times to quit him, boys, but he did argue so,
That I'm still punching cattle in the pay of Diamond Joe.
And when I'm called to heaven, and it comes my time to go,
Give my blankets to my buddy, and give the fleas to Diamond Joe.*

The other Diamond Joe song is a story in itself. It was first recorded for Okeh Records on 3/21/1927, by Paul and Leon Cofer, who were billed as the Georgia Crackers. I've always sung the chorus to this Diamond Joe as:

*Diamond Joe, come and get me
My wife she done quit me.*

After listening closely to their recording, I now realize that years ago I had misheard the recording and have been singing it wrong all along. Here's what they were actually singing:

*Diamond Joe, come and get me,
My wife died and quit me.*

So this answers my wife's original question as to why she left him. She died!

But what is the meaning of the line in the chorus, "Diamond Joe, come and get me?" There is conflicting evidence here. Fragments of the lyrics of this original Diamond Joe were published in the Journal of American Folklore as collected from African-American sources in Mississippi from a Mister Turner by professor E.C. Parrow in 1909. The chorus goes:

*Diamond Joe, Diamond Joe
Run get me Diamond Joe.*

Several of these verses of Turner's version of Diamond Joe are almost identical to those sung by the Georgia Crackers in their 1927 recording. Here are those verses by Mister Turner. In parenthesis are the Georgia Cracker's verses.

*Then I'll buy me a barrel of flour
Cook and eat it every hour.*

*(Gonna buy me a sack of flour,
Cook me a hoe cake every hour).*

*Yes, an' buy me a middlin' o' meat,
Cook and eat it twice a week.
(I'm gonna buy me a piece of meat,
Cook me a slice once a week).*

In 1911, professor Howard W. Odum published an article in the Journal of American Folklore that included a version of Diamond Joe from a woman's point of view.

*Diamon' Joe, you better come an' git me'
Don't you see my man done quit,
Diamon' Joe you better come git me.
Diamon' Joe he had a wife, they parted every night;
When the weather it got cool,
Old Joe he come back to that black gal.
But time come to pass,
When old Joe quit his last,
An' he never went to see her any mo'.*

And now, finally, we get to the other possible origin of Diamond Joe. Old-time music researchers Gus Meade and Lyle Lofgren dug up evidence that "Diamond Joe" was not a man at all. Instead, "Diamond Joe" was a steamboat line that ran from 1862-1910. According to this theory, the poor cowpuncher in the song wants the steamboat to come take him away.

Delving a little deeper, I discovered that there was a Chicago grain dealer named Joseph Reynolds (1819-1891) who used a logo of JO inside a diamond. He eventually built a steamboat, the Diamond Jo, to haul freight on the upper Mississippi River from St. Paul to St. Lewis. So this might be the Diamond Jo that the poor cowpuncher wanted to "come get him."

It should be noted that Bob Dylan recorded the Georgia Crackers' version of Diamond Joe, while musicians Laurie Lewis and Joe Val both learned it from the recording of Ramblin' Jack Elliott.

Wayne Erbsen has written and published over thirty bluegrass music instruction books and songbooks for banjo, mandolin, fiddle, and guitar, as well as historical and folklore books and songbooks.

Write for the Folknik

by Daniel Hersh

The Folknik needs material! We welcome any items related to folk music, especially in the Bay Area. You can look at back issues [here](#) to see the sorts of things we publish: reflective articles, news

items, album and book reviews, songs, poems and much more. The current Folknik editorial team is very small. I'm the lead editor, Marlene McCall handles club news and writings, and Shelby Solomon does the calendar. That's everyone at the moment, so we would really appreciate your help!

Here's where to send items:

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

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



*Minstrel, painting by Hippolytus Lipinski,
1876, Krakow*

[editor's note: the instrument is a hurdy-gurdy]

Fox Hollow Festival: 1972 Recordings

by Marlene McCall

Robert "Fiddler" Beers (who had a college degree in music education) and his wife Evelyne settled in Montana in 1947, where they developed into professional folk artists, appearing at the Ozark Folk Festival and the National Folk Festival. In 1964, they moved to Petersburg, New York, and two years later started the Fox Hollow Festival (or Fox Hollow Festival of Traditional Music and Arts). The festival was held each summer from 1966 to 1980, usually in August.

The festival featured essentially low-key performers, such as Theo Bikel, Jean Ritchie, Louis Killen, Rosalie Sorrels, and the Pennywhistlers. A late 1966 *Sing Out* column commended "Fiddler Beers" for having created a simple monument that didn't need adornment. "Sing Out editor Happy Traum praised the 1969 festival as a pleasant experience, noting in particular its relaxed atmosphere: "Since most people camp, either on the property (performers, friends of the family) or at neighboring campsites, the weekend is inexpensive and full of camaraderie and song.

In 1974, Bob Blackman wrote, "Fox Hollow has reached legendary status, unlike any other folk festival. The name conjures up images of endless song swapping late into the night, with harmonies wafting through the woods and an intensely communal feeling among performers and listeners."

The performers were sometimes joined by singer-songwriters and string bands, but Blackman preferred performers who maintain just the right balance between professionalism and informality; people like Ed Trickett, Joe Hickerson, and Gordon Bach are as relaxed on stage as they are in late night song swaps.

Although the festival's popularity remained high until its demise in 1980, attracting thousands of attendees, the 1972 festival was notable because it was the last one organized by Bob Beers before his death in a car accident.

One or more recordings were made at the 1972 festival. I don't know how many recordings, or how many songs. But the only album I've been able to find that is at least potentially available for purchase, used, on vinyl, is called Volume 7, so apparently there were at least seven! Here's a link to the [Discogs page currently showing four used albums available for sale](#).

Here's a listing of the tracks on that album. Readers will see some names that are familiar,

including some from California. Thanks to David Brown for bringing this to my attention on the Harmony list.

- A1 A Thousand Songs
Bill Steele
- A2 What's The Life of Man
Joe Hickerson & Michael Cooney
- A3 Flute Piece
Tom Two Arrows
- A4 Lament for Owen Row
Aly Bain, The Boys of the Lough
- A5 Le Quadrille de Rimouski
Philippe Bruneau
- A6 Snag Toothed Sal
Faith Petric
- A7 Turkey in the Straw
Larry Hanks
- A8 Mother in Law
Eric Nagler, Evelyne Beers
- A9 I Bid You Goodnight
Jane Voss
- B1 Sweet Sixteen
Putnam String County Band
- B2 Country Blues
Ray Andrews
- B3 Spanish Johnny
David Bromberg
- B4 She Sang Hymns Out of Tune
Harry Tuft, Ed Trickett (hammered dulcimer)
- B5 Babylon
Bessie Jones, Dan Smith
- B6 Seaman's Hymn
John Roberts, Tony Barrand
- B7 Goodnight Irene
Michael Cooney

I was unable, with a fairly minimal search, to find any audio that can be publicly streamed on YouTube. However, it's certainly possible that some exists; if a video's caption doesn't identify it as being from 1972 Fox Hollow, it would not show in such a search. A rich research possibility, however!

LADY LIBERTY SPEAKS

(words by Hali Hammer, music by Hali Hammer and Randy Berge)

chart written in Em, play at capo 2 for key of F#m

Stream Youtube audio [here](#)

Intro: Em B7 Em

Verse 1: Em Am
 I have stood here in this harbor, near one hundred forty years,
 Em B7
 Torch hoisted high, with an expression proud.
 Em Am
 And I've seen generations disembark upon this land,
 Em B7 Em
 In awe, as though they'd stepped on hallowed ground.

Verse 2: (same chords as verse 1)
 Affixed upon my podium there is a poem that reads,
 "Give me your tired, your poor"
 Ah, but I've been feeling poorly, and tired I have grown
 To see what now is happ'ning on my shore.

Verse 3: Am Em
 I really cannot understand the way that things have changed
 Am B7
 How immigrants are treated in this way
 Em Am
 I wish the masses could be huddled 'neath the green folds of my skirt
 Em B7 Em
 To breathe a little easier for a day
 (*Instrumental break*)

Bridge: G D
 And yes, there has been bigotry, too often there is cruelty
 C B7
 Now rising exponentially in our land of opportunity
 Bm A
 This explosion, now, of hatred, this propulsion now of scorn
 C B7
 Makes me feel the copper crown I wear might as well be made of thorns

Verse 4: (same chords as verse 1)
 So I cry out for the children – scared, abused, detained
 And weep to think of how we've fallen so far the wrong way
 White power and no gun control, divisions, primal fears
 While salt spray rising from the sea helps camouflage my tears
 While salt spray rising from the sea helps camouflage my tears

Outro: Em B7 Em

Stranger Songs

by Marlene McCall

A couple of times over the years, most recently in August of 2023, I included an item in the Folknik about “Stranger Songs”, a show on radio station CKCU FM in Ottawa, Ontario, Canada, curated and hosted by Mike Regenstreif, that can be streamed online. It is a themed folk music show that airs every Tuesday from 3:30-5:00 p.m. (That’s Ottawa time, so 3 hours earlier for those in California, 12:30-2:00 p.m.) Mike is an editor, writer and broadcaster now based in Ottawa who has written about folk and roots music since the 1970s for Sing Out! Magazine, the Montreal Gazette, and other Canadian newspapers.

