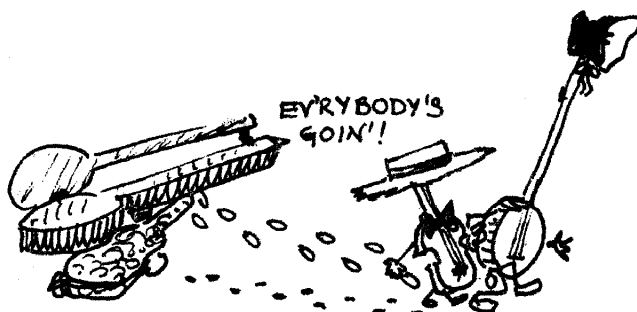
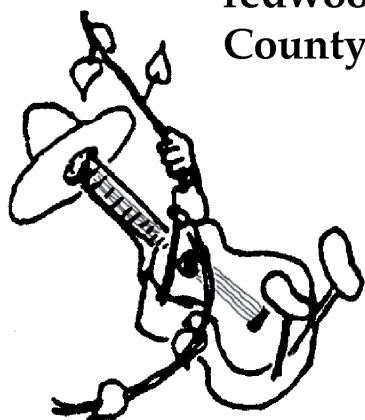


Memorial Day Weekend Folk Music Camp

Friday, May 27 to Monday, May 30, 2016

Come camp and sing along with the
San Francisco Folk Music Club!

Location: among the
redwoods of Santa Cruz
County near Boulder Creek.



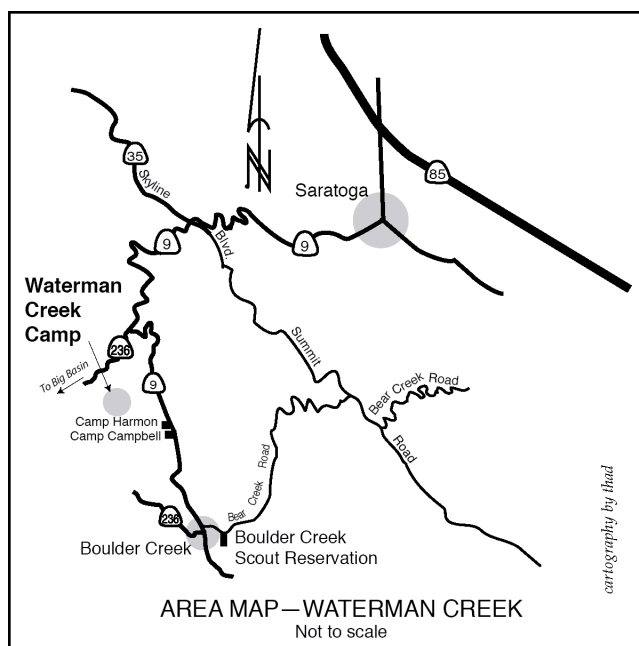
This is a **do-it-yourself** weekend—bring:

- instruments, and play along or sing along at campfires;
- usual camping equipment, including tents, folding tables, chairs, stoves and food.

Remembering:
Bruce (U. Utah) Phillips
Pete Seeger
Faith Petric

and other folkie friends who have left us

We will celebrate the lives of some of our number who have passed in recent years—Faith Petric, Pete Seeger, and Utah Phillips—by singing some of their favorite songs and honoring their contributions to the folk music community.



For specific directions to camp and a detailed map, contact:

Melissa Sarenac **before May 26** at:

415-647-1474; <melissa@periodpieces.com>

or:

Ed Hilton at 510-523-6533;

<ed_hilton@yahoo.com>.

WATERMAN CREEK, SANTA CRUZ COUNTY

Memorial Day weekend: Friday, May 27, 2:00 pm–Monday, May 30, 2016, 12 noon

RATES:

| | |
|-----------|--------------------------------|
| Friday: | Adults \$10, Kids under 16 \$4 |
| Saturday: | Adults \$10, Kids under 16 \$4 |
| Sunday: | Adults \$10, Kids under 16 \$4 |
| | Day use \$8 |

“Babes in arms” free. Children under 16 are \$4 each per night, up to two children in a family. Additional children in the same family are free.

No pets, no radios, no TVs, no (beeping) watches or other such distractions.

RVs are OK, but only four electrical hookups are available.



Lark Camp Staff 2016

Dance Instructors

Jason Adajian Morris & Sword Dance
Tami Allen Cajun Dance
Claudette Boudreaux Cajun Dance
Shirleigh Brannon Irish Step Dance, Irish Ceili Dance, Irish Sean-Nos Dance And Battering For Sets
Malaika Finkelstein Beginning Swing (East Coast & Charleston), Intermediate Swing (Lindy Hop)
Kat Greene Hula Ancient & Modern
Erik Hoffman Contrás, Squares, Waltzes, Couple Dances, Ham-Bone
Cora Hubbert Old Style Cuban Salsa Dance
Antonea Leftheriotis Greek Dance
Natalie Nayun Belly Dance, Turkish Roman and Belly Dancing with Props
Janis Reynolds Irish Set Dance
Yael Schy Latin Dance, Thinking On Your Feet: Improvisation Theater Games
Adrienne Simpson Galician & French Dance
Sue Williard Balkan Dance
Alan Winston English Country Dance

Music, Song & Vocal Instructors

Joey Abarta Irish Uilleann Bagpipes, Uilleann Pipe Tune Favorites For Everyone
Tami Allen Cajun & Zydeco Slow Jam & Rub Board, Cajun Fiddle
Edmond Badoux Music Of The Andes, Charango, Panpipe Ensemble
Vassil Bebelev Bulgarian Tunes For All Instruments, Bulgarian Ensemble
Mark Bell Middle Eastern Drumming
Shay Black Irish Chorus, Sea Songs And More, Singing In A Session
Claudette Boudreaux Cajun & Creole Button Accordion, Cajun French Songs
David Brewer Irish Bodhran, Beginning Pennywhistle, Intermediate/Advanced Pennywhistle Tunes & Ornaments
Neil Brook Hurdy Gurdy
David Brown Jazz Guitar Soloing Standards, Gypsy Style Improvisation And More
Lorna Brown Beginning Piano Accordion
Carlo Calabi Old Time Harmony Singing
Alexandre Cadarso Gaita (Spanish Galician Bagpipe), Galician Percussion In The Creek
Danny Carnahan Octave Mandolin, Songwriting
Kevin Carr Quebecois Fiddling, Quebecois Session
Tim Connell Mandolin, Choro For Mandolin And Other Instruments
Dave Cory Flatpicking Guitar, Unique & Rare Irish Banjo Tunes & Techniques For All Instruments
Heath Curdts Old Time 5 String Banjo
Jimmy Durslag Jazz Ensemble, Latin Band Ensemble For All Instruments And Singers-Afro Cuban, Sone, Salsa
Sinan Erdemsel Turkish Music Ensemble
Chuck Ervin Beginning Bass, Intermediate Bass
Wade Evans India Folk Tunes & Ragas, India Music Ensemble
Marla Fibish Irish Mandolin
Max Forseter The Secrets Of Music - Music Theory, Harmony, Chords And More All Revealed, Exploring Vocal Harmony
Aryeh Frankfurter Harp-Anything But Beginning, Swedish & Nordic Music For Nyckelharpa And All Instruments
Jack Gilder Irish Music on the Anglo System Concertina
Nydia Gonzalez Mariachi Repertoire Including Sones, Rancheras, Boleros and Polkas, Mexican Regional Sones (and their instrumentation) From Jarocho, Huasteco, Nayarita And Other Places
Pete Grant Acoustic Lap Steel & Dobro Guitar
William Greene Hawaiian & Folk Songs For Ukulele
Wayne Hankin Ensemble Singing, English Country Dance Improvisation, Silent Movie Orchestra

World Music, Song & Dance Camp July 29-August 6 • 2016

Music, Song & Dance Workshops Dances • Sessions • Great Food Cabins • Camping • Fire Circles Mendocino Redwoods

Erik Hoffman Contra Dance Band Lab For All Instruments
Leslie Hubbert Old Style Cuban Son Cubano Band, Vieja Trova Cubana, Cuban Songs
Michael Hubbert Old Style Cuban Son Cubano Band, Vieja Trova Cubana, Cuban Songs
Mark Jackson Lark Camp Ukestra - Ukulele Orchestra, Exploring The Ukulele
Jane Jelbart Lark Camp Ukestra - Ukulele Orchestra, Exploring The Ukulele
Greg Jenkins Balkan Tunes For All Instruments, Bulgarian Tunes For All Instruments
Washtub Jerry Learn Uke Chords Using Neighborhood Concept, Piano Chording
Finn Juhl Piano Accordion, Gypsy Jazz Accordion
Wael Kakish Arabic Music Ensemble - Instrumental (Oud and others), Percussion (Darabukka & Tambourine) and Vocal (Simple Traditional Songs) from Egypt, Syria, Iraq, Lebanon and Jordan
Butch Kwan Blues For Guitar & Fiddle
Russ Landers African Music-Zimbabwean Marimba
Pam Laughlin Brazilian Choro Music, Swing Improv
Robert Laughlin Gypsy Jazz Guitar
Wanda Law Irish Fiddle Basics For Beginners, Beginning Fiddle
Georgios Leftheriotis Greek Music Ensemble For All Instruments & Singers
Frannie Leopold Old Time Harmony Singing, Jug Band Jam
Michelle Levy English Country Dance Music/Ensemble
Rebecca Lomnicky Beginning Scottish Fiddle, Scottish Fiddle Tunes & Technique
Lisa Lynne Beginning/Intermediate Celtic Harp, Getting Your Music Out Into The World
Richard Mandel DADGAD Irish Guitar
Kevin McConnell Swing Guitar
Gregg Moore World Band (Bring Your Band Instruments: Horns, Clarinets, Saxophones, Flutes, Piccolos, Drums Etc.) Brass Band Music From India, Serbia, Peru, Brazil, Africa, Surinam, Indonesia, Mexico, Bolivia And More
Amber Mueller Backup Old Time Guitar, Beginning Old Time Fiddle
Jim Mueller Old Time Fiddle Tunes, Beginning Old Time Fiddle
Mark Nelson Mountain Dulcimer, Ukulele Jug Band (other instruments welcome)
Jim Oakden Breton Music - Dance Tunes, Including Chording/Backup
Sean O Nuallain Improvisation In Celtic Fingerstyle Guitar, Extending Your Harmonic Vocabulary In Celtic Guitar Accompaniment
Melanie O'Reilly Swing & Jazz Vocals, Irish Gaelic Songs
Celia Ramsay Let Your Voice Out of the Shower
WB Reid Old Time String Band Songs, Intermediate Guitar
Ty Rust Klezmer & Balkan Orchestra
Erin Shrader Irish Songs & Fiddle
Bon Singer Balkan Singing Technique, Balkan Songs
John Skelton Irish Flute, Unusual & Rare Irish Flute Tunes For All Instruments
Nils Olof Söderbäck Swedish Fiddling With Melody & Harmonies For All Instruments
Athena Tergis The Mysteries Irish Fiddle Bowing & Ornamentation, Tasty Irish Fiddle Tunes
Simo Tesla Serbian/Balkan Ensemble, Folk Songs And Dances From Serbia And Other Balkan Countries, Odiseja Balkan Orchestra
Francy Vidal Music Of The Andes, Kena, Bombo, Andean Rhythms, Andean Panpipe Ensemble
Jim Wells Hammered Dulcimer, Jimbowing For Hammered Dulcimer, Dulcimer & Mandolin
Paul Wernick Greek & Rebetika Music Session
Vickie Yancy French Button Accordion All Levels
Bonnie Zahnow Old Time Music Jam, Beginning Guitar
Corwin Zekley Celtic Fusion For All Instruments

Children's Workshops

Kathy Mowdy Hill Props and Costumes For Kids' Play
Wayne Hill Make And Play A Didgeeridoo For Kids, Musical Safari For Kids
Butch Kwan Kids Guitar, Kids Fiddle
Mendocino Woodlands Naturalist Staff Woodlands Nature Studies, Games & Crafts For Kids
Susan Spurlock Lark Camp Kids Play

Lark Camp • PO Box 1176 • Mendocino, California 95460
(707) 964-4826 email registration@larkcamp.com
Lark Camp Website <http://www.larkcamp.com>

Lark Camp

Lark In The Morning Music & Dance Celebration was started in 1980 to provide a venue to allow traditional musicians and dancers to get together and share their music & dance (A music & dance party with highly educational overtones). This event is an open forum for musicians, singers & dancers to exchange ideas and learn without being in a rigid school structure.

A Celebration Of Music And Dance • Imagine idyllic days & nights in the Mendocino Woodlands magical redwood forest filled with all the music, dance, and good times you could possibly stand, and that's kind of close to what Lark's Music & Dance Celebration is like. You are free to take as many or as few of the workshops offered as you like; jam sessions 24 hours a day, big dances every evening. Plenty of good food, new friends, and musical stimulation. Truly a unique total immersion into the joys of nature, music and dance. Many workshops for the professional as well as the beginner! Check out Lark's website <http://www.larkcamp.com>

THE LAYOUT

Detailed maps at:
larkcamp.com

THEMES

There are 3 camps divided by the following criteria with workshops, sessions, dances and events in all 3. Location subject to change.

CAMP ONE British Isles, Eastern Europe, Greece, Sweden

CAMP TWO South & North

America, Spain, France
CAMP THREE Middle East, Greece, Drumming, Zimbabwe

FULL CAMP OR HALF CAMP

Full camp is 8 nights and half camp sessions are either the first 4 nights or the last 4 nights. Most workshops are designed to run the full length of camp. If you are coming for half camp you will be taking partial workshops.

THE FACILITIES

CAMP ONE has 46 four-bed cabins. Each cabin is equipped with a fireplace, closet and balcony. The cabins are clustered in three groups, each with a hot-water shower/toilet facility. The kitchen adjoins two dining halls with a large fireplace in each hall. Additionally, Camp One has an 1,800 sq. ft Dance Hall with a stone fireplace.

CAMP TWO has 34 cabins. These are wood structures with screened windows and a closet in each cabin. The kitchen adjoins a dance hall which has a large fireplace at each end. The hot water shower/bathroom building is located near the dance hall. The cabins are clustered in four groups with a cold water toilet facility in each group. The Roadhouse is a roomy tent for loud fun music. The Pavilion is an enclosed tent for indoor workshops and sessions.

CAMP THREE has 16 four-bed tent cabins, with a wooden floor and canvas tents over a wooden frame. The Middle Eastern Coffeehouse has a large fireplace and is used for dancing, events and workshops. There is a fire circle that is used for drumming

workshops. There is a central hot water shower/restroom building. The tent cabins are clustered in three groups with a cold water toilet facility in each group.

All of the cabins and tent cabins are equipped with cots and mattresses (no bedding).

TENT CAMPING

There are designated tent camping areas in each of the 3 camps. Each of these areas allows a limited amount of tents; we cannot exceed this limit. NO tent camping is allowed in other areas. Once an area is full no further tents can be placed in that area. All tenting is pre-assigned. Due to limited space, tents with more than one person may be given higher priority.

CAMP ONE has 3 areas:

Area A-Meadow, Area B-Below the Lower Road from near the meadow to below the lower dance floor, Area C-Lower Gate. CAMP TWO has 5 areas: Area D-By Cabin 27, Area E-By Old Swimming Pool (not functional), Area F-By Cabin 26, Area G-By Dance Hall, Area H-Towards The Dam. CAMP THREE has 4 areas: Area I-In The Grove, Area J-In Camp Three Meadow, Area K-By Parking Lot, Area L-Near Long Term Parking.

When registering for camp you may request tent camping by area in a certain camp and we will try and accommodate your request. If the camping area that you requested is not available we will assign you space as close as possible to your request.

VEHICLE CAMPING

Each of the camps have space for vehicle camping. You may bring a camping vehicle. If your vehicle is over 20' long call for space availability and surcharge rates. No hook-ups are available. No motorized vehicles in the Camp One meadow, just trailers and tents. If there is no place left for your camping vehicle in the requested camp you will be assigned to vehicle camp in one of the other 2 camps. A tent attached to a vehicle is not a part of the vehicle and will not be allowed. Due to limited space vehicles with more than one person may be given higher priority. All trailers in Camp One must be parked in the meadow. All trailers at camp must be preapproved.

WHERE DO I WANT TO STAY?

We suggest that you request lodging in the Camp that most closely fits your interests. We will try and accommodate your lodging needs as best we can. If requests are too detailed (such as I only want this and not this if this and that) we may have to accept simpler registrations first due to our time constraints, which may jeopardize your being able to come to camp. Please keep it simple.

**Come
Join Us
For Our
36th Year**

Complete Informtaion

Lark Camp Website <http://larkcamp.com>

Lark Camp PO Box 1176 Mendocino, CA 95460

**(707) 964-4826 • email
registration@larkcamp.com**

folknik

www.sffmc.org

Volume LII, Number 2

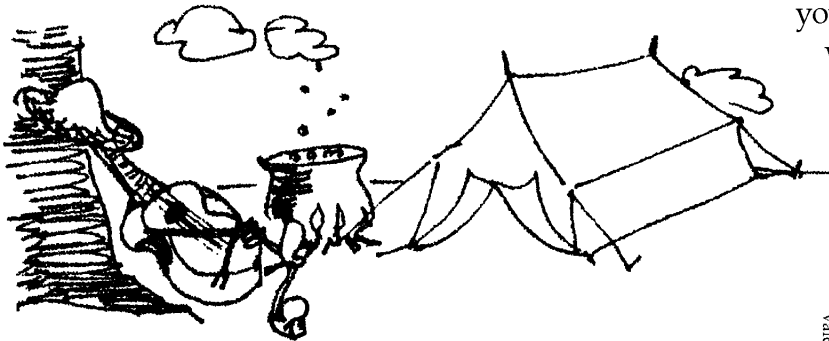
newsletter of the San Francisco Folk Music Club
friends and families making home-grown music together

March/April 2016

Memorial Day Weekend Camp 2016

Welcome to Memorial Day! 2016
dates are Friday, May 27, 2:00
PM–Monday, May 30,
noon.

We return to
Mark Levy's place
at Waterman Creek:
a site among the
redwoods, in Santa
Cruz County, on
the way to Big Basin
State Park—about
an hour and a half
from the Bay Area.
We will have the usual
campfire sings and jams.



CAMPING TIME IS HERE AGAIN

valentine doyle

e-mail: Ed_Hilton@yahoo.com,
phone: 510-523-6533. Once
you are on your way, you
will see signs pointing
to the campout for
SFFMC.

RATES:

Adults: \$10.00 per
night

Kids under 16:
\$4.00

"Babes-in-arms:"
free

Day use: \$8.00/ day

We will celebrate the lives of some of our number
who have passed in recent years—Faith Petric, Pete
Seeger, and Utah Phillips—by singing some of their
favorite songs and honoring their contributions to
the folk music community.

• NO pets, NO radios, NO TVs. • RVs are OK. There
are four spaces with electricity only.

FACILITIES: There are spaces throughout the 7.5
acres of woods for parking and tents, including
four spaces where RVs can connect to electricity
only. In case of inclement weather, we can use the
Octagon Dance Hall—which is heated and 30 feet
in diameter—for playing, singing and dancing.
For cooking, you will need to bring your own
stove, or cook over a campfire.

Water is available. Bring food and regular camp-
ing equipment, including tables and chairs—also
instruments, of course. Please pay attention to the
signs about disposing of trash. Portable toilets will
be provided.

WORK PARTY: We will organize a work party to
help get the site ready. People who want to help
with this can come as early as Wednesday and can
camp free of charge for days they are helping.

For **INFO**, contact Melissa Sarenac BEFORE May
26, since she leaves early to help prepare the camp.
Melissa's e-mail: Melissa@PeriodPieces.com, phone:
415-647-1474. If you can come early, please e-mail
Mark Levy at mitzvahmus@aol.com and let him know
when you will arrive.

REGISTRATION: Register at camp. No advance
registration. It is not necessary to be a Folk Club
member to attend, though we welcome you to join.
Ask for membership forms at registration.

MAPS: If you need directions and a map, contact
Melissa Sarenac (contact info above) or Ed Hilton,



2016 - valentine doyle

Fold-In Sunday, April 24

The fold-in and folk-sing is at 12:00 PM, Sunday,
April 24, at the home of Steve and Renee Hughson,
53 Maitland Dr., Alameda, (510) 407-6235.

Help with the *folknik*, enjoy a meal afterwards,
and make music. Bring a potluck dish and
instruments.

The fold-in can always use an extra set of hands.
It's an easy way to help your Club, see your
friends and make some music. In the sage words
of our outer-space friends, the Spoonoplans:
many hands make light work!

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.

“Music can change the world because it can change people.” — Bono

Musical Meetings

Musical meetings of the San Francisco Folk Music Club are held every second and fourth Friday at Cyprian’s ARC, 2097 Turk Street (at Lyon), San Francisco. There is plenty of street parking, but if you can’t find anything closer, you may park in the blood bank lot at Turk and Masonic. Cyprian’s asks that if we park in the lot, we use a parking pass. Parking passes are stored on the info table right inside the front entrance of the church. You can pull up to the front entrance and step inside to get one before you park. You can keep it in your car for future use since they are not dated.

Singing and jamming start at 8:00 p.m.; we start clean-up at 11:30 and need to leave by midnight. Two of the rooms require earlier leaving times. Bring finger-food snacks and beverages if you can. Guests are always welcome, and no one is expected to “perform”. Cyprian’s charges us rent; we ask those who can to donate \$5 to \$10 per evening, but if you can’t donate, we still want you to join us!

In consideration of our members’ allergies and other concerns, only service animals are permitted at SFFMC events, and all our events are fragrance-free. The wearing of perfumes or heavily-scented products is not permitted. If a situation arises that cannot be easily remedied, members may be asked to show responsibility by taking their pet home or going home to change out of clothing that has picked up the offending scents.

| | Mar 11 | Mar 25 | Apr 08 | Apr 22 |
|-------------------|---------------|----------------------|-----------------------|-----------------------|
| Setup 1, 7 p.m. | Debbie K | Glen V | Debbie K | Glen V |
| Setup 2, 7 p.m. | TBD | TBD | TBD | TBD |
| Host 1, 8-9 p.m. | Margaret B | James B | Tenaya L | James B |
| Host 2, 9-10 p.m. | John K | Glen V | TBD | Lyla M |
| Singing Room | Estelle F | Debbie K | Lyla M | Dave S |
| Theme | Women’s Lives | Stupid, Dumb & Crazy | Turning Things Around | Freedom & Celebration |
| Cleanup 1 | Kim P | Glen V | Glen V | Kim P |
| Cleanup 2 | TBD | TBD | TBD | TBD |

If you have constraints and contingencies that make it hard to sign up in advance, think of ways to help: when you can come by you can bring food, pitch in with set-up and clean-up, or both!

Board Meetings

The SFFMC Board meets on each second Tuesday — potluck at 6:30 p.m., meeting at 8:00 p.m. All Club members are welcome to attend the potluck dinner and the meeting.

March 8: Home of Marian Gade, 136 Highland Blvd., Kensington, (510) 524-9815
April 12: Home of Bob Helliesen, 398 Vassar Ave., Berkeley, (510) 528-0334

Next folknik Fold-In and Sing: Sunday, April 24, 2016 at 12:00 noon.
home of Steve and Renee Hughson, 53 Maitland Dr., Alameda, (510) 407-6235.

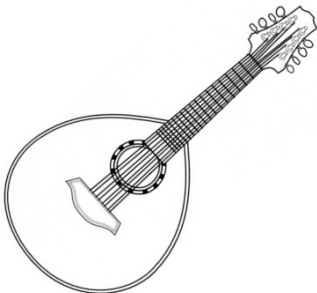
2016 Free Folk Festival Update

by Amelia Hogan and Daniel Hersh

A full day and into the evening of performances, workshops, dances, family events, jamming and more! Save the date: **Saturday, June 11, 2016, 12 noon to 10 pm, Everett Middle School, 450 Church Street, San Francisco.** This year we have a new location, close to BART and right on a Muni Metro line in the Mission/Castro area of San Francisco.

Volunteering: The San Francisco Free Folk Festival is SFFMC’s gift to the city of San Francisco and the Bay Area. We rely on all of you in the folk music community to participate. No effort is too great or too small. We need volunteers at all levels, from coordinators to gophers, and everything in between. Some tasks are part of the planning and organizing process, before the festival takes place, and most will take place at the festival itself on June 11. You can visit the volunteer page of the festival website <www.sffolkfest.org> for ideas and job descriptions, or you can e-mail any of us to let us know that you’d like to help. Many hands make light work! Thank you for helping make this a successful festival year!

2016 Festival organizers:
Jeremy Friedenthal <sffff-performers@googlegroups.com>
Daniel Hersh <hrshsand@earthlink.net>
Amelia Hogan <ameliaisaverb@yahoo.com>



Camp New Harmony 2015-2016

by Patience Young

How was this past Camp New Harmony unlike others?

- The Dance Hall, Tiled Room and the Carpeted Room buildings now have central heating. No more little floor heaters, chronic drafts, or chilled ankles.
- Two large construction projects on site challenged campers to negotiate the grounds. This was accomplished with sensible spirits (thank you, campers!) and the expectation that we will enjoy new and better housing, replacing the old Lower Village and the Health Cabin, in future years.
- The bus started running the first evening of camp, not just the first full day, and managed to get people around camp, despite having no road access to the workshop cluster at Ruben’s House and the Carpeted Room.
- Parking was alleviated with permission to park on the basketball court at Upper Village.
- Attendance was on the low side: shorter meal lines; smaller evening dances.

How was this past Harmony just as we have known it?

- Campers enjoyed the familiar Harmony atmosphere of good will and gratitude for all that we have to share with each other.
- Workshops and concerts were varied, lively, and memorable.
- The weather cooperated, mostly.

How can Camp Harmony be better than ever this year?

- Support the Campership Fund to assure that community members with limited means can join us for merriment and great music—attend the Spring Concert.
- Camp Newman expects to be finished with this round of construction, so we will see more new field cabins, a new Health Lodge, and better accessibility.
- Be sure that YOU come to camp!

SAVE THE DATE: TUESDAY, MAY 17, 2016

SFFMC Spring Concert

a benefit for Camp New Harmony camperships

at the Freight & Salvage Coffeehouse, Berkeley

Look for details in the May/June folknik.

From Redmond

Redmond O’Colonies writes, “House/pet/plant sitter available. Also handyman services. Excellent references, from our community. Redmondocl@gmail.com.”

Dave Wunsch —
Harmonica and Pennywhistle Player

Dave Wunsch, well-known jammer and a longtime member of SFFMC, the Northern California Bluegrass Society and Santa Cruz Bluegrass Society, died at the age of 83. He played bluegrass harmonica and pennywhistle, and was also a singer.

Dave sat in at performances with many area bluegrass bands. He was also fond of playing other acoustic music, including old-time, folk, old country, old blues, and even some Celtic and Dixieland.

Dave was born in 1932 in La Junta, Otero County, Colorado. He graduated from the University of Houston with a B.S. degree in Electrical Engineering and from Southern Methodist University with an M.S. degree in Electrical Engineering. He started work on a Ph.D. in Electrical Engineering, but decided that he preferred studying old-time music with groups of friends.

He directed that the following message be sent to his friends:

“This is your notification of the death of David E. Wunsch, formerly of San Jose, California; Orlando and Boynton Beach, Florida; Dallas, Texas; and Galesburg, Illinois. Mr. Wunsch died on 11/17/2015. This notice is being sent to you at his request, by one of his survivors. Please take whatever action seems appropriate. Mr. Wunsch has suggested you should have either a shot of good scotch whisky or a bottle of good beer. Tell your bartender that Mr. Wunsch is buying. Editorial comment: Dave’s estate is not buying. Your bartender will need to go after Dave.”

Dave’s wife Rosemarie died on December 6, 2015, 19 days after Dave passed. Dave is survived by two sons, Grant and Larry Wunsch, and by two sisters, Jayne (Wunsch) Dye and Margaret (Wunsch) Semple.

A joint memorial service for Dave and Rosemarie will be held at a later date.

Camp Harmony Lost and Found

by Nick Holbrook

- Bath towel, gray
- Ceramic mug, “Merry Christmas”, tape label 501b
- Ceramic mug, black with white rim
- Ceramic mug, gray “Life Times.”
- Ceramic mug, pink “Emma”
- Ceramic mug, tapered blue, red ribbon motif and “SFFMC”
- Ceramic mug, tapered dark blue
- Ceramic mug, white “A friend is a present you give yourself”
- Ceramic mug, white “Bridge is my game”
- Ceramic mug, white, black rim w/ geometric pattern
- Costume glove, skeleton-hand
- Dress shirt, Surrey 18½ neck vertical grey pinstripe.
- Jacket, gray fleece REI
- Shoulder bag, black Epson 10x12 arrow inside labeled “lens “
- Ski mask, tape label 500c.
- Slacks, gray Hubbard
- Transpar with bottle, blue “Thermos”
- Water bottle, green top “URJ Camp Newman”
- Water bottle, silver with blue duct tape

Any of this yours? Call Nick Holbrook: 415 328 3790

IHW 10th Anniversary at the Freight

by Marlene McCall

On April 24, 2016, In Harmony's Way will be celebrating its tenth anniversary at the Freight & Salvage in Berkeley. Come see the show and stay for the community sing after the show!

A little history: In 2006, guitar and banjo virtuoso (and enthusiastic singer) Steve Baughman had a dream. He was deeply in love with group harmony singing, had already been involved in song circles across the country, and had recorded a CD of 18 Bay Area folkies doing what many people had been doing year in year out for decades, singing their hearts out in harmony with each other, at music camps, in living rooms, and -- farther back in time -- while working together on ships, in factories, and on farms.

Wanting to create a way to spread the group singing concept, he started a monthly singing session, open to anyone who wanted to sing with others. The result was the In Harmony's Way group singing session, which began meeting in February of 2006, and which continues meeting regularly to this day (increased to twice a month since the beginning of 2015).

The first half of the evening on April 24 will be a show on the Freight's stage that will feature a wide variety of singers and songs, but all of the songs have been chosen so that YOU, the audience, will be singing, too! The lineup of song leaders will be:

- **Brass Farthing.** An a cappella group of "stalwart lads" who focus on music of the Victorian and Edwardian periods.
- **Ed Silberman.** Traditional singer and composer of IHW's eponymous song.
- **Lonesome Chuck Wheeler.** Cowboy poet and yodeler.
- **Holdstock & MacLeod.** Dick Holdstock and Allan MacLeod, singers of the traditional English and Scottish songs of their homelands.
- **Karen Broder.** Soulful blues chanteuse.
- **Marlene McCall.** Enthusiastic IHW organizer and singer in many genres.
- **Megan Messinger.** Shanty singer extraordinaire.
- **Oak, Ash & Thorn.** Traditional and eclectic music in 3-part harmony.
- **Riggy Rackin.** Concertina player and traditional music singer.
- **Steve Baughman.** IHW visionary.
- **The Black Brothers.** Famed charismatic charmers Michael and Shay Black from Ireland.

Many of the folks who regularly attend the In Harmony's Way sessions, even those who are not leading songs, will be on stage to sing along on the choruses and refrains, along with the audience, in what's sure to be a joyous evening of song.

In the second half of the evening, after the stage presentation, there will be a community sing in the lobby of the Freight. You'll get to raise your voices and sing with everyone, and maybe even lead a song of your own! We look forward to an evening of harmony-packed renditions of new and traditional songs ranging from English drinking songs to sea chanteys to gospel to who knows what. There will be many opportunities for everyone to get the Freight's rafters ringing with rich folk harmonies!

Appalachian Traditional Music, a Short History

by Debby McClatchy

Most Europeans consider the Appalachians to be mountains of the southeastern region of the United States, but in truth they encompass eighteen states, reaching from Maine to Georgia, and include, among others, the Berkshires of Connecticut, the Green Mountains of New Hampshire, the Catskills of New York, the Blue Ridge of Virginia, and the Smoky Mountains of Tennessee. Southern Appalachia includes three hundred counties covering most of West Virginia and parts of Alabama, Georgia, Kentucky, Tennessee, Maryland, North and South Carolina, and Virginia, an area called today the Southern Highlands or Upland South, or, in Colonial times, the 'Back Country'. Although a large physiographic area, a body of behaviors and cultural identities based upon speech and dialect, building practices, folk music and dance, crafts, superstitions and religion, and concepts like feuding and moonshining link all 1500 miles of these mountains.

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

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

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

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

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

During the seventeenth century the largest and most influential group of American immigrants sharing an ethnic heritage were those from England, Scotland, Ireland, and Wales. They generally settled the Eastern Seaboard while the French worked their way up the Mississippi River. In the early 1700s immigration pushed westward but, barred by the continuous ridges of the Appalachians, people settled more on the Piedmont between the coast and the mountains.

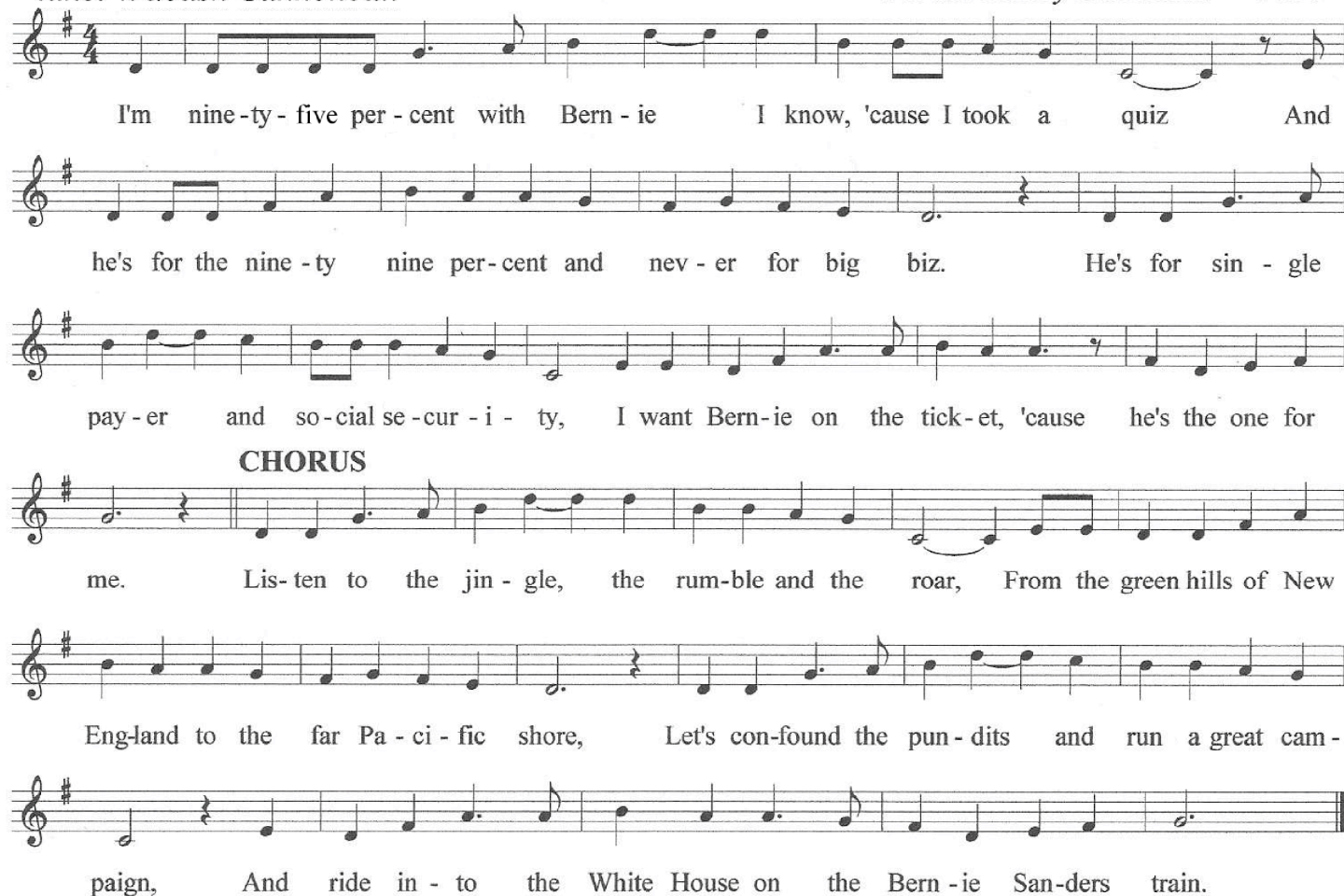
The ridges were four thousand feet high and only crossable where rivers had cut transverse valleys. There were usually multiple ridges, and where an opening would cut through one, it was closed in others. Therefore, most settlement started north in Pennsylvania and drifted south down the long valleys,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

— to be continued in a future folknik

THE BERNIE SANDERS TRAIN

tune: Wabash Cannonball

words: Nancy Schimmel ©2016



I'm nine-ty - five per - cent with Bern - ie I know, 'cause I took a quiz And
he's for the nine - ty nine per-cent and nev - er for big biz. He's for sin - gle
pay - er and so-cial se-cur - i - ty, I want Bern-ie on the tick-et, 'cause he's the one for
CHORUS
me. Lis-ten to the jin - gle, the rum-ble and the roar, From the green hills of New
Eng-land to the far Pa - ci - fic shore, Let's con-found the pun-dits and run a great cam -
paign, And ride in - to the White House on the Bern - ie San-ders train.

Chorus:

Listen to the jingle, the rumble and the roar,
From the green hills of New England to the far Pacific shore,
Let's confound the pundits and run a great campaign,
And ride into the White House on the Bernie Sanders train.

I'm ninety-five per cent with Bernie,
I know 'cause I took a quiz
And he's for the ninety-nine per cent,
and never for big biz,
He's for single payer
and social security
I want Bernie on the ticket,
'cause he's the one for me.

He's for building bridges,
metaphorical and real,
He knows that what this country needs
is an up-to-date New Deal,
He's better than most Democrats
on foreign policy
I want Bernie on the ticket,
'cause he's the one for me.

He's for unions and for co-ops,
he's not the bosses' tool,
He's for equal chances
at housing, jobs and schools,
He'll work to stop the predatory
prison industry,
I want Bernie on the ticket,
'cause he's the one for me.

He's for regulation,
and the tax called Robin Hood
If you don't insist on perfect,
the man looks very good.
He's for equal pay for women
and marriage equality,
I want Bernie on the ticket,
'cause he's the one for me.

He calls himself a socialist
and I guess that's pretty brave
But you can't go mincing words when
you've got a world to save.
The corporate state is killing us
and the honey bee;
I want Bernie on the ticket,
'cause he's the one for me.

He knows the climate's changing,
and that humans are to blame,
He won't take money from big oil,
so he is naming names.
I sent a check to Bernie;
campaigning isn't free.
I want Bernie on the ticket,
'cause he's the one for me.

Nancy Schimmel reports: "The Wallace-Taylor Train" of 1948 inspired this song.
Occupella performs it around the area and you can find a YouTube video of them doing it here:
<https://www.youtube.com/watch?v=dcHyIUHVDxk>
There's more information at their Web site: <www.occupella.org>.

Festivals 'n' Such

Smoldering Uke**March 10-13**

Held in Carmel Valley at Hidden Valley Music Seminars, 104 West Carmel Road, Carmel Valley, CA 93924; a winter ukulele retreat.
 INFO: <http://www.hiddenvalleymusic.org/event-smoldering-uke-a-winter-ukulele-retreat_127.htm>.

BACDS Spring Fever Dance Wknd**March 11-13**

High-energy weekend of hot contras, exuberant English country dance, and exhilarating music, held at Monte Toyon, Aptos, CA. Registration and other INFO available at
 <<http://bacds.org/springfever/>>.

Sonora Celtic Faire**March 11-13**

At Mother Lode Fairgrounds, Sonora, CA, 95370. Cultures of Ireland, Scotland, Cornwall, and Wales. Scottish Highland competition games, Scottish bagpipe bands, jousting, and four stages of Celtic music. For complete details and tickets, check
 <<http://www.sonoracelticfaire.com>>.

Walker Creek Music Camp**April 8-11**

Held at the beautiful Walker Creek Ranch (walkercreekranch.org) west of Petaluma, an hour from the metropolitan Bay Area. Instruction on all major bluegrass and old-time instruments, also dancing, concerts, lots of jamming. Musicians of all ages welcome. Instructors: Greg and Jere Canote, Clyde Curley, Steve Baughman, Kathy Kallick, Tom Bekeny, Annie Staninec, Cary Black, Bill Evans, Dan Crary, Steve Spurgin, Alan Munde, Ivan Rosenberg, Nate Lee, Keith Yoder, Dave Keenan, Sylvia Herold. Music & More program for young kids with Carol Spiker.
 INFO: <www.walkercreekmusiccamp.org>
 Ingrid Noyes at 415-663-1342.

2016 World Rhythm Festival**April 8-10**

Enjoy a weekend of total immersion in world music, drum, and dance. Includes intensive rhythm workshops for adults, performances, community drum circle, and dance party. Held at the Seattle Center, Seattle WA; free admission. INFO at
 <<http://www.swps.org>>

Reno Ukulele Festival**April 14-17**

Nugget Resort, Sparks, Nevada -- Includes workshops, jams, fabulous entertainment, vendors, loads of fun. More INFO at: <<http://playuke.net/>>

Hayward Ukulele Festival**April 24**

Held at Chabot College Campus, Hayward, CA from 9 a.m. to 5 p.m. Many performances, vendors and ukulele enthusiasts from all around. INFO:
 <<http://www.ukulelefestivalnorcal.org/>>

31st Tucson Folk Festival**April 30 and May 1**

In addition to nationally known headline acts and local favorites, the Tucson Folk Festival showcases over 100 local bands, as well as many more from throughout Arizona and the Southwest and from throughout the country.
 INFO: <<http://www.tkma.org/>>

West Coast Ukulele Retreat**May 4-8**

Held at Asilomar, in Pacific Grove, CA (on the Monterey Peninsula). Three solid days of workshops and FUN. More INFO available at
 <www.ukuleleretreat.com>.

California Autoharp Gathering**May 17-22**

Held at the St. Nicholas Ranch, Dunlap, CA.
 INFO: contact <<http://calautoharp.com>>, or call Mike Mueller at (559) 497-3830.

Camp Harmony Benefit Concert**May 17**

San Francisco Folk Music Club presents Suzy Thompson, Brass Farthing, Steve Baughman, Yes Ma'am, Bob Reid, Richard Adrianowicz. Freight & Salvage, 8:00 p.m. \$20 advance, \$22 door.

SFFMC Memorial Day Weekend Camp**May 27-30**

Rustic setting among the redwoods in Santa Cruz County. Jams, campfires. Early camping free for help with setup. For more details, see the flyer on the front of this issue, also the story on page 1.

San Francisco Free Folk Festival**June 11**

12 noon to 10 p.m. – Everett Middle School, 450 Church Street, San Francisco.
 Workshops, concerts, dances and more. For details and information: <<http://www.sffolkfest.org/2016/>>.

CBA Summer Music Camp**June 12-15**

For bluegrass and old time musicians of all ages. Held in Grass Valley, California, with camping under the pines at the Nevada County Fairgrounds. The camp includes numerous and varied elective classes, jamming, workshops, dances, concerts, fun! Also includes Old-Time Music Gathering. For details:
 <www.cbamusiccamp.org>.

Steve Kaufman's Acoustic Kamps**Old Time & Traditional Week****June 12-18****Bluegrass Week****June 19-25**

Old time and traditional week includes mountain dulcimer, old-time fiddle, old-time banjo, Celtic harp, songwriting, bass, fingerstyle guitar, and flatpicking guitar. Bluegrass week includes flatpicking, bluegrass banjo, bluegrass fiddle, mandolin, bass, vocal, dobro, and Kid's Kamp. Held in the Great Smokies, near Knoxville Tennessee. INFO:
 <<http://www.flatpik.com/Steve-Kaufman-Acoustic-Kamp>>.

Jazz Camp West**June 20-27**

An 8-day jazz immersion program for adults and teens 15 and up--held in the beautiful redwoods of La Honda in Northern California. Workshops, personalized instruction, student performances, faculty concerts, late night jams. All levels welcome. INFO available at
 <<http://www.jazzcampwest.com/>>.

BACDS Family Week**July 3-8**

Dancing (kid-friendly, contra, Irish, and English), music, song, art, crafts, storytelling, and surprises in Monte Toyon near Aptos, CA. INFO:
 <<http://www.bacds.org/familyweek/>>; or contact <familyweek@bacds.org>; (925) 256-8992.

California Coast Music Camp**July 10-16 and 17-23**

Held in Placer County, California. CCMC summer camp offers 1-2 weeks of small-group classes in vocals, guitar, banjo, bass, fiddle, mandolin, ukulele, songwriting, percussion, and more; styles include folk, blues, swing, jazz, bluegrass, rock, old-time, Brazilian, Celtic, and more.
 INFO at <<http://www.musiccamp.org>>, or contact <info@musiccamp.org>, 650-306-0399.

TO AMPLIFY OR NOT TO AMPLIFY ...

Does my music really need to be amplified?

To answer this question, first, assess the situation. Every gig is different, and understanding the nature of the venue is key to a successful and satisfying performance.

As you walk into the venue, try to ascertain if amplification is necessary. A quick look at the size of the room and the number of seats should give you a pretty good idea. Obviously, a house concert in someone's living room with under 50 seats will probably not require amplification, but if the venue is larger or there are other factors such as ambient noise (like people talking in a bar or traffic noise) then you may want to consider using amplification.

If I do need amplification, should I bring my own gear or use what's there?

The answer to this depends on several factors. Generally, the better the quality of the gear and the higher the skill of the person operating it, the better will be the quality of the sound. Many smaller venues have permanently-installed PA systems that are available to performers, but often they are poor quality and in bad repair. Bringing your own sound equipment can require a substantial up-front financial investment and you'll need some expert advice on how to run it, but if you're willing to make that commitment, then you will have much more control of your sound.

What's so hard about putting microphones on stage?

One of the most misunderstood aspects of live sound reinforcement is the difference in requirements for amplifying different types of music. Many people think that acoustic instruments are easier to amplify than a rock band and that all you need to do is turn on the microphones. This is inherently untrue. It is *much* more difficult and requires much more skill to successfully amplify acoustic music and tune the sound system to the room. I'm sure many of you have already experienced this phenomenon. One problem is that many venues offer predominantly electric music and choose their sound technicians accordingly. This certainly doesn't mean that every venue that offers rock music will have less skilled sound technicians, but many smaller venues can't afford to pay a highly skilled technician who has experience working with acoustic music.

Working with sound people:

Achieving good sound requires a partnership between the musician and sound technician and it's very important to know how to speak to them. If you are clear about your sound needs and understand a bit about sound reinforcement, you'll have a vastly better experience.

These are the things to keep in mind:

1. Understand and clearly communicate how many microphones the whole band (not just you) requires. If you're unsure, you can simply describe what instrument(s) each person plays and who will be singing. Professional touring bands figure this out in advance and print up a stage plot with a diagram, but this is not strictly necessary.

2. Once you're set up on stage, and if time allows, ask the sound technician to do a sound check. At that time, listen carefully to the sound on stage to make sure you can hear your band mates and clearly communicate to the sound technician what adjustments you'd like in the monitor speakers. Waiting until after the concert to tell the sound technician "I couldn't hear well on stage" is pointless. Please resist the temptation to say "I'm not loud enough in the main speakers". Remember that what you hear on stage while sitting *behind* the main speakers is very different from what the audience is hearing. If the sound technician is skilled and paying attention, they will balance all of the instruments.
3. Understand the nature of the performance: If you are used to a particular set-up that takes a lot of time to achieve and the event is a festival with ten bands in four hours and little or no time for sound checks, then be prepared to be flexible. In that situation, the sound technician will be much more helpful if you can adapt to the situation. Knowing when to approach an already very busy technician is also important: interrupting them in the middle of another band's sound check to tell them you need a chair or an extension cord for your set an hour later will not endear you to them. Politely wait until they seem less busy or are actively setting up for your band to make your request.

What to do if the sound is not as desired.

There are many factors that can contribute to less-than-stellar sound quality for the audience, so it's important to consider them before suggesting a possible solution. Is the room large and echo-y? Is the sound system low-quality? Is the sound technician skilled at working with acoustic music? These are all factors that can contribute to bad sound.

The most common problems are either incorrect balance (one player is quieter or louder than the others) or overall tone of the mix. If it's a balance problem, keep listening carefully to see if it persists in the next song before making a suggestion; the balance of a band is often constantly shifting depending on the player, the arrangement or microphone position.

If the problem is with the overall tone of the mix, then you could suggest that the mix sounds a bit "tinny" if it's too bright or "muddy" if there isn't enough definition to the instruments or the lyrics aren't clearly understandable.

As a musician, it is wise to attempt to assess the situation before approaching the sound technician. Remember, they are working hard to make it sound as good as possible and statements such as "hey soundman, it sounds terrible" are not productive. Keep in mind that many sound technicians are highly trained and are musicians themselves, so treat them as you would a fellow musician.

Best wishes to the SFFMC community for great concerts and great sound.

—Brian Walker

SFFMC WEB PAGE: <http://www.sffmc.org>

Regularly Scheduled Events and Dancing info on page 9

MARCH Beware the Ides! Happy St. Pats!

| | |
|-------|--|
| 1 Tu | Wainwright Sisters, Freight: 2020 Addison, Berkeley 8pm 510-644-2020 Mick Moloney/Athena Tergis, 216 O St, Sacto. 7:30pm 916-808-7000 |
| 2 W | Moth StorySLAM, Freight: 2020 Addison, Berkeley 7:30pm 510-644-2020 Songwriters open mic, Doc's Lab: 124 Columbus, SF 7pm 415-649-6191 Mick Moloney/Athena Tergis, Don Quixote, Felton 7:30pm 831-603-2294 |
| 3 Th | A Celtic Appalachian Celebration, Freight, Berkeley 8pm 510-644-2020 |
| 4 F | Darlingside, Freight & Salvage: 2020 Addison, Berkeley 8pm 510-644-2020 Sonya Hunter & Erik Pearson, Berkeley 7:30pm monkeyhousetheater.com John Craigie, house, SF 8pm rsvp@kcturnerpresents.com A Celtic Appalachian Celebration, Great Star, SF 8pm 415-623-4304 Triple A+, Santa Clara 7:30pm SantaClaraHouseConcerts@yahoo.com Black Brothers Band, Trinity: 81 N 2 nd St, San Jose 7pm 408-600-8783 Doug MacLeod, Armando's: 707 Marina Vista, Martinez 8pm 925-228-6985 Eileen Ivers, Marin Center, San Rafael 8pm 415-473-6800 Old Blind Dogs, 390 Morris, Sebastopol 8pm 707-823-1511 www.seb.org |
| 5 Sa | Autumn Rhodes/Darcy Noonan/Irish dancers, Lib: 100 Larkin, SF 11:30am Rhonda Benin's "Just Like A Woman", Freight, Berkeley 8p 510-644-2020 Songwriters, Monkey house, Berkeley 7:30pm monkeyhousetheater.com Linda Hirschhorn/Naomi Newman, 2905 Shattuck, Berk. 7:30 510-654-0799 Molly's Revenge, Mission Cof: 151 Washington, Fremont 7p 510-623-6920 Mark Hanson, Mighty Fine Guitars, Lafayette 8pm 925-268-8226 Evie Ladin Band/Terry/Pearson, 1565 Lincoln, San Jose 7:30 408-692-4484 John Craigie/Sam Chase, Kuumbwa, Santa Cruz 7:30pm 831-479-9421 Rita Hosking Trio, Studio 55 Marin, San Rafael 8pm 415-453-3161 Black Brothers Band, 3850 Doris Murphy, Occidental 8pm 707-874-9392 MAC, house concert, Santa Rosa 7:30pm howard_booster@sbcglobal.net Kathy Kallick Band, 390 Morris, Sebastopol 8pm 707-823-1511 seb.org |
| 6 Su | Bill Evans' Banjo in America, Freight, Berkeley 1pm 510-644-2020 The Bombadils, house concert, Oakland 2pm 510-652-1091 Lisa Lynne harp workshop, 2700 45 th , SF 2p irishamericancrossroads.org Doug MacLeod, house concert, Oakland 6pm 510-851-1706 George Kahumoku Jr/Led Kaapana/Jeff Peterson, Freight, Berkeley 7pm Kathy Kallick Band, house concert, SF 7pm foghouseconcerts@gmail.com The Black Brothers Band, Studio 55 Marin, San Rafael 3pm 415-453-3161 Pierre Bensusan, Don Quixote: 6275 Hwy 9, Felton 7pm 831-603-2294 Molly's Revenge, St. Luke's: 65000 Jolon Rd, Jolon 3pm 831-458-1260 |
| 8 Tu | SFFMC Board Mtg. , 136 Highland Blvd, Kensington 6:30 510-524-9815 p2 Keb' Mo', Freight & Salvage: 2020 Addison, Berkeley 8pm 510-644-2020 Old Blind Dogs, Don Quixote: 6275 Hwy 9, Felton 7:30pm 831-603-2294 |
| 9-10 | David Crosby, Freight & Salvage: 2020 Addison, Berkeley 8p 510-644-2020 |
| 9 W | Claudia Villela & Vitor Goncalves, house, Mountain View 650-947-9669 Kahumoku/Kaapana/Peterson, Kuumbwa, Santa Cruz 8p 831-334-1153 |
| 10-13 | Ukulele retreat, Hidden Valley, Carmel Valley 831-440-9382 |
| 10Th | Nathan & Jesse, Monkey house, Berkeley 7:30 monkeyhousetheater.com |
| 11F | SFFMCclub , Cyprian's: 2097 Turk St, SF 8pm 510-417-7162 The Black Brothers, Freight: 2020 Addison, Berkeley 8pm 510-644-2020 John Reischman/The Jaybirds, 201 Martina, Richmond 7:30 310-628-9589 Steep Canyon Rangers, GAMH: 859 O'Farrell, SF 8pm 415-885-0750 Kahumoku/Kaapana/Peterson, 390 Morris, Sebastopol 7p 707-823-1511 |
| 12-13 | SheSings Women's A Cappella Fest, F&S, Berkeley womensacappella.org |
| 12Sa | Sonoma Cnty Bluegrass Fest, 390 Morris, Sebastopol 1-9p 707-479-5529 Ya Elah, Wisteria Ways house concert, Oakland 8pm 510-655-2771 Chris Webster & Nina Gerber, house, Oakland 8pm boatwork@aol.com Deborah Crooks, Poplar Playhouse, Berkeley 8pm 510-697-4097 Steve Kahn/Kevin Fagan, Berkeley 7:30 monkeyhousetheater.com SheSings Festival concert, Freight, Berkeley 8pm 510-644-2020 Silas Lowe, Mime Troupe: 855 Treat, SF 4:30pm sfmt.org Box Set, Cyprian's: 2097 Turk St, SF 8pm 415-454-5238 Black Brothers Band, 1220 Linda Mar Blvd, Pacifica 7:30pm 650-355-1882 Patrick Ball, 550 E. Remington Drive, Sunnyvale 8pm 408-733-6611 Lewis/Rozum/Bean Creek, 320 Cedar, Santa Cruz 7:30 831-772-0882 |
| 13Su | EB Fiddlin' & Pickin', 1325 Portland Ave, Albany 12-5 510-526-4423 Steve Meckfessel/Beth Woods, Freight, Berkeley 7pm 510-644-2020 Don Burnham/The Bolos, Armando's, Martinez 2pm 925-228-6985 Roy Rogers/Carlos Reyes, Fenix: 919 4 th , San Rafael 6:30p 415-813-5600 Old Blind Dogs, Studio 55 Marin, San Rafael 7pm 415-453-3161 Le Bruit Court Dans La Ville, Sebastopol 7:30pm jberger@sbcglobal.net Box Set, HopMonk: 691 Broadway, Sonoma 8pm 707-935-9100 Los Primos, Don Quixote: 6275 Hwy 9, Felton 2pm 831-603-2294 |
| 14M | Le Bruit Court Dans La Ville, Don Quixote, Felton 7:30pm 831-603-2294 |
| 15Tu | Le Bruit Court Dans La Ville, Freight, Berkeley 8pm 510-644-2020 Peter Lang/Rick Ruskin/T.Engelhardt, Fenix, San Rafael 7p 415-813-5600 |
| 16W | open mic, Freight & Salvage: 2020 Addison, Berkeley 7:30 510-644-2020 Lúnasa/Tim O'Brien, GAMH: 859 O'Farrell, SF 8pm 415-885-0750 |
| 17Th | Marty O'Reilly/Old Soul Orchestra, Freight, Berkeley 8pm 510-644-2020 Front Country, Mystic: 21 Petaluma Blvd N, Petaluma 8:30p 707-765-2121 Molly's Revenge, Don Quixote: 6275 Hwy 9, Felton 7:30pm 831-603-2294 Altan/Lúnasa/Tim O'Brien, Mondavi Center, UC Davis 7pm 866-754-2787 |
| 18-19 | Bluegrass, 13300 Big Basin Way, Boulder Creek brookdalebluegrass.com |
| 18F | Greg Brown, Freight & Salvage: 2020 Addison, Berkeley 8p 510-644-2020 The Secret Identities, Berkeley 7:30pm monkeyhousetheater.com The Black Brothers Band, house concert, SF 7pm 415-254-6381 Willy Porter, Doc's Lab: 124 Columbus, SF 8pm 415-649-6191 Front Country/McCoy Tyler Band, Don Quixote, Felton 8pm 831-603-2294 Altan, Sunset Center: San Carlos @9th, Carmel 8pm 831-620-2048 Loreena McKennitt, 50 Mark West Springs, Santa Rosa 8p 707-546-3600 Molly's Revenge, 2351 Pleasant Grove, Roseville 7p 916-786-6911 Tom Rigney & Flambeau, 985 Lincoln, Auburn 8pm 530-885-0156 |
| 19Sa | kids: Cascada de Flores, Freight, Berkeley 11am 510-644-2020 Tristan Clarridge/Len Jonsson/Erik Ronstrom, Berkeley 7:30 510-525-9248 Ira Marlowe, Monkey house, Berkeley 7:30pm monkeyhousetheater.com Anything Goes Chorus, 2501 Harrison, Oakland 7:30pm 510-350-8323 Ramblin' Jack Elliott, Cyprian's: 2097 Turk St, SF 8pm 415-454-5238 Loreena McKennitt, Masonic: 1111 California, SF 8pm 877-598-8497 Kevin Burke, Plough & Stars: 116 Clement, SF 9pm 415-751-1122 Dan Bankhurst/Jim Nichols, 1220 Linda Mar, Pacifica 7:30 650-355-1882 |

Mike Compton/Joe Newberry, 890 Church, Mountain View 7:30 rba.org
 Steve Seskin, 400 W. Campbell, Campbell 7:30 408-378-4416
 The Black Brothers Band, house, Santa Cruz 7:30pm 831-469-4307
 P.Lang/R.Ruskin/T.Engelhardt, Kuumbwa, Santa Cruz 8p 949-395-2398
 Greg Brown, Rio Theatre: 1205 Soquel, Santa Cruz 7:30pm 831-479-9421
 20Su Altan, Freight & Salvage: 2020 Addison, Berkeley 7pm 510-644-2020
 Molly's Revenge, St. Mary's: 146 12th St, Pacific Grove 7pm 831-373-4441
 21M West Coast Songwriters competition, Freight, Berkeley 7:30 510-644-2020
 23W BETTY, Freight & Salvage: 2020 Addison, Berkeley 8pm 510-644-2020
 24Th Real Vocal String Quartet, Freight: 2020 Addison, Berk. 8p 510-644-2020
 L & K Duo, Monkey house, Berkeley 7:30pm monkeyhousetheater.com
 Lyle Lovett/Robert Earl Keen, MarinCenter, SanRafael 8pm 415-473-6800
 25F **SSFMClub**, Cyprian's: 2097 Turk St, SF 8pm 510-417-7162
 Sierra Hull, Freight & Salvage: 2020 Addison, Berkeley 8pm 510-644-2020
 Fern River Songwriters Showcase, Berkeley 7:30 monkeyhousetheater.com
 Emma's Revolution, 4000 Middlefield, Palo Alto 7:30 650-324-8751
 Lang/Ruskin/Engelhardt, Mighty Fine Guitars, Lafayette 8p 925-268-8226
 Lyle Lovett/Robert Earl Keen, Mondavi Ctr, UC Davis 8pm 866-754-2787
 26Sa David Grisman Sextet, Freight: 2020 Addison, Berkeley 8pm 510-644-2020
 Slankard/Campbell/Szlachetka/Kent, 124 Columbus, SF 8m 415-649-6191
 Molly's Revenge, Angelica's: 863 Main, Redwood City 8:30 650-679-8184
 Emma's Revolution, 4000 Middlefield, Palo Alto 2pm 650-324-8751
 Dear John Love Renee, 142 Throckmorton, Mill Valley 8pm 415-383-9600
 27Su David Grisman Sextet, Freight: 2020 Addison, Berkeley 7pm 510-644-2020
 29Tu open mic, Freight & Salvage: 2020 Addison, Berkeley 7:30 510-644-2020
 30W Kahulanui, Freight & Salvage: 2020 Addison, Berkeley 8pm 510-644-2020
 31Th Mouth of Babes, Freight: 2020 Addison, Berkeley 8pm 510-644-2020
 Neal Hellman, house concert, Brentwood 7pm graingerdebra@gmail.com

APRIL Do something foolish!
1 F * FOLKNIK DEADLINE ***** Calendar email to folknikcal@yahoo.com
 other material send to folkniked@earthlink.net

John Gorka, Freight & Salvage: 2020 Addison, Berkeley 8p 510-644-2020
Mike Dowling, Mighty Fine Guitars, Lafayette 8pm 925-268-8226
2 Sa Rafael Manriquez Memorial Festival, Freight, Berkeley 8pm 510-644-2020
Peter Mulvey, Doc's Lab: 124 Columbus, SF 8pm 415-649-6191
3 Su Quantic Live, Freight & Salvage: 2020 Addison, Berkeley 7p 510-644-2020
The Honey Dewdrops, house concert, Berkeley 7:30pm 510-525-9248
5 Tu open mic, Freight & Salvage: 2020 Addison, Berkeley 7:30p 510-644-2020
6 W Moth StorySLAM, Freight: 2020 Addison, Berkeley 7:30 510-644-2020
Songwriters open mic, Doc's Lab: 124 Columbus, SF 6:30p 415-649-6191
7 Th Bruce Molsky, Freight&Salvage: 2020 Addison, Berkeley 8p 510-644-2020
Synchopaths, Santa Clara 7:30pm SantaClaraHouseConcerts@yahoo.com
8-11 Walker Creek Music Camp 415-663-1342 walkercreekmusiccamp.org
8 F **SFFMCclub**, Cyprian's: 2097 Turk St, SF 8pm 510-417-7162
Café Musique, Freight&Salvage: 2020 Addison, Berkeley 8p 510-644-2020
Mike & Ruthy, 201 Martina, Richmond 7:30 310-628-9589 pointacoustic.org
Bruce Molsky, house, Mountain View 650-947-9669
9 Sa Kevin Vance Benefit, Ashkenaz, Berkeley 8pm 510-525-5054
Junius Courtney Big Band, Freight: 2020 Addison, Berk. 8p 510-644-2020
Misner & Smith, Cyprian's: 2097 Turk St, SF 8pm 415-454-5238
Richard Smith, house concert, Windsor 7:30pm scotttn@sonic.net
Roy Rogers, Mystic: 21 Petaluma Blvd N, Petaluma 8:30pm 707-765-2121
Jake Shimabukuro, Sunset Center, Carmel 8pm 831-620-2048
10 Su EB Fiddlin' & Pickin', 476 Chetwood, Oakland 12-5 510-836-0758
Söndörgó', Freight: 2020 Addison, Berkeley 7pm 510-644-2020
Kats and Mano Meet the Dragon, house, Oakland 2pm 510-652-1091
Patrice Pike, Doc's Lab: 124 Columbus, SF Noon 415-649-6191
Richard Smith/Steve Palazzo, Don Quixote, Felton 7pm 831-603-2294
12 Tu **SFFMC Board Mtg.**, 398 Vassar Ave., Berkeley 6:30 510-528-0334 see p2
13 W Makana, Freight & Salvage: 2020 Addison, Berkeley 8pm 510-644-2020
14 Th Rhiannon & Laurence Hobbgood, Freight, Berkeley 8pm 510-644-2020
16 Sa Allison Miller's Boom Tic Boom, Freight, Berkeley 8pm 510-644-2020
David Luning, house concert, Oakland 8pm boatwork@aol.com
Dan and Laurel, Mission Cof: 151 Washington, Fremont 7p 510-623-6920
Gurf Morlix, house, SF 7pm rsvp@kcturnerpresents.com
Jayme Stone's Lomax Project, 890 Church, Mountain View 7:30 rba.org
Mindy Dillard, 400 W. Campbell, Campbell 7:30 408-378-4416
17 Su Ellis Paul, Freight & Salvage: 2020 Addison, Berkeley 7pm 510-644-2020
Megan Slankard, HopMonk: 691 Broadway, Sonoma 8pm 707-935-9100
18 M West Coast Songwriters competition, Freight, Berkeley 7:30 510-644-2020
19 Tu Heather Nova, Freight: 2020 Addison, Berkeley 8pm 510-644-2020
Alejandro Escovedo, HopMonk: 224 Vintage, Novato 8pm 415-892-6200
20 W Alejandro Escovedo, Doc's Lab: 124 Columbus, SF 8pm 415-649-6191
22 F **SFFMCclub**, Cyprian's: 2097 Turk St, SF 8pm 510-417-7162
Kathy Kallick Band, Freight: 2020 Addison, Berkeley 8pm 510-644-2020
Ted Falcon Trio, house, Mountain View 650-947-9669
SF Scottish Fiddlers, Crest: 1013 K St, Sacramento 8pm 916-476-3356
23 Sa Nellie McKay, Freight & Salvage: 2020 Addison, Berkeley 8p 510-644-2020
Jim Page, house, Berkeley 510-644-2135 reservations@sgreenberg.org
Bill Evans & Dan Crary, Mighty Fine Guitars, Lafayette 8pm 925-268-8226
SF Scottish Fiddlers, Lincoln: 100 California, Yountville 7pm 707-944-9900
24 Su **FOLKNIK FOLDIN 53 Maitland Dr, Alameda Noon 510-407-6235 p1**
Festival of Mandolins, 60 Onondaga, SF 11am 510-649-0941
In Harmony's Way, Freight: 2020 Addison, Berkeley 7pm 510-644-2020
Jaspar Lepak, Poplar Playhouse, Berkeley 7pm 510-697-4097
SF Scottish Fiddlers, Bankhead: 2400 First, Livermore 2pm 925-373-6800
Eric Taylor, house concert, Davis 530-753-3472 wjwagman@dcn.org
26 Tu open mic, Freight & Salvage: 2020 Addison, Berkeley 7:30p 510-644-2020
27 W SF String Trio, Freight&Salvage: 2020 Addison, Berkeley 8p 510-644-2020
Max's Midnight Kitchen, house concert, Berkeley 7:30pm 510-525-9248
Dan Frechette/Laurel Thompson, Don Quixote, Felton 7:30 831-603-2294
28 Th T Sisters, Freight & Salvage: 2020 Addison, Berkeley 8pm 510-644-2020
30 Sa Lisa Zeiler/Jennie Chabon, Freight: 2020 Addison, Berk. 8p 510-644-2020
Guy Klucsevsk, house concert, Berkeley 7:30pm 510-525-9248
Carol McComb/Nina Gerber, 1565 Lincoln, San Jose 7:30p 408-692-4484
Thanks December Fold-in Elves! Randy Berge, Thad Binkley, Abe & Joan
Feinberg, Marian Gade, Hall Hammer, Ken Hayes, Ed Hilton, Bill Jackson, Jane
Jackson, Phyllis Jardine, Shary Levy, Jerry Michaels, Bob Semple, Marv
Sternberg, Margie Wade

SFFMC Finances

by Marlene McCall

At the general meeting, held during the just-ended Camp Harmony, when I gave the treasurer’s report, some members wanted to know more about the club’s finances, more than could realistically be presented at that meeting. So the Club’s Board authorized me to write an article with that information.

Most of the Club’s income and expenses are tracked according to the seven programs (events) that it sponsors. The goal is for each event to bring in enough income to cover its own expenses. In addition to the seven events, the general fund tracks income and expenses that are not related to any event. Below, when I say “the bottom line”, this means the event’s income minus the event’s expenses. If the bottom line is greater than zero, the event met its expenses, that is, operated at a profit. If the bottom line is less than zero, the event failed to meet its expenses, that is, operated at a loss. Here are the eight classes (seven events plus the general fund), along with historical information from the last four years. All figures rounded to the nearest \$10. Losses are shown in parentheses.

Labor Day Campout. This is a three-day campout over the Labor Day weekend that has been held, during the last several years, at the Boy Scout Camp in Boulder Creek. In the last four years, this event’s bottom line has been:

| | | | |
|------------|-------|------------|---------|
| 2012 | \$240 | 2014 | (\$160) |
| 2013 | \$120 | 2015 | \$80 |

El Cerrito Free Folk Festival. This festival was started in 2009, continued in 2010 and 2011, was cancelled in 2012 and 2013 (because we lost Windrush School as venue), and returned in 2014 and 2015 at El Cerrito High School. I’ve not included data from 2012 and 2013; there were minor losses, since we continued to pay website expenses despite no festival being held. Excluding the cancelled years, this event’s bottom line for the last four years has been:

| | | | |
|------------|-----------|------------|---------|
| 2010 | (\$900) | 2014 | (\$130) |
| 2011 | (\$1,160) | 2015 | (\$80) |

Camp Harmony. This is the Club’s 5-day winter camp that spans New Years Eve. It has been held, since December of 2008, at Camp Newman between Santa Rosa and Calistoga. In the last four years, this event’s bottom line has been:

| | | | |
|-----------------|-----------|-----------------|--------------------------|
| 2012-2013 | (\$2,090) | 2014-2015 | \$2,940 |
| 2013-2014 | \$800 | 2015-2016 | TBA* |
| | | | * in next <i>folknik</i> |

Memorial Day Campout. This is a three-day campout over the Memorial Day weekend that has been held, during the last several years, at the campground of Mark Levy in the Santa Cruz mountains. In the last four years, this event’s bottom line has been:

| | | | |
|------------|--------|------------|------|
| 2012 | (\$20) | 2014 | \$50 |
| 2013 | \$70 | 2015 | \$0 |

San Francisco Free Folk Festival. Until 2014, this was a two-day festival that was held at Presidio Middle School in San Francisco. In 2015, a much smaller one-day festival was held at Cyprian’s ARC in San Francisco. In the last four years, this event’s bottom line has been:

| | | | |
|------------|---------|------------|---------|
| 2012 | \$1,830 | 2014 | \$3,470 |
| 2013 | \$2,820 | 2015 | \$740 |

July Fourth Campout. This is a three-day campout over the July Fourth weekend that has been held, during the last several years, at the Boy Scout Camp in Boulder Creek. In the last four years, this event’s bottom line has been:

| | | | |
|------------|---------|------------|---------|
| 2012 | (\$730) | 2014 | (\$240) |
| 2013 | (\$320) | 2015 | (\$240) |

General Fund. The income for the general fund comes from membership dues paid, contributions at the Friday night sessions, donations to the folk club that are not collected at a specific event, T-shirt and book sales, and occasional paid advertising revenue in the *folknik*. The expenses for the general fund include printing of the *folknik*, postage, wages of the membership secretary, phone, office supplies, the cost of t-shirts and books, and costs related to the club’s website. In the last four years, the general fund’s bottom line has been:

| | | | |
|----------------|-----------|-----------------|---------|
| 2011-2012 | (\$6,310) | 2013-2014 | \$2,630 |
| 2012-2013 | (\$6,390) | 2014-2015 | (\$580) |

Due to space considerations, that’s all I can fit in this article. But I’ll write more in the next *folknik*, including information about Shirley Baker’s bequest and balance information. If you have questions or particular financial issues that you would like to see addressed, please let me know by sending me an e-mail at marlenepersonal@officeservices911.com.

SAN FRANCISCO FOLK MUSIC CLUB

Please consider receiving the *folknik* by electronic copy; it saves trees, postage and printing costs.

Yearly membership levels (please check **only one** box):

- ☐ **\$30 Standard**—includes the club newsletter, the *folknik* as: (check one) ☐ **electronic copy** ☐ **paper copy** by U.S. Mail
- ☐ **\$20 Economy** (electronic copy only—no paper copy)
- ☐ **\$10 Low Income:** or pay what you can (electronic copy only—no paper copy)

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

I want to know more about volunteer opportunities:

- ☐ Please call me
- ☐ Please send me information by e-mail

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: _____

The Club produces a membership directory every few years 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