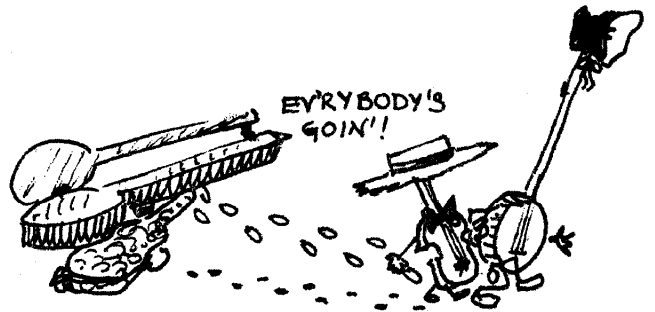
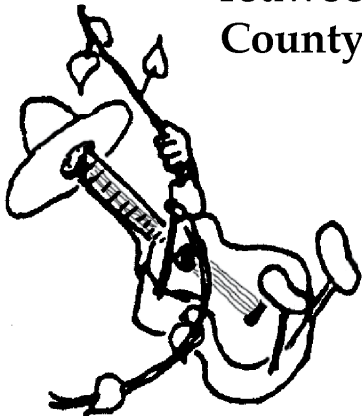


Memorial Day Weekend Folk Music Camp

Friday, May 26 to Monday, May 29, 2017

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

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



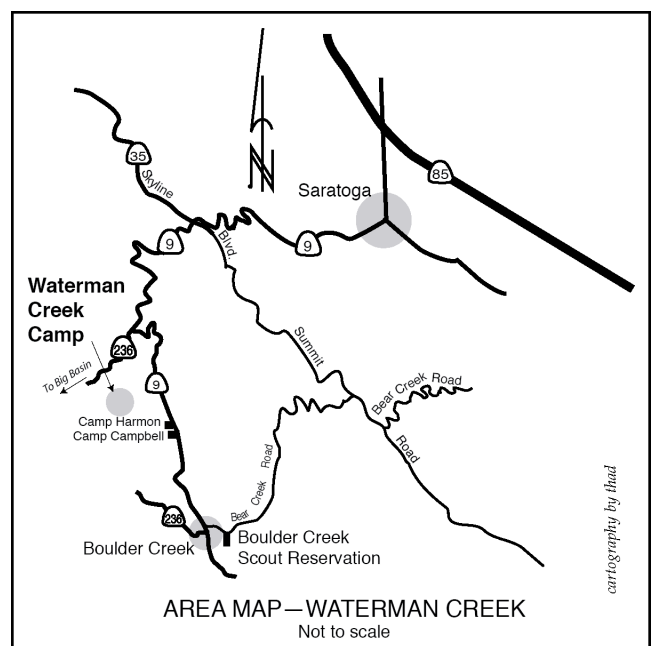
This is a **do-it-yourself** weekend—bring:

- 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
Peter Krug

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 26, 2:00 pm–Monday, May 29, 2017, 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.



2017

WEEK 1: July 9 – 15 WEEK 2: July 16 – 22



Since 1992, CCMC has provided a summer program designed to help adults develop their musicianship. Whether you're a shy beginner or a seasoned professional, CCMC's classes and activities will challenge and inspire you. The fun and supportive atmosphere will encourage you to stretch musically, regardless of your playing level or experience.

INSTRUCTION & OTHER ACTIVITIES

CCMC has two 1-week sessions, with a different set of instructors and classes each week. You may register for one or both weeks. You will choose your classes when you get to camp.

In addition to classes, CCMC offers many optional scheduled and spontaneous activities — workshops, sing-alongs, jam sessions, dances, and more. The program also provides several performance opportunities.

www.musiccamp.org!

- Video testimonials
- Expanded class descriptions
- Teacher biographies and website links
- Scholarship information
- Online registration
- Got questions? See our FAQ page: musiccamp.org/FAQ.html

ACCOMMODATIONS

CCMC takes place in the Sierra Nevada Gold Country in Placer County, California (about 1.5 hours east of Sacramento). It's a wooded site at about 4,000 feet and offers flat terrain, retreat facilities, a swimming pool, and hiking nearby.

Stay in a cabin or bring a tent. Cabin space is limited, so send your deposit in early. Cabins have bunk beds and some have a bathroom with a shower. Tents and those in cabins without bathrooms have access to a centrally located bathroom/shower house.

Prices include three meals daily, served in a central dining hall. We attempt to meet the needs of vegetarian and other diets.

There is some parking available for RVs/trailers under 24' long (vehicle plus trailer), although there are no hookups. There is a \$25 fee per week for RVs.

The camp store carries such items as strings, picks, tuners, camp swag, and teacher books and recordings.