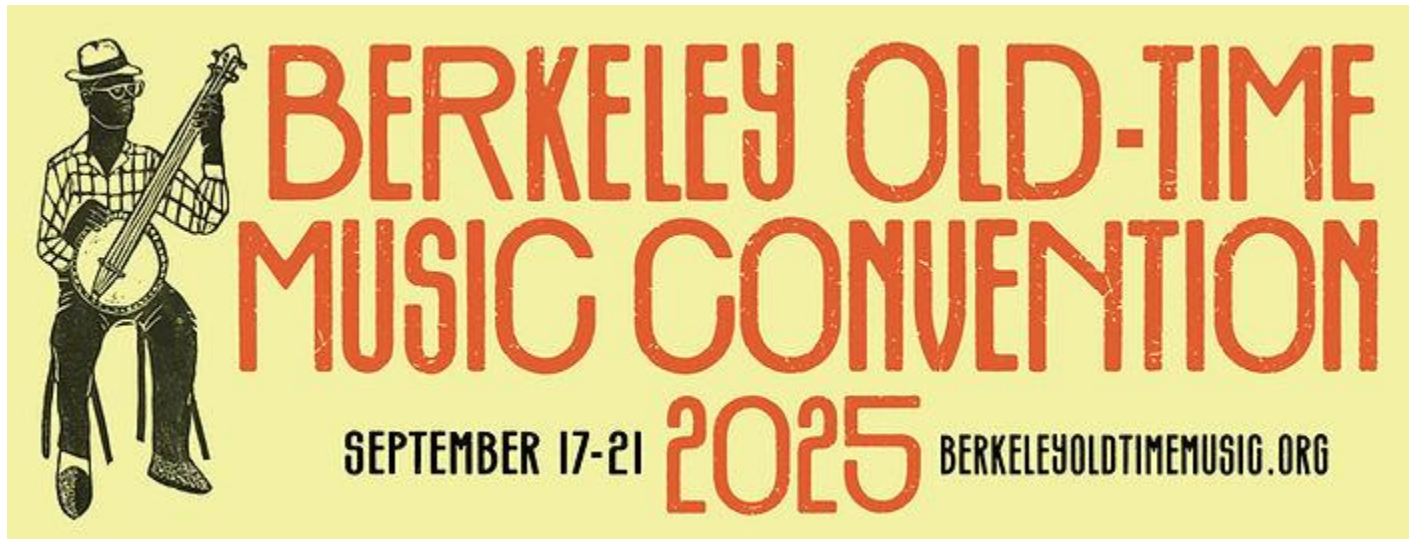
You can listen live online by clicking [here](#) and choosing “current playlist” or better yet, you can stream all past shows in their audio archive by clicking [here](#) and choosing any show to which you want to listen.

Here’s an updated listing of the 93 shows that have aired since I last wrote about them. A treasure trove of curated, themed folk music audio for sure!

Aug. 12, 2025	The Original Sloth Band at 60
Aug. 5, 2025	Songs of Steve Gillette and John Stewart
July 29, 2025	Remembering Robert Resnik (1953-2025)
July 22, 2025	Flood Water
July 15, 2025	Blues in the Night
July 8, 2025	Peggy Seeger at 90
July 1, 2025	Songs for Canada Day
June 24, 2025	1965
June 17, 2025	Music for 88 Keys
June 10, 2025	Dreams
June 3, 2025	Busking
May 27, 2025	“Songs of this kind should not need to be sung” including a conversation with Mark Rubin – Jew of Oklahoma.
May 20, 2025	Variations on Hallelujah
May 13, 2025	A Tribute to The Klezmatics
May 6, 2025	The Banjo Special
April 29, 2025	“Dublin Blues” and Other Songs of Guy Clark
April 22, 2025	Songs for Earth Day
April 15, 2025	“All God’s Critters Got a Place in the Choir”
April 8, 2025	A Tribute to Doc Watson (1923-2012)
April 1, 2025	Part 1 – Remembering Jesse Colin Young (1941-2025); Part 2 – April Fools’ Day
March 25, 2025	Part 1 - Songs of Laura Nyro; Part 2 - Bringing It All Back Home Revisited
March 18, 2025	Canadian Places
March 11, 2025	Part 1 - Remembering David Johansen (1950-2025); Part 2 - "Hello in There" and other songs that reference the elderly.
March 4, 2025	Part 1 - Remembering Roberta Flack (1937-2025); Part 2 - A Tribute to Fats Domino (1928-2017) on Mardi Gras Day
Feb. 25, 2025	A Tribute to Nina Simone (1933-2003)
Feb. 18, 2025	Songs from Gullah Traditions
Feb. 11, 2025	Four Strong Winds
Feb. 4, 2025	Remembering Jane McGarrigle (1941-2025) and Garth Hudson (1937-2025)
Jan. 28, 2025	Harmonica
Jan. 21, 2025	Blood on the Tracks Revisited and A Complete Unknown

Jan. 14, 2025	Remembering Peter Yarrow (1938-2025)
Jan. 7, 2025	Remembering Josh White, Jr. (1940-2024), Alan Senauke (1947-2024), and David Mallett (1951-2024)
Dec. 3, 2024	Songs from Mike Regenstreif's top 10 folk-rooted and folk-branched albums of 2024
Nov. 26, 2024	Immigration, Part 2
Nov. 19, 2024	Immigration, Part 1: The Man from God Knows Where
Nov. 12, 2024	Remembering Barbara Dane (1927-2024)
Nov. 5, 2024	Addendums to Past Themes – CKCU Funding Drive Week 2
Oct. 29, 2024	Stars & Skies – CKCU Funding Drive Week 1
Oct. 22, 2024	Remembering Nick Gravenites, Kris Kristofferson, JD Souther, and Billy Edd Wheeler
Oct. 15, 2024	Finest Kind's Kind of Songs
Oct. 8, 2024	My Town and Other Towns
Oct. 1, 2024	Part 1 – Songs and Conversation with David Eisenstadt; Part 2 – Songs of Tim Hardin (1941-1980)
Sep. 24, 2024	Leonard Cohen at 90
Sep. 17, 2024	Hank Williams 101
Sep. 10, 2024	Conversation and Songs with Reggie Harris
Sep. 3, 2024	Songs of Work and Jobs, Labour and Labour History, Volume 2
Aug. 27, 2024	"Walking Blues"
Aug. 20, 2024	Murder Ballads
Aug. 13, 2024	"Kin Ya See That Sun"
Aug. 6, 2024	Remembering Dr. Bernice Johnson Reagon (1942-2024)
July 30, 2024	Remembering Happy Traum (1938-2024)
July 23, 2024	When the Saints Go Marching In
July 16, 2024	A Salute to Nora Guthrie
July 9, 2024	Remembering Kinky Friedman (1944-2024)
July 2, 2024	1964
June 25, 2024	50 years ago, I took over The Golem, Part 3/Songs and Conversation with Michael Jerome Browne & Mary Flower
June 18, 2024	50 years ago, I took over The Golem, Part 2
June 11, 2024	Songs for Fathers
June 4, 2024	Part 1: Remembering Spider John Koerner (1938-2024); Part 2: The Enduring Legacy of Reverend Gary Davis (1896-1972)
May 28, 2024	50 years ago, I took over The Golem, Part 1
May 21, 2024	Even More Songs of Bob Dylan
May 14, 2024	Songs of Jacques Brel (1929-1978)
May 7, 2024	Songs for Mothers
April 30, 2024	Remembering Pete Seeger (1919-2014)
April 23, 2024	Songs of Shel Silverstein (1930-1999)
April 16, 2024	New York State of Mind
April 9, 2024	Songs I've Heard Tom Rush Sing
April 2, 2024	The Musical Adventures of Jim, Geoff & Maria
March 26, 2024	Home
March 19, 2024	Music
March 12, 2024	The Art of the Long Song, Volume 2
March 5, 2024	Title Characters
Feb. 27, 2024	Take the 'A' Train: A Tribute to Duke Ellington (1899-1974)
Feb. 20, 2024	Songs of Chuck Berry (1926-2017)

Feb. 13, 2024	A Tribute to Jelly Roll Morton (1890-1941) on Mardi Gras Day
Feb. 6, 2024	A Tribute to Odetta (1930-2008)
Jan. 30, 2024	Conversation and Songs with Garnet Rogers
Jan. 23, 2024	Songs for International Holocaust Remembrance Day
Jan. 16, 2024	Mike Regenstein's 30th anniversary on community radio
Jan. 9, 2024	Remembering Ron Hynes (1950-2015)
Dec. 5, 2023	Songs from Mike Regenstein's top 10 folk-rooted and folk-branched albums of 2023
Nov. 28, 2023	Stormy Weather
Nov. 21, 2023	Conversation and Songs with Noel Paul Stookey
Nov. 14, 2023	Songs of Bruce "Utah" Phillips (1935-2008)
Nov. 7, 2023	Addendums to Past Themes – CKCU Funding Drive Week 2
Oct. 31, 2023	Halloween (CKCU Funding Drive)
Oct. 24, 2023	Conversation and Songs with Terri Thal
Oct. 17, 2023	Remembering Kate Wolf (1942-1986)
Oct. 10, 2023	Songs of Tom Waits
Oct. 3, 2023	Part 1 – Conversation & Songs with Alan Bern, artistic director of The Semer Ensemble; Part 2 – "I'll sing you this October song."
Sep. 26, 2023	Remembering Gram Parsons (1946-1973)
Sep. 19, 2023	September Songs: That's How the Summer Slips Away
Sep. 12, 2023	Part 1 – Conversation & Songs with David Eisenstadt; Part 2 – Songs of Dave Carter (1952-2002).
Sep. 5, 2023	Joni Mitchell & Others at the Newport Folk Festival



For a full list of performers and venues, detailed festival schedule, and ticket information, visit <https://www.berkeleyoldtimemusic.org>

Community folk calendar

by Shelby Solomon

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

- 2nd Sun 6:30 pm: Portland Folk Music Society virtual songwriters circle on Zoom (not July/August)
https://portlandfolkmusic.org/content.aspx?page_id=22&club_id=748368&module_id=350693
- 3rd Sun 1 pm: SCVFA jam at various parks, check <https://www.fiddlers.org/> for location
- 3rd Sun 1 pm: Oldtime jam, Way Station: 2001 Sir Francis Drake Blvd, Fairfax <http://waystationmarin.com/>
- 3rd Sun 4 pm: Kids/Beginners Irish Session, Starry Plough: 3101 Shattuck, Berkeley <https://thestarryplough.com/>
- 4th Sun 12 pm: Bluegrass session, Sweetwater: 19 Corte Madera Ave, Mill Valley <https://sweetwatermusicall.com/>
- 4th Sun 1 pm: Bluegrass & old time jam, Ocean View Park, Santa Cruz, email: luke at playingbyear.com
- 4th Sun 1:30 pm: CA old time fiddlers jam, United Methodist Church: 19806 Wisteria, Castro Valley <http://csotfa9.org/>
- 4th Sun 3 pm: The Café bluegrass jam, Redwood Café: 8240 Old Redwood Hwy, Cotati <https://redwoodcafecotati.com/>
- 5th Sun 1 pm: SoCoFoSo 5th Sun jam, Sebastopol Grange: 6000 Sebastopol Ave, Sebastopol <https://socofofo.com/>
- Last Sun 6:30 pm: Irish trad instrumental session, Sayla Music Academy, Lodi <https://www.saylamusicacademy.com/>
- Every Mon 12 pm: Mudcat Worldwide Singaround on Zoom, email: joe at mudcat.org
- Every Mon 12 pm: Phoenix Folk Irish session on Zoom <https://phoenixfolk.co.uk/>
- Every Mon 12 pm: Moosehead Trad Irish session on Zoom <https://www.facebook.com/groups/trad.irish.music.session>
- Every Mon 3 pm: Ag Teach Le Chéile Irish session on Zoom, email maureenmcnally6 at gmail.com
- Every Mon 5 pm: open mic, Ugly Mug: 4640 Soquel Dr., Soquel <https://www.cafeugly.com/live-music-the-mug>
- Every Mon 6:30 pm: bluegrass jam, 16905 Roberts, Los Gatos <http://www.keithhollandguitars.com/events.html>
- Every Mon 7 pm: old time jam, UUCPA: 505 E Charleston Rd, Palo Alto, email: banjoclarka at yahoo.com
- Every Mon 7 pm: World Harmony Chorus, 505 E. Charleston, Palo Alto <https://instantharmony.com/concerts.html>
- Every Mon 7 pm: Bay Area Sacred Harp (BASH) sing, Berkeley <https://bayareasacredharp.org/local-singings/>
- Every Mon-Th 8 pm: Meredith Axelrod & Craig Ventresco, live & archive:
<https://www.youtube.com/@meredithanthraxelrod/streams>
- 1st&3rd Mon 6:30 pm: Celtic music session, Steel Bonnet: 20 Victor Sq, Scotts Valley <https://www.steelbon.net/music>
- 1st Mon 12 pm: Clé Abhaile (Dublin) music & song session online, email info at cleabhaile.com for zoom link
- 1st Mon 6 pm: Garage bluegrass jam, Out West Garage: 321 2nd St., Petaluma <https://californiabluegrass.org/calendar/>
- Every Tu 11:30 am: Phoenix Folk singaround on Zoom <https://phoenixfolk.co.uk/>
- Every Tu 5:30 pm: CircleSing VocaLab, GaiaWise: 179 Dutton, Sebastopol <https://www.circlesing.org/>
- Every Tu 6:30 pm: open mic w/Ceni, Ho pmonk: 230 Petaluma, Sebastopol https://www.ho_pmonk.com/sebastopol
- Every Tu 7 pm: Irish seisiún, O'Flaherty's Irish Pub: 25 N San Pedro St., San Jose <https://www.oflahertyspub.com/>
- Every Tu 7 pm: World Harmony, 2288 Fulton, Suite 203, Berkeley <https://instantharmony.com/concerts.html>
- Every Tu 7:30 pm: open mic, Starry Plough: 3101 Shattuck, Berkeley <https://thestarryplough.com/>
- 1st,3rd,5th Tu 7 pm: Andronico's Old Time jam at Andronico's: 1200 Irving St, SF
- 2nd,4th Tu 7 pm: Andronico's Old Time jam on Zoom, email for link: steve.goldfield at gmail.com
- 1st,3rd,5th Tu 7 pm: Irish jam, Dublin Heritage Park: 6600 Donlon Way, Dublin, join: <https://groups.io/g/dublinirishjam>
- 1st,3rd Tu 1 pm: SFFMC Zoom sing, <https://www.sffmc.org/musical-meetings/>

- 1st & 3rd Tu 7:15 pm: open mic, The Monkey House: 1638 University, Berkeley <https://www.themonkeyhouse.org/>
- 1st Tu 3:35 pm: Social Justice song swap on Zoom, email jburrrill at gmail.com for Zoom link
- 1st Tu 4 pm: fiddle workshop w/Calvin Vollrath online <https://www.campcalvin.ca/cv-tow>
- 1st Tu 7 pm: bluegrass jam w/David Pascoe, Occidental <https://www.occidentalcenterforthearts.org/programs>
- 1st Tu 7 pm: FAR-West new song salon on Zoom, register: <https://far-west.org/programs>
- 2nd, 4th Tu 7 pm: FAR-West Campfire song circle on Zoom, register: <https://far-west.org/campfire>
- 2nd, 4th/5th Tu 7 pm: open mic, Sweetwater: 19 Corte Madera Ave, Mill Valley <https://sweetwatermusichall.com/>
- 2nd Tu 6:30 pm: open mic, Jack's: 39176 Argonaut, Fremont <https://www.jacksbrewing.com/events>
- 2nd Tu 8 pm:** **SFFMC Board Meeting, email info at sffmc.org for details**
- 3rd Tu 5:30 pm: Old Time jam, Central Library 5th Floor: 2090 Kittredge, Berkeley
<https://berkeleypubliclibrary.libnet.info/events?term=old-time&r=thismonth>
- 3rd Tu 7 pm: tune workshop w/David Pascoe, Occidental <https://www.occidentalcenterforthearts.org/programs>
- 4th Tu 7 pm: Performers Circle, Odd Fellows: 415 2nd St, Davis <https://www.facebook.com/villagehomesperformers>
- Every Wed 12 pm: Trans-Atlantic Irish session on Zoom, info: <https://americeltic.net/online/#ta>
- Every Wed 2:30 pm: John Whelan tune teach on Zoom <http://johnwhelanmusic.com/slow-session/>
archive: <http://michaeleskin.com/johnwhelan.html>
- Every Wed 4 pm: John Whelan's slow Irish session on Zoom <https://johnwhelanmusic.com/slow-session/>
archive: <https://michaeleskin.com/johnwhelan.html>
- Every Wed 5 pm: Irish session repertoire lessons w/Autumn Rhodes on Zoom, email autumn at cei.li
- Every Wed 5 pm: Jay Ungar & Molly Mason online <https://www.facebook.com/jayandmolly/>
- Every Wed 5:30 pm: Open mic at Café Paradiso, Iowa <https://www.facebook.com/OpenMicAtCafeParadiso>
- Every Wed 6 pm: World Harmony, Room 5, 301 Center, Santa Cruz <https://instantharmony.com/concerts.html>
- Every Wed 6:30 pm: open mic w/Dennis Haneda, 224 Vintage Way, Novato <https://www.hopmonk.com/novato>
- Every Wed 7 pm: Pacific Evening Session on Zoom, info: <https://americeltic.net/online/#pe>
- Every Wed 7 pm: bluegrass jam, UUCPA: 505 E Charleston Rd, Palo Alto, email: banjoclarka at yahoo.com
- Every Wed 7 pm: Joyful Voices Chorus, San Anselmo <https://www.singwithmarv.com/>
- Every Wed 7 pm: open mic on Zoom <https://www.facebook.com/yosemitesongwriting/>
- 2nd Wed 7 pm: CircleSing workshop, First Church: 2345 Channing, Berkeley <https://www.circlesing.org/>
- 3rd Wed 6 pm: music jam, La Peña: 3105 Shattuck, Berkeley <https://lapena.org/>
- 3rd Wed 7 pm: CircleSing, First Church: 2345 Channing, Berkeley <https://www.circlesing.org/>
- 3rd Wed 7:20 pm: Vancouver song circle on Zoom <https://vfss.ca/events/calendar/>
- Last Wed 7:30 pm: Lark in the Evening song circle on Zoom & Oakland
<https://www.facebook.com/groups/693877204029944>
- Every Th 12 pm: Phoenix Folk Irish full-speed session on Zoom <https://phoenixfolk.co.uk/>
- Every Th 7 pm: Chuck Behrman's song circle on Zoom, info: <https://songmakers.org/events/month>

Every Th 8 pm:	Irish session repertoire lessons w/Autumn Rhodes on Zoom, email autumn at cei.li
1 st & 3 rd Th 7 pm:	traditional Irish seisiún, Rosie McCann's: 1220 Pacific Ave, Santa Cruz https://rosiemccanns.com/
1 st Th 6 pm:	The Ould Sod Irish session on Zoom https://michaelleskin.com/session.html
1 st Th 7 pm:	concert, 415 2 nd St, Davis https://www.davislodge.org/odd-fellows-events/Th-live/
3 rd Th 12 pm:	The Ould Sod Irish session on Zoom https://michaelleskin.com/session.html
3 rd Th 4 pm:	ukulele club w/Jerri Miller, Occidental https://www.occidentalcenterforthearts.org/programs
3 rd Th 6 pm:	Irish/Scottish learning session, Strum Shop: 209 Vernon, Roseville https://www.thestrumshop.com/
Every Fri 9:30 am:	David Steinhart's song circle on Zoom, info: https://songmakers.org/events/month
Every Sa 8 pm:	Meredith Axelrod & Craig Ventresco, live & archive: https://www.youtube.com/@meredithanthraxelrod/streams
1st & 3rd Fri 7 pm:	SFFMC Zoom sing, https://www.sffmc.org/musical-meetings/
1 st Fri 7 pm:	Anny's Sing Along, 6350 Sir Francis Drake, San Geronimo, https://www.sgvcc.org/
1 st Fri 8 pm:	CCE Irish/Scottish singing session in person & on Zoom https://sfcooleykeegance.org/music/singing.html
2 nd Fri 7 pm:	Seattle chantey sing online simulcast http://www.nwseaport.org/chantey-sings.html
3 rd /4 th Fri 3 pm:	Marin uke jam, Belvedere-Tiburon Library https://www.meetup.com/San-Francisco-Ukulele-Meetup/
3 rd Fri 7 pm:	(sign-up 6:30) open mic, BFUU: 1924 Cedar, Berkeley https://bfuu.org/
3 rd Fri 7 pm:	online open mic https://www.meetup.com/southbayacousticmusic/
4 th Fri 7 pm:	Kate's Café open mic, 6350 Sir Francis Drake, San Geronimo & on Zoom, https://www.sgvcc.org/
Every Sat 4 pm:	Irish seisiún, UICC Emerald Pub: 2700 45 th , SF https://irishcentersf.org/events/
Every Sat 4 pm:	Sing, Grace Lutheran: 15 Santa Fe, El Cerrito https://livingroomchoir.com/summer-Sats/
Every Sat 6 pm:	Portland Folk Music Society virtual song circle on Zoom https://portlandfolkmusic.org/content.aspx?page_id=22&club_id=748368&module_id=350693
1 st Sat 2 pm:	Davis Area Sacred Harp sing, 345 L St, Davis https://bayareasacredharp.org/local-singings/
1 st Sat 4 pm:	Irish Trad session, Plough & Stars: 116 Clement, SF https://www.meetup.com/irish-music-trad-session/
1 st Sat 6 pm:	Chantey Sing, Maritime Museum: 900 Beach, SF, RSVP: peterkasin5 at gmail.com
2 nd Sat 12 pm:	bluegrass jam, Santa Clara Depot: 1005 Railroad Ave, Santa Clara, email: kennedymk at comcast.net
2 nd Sat 12 pm:	Portsmouth NH chantey sing online http:// pmffest.org/monthly-chantey-sing/
2 nd Sat 4 pm:	Bluegrass session, Starry Plough: 3101 Shattuck, Berkeley https://thestarryplough.com/
2 nd Sat 5 pm:	Uke jam, SF https://www.meetup.com/San-Francisco-Ukulele-Meetup/
3 rd Sat 11 am:	SF Maritime virtual Chantey Sing https://maritime.org/chantey-sing/
3 rd Sat 1 pm:	Americana slow jam, Liberties Bar: 998 Guerrero, SF https://www.theliberties.com/
3 rd Sat 1 pm:	Social Justice song swap on Zoom, email jburrrill at gmail.com for Zoom link
3 rd Sat 1 pm:	River City dulcimer jam, Strum Shop: 209 Vernon, Roseville https://www.rivercitydulcimers.com/
3 rd Sat 4 pm:	Old Time Shred Sesh, Starry Plough: 3101 Shattuck, Berkeley https://thestarryplough.com/
3 rd or 4 th Sat 7 pm:	Uke jam online, SF https://www.meetup.com/San-Francisco-Ukulele-Meetup/

4th Sat 11 am: River City dulcimer virtual jam, info: <https://www.rivercitydulcimers.com/>
 4th Sat 4 pm: Accordion/Zydeco jam, Starry Plough: 3101 Shattuck, Berkeley <https://thestarryplough.com/>
 5th Sat 12 pm: Irish/Scottish trad session, Strum Shop: 209 Vernon, Roseville <https://www.thestrumshop.com/>
 Last Sat 2 pm: Irish slow session, UICC: 2700 45th, SF <https://www.meetup.com/irish-music-sessions-not-full-speed/>

Irregularly Scheduled Events

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

One-time events

Aug 29-Sep 1: **SFFMC Labor Day gathering, Camp Herms, El Cerrito** <https://sffmc.org/>
 Fri Aug 29 7 pm: Ann Savoy & the Magnolia Sisters, Ashkenaz: 1317 San Pablo, Berkeley <https://ashkenaz.com/#/events>
 Fri Aug 29 7 pm: Crying Uncle Bluegrass Band, Rancho Nicasio: Town Square, Nicasio <https://ranchonicasio.com/>
 Fri Aug 29 7:30 pm: A.Espiritu/D.Crooks/A.Wilson, 1638 University, Berkeley <https://themonkeyhouse.org/>
 Fri Aug 29 7:30 pm: Scottish Games concert, San Ramon Marriott: 2600 Bishop Dr, San Ramon
<https://www.eventbrite.com/e/2025-friday-night-concert-scottish-games-kick-off-tickets-1073938642389>
 Fri Aug 29 7:30 pm: Valley of the Moon Extravaganza, Civic Aud: 307 Church, Santa Cruz <https://valleyofthemoon.org/>
 Aug 30-31: Scottish Highland Gathering, Alameda County Fairgrounds, Pleasanton <https://thescottishgames.com/>
 Sat Aug 30: Play Music on the Porch Day! <https://playmusicontheporchday.com/>
 Sat Aug 30 6 pm: Jackie Greene & Tim Flannery, HopMonk: 224 Vintage Way, Novato <https://kcturnerpresents.com/>
 Sat Aug 30 7:30 pm: Carol Denney, 1638 University, Berkeley <https://themonkeyhouse.org/>
 Sun Aug 31 1 pm: 3 Acre Holler, The California: 528 7th St, Santa Rosa <https://caltheatre.com/>
 Sun Aug 31 4 pm: Jaeger & Reid, UU Church: 1893 N. Vasco Rd, Livermore <https://jaegerreidmusic.com/shows/>
 Sun Aug 31 6 pm: Jackie Greene & Tim Flannery, HopMonk: 224 Vintage Way, Novato <https://kcturnerpresents.com/>
 Mon Sep 1 8:15 pm: Max Bartos/Meredith Edgar, Lost Church SF: 988 Columbus, SF <https://www.thelostchurch.com/>
Tu Sep 2 1 pm: **SFFMC Zoom sing,** <https://www.sffmc.org/musical-meetings/>

- Wed Sep 3 6 pm: Maurice Tani, Hopmunk: 230 Petaluma Ave, Sebastopol <https://peacetown.org/hopmonk-tavern>
- Th Sep 4 5:30 pm: American Patchwork Quartet, Redwood Grove in UC Berkeley Botanical Garden
<https://botanicalgarden.berkeley.edu/events-page/summer-concerts/>
- Th Sep 4 7 pm: California (Klezmer) Orchestra, Ugly Mug: 4640 Soquel Dr, Soquel <https://fiddlingcricket.com/>
- Th Sep 4 7:30 pm: Nic Gareiss & Simon Chrisman, house, Santa Clara, RSVP: SantaClaraHouseConcerts at yahoo.com
- Fri Sep 5 12 pm: Simpson Cutting Kerr online, tickets: <https://livetoyourlivingroom.com/events/>
- Fri Sep 5 5:30 pm: American Patchwork Quartet, Redwood Grove in UC Berkeley Botanical Garden
<https://botanicalgarden.berkeley.edu/events-page/summer-concerts/>
- Fri Sep 5 7 pm: SFFMC Zoom sing, <https://www.sffmc.org/musical-meetings/>**
- Fri Sep 5 7 pm: Ramblin' Jack Elliott/Banana, Rancho Nicasio: Town Square, Nicasio <https://ranchonicasio.com/>
- Fri Sep 5 7 pm: Caltucky, Side Door: 2900 Franklin, Sacramento <https://thesidedoor.net/>
- Fri Sep 5 7:30 pm: Stevie Coyle/Teja Gerken & Doug Young, 1638 University, Berkeley <https://themonkeyhouse.org/>
- Fri Sep 5 7:30 pm: Nic Gareiss & Simon Chrisman, house concert, Santa Cruz, RSVP: concerts at InstantHarmony.com
- Fri Sep 5 8:15 pm: Eliza Rose/Small Hoop, Lost Church SF: 988 Columbus, SF <https://www.thelostchurch.com/>
- Sat Sep 6 11 am: protest songs singalong w/Tamsen Fynn, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
- Sat Sep 6 11:30 am: Evie Ladin Band, Salesforce Park: 401 Mission, SF <https://evieladin.com/>
- Sat Sep 6 3 pm: Terrier, house concert, San Mateo <https://www.brownpapertickets.com/event/6689500>
- Sat Sep 6 5:30 pm: Jim Bruno/Tom Scarpino, 1638 University, Berkeley <https://themonkeyhouse.org/>
- Sat Sep 6 6:30 pm: Evie Ladin Band, house, Saratoga, <https://meetup.com/SouthBayHouseConcerts/>
- Sat Sep 6 6:30 pm: Rupert Wates, Robin's Nest house, Davis, RSVP: <https://www.robinsnestconcerts.com/home>
- Sat Sep 6 7 pm: Mark St. Mary's Louisiana Band, Ashkenaz: 1317 San Pablo, Berkeley <https://ashkenaz.com/#/events>
- Sat Sep 6 7 pm: Late for the Train, 6664 Sievers Rd, Dixon <https://ruhstallerfarm.com/events/>
- Sat Sep 6 7 pm: Nic Gareiss & Simon Chrisman, St Mary's by-the-Sea Episcopal, Pacific Grove <https://celticsociety.org/>
- Sat Sep 6 7 pm: Anne & Pete Sibley, 550 Hartnell, Monterey <https://www.wendikirbymusic.com/events>
- Sun Sep 7 7 pm: Andrea Prichett, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>
- Sun Sep 7 7:30 pm: Andrew Page, 1638 University, Berkeley <https://themonkeyhouse.org/>
- Mon Sep 8 12 pm: Bobby McFerrin & MOTION, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
- Starting wk. of Sep 9: music classes from The Freight <https://thefreight.org/learn-to-play/classes/view-all-classes/>
- Tu Sep 9 6:30 pm: Berkeley bluegrass barn jam, Ashkenaz: 1317 San Pablo, Berkeley <https://ashkenaz.com/#/events>
- Tu Sep 9 8 pm: SFFMC Board Meeting, email info at sffmc.org for details**
- Tu Sep 9 8:15 pm: Gráinne Hunt/Jimbo Scott, Lost Church SF: 988 Columbus, SF <https://www.thelostchurch.com/>
- Wed Sep 10 8 pm: Sierra Hull, The Independent: 628 Divisadero, SF <https://theindependentsf.com/>
- Th Sep 11 12 pm: Greg Russell online, tickets: <https://livetoyourlivingroom.com/events/>
- Th Sep 11 7 pm: Motordude Zydeco, Ashkenaz: 1317 San Pablo, Berkeley <https://ashkenaz.com/#/events>
- Th Sep 11 8 pm: The Eisenhauers/Headlong Hearts online, Rogue Folk, BC, tickets: <https://roguefolk.bc.ca/concerts/>

- Sep 12-14: KlezCalYidFest, Finnish Hall: 1970 Chestnut, Berkeley <https://klezcalifornia.org/>
- Sep 12-13: Placer Ukulele Festival, Roseville <https://placerulefest.com/home>
- Fri Sep 12 5:30 pm: Rubinoos/Lemonhammer, Washington & Park Place, Point Richmond <https://pointrichmondmusic.org/>
- Fri Sep 12 6 pm: Suzuki Cady & Jimmy Murphy, Altamont Yard: 3703 Main, Occidental <https://suzukicady.com/>
- Fri Sep 12 7 pm: Rory Block, Side Door: 2900 Franklin, Sacramento <https://thesidedoor.net/>
- Fri Sep 12 7:30 pm: Stevie Cornell/Justin Jones, 1638 University, Berkeley <https://themonkeyhouse.org/>
- Fri Sep 12 7:30 pm: Jake Shimabukuro, Presidio Theatre: 99 Moraga Ave, SF <https://presidiotheatre.org/>
- Sat Sep 13 10:30 am: CircleSing workshop & sing, Ives Park stage, Sebastopol <https://www.circlesing.org/>
- Sat Sep 13 11-5 pm: Festival of the Sea, SF Maritime National Historical Park <https://maritime.org/seafestival2025/>
- Sat Sep 13 1-5 pm: PorchFest Benicia <https://porchfest-benicia.com/>
- Sat Sep 13 6 pm: Steve Poltz, HopMonk: 224 Vintage Way, Novato <https://kcturnerpresents.com/>
- Sat Sep 13 7 pm: Let Her Sing: Celebration of Female Voices, Yerba Buena Center for Arts: 701 Mission, SF <https://ybca.org/>
- Sat Sep 13 7 pm: hootenanny, 568 Lighthouse, Pacific Grove <https://pgartcenter.org/Events/Coming-Events.php>
- Sat Sep 13 7:30 pm: Tamsen Fynn, 1638 University, Berkeley <https://themonkeyhouse.org/>
- Sat Sep 13 7:30 pm: Jake Shimabukuro, Presidio Theatre: 99 Moraga Ave, SF <https://presidiotheatre.org/>
- Sat Sep 13 7:30 pm: Tom Rigney and Flambeau, 1220 Linda Mar, Pacifica <https://pacificaperformances.org/>
- Sat Sep 13 8 pm: Randal Bays and Marty Smith, UICC: 2700 45th, SF <https://irishcentersf.org/>
- Sun Sep 14 12 pm: Leon Rosselson & Rob Johnson online, tickets: <https://livetoyourlivingroom.com/events/>
- Sun Sep 14 2 pm: Jake Shimabukuro, Presidio Theatre: 99 Moraga Ave, SF <https://presidiotheatre.org/>
- Sun Sep 14 2 pm: benefit for The Lost Church, house concert, Sebastopol RSVP: <https://insidelands.org/>
- Sun Sep 14 4:30 pm: Gaelic Muses & Michael Mullen, Wheelhouse: 1173 Lincoln, San Jose <https://gaelicmuses.com/>
- Sun Sep 14 6 pm: Steve Poltz, HopMonk: 224 Vintage Way, Novato <https://kcturnerpresents.com/>
- Sun Sep 14 6 pm: Coyote Moon, Ugly Mug: 4640 Soquel Dr, Soquel <https://fiddlingcricket.com/>
- Sun Sep 14 7 pm: Jaeger & Reid, Winters Opera House: 13 Main, WInters <https://jaegerreidmusic.com/shows/>
- Sun Sep 14 8 pm: The Once online, Rogue Folk, BC, tickets: <https://roguefolk.bc.ca/concerts/>
- Mon Sep 15 12 pm: Bobby McFerrin & MOTION, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
- Tu Sep 16 1 pm: SFFMC Zoom sing, <https://www.sffmc.org/musical-meetings/>**
- Tu Sep 16 7 pm: Guthries/Paterson/Hearsing, Ugly Mug: 4640 Soquel Dr, Soquel <https://cafeugly.com/live-music-the-mug>
- Tu Sep 16 8 pm: songwriters w/Caren Armstrong, Strings: 6320 San Pablo, Berkeley <https://strings.org/>
- Sep 17-21: Berkeley Old Time Music Convention (BOTMC), various locations in Berkeley, full info at: <https://berkeleyoldtimemusic.org/>
- Wed Sep 17 7:30 pm: BOTMC welcome party, Ashkenaz: 1317 San Pablo, Berkeley <https://berkeleyoldtimemusic.org/>
- Wed Sep 17 8 pm: Ruthie Foster, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
- Wed Sep 17 8 pm: Fireside Collective, Harlow's: 2708 J St, Sacramento <https://harlows.com/>
- Th Sep 18 12 pm: Kevin Dempsey online, tickets: <https://livetoyourlivingroom.com/events/>

Th Sep 18 6 pm:	Josh Brough & The Contraband, HopMonk: 224 Vintage Way, Novato https://www.hopmonk.com/novato
Th Sep 18 7 pm:	BOTMC: Molsky/Ozark Highballers/Black Banjo & Fiddle, 2020 Addison, Berkeley https://thefreight.org/
Th Sep 18 7:30 pm:	Janam, Hillside Club: 2286 Cedar, Berkeley https://hillsideclub.org/
Th Sep 18 8 pm:	Fireside Collective, Sweetwater: 19 Corte Madera Ave, Mill Valley https://sweetwatermusic hall.com/
Th Sep 18 8 pm:	Ruthie Foster, Moe's: 1535 Commercial Way, Santa Cruz https://moesalley.com/
Th Sep 18 8 pm:	Connie Kaldor online, Rogue Folk, BC, tickets: https://roguefolk.bc.ca/concerts/
Sep 19-21:	Frankly Bluegrass Music Festival, Amador County Fair., Plymouth https://plymouthfranklybgfestival.com/
Fri Sep 19 5 pm:	The Ebony Hillbillies on YouTube, tickets: https://princetonfolk.org/
Fri Sep 19 7 pm:	SFFMC Zoom sing , https://www.sffmc.org/musical-meetings/
Fri Sep 19 7 pm:	BOTMC: Blount/Hyman & Claus/Morgan/Thompson, 2020 Addison, Berkeley https://thefreight.org/
Fri Sep 19 7 pm:	Duo Quartet, B Street: 2700 Capitol Ave, Sacramento https://bstreettheatre.org/shows/
Fri Sep 19 8 pm:	Spencer LaJoye & R.O. Shapiro, Mt. Diablo UUC: 55 Eckley, Walnut Creek https://mduuc.org/ccs-our-season/
Fri Sep 19 8 pm:	Jay Nash & Garrison Staff, HopMonk: 224 Vintage Way, Novato https://kcturnerpresents.com/
Fri Sep 19 8 pm:	Breen/Rynne/Murray online, Rogue Folk, BC, tickets: https://roguefolk.bc.ca/concerts/
Sep 20-Oct 19:	online workshops & courses from Tune Supply https://motence.com/u/caitlin-warbelow-nh3o6u
Sat Sep 20:	David Luning, Decka 9 house concert, Windsor, https://www.facebook.com/groups/511338095915502/
Sat Sep 20 11-5 pm:	fiddlers' jam, Community Center, Fiddletown https://fiddletowncc.org/
Sat Sep 20 3-10 pm:	Jug Band Festival, 6664 Sievers Rd, Dixon https://facebook.com/events/1247018946612331
Sat Sep 20 6:30 pm:	Massive Delicious, Robin's Nest house, Davis, RSVP: https://www.robinsnestconcerts.com/home
Sat Sep 20 7 pm:	JANAM, Watermelon: 1970 Lake Blvd, Davis https://watermelonmusic.com/index.php
Sat Sep 20 7 pm:	flamenco concert, Sierra 2 Center for Arts: 2791 24 th St, Sacramento https://theflamicosociety.org/
Sat Sep 20 7:30 pm:	BOTMC square dance, Ashkenaz: 1317 San Pablo, Berkeley https://berkeleyoldtimemusic.org/
Sat Sep 20 8 pm:	Melissa Cruz Flamenco, Strings: 6320 San Pablo, Berkeley https://strings.org/
Sat Sep 20 9 pm:	Chaparelle, The Chapel: 777 Valencia, SF https://thechapelsf.com/
Sun Sep 21 8am:	The Young'uns online, tickets: https://livetoyourlivingroom.com/events/
Sun Sep 21 11am:	BOTMC family dance, Ashkenaz: 1317 San Pablo, Berkeley https://berkeleyoldtimemusic.org/
Sun Sep 21 12-5 pm:	San Rafael PorchFest, Gerstle Park neighborhood https://sanrafaelporchfest.com/
Sun Sep 21 3:30 pm:	David Luning, Dala's Nest house, Menlo Park https://dalasnesthouseconcerts.com/
Sun Sep 21 4 pm:	Jaeger & Reid, St. Alban's: 1501 Washington, Albany https://www.calliope-ebma.org/
Sun Sep 21 4 pm:	Paul Kamm & Eleanore MacDonald, Meder St Barn, Santa Cruz http://mederstreetbarn.com/
Sun Sep 21 6 pm:	Shovels & Rope/Rainbow Girls, HopMonk: 224 Vintage Way, Novato https://kcturnerpresents.com/
Sun Sep 21 7 pm:	Lost Bayou Ramblers, The Freight: 2020 Addison St, Berkeley https://thefreight.org/
Sun Sep 21 8 pm:	Chaparelle, Harlow's: 2708 J St, Sacramento https://harlows.com/
Mon Sep 22 12 pm:	Bobby McFerrin & MOTION, The Freight: 2020 Addison St, Berkeley https://thefreight.org/
Tu Sep 23 8 pm:	Chaparelle, Moe's: 1535 Commercial Way, Santa Cruz https://moesalley.com/

Wed Sep 24 7 pm: Rakish, Ugly Mug: 4640 Soquel Dr, Soquel <https://cafeugly.com/live-music-the-mug>
 Sep 25-27: DjangoFest Mill Valley, Throckmorton: 142 Throckmorton Ave, Mill Valley <https://throckmortontheatre.org/>
 Th Sep 25 8 pm: The Unfaithful Servants/Shari Ulrich online, Rogue Folk, BC, tickets: <https://roguefolk.bc.ca/concerts/>
 Fri Sep 26 12 pm: Lauren MacColl & Anna Massie online, tickets: <https://livetoyourlivingroom.com/events/>
 Fri Sep 26 7 pm: Richard March/Dean Haakenson, Side Door: 2900 Franklin, Sacramento <https://thesidedoor.net/>
 Fri Sep 26 8 pm: Nina Gerber & Keith Greeninger, Hopmonk: 230 Petaluma, Sebastopol <https://hopmonk.com/sebastopol>
 Sep 27-28: Pacific Coast Fog Fest, Palmetto Ave, Pacifica <https://pacificcoastfogfest.com/>
 Sat Sep 27 2 pm: Anya Hinkle & Billy Cardine, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>
 Sat Sep 27 3&7 pm: Teslim Trio, Fifth St Farms house, Berkeley, RSVP: <https://fifthstfarms.com/>
 Sat Sep 27 4:30 pm: George Ward & Dan Berggren livestream from NY, ticket: <https://oldsongs.org/concerts/>
 Sat Sep 27 7 pm: the pickPocket ensemble, 3850 Doris Murphy, Occidental <https://occidentalcenterforthearts.org/>
 Sat Sep 27 7 pm: Honey Bee, Ugly Mug: 4640 Soquel Dr, Soquel <https://fiddlingcricket.com/>
 Sep 28-10/1: JAMboree jam campout, Dixon <https://rivertunes.net/>
 Sun Sep 28 12:30 pm: Shay Black's birthday & benefit, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
 Sun Sep 28 1 pm: Doug Blumer & the Bohemian Highway, The California: 528 7th St, Santa Rosa <https://caltheatre.com/>
 Sun Sep 28 2 pm: Suzuki Cady & Jimmy Murphy, Horse & Plow: 1272 Gravenstein Hwy N, Sebastopol <https://suzukicady.com/>
 Sun Sep 28 3 pm: Robert Joseph/Megan McLaughlin/Jason Greenwald, house, Rohnert Park RSVP: <https://insidelands.org/>
 Sun Sep 28 7? pm: The Story Wrens, house concert, Santa Rosa, email howard.booster at gmail.com
 Mon Sep 29 12 pm: Bobby McFerrin & MOTION, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
 Tu Sep 30 7:30 pm: The Horsenecks, house concert, Santa Cruz, RSVP: concerts at InstantHarmony.com
 Tu Sep 30 8:15pm: Cooper/Stanley/Ancheta/Kronowitt, Lost Chrch SF: 988 Columbus, SF <https://www.thelostchurch.com/>
 Wed Oct 1 12 pm: Katie Spencer online, tickets: <https://livetoyourlivingroom.com/events/>
 Oct 2-5: QuarantUNE Fall Fest online, <https://virtualdulcimerfest.com/>
 Th Oct 2 7:30 pm: Jake Shimabukuro, Bankhead: 2400 1st St, Livermore <https://livermorearts.org/>
 Th Oct 2 8 pm: John Doyle online, Rogue Folk, BC, tickets: <https://roguefolk.bc.ca/concerts/>
 Th Oct 2 8:15 pm: Patti Zlaket/Tom Rhodes, Lost Church SF: 988 Columbus, SF <https://www.thelostchurch.com/>
 Oct 3-5: Hardly Strictly Bluegrass, Golden Gate Park, SF, some streaming <https://hardlystrictlybluegrass.com/>
Fri Oct 3 7 pm: SFFMC Zoom sing, <https://www.sffmc.org/musical-meetings/>
 Fri Oct 3 8 pm: Dan Tyminski Band, Sweetwater: 19 Corte Madera Ave, Mill Valley <https://sweetwatermusicall.com/>
 Fri Oct 3 8 pm: Holly Near, Hopmonk: 230 Petaluma Ave, Sebastopol <https://hopmonk.com/sebastopol>
 Fri Oct 3 8 pm: Jake Shimabukuro, Rio: 1205 Soquel Ave, Santa Cruz <https://riotheatre.com/>
 Sat Oct 4 12-7 pm: Jamesburg School Bluegrass Festival, 40379 Tassajara Rd, Carmel Valley <https://jamesburgschool.org/>
 Sat Oct 4 12 pm: The Johnny Quinn Macs online, tickets: <https://livetoyourlivingroom.com/events/>
 Sat Oct 4 4:30 pm: Teho livestream from NY, ticket: <https://oldsongs.org/concerts/>
 Sat Oct 4 6:30 pm: Dirty Cello, Robin's Nest house, Davis, RSVP: <https://robinsnestconcerts.com/home>

Sat Oct 4 7 pm: The Musers/Rita Hosking, 3850 Doris Murphy, Occidental <https://occidentalcenterforthearts.org/>
 Sat Oct 4 8 pm: Watchhouse, UC Theatre: 2036 University, Berkeley <https://theuctheatre.org/>
 Sat Oct 4 8 pm: Lila Forde, Felton Music Hall: 6275 Hwy 9, Felton <https://feltonmusicall.com/>
 Sun Oct 5 2 pm: Holly Near, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
 Sun Oct 5 3 pm: Rodney Crowell, Rancho Nicasio: Town Square, Nicasio <https://ranchonicasio.com/>
 Sun Oct 5 4 pm: Rosanne Cash w/John Leventhal, Bing Concert Hall, Stanford <https://live.stanford.edu/>
 Sun Oct 5 4 pm: Phil Ochs song night online <https://greenwichvillagefolkfestival.org/>
 Sun Oct 5 5 pm: Max Gomez/Shannon McNally, El Vaquero Winery, Corralitos <https://snazzyproductions.com/>
 Sun Oct 5 8 pm: Little Miss Higgins online, Rogue Folk, BC, tickets: <https://roguefolk.bc.ca/concerts/>
 Sun Oct 5 8:15 pm: Andrew Victor/Odessa Chen, Lost Church SF: 988 Columbus, SF <https://www.thelostchurch.com/>
 Mon Oct 6 12 pm: Bobby McFerrin & MOTION, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
 Mon Oct 6 7:30 pm: I'm With Her, Mondavi Center, UC Davis <https://www.mondaviarts.org/>
Tu Oct 7 1 pm: SFFMC Zoom sing, <https://www.sffmc.org/musical-meetings/>
 Wed Oct 8 12 pm: Andy Cutting & Nigel Eaton online, tickets: <https://livetoyourlivingroom.com/events/>
 Wed Oct 8 7 pm: Holly Near, Kuumbwa: 320 Cedar, Santa Cruz <https://kuumbwajazz.org/>
 Wed Oct 8 7:30 pm: John Doyle, UICC: 2700 45th, SF <https://irishcentersf.org/>
 Wed Oct 8 8:15 pm: Rachel Sage/Kristen Ford/Tom Goss, Lost Church SF: 988 Columbus, SF <https://www.thelostchurch.com/>
 Th Oct 9 7:30 pm: The Horsenecks, Fifth St Farms house, Berkeley, RSVP: <https://fifthstfarms.com/>
 Th Oct 9 8 pm: Alasdair Fraser & Natalie Haas, Hopmonk: 230 Petaluma Ave, Sebastopol <https://hopmonk.com/sebastopol>
 Oct 10-12: Yosemite Songwriting Retreat, Grove House: 4993 5th St, Mariposa <https://yosemitesongwriting.com/>
 Fri Oct 10 7 pm: David Luning, 3850 Doris Murphy, Occidental <https://occidentalcenterforthearts.org/>
 Fri Oct 10 7 pm: Tony Furtado & Luke Price, United Methodist Church: 1 Soledad Dr, Monterey <https://otteropry.org/>
 Fri Oct 10 7:30 pm: Miracle Mule, Rancho Nicasio: Town Square, Nicasio <https://ranchonicasio.com/>
 Fri Oct 10 7:30 pm: Alasdair Fraser & Natalie Haas, Kuumbwa: 320 Cedar, Santa Cruz <https://celticsociety.org/>
 Fri Oct 10 8 pm: Led Kaapana, Throckmorton: 142 Throckmorton Ave, Mill Valley <https://throckmortontheatre.org/>
 Sat Oct 11: John Doyle, house concert, Auburn, RSVP: <http://auburnhouseconcerts.org/>
 Sat Oct 11 4:30 pm: Vandalia livestream from NY, ticket: <https://oldsongs.org/concerts/>
 Sat Oct 11 7 pm: Schoolcraft & Murray, Ugly Mug: 4640 Soquel Dr, Soquel <https://snazzyproductions.com/>
 Sat Oct 11 7:30 pm: Chris Webster & Nina Gerber, Fifth St Farms house, Berkeley, RSVP: <https://fifthstfarms.com/>
 Sat Oct 11 8 pm: Alasdair Fraser & Natalie Haas, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
 Sun Oct 12 1 pm: John Courage/Benny Sidelinger, house, Sebastopol RSVP: <https://insidelands.org/>
 Sun Oct 12 3 pm: Alasdair Fraser & Natalie Haas, St Mary's by-the-Sea Episcopal, Pacific Grove <https://celticsociety.org/>
 Sun Oct 12 7 pm: Noam Pikelnny, Uptown Theatre: 1350 3rd St, Napa <https://uptowntheatrenapa.com/>
 Oct 13-19: CBA Fall Campout, Lodi Grape Festival Grounds, Lodi <https://californiabluegrass.org/>
 Tu Oct 14 12 pm: Lisa Knapp & Gerry Diver online, tickets: <https://livetoyourlivingroom.com/events/>

- Tu Oct 14 8 pm:** **SFFMC Board Meeting**, email info at sffmc.org for details
- Tu Oct 14 8 pm: Colin Hay, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
- Tu Oct 14 8 pm: Joy Clark, Sweetwater: 19 Corte Madera Ave, Mill Valley <https://sweetwatermusichall.com/>
- Wed Oct 15:** *** *folk*nik Deadline *** Email materials to appropriate editor (see editor list in *folk*nik)
- Wed Oct 15 6pm: ukulele workshops & concert w/Lil Rev & Ray Cygrymus, Roseville <https://thestrumshop.com/>
- Wed Oct 15 7:30 pm: Andy Irvine, UICC: 2700 45th, SF <https://irishcentersf.org/>
- Wed Oct 15 7:30 pm: Noam Pikelnny, Presidio Theatre: 99 Moraga Ave, SF <https://presidiotheatre.org/>
- Wed Oct 15 7:30 pm: Raiatea Helm, Mondavi Center, UC Davis <https://www.mondaviarts.org/>
- Wed Oct 15 8 pm: Damir Imamovic, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
- Oct 16-20: Strawberry Music Festival, Nevada County Fairgrounds, Grass Valley <http://strawberrymusic.com/>
- Th Oct 16 6 pm: Josh Brough & The Contraband, HopMonk: 224 Vintage Way, Novato <https://www.hopmonk.com/novato>
- Th Oct 16 7:30 pm: If A Tree Falls, Hillside Club: 2286 Cedar, Berkeley <https://hillsideclub.org/>
- Th Oct 16 8 pm: Noam Pikelnny, Felton Music Hall: 6275 Hwy 9, Felton <https://feltonmusichall.com/>
- Th Oct 16 8 pm: Big Richard, Moe's: 1535 Commercial Way, Santa Cruz <https://moesalley.com/>
- Oct 17-19: Redwood Music Camp, Monte Toyon, Aptos <https://communitymusicsschool.org/redwood-music-camp>
- Oct 17-19: West Marin Fiddle Camp, Commonweal Garden, Bolinas <https://westmarinfiddlecamp.com/>
- Fri Oct 17 12 pm: Jez Lowe online, tickets: <https://livetoyourlivingroom.com/events/>
- Fri Oct 17 5 pm: Cathy Fink & Marcy Marxer on YouTube, tickets: <https://princetonfolk.org/>
- Fri Oct 17 7 pm:** **SFFMC Zoom sing**, <https://www.sffmc.org/musical-meetings/>
- Fri Oct 17 7 pm: Andy Irvine, B Street: 2700 Capitol Ave, Sacramento <https://bstreettheatre.org/shows/>
- Fri Oct 17 8 pm: Ramblin' Jack Elliott, HopMonk: 224 Vintage Way, Novato <https://kcturnerpresents.com/>
- Fri Oct 17 8 pm: Big Richard, Hopmonk: 230 Petaluma Ave, Sebastopol <https://hopmonk.com/sebastopol>
- Fri Oct 17 8 pm: Ledward Kaapana, Watermelon: 1970 Lake Blvd, Davis <https://watermelonmusic.com/index.php>
- Fri Oct 17 8 pm: Carsie Blanton, Moe's: 1535 Commercial Way, Santa Cruz <https://moesalley.com/>
- Sat Oct 18 4:30 pm: The Johnson Girls livestream from NY, ticket: <https://oldsongs.org/concerts/>
- Sat Oct 18 6:30 pm: Dave Nachmanoff & the Usual Culprits, house, Davis, RSVP: <https://robinsnestconcerts.com/home>
- Sat Oct 18 7 pm: Mood Indigo, Ugly Mug: 4640 Soquel Dr, Soquel <https://fiddlingcricket.com/>
- Sat Oct 18 7:30 pm: Led Kaapana, 1220 Linda Mar, Pacifica <https://pacificaperformances.org/>
- Sat Oct 18 7:30 pm: Sol Flamenco, 3850 Doris Murphy, Occidental <https://occidentalcenterforthearts.org/>
- Sat Oct 18 8pm: Harmony Sweepstakes A Cappella Finals, San Rafael <https://marincenter.marincounty.gov/events-calendar>
- Sun Oct 19:** **El Cerrito Free Folk Festival, Community Center: 7007 Moeser, El Cerrito** <https://elcerritofreefolkfestival.org/>
- Sun Oct 19 12-7 pm: SF Music Day, SF War Memorial: 401 Van Ness, SF <https://intermusicsf.org/>
- Sun Oct 19 3 pm: "Tunes From Our Backyard": the WPA CA Folk Music Project 1938-1940 recordings, Sweetwater: 19 Corte Madera Ave, Mill Valley <https://sweetwatermusichall.com/>
- Sun Oct 19 3 pm: Del McCoury Band, Rancho Nicasio: Town Square, Nicasio <https://ranchonicasio.com/>

Sun Oct 19 3:30 pm: Claudia Russell/Bruce Kaplan, Dala's Nest, Menlo Park <https://dalasnesthouseconcerts.com/>

Sun Oct 19 7:30 pm: Wendy Beckerman/The Sway Birds, 1638 University, Berkeley <https://themonkeyhouse.org/>

Mon Oct 20 12 pm: Bobby McFerrin & MOTION, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>

Tu Oct 21 1 pm: **SFFMC Zoom sing**, <https://www.sffmc.org/musical-meetings/>

Wed Oct 22 7 pm: MaMuse/Wholehearted Chorus, Golden State: 417 Alvarado, Monterey <https://goldenstatetheatre.com/>

Wed Oct 22 8 pm: Kassi Valazza, Felton Music Hall: 6275 Hwy 9, Felton <https://feltonmusichall.com/>

Oct 23-26: Walker Creek Music Camp, Walker Creek Ranch, West Marin <https://walkercreekmusiccamp.org/>

Th Oct 23 8 pm: Leslie Mendelson, Sweetwater: 19 Corte Madera Ave, Mill Valley <https://sweetwatermusichall.com/>

Oct 24-27: Women Making Music camp, Bishop's Ranch, Healdsburg <https://womamu.org/>

Oct 24-26: Fairfax IrishFest of Music & Dance, multiple venues, Fairfax <https://fairfaxirishfestival.com/>

Oct 24-26: PFS FallSong weekend online https://portlandfolkmusic.org/content.aspx?page_id=0&club_id=748368

Fri Oct 24 8 pm: Juice of the Barley, UICC: 2700 45th, SF <https://irishcentersf.org/>

Sat Oct 25 6 pm: Suzuki Cady & Jimmy Murphy, Sorella Caffè: 107 Bolinas Rd, Fairfax <https://suzukicady.com/>

Sat Oct 25 7 pm: Hillary Reynolds, Side Door: 2900 Franklin, Sacramento <https://thesidedoor.net/>

Sat Oct 25 8 pm: Griffin House, HopMonk: 224 Vintage Way, Novato <https://kcturnerpresents.com/>

Sat Oct 25 8 pm: Martin Kerr online, Rogue Folk, BC, tickets: <https://roguefolk.bc.ca/concerts/>

Sun Oct 26 4 pm: Jimbo Scott Trio, Meder St Barn, Santa Cruz <http://mederstreetbarn.com/>

Mon Oct 27 12 pm: Bobby McFerrin & MOTION, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>

Tu Oct 28 8 pm: Kitka & Kurbasz, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>

Fri Oct 31 4:30 pm: Skye Consort & Emma Björling livestream from NY, ticket: <https://oldsongs.org/concerts/>

Nov 1-2: Yosemite Celtic Festival, Oakhurst Community Center, Oakhurst <https://yosemitcelticfestival.com/>

Sat Nov 1 2:30 pm: Suzuki Cady & Jimmy Murphy, Murphy's Irish Pub: 464 1st St E, Sonoma <https://suzukicady.com/>

Sat Nov 1 7:30 pm: Eamonn Flynn and Dublinesque, 1220 Linda Mar, Pacifica <https://pacificaperformances.org/>

Sat Nov 1 7:30 pm: Kurbasz, Weill Hall, Sonoma State Univ. <https://gmc.sonoma.edu/all-events/>

Sat Nov 1 8 pm: Wake the Dead, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>

Sun Nov 2 5:30 pm: Evie Ladin & Alisa Rose, Cato's: 3891 Piedmont Ave, Oakland <https://evieladin.com/>

Sun Nov 2 7:30 pm: Abigail Lapell, Hillside Club: 2286 Cedar, Berkeley <https://hillsideclub.org/>

Mon Nov 3 12 pm: Bobby McFerrin & MOTION, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>

Nov 6-8: Cowpoke Fall Gathering, Loomis <https://cowpokefallgathering.com/>

Nov 7-9: SF Leonard Cohen Festival <https://sfleonardcohenfest.com/>

Nov 7-9: Dare To Be Square West, Berkeley <https://daretobesquarewest.com/>

Fri Nov 7 8 pm: Brighde Chaimbeul, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>

Sat Nov 8 12:30 pm: intro to harmonica class w/Aki Kumar, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>

Sat Nov 8 7? pm: Yann Falquet & Keith Murphy, house concert, Santa Rosa, email howard.booster at gmail.com

Sat Nov 8 7 pm: SonoMusette, 3850 Doris Murphy, Occidental <https://occidentalcenterforthearts.org/>

Sat Nov 8 7 pm: Jessica Malone Band, Side Door: 2900 Franklin, Sacramento <https://thesidedoor.net/>
 Sat Nov 8 8 pm: Onóir, UICC: 2700 45th, SF <https://irishcentersf.org/>
 Sat Nov 8 8 pm: Karla Bonoff, Felton Music Hall: 6275 Hwy 9, Felton <https://feltonmusichall.com/>
 Sun Nov 9 5 pm: Broken Compass Bluegrass, Rancho Nicasio: Town Square, Nicasio <https://ranchonicasio.com/>
 Sun Nov 9 7 pm: Grant-Lee Phillips, HopMonk: 224 Vintage Way, Novato <https://kcturnerpresents.com/>
 Sun Nov 9 7:30 pm: Keith Murphy & Yann Falquet, house concert, Santa Cruz, RSVP: concerts at InstantHarmony.com

Genre music calendars/resources online

Genre	Calendar & Resources
A Cappella	printed music & instruction for many song styles https://www.singers.com/
African Origins & Adaptations in African American Music	https://timeline.carnegiehall.org/
Bluegrass	Bluegrass Signal: concert, jam, class, & radio show listings https://www.bgsignal.com/
Bluegrass	California Bluegrass Association (CBA): events, calendar https://californiabluegrass.org/
Bluegrass	Northern California Bluegrass Society (NCBS): events https://ncbs.info/
Blues	https://groups.io/g/JacksBluesClues/calendar
Cajun-Zydeco	SFBAYou.com https://calendar10.tripod.com/
Celtic	AmeriCeltic: concert, session, lessons, & radio show listings https://americeltic.net/
Celtic	Celtic Society of Monterey Bay: concert, session, & radio show listings https://www.celticsociety.org/
Celtic	CelticSF group, info to join https://groups.io/g/CelticSF
Celtic	David Brown's monthly calendar https://sites.google.com/site/davbrown2/celtic
Country Dance	Country Dance & Song Society (CDSS) https://cdss.org/events/
Fiddlers	Santa Clara Valley Fiddlers Association: resources https://www.fiddlers.org/acoustic-music-resources/
Flamenco	The Flamenco Society of San Jose: concert & class listings https://theflamentosociety.org/
Folk	Folk Alley: music, stories, reviews https://folkalley.com/
Folk	Folk Alliance International (FAI): event listing, resources, and conferences https://folk.org/
Folk	Folk Alliance Region - West: event listing, resources, and conferences https://far-west.org/
Folk	Folklife West: UK folk magazines https://folklife.uk/ and https://folklife-traditions.uk/
Folk	Folkstreams: documentary films on American traditional cultures https://folkstreams.net/
Folk	FolkWorks: even listing, information/interviews https://folkworks.org/
Folk	Library of Congress American Folklife Center: American folklife https://loc.gov/folklife/
Folk	Folklife concert schedule: https://loc.gov/concerts/folklife/
Folk	Ministry of Folk: resource listings, session videos, blog https://ministryoffolk.com/

Folk	Mudcat Café: lyrics & knowledge (Digital Tradition database) https://mudcat.org/
Folk	Portland Folk Music Society https://portlandfolkmusic.org/content.aspx?page_id=0&club_id=748368
Folk	Smithsonian Folkways Recordings: world's traditional music https://folkways.si.edu/
Folk	Sonoma County Folk Society https://socofofo.com/
Harp	Harpers Hall: concert, gathering, & resource listings https://harpershall.com/index.html
Irish	Irish Traditional Music Tune Index by Alan Ng https://irishtune.info/
Irish	Online Academy of Irish Music: instruction https://oaim.ie/
Irish	The Session: tunes, recording, sessions & events worldwide https://thesession.org/
Klezmer/Yiddish	KlezCalifornia: https://klezcalifornia.org/ & https://klezcalifornia.org/other-organizations/
Music Hall	Song collection & history https://folksongandmusichall.com/
Old Time	Oldtime Central: https://web.archive.org/web/20231216124321/https://oldtime-central.com/ YouTube channel https://www.youtube.com/channel/UCn8yR2Aj_InUHQXHTA4FGGw
Old Time	oldtimeSF group, info to join https://groups.io/g/oldtimeSF
Old Time	David Brown's monthly calendar under "Other Events" https://berkeleyoldtimemusic.org/
Old Time	David Brown's resource list https://sites.google.com/site/davbrown2/oldtime
Old Time	jams: https://www.facebook.com/groups/390588871395459
Old Time	Canotes-Goldman stringband tunes, resource list https://stringband.mossyroof.com/
Old Time	Slippery-Hill: fiddle & banjo tunes https://slippery-hill.com/
Old Time	California State Old Time Fiddler's Association https://csotfa.org/
Open Mics	list of open mics in U.S. states https://openmicamerica.com/local_mics.html
Protest Songs	English protest song collection https://oursubversivevoice.com/
Québécois	David Brown's resource list https://sites.google.com/site/davbrown2/quebecois
Québécois	Lisa Ornstein's https://lisaornstein.com/useful-links-for-quebecois-music-and-dance/
Québécois	QueTradSF group, info to join https://groups.io/g/QueTradSF
Roots/Regional	Arhoolie Foundation: multimedia collections https://arhoolie.org/
Roots / Americana /	
Honky-Tonk /	
Alt Country /	
Rockabilly	Hicks with Sticks: event listings https://hickswithsticks.com/
Sacred Harp	Sacred Harp Musical Heritage Association: sings and info https://fasola.org/
Saw	Saw Notes: https://sawnotes.com/ https://www.facebook.com/InternationalMusicalSawAssociation
Scottish	Traditional Music Forum https://traditionalmusicforum.org/
Sea Chanteys	SF Maritime National Park https://nps.gov/safr/learn/historyculture/chantey-pathfinder.htm https://maritime.org/chantey-sing/seachanteysongs/ https://nps.gov/safr/learn/photosmultimedia/shelter-in-chantey-series.htm

Sea Chanteys	chantey song families (versions) http://shantyman.dk/ShantyBigSings/
Sea Chanteys	Maritime Music Directory: Sea music groups, events & recordings https://seashanties4all.com/
Song Circles	(you may have to copy & paste this into your browser's address bar to get it to work) https://calendar.google.com/calendar/embed?src=omflgqdt0jbq1c59j86rjvkkpo%40group.calendar.google.com
Song Circles	Bay Area/Central California song circles, songs https://singwithmarv.com/resources
Song Circles	Boston Song Sessions: virtual sessions worldwide https://www.bostonsongsessions.org/virtual-sessions
Song Circles	Seattle Folklore Society https://seafolklore.org/virtual-sings/
Trad	Songmakers: LA area Song circles (& more) https://songmakers.org/
Trad	Traditional music performance & instruction https://tune.supply/
Ukulele	Traditional Tune Archive: traditional instrumental music https://tunearch.org/wiki/TTA
Ukulele	Got a Ukulele: everything uke https://www.gotaukulele.com/
Ukulele	Ukulele Club of Santa Cruz: jams, concerts, classes http://ukuleleclubofsantacruz.com/
Ukulele	Ukulele groups & performances in Sonoma County https://ukegigsinsoco.com/

The Folknik

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

Editors for this edition of the folknik:

Lead editor: Daniel Hersh hrshsand@earthlink.net

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

Calendar editor: Shelby Solomon folknikcal@yahoo.com



SAN FRANCISCO FOLK MUSIC CLUB

Yearly membership levels (please check only one box):

☐ **\$40 Standard**

☐ **\$20 Economy**

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

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

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

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

☐ New member ☐ Renew or Extend ☐ Rejoin

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

Name: _____

Address: _____

City: _____ State: _____ ZIP: _____

Phone: (____) _____ - _____

E-mail (print clearly): _____

Web site: _____

I want to know more about volunteer opportunities:

☐ Please call me

☐ Please send me information by e-mail

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

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

☐ Name ☐ Address ☐ Phone ☐ E-mail

Make checks payable to "SFFMC" & mail to:

SFFMC – Dues, c/o Ellen Eagan, 149 Santa Maria Ave., San Bruno, CA 94066.

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