WHO CAN ATTEND?

CCMC is primarily for adults 18 and older. However, we do accept some students ages 14–17 with a parent, sponsor, or guardian. Contact us if you are a teen, or know a teen, who would like to attend.

REGISTRATION

Each camp week is limited to 100 students accepted on a first-come, first-served basis.

A deposit of \$200 reserves a space. If camp is full when we receive your registration, you can join a waiting list or have your deposit refunded.

CANCELLATION & REFUNDS

If you cancel by June 1, we will refund all money received, less \$100. If you cancel between June 1 and two days before your session begins, we will refund all but \$200. No refunds two days before your session or after it begins.

PRICE

- \$1,090 Cabin with bathroom
- \$1,030 Cabin without bathroom
- \$955 RV camping (no hookups)
- \$930 Tent camping

Price includes all instruction, meals, and lodging.

Full payment is due by **June 1** (cash, check, or PayPal in U.S. funds only). You may take a \$20 discount off your final payment if you make all payments by check.

GETTING TO CAMP

We encourage carpooling and can help you find rides or riders. We'll send directions to registered attendees a few weeks before camp.

Plan to arrive at camp between 1 and 3 PM. New camper orientation starts at 4 PM.

If you travel by plane to the Sacramento airport (SMF), we can help arrange a ride to camp. Schedule your flight to arrive before noon on Sunday.

SAMPLE DAILY SCHEDULE

8:00–8:45 AM	Breakfast
9:00–10:15 AM	First class
10:35–11:50 AM	Second class
12:10–12:50 PM	Lunch
1:05–2:20 PM	Third class
4:00–5:00 PM	Workshops
6:00–6:45 PM	Dinner
7:30 PM–?	Evening activities

SCHOLARSHIPS

Scholarships for up to half of the cost of camp are available for students who can't afford to attend camp otherwise.

A completed registration with a \$200 deposit is required to request a scholarship application form.

Completed scholarship applications must be received by April 11. Applicants will be notified by May 5.

If we can't offer you a scholarship, your entire deposit will be returned and your registration voided.



For more information: 650-306-0399 • info@musiccamp.org • www.musiccamp.org

2017 Registration Form

Name: _____

Address: _____

City/State/Zip: _____

Day Phone: _____

Evening Phone: _____

Mobile Phone: _____

Email: _____

This is a new ☐ mailing or ☐ email address | ☐ I am 18+

How did you hear about CCMC?

☐ Acoustic Guitar ☐ CBA Breakdown ☐ folknik ☐ Mandolin Cafe

☐ Craigslist ☐ Friend ☐ Music teacher ☐ Web search

☐ Other: _____



Complete this form and mail it with your deposit (or full amount after June 1) to: CCMC, P.O. Box 523, Bellingham, WA 98227-0523

Please register me for:

☐ **Week 1: July 9–15** (\$200 deposit enclosed)

☐ **Week 2: July 16–22** (\$200 deposit enclosed)

☐ **Both weeks** (\$400 deposit enclosed)

☐ I am applying for a scholarship

Cabin space is limited. Indicate your preference by numbering 1–4:

____ Cabin with bathroom (\$1,090)

____ Cabin without bathroom (\$1,030)

____ I plan to bring an RV (\$955)

____ I plan to sleep in a tent (\$930)

You may take a \$20 discount off your final payment if you make all payments by check.

If my preferred week is full:

☐ Add me to the waiting list for my preferred week

☐ Give me the first available spot in either week

☐ Cancel my registration and return my deposit

☐ A tax-deductible donation of \$_____ is enclosed

☐ I can't go this year, but please add me to your mailing list

WEEK 1: July 9 – 15, 2017

CLASS LEVELS

LEVEL 1	Absolute or nearly absolute beginner
LEVEL 2	Advanced beginner
LEVEL 3	Intermediate
LEVEL 4	Advanced
LEVEL 5	Expert

STEVE BAUGHMAN

Clawhammer Banjo: Tunes and Techniques (level 2–4)

Spice up your playing with a few hot techniques and apply them to some new tunes.

Beginning Celtic Guitar (level 2–3)

Fingerstyle arrangements, a flatpick jig, and jig and reel rhythms for accompaniment, most of the time in Orkney Tuning.

CARY BLACK

Beginning Upright Bass (level 1–2)

The foundation for playing accurately, dynamically, and effortlessly in various styles.

Swing Bass (level 3–4)

Improvise steady, buoyant, and propulsive swing-style two-beat and walking grooves; bass soloing; intros, tags, and endings.

FLIP BRESKIN

Very Beginning Guitar (level 1)

Learn how to hold the guitar and play chords. Get your ears up and running so you don't need paper.

Accompaniment Toolkit (level 2)

Learn faster by practicing shorter and smarter; strums and finger patterns. Play three chords and 100 great well-known songs by ear.

BRIAN BUTLER

Beginning Blues Guitar: Take a Little Walk with Me (level 2–3)

Basic rhythm and progression; licks, chords, and turn-arounds.

Advanced Blues Guitar: Lemon, Lenoir, and Lipscomb (level 3–4)

Blind Lemon Jefferson, J.B. Lenoir, and Mance Lipscomb left a legacy of great blues, which we'll explore.

BARRY CRANNELL

Songwriting (level 1–5)

Melody, meter, chord voicing, and structure, and how to turn that into a song you need to sing.

Fingerpicking Song Arrangements (level 3)

Simple tools to arrange songs for your own performance style, adding polish and finesse.

HILARY FIELD

Latin American Rhythms (level 4–5)

Rhythms, chord patterns, and fingerstyle guitar music such as samba and tango.

World Folk Orchestra (level 1–5)

Everyone learns a part, from simple to more complex. All instruments.

NINA GERBER

Sideperson Strategies: Care and Feeding of a Front Person (level 5)

How to be the second guitar player for a rhythm guitarist/vocalist.

Theory Applied to Guitar (level 3–5)

Play lead and backup guitar using the C-A-G-E-D method overview of the fretboard.

CHRIS GRAMPP

Advanced Soloing (level 4–5)

Develop improvised solos to play over jazz, swing, and other styles.

The Daily Groove (level 2–3)

Rhythm backup approaches for pop, country, blues, and rock. All chordal instruments and bass players welcome.

ED JOHNSON

Doo-Woppin' (level 2–5)

Explore the roots of this unique and infectious style of R&B vocal music, from 'Nawlins to New York.

You Can Play Swing (level 3–4)

Movable chord shapes and stylistic chord progressions, focus on right- and left-hand techniques.

DAVID KEENAN

Meet the Flatpick (level 2)

Boom-chuck, shuffles, and single-note melodies.

Melodic Soloing (level 2+)

Use a 5-note pattern to play 20 songs that most of us know, then alter them using those same five notes.

PETER LANGSTON

Party Guitar—Unplugged (level 1–5)

Music from the 50s, 60s, 70s, shrouded in the mists of time when rock and roll was new! All instruments and voices welcome.

Instrumentalist As one of the Camp Instrumentalists, Peter provides leads and backup for classes and performances. Just ask!

TONY MARCUS

Swing Band Lab (level 3–5)

Riffs, call and response; creating a powerhouse rhythm section.

Instrumentalist

Tony is on call to provide leads and backup on almost any instrument or in any style you can name.

KRISTINA OLSEN

Sideperson Strategies (level 4–5)

Kristina co-teaches this class with Nina Gerber, as its "chick singer."

Pushme Pullyou: The Physics of Partner Dance (level 1–5)

Learn universal lead and follow techniques. No partner needed.

VERLENE SCHERMER

Finding Your Voice (level 1–2)

Exercises plus fun sing-alongs that work together to build strength, range, and confidence!

Vocal Nuances (level 3–5)

Bring a song and we'll add the stylistic elements that will make your vocal performances stand out!

ELLEN SILVA

Instigator

Ellen helps students find the right classes and helps connect people with similar interests.

VICTORIA VOX

Beginning Ukulele (level 1–2)

Basic strumming and fingerpicking patterns. It's fun and easy. Hula skirts optional!

Intermediate to Advanced Ukulele (level 3–5)

Movable chord shapes, left-hand muting, strumming patterns, and how to "chunk."

RADIM ZENKL

Beginning Mandolin (level 1–2)

Right-hand, left-hand, tremolo, chords, backup rhythms, introduction to improvising.

The World of Mandolin (level 3–4)

Play a different style each day—blues, bluegrass, swing, Eastern European, and more.

WEEK 2: July 16 – 22, 2017

DANNY CARNAHAN

Beginning Mandolin (level 1–2)

Playing melodies, forming chords, and being at ease in an ensemble.

Instrumentalist

Danny can accompany students on guitar, mandolin, octave mandolin, fiddle, and/or vocal harmony.

RICH DeLGROSSO

The Black String Bands (level 3–4)

Explore Black string bands, like the Sheiks, the Mudsteppers, and the Dallas String Band.

Jug Band Blues (level 2–4)

Music from the 20s by the Memphis Jug Band and others. Bring your instrument and your voice.

SYLVIA HEROLD

Swing Band Lab (level 2–4)

A new song, and a fresh band configuration each day. Open to all singers and instrumentalists.

Swing Guitar Repertoire (level 3–4)

Play and sing enduring gems from the Great American Songbook.

CAROL ELIZABETH JONES

Guitar 101 (level 1–2)

For absolute beginners and those who want to play music with others.

Songs from the Lomax Collection (level 1–5)

Songs from the folk recordings John and Alan Lomax made on trips to the Southeastern U.S. starting in the 1930s.

KATHY KALLICK

Hit Parade of Love (level 1–5)

We'll spend the week giggling over gems like "Chug-A-Lug" in this bluegrass/country repertoire class.

Bluegrass Rhythm Guitar (level 2–3)

Flatpick, boom-chuck; bass runs, classic G runs, strum patterns, chord shapes, and more.

CAROL McCOMB

Harmony Singing Like the Pros (level 1–5)

Learn duets and trios in a wide variety of styles.

Your First (or Next) Band (level 2–5)

Have a great time learning the ropes and arranging songs in a band. All instruments and singers welcome.

BRIAN RICE

Samba Pagode (level 1–5)

Samba Pagode is all about singing, but there are many drum parts to fill it out. Nylon string guitar and cavaquinho (ukulele OK) are needed. All percussion instruments provided.

Rhythm in a Box (level 1–5)

Some traditional and not-so-traditional uses of the cajón.

VALERIE ROSE

Beginning Celtic Fiddle (level 1–3)

We'll explore the phrasing and ornamentation that give Celtic music its unique sound.

Instrumentalist

Valerie is available to provide leads on fiddle for classes or students working on backup and/or performance skills.

ERIC SCHOENBERG

Fingerstyle Beyond Strumming (level 2)

Maybelle Carter style, arpeggios, alternating bass notes, Travis style, and blues.

Melodic Fingerstyle the Easy Way (level 3)

Play like Mississippi John Hurt and Big Bill Broonzy. A sweet way to start picking the blues.

JENNIFER SCOTT

Sing Around the World (level 1–5)

We'll construct a gentle, effective method for strengthening our voices using grooves and repertoire from different nations.

The Complete Jazz and Swing Vocalist (level 3–5)

We'll explore the repertoire, nuances, stylization, and techniques needed to be a confident and swinging singer.

COSY SHERIDAN

Stagecraft (level 1–5)

Who is your performing self? How can you find a way to take charge of the moment? Come sing a song and we'll work together to help you become your best self on stage.

Songwriting: The Basics (and Beyond) (level 1–2)

Learn how songs are put together: how to get started, and how to keep going.

MARK SIMOS

Advanced Songwriting (level 3–5)

We'll listen to examples of great songwriting and use them as a basis for our own writing challenges.

Net of Jewels (level 2–4)

This shape-based exploration of theory, technique, and creative inspiration on the guitar fingerboard will help you become a fearless explorer of new voicings, textures, and progressions.

CYD SMITH

Instigator

Cyd helps people with similar musical interests find each other, gets jams rolling, helps students find classes that fit their needs, and provides both information and encouragement.

DOUG SMITH

Fingerstyle Guitar: The Many Ways of Chord Shapes (level 3)

Explore different sounds using mostly recognizable shapes that can add color to your playing.

Arranging for Solo Fingerstyle Guitar (level 4–5)

Take a favorite melody and arrange it for solo or vocal accompaniment.

DANIEL WARD

Ukulele Fingerstyle Meditations (level 1–2)

Learn about tone, rhythm, and right-hand patterns.

Ukulele Latin and World Strums (level 3–5)

Flamenco, rumba, bossa nova, disco, and island styles broken down into easy-to-learn steps.

MIKE WOLLENBERG

Your First Lead (level 3)

Play single-note leads on folk, country, and blues songs. Only one or two scales, lots of open strings, and lots of fun.

Advanced Single-Line Soloing (level 4–5)

Effective ways to play leads in a variety of styles, focusing on development of melodic content, phrasing, and motifs.

RENÉ WORST

Bass 1 (level 1–2)

Play the original bass parts from well-known songs. All bass instruments welcome.

Bass 2 (level 3–5)

Learn tunes in different styles, concentrating on a particular groove each day.

Find out more at www.musiccamp.org!

folknik

www.sffmc.org

Volume LIII, Number 2

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

March/April 2017

Memorial Day Weekend Camp

Welcome to Memorial Day! 2017 dates are Friday, May 26, 2:00 pm–Monday, May 29, noon.

We return to Mark Levy's place at Waterman Creek: 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.

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

FACILITIES: The 7.5 acres of woods holds spaces for parking and tents, including four spaces where RVs can connect to electricity only. In inclement weather, we can use the Octagon Dance Hall—heated and 30 feet in diameter—for playing, singing and dancing.

(continued page 8: Memorial Campout)

Scottish Fiddlers Concert Series

Picture a stage filled with 100 fiddlers backed by piano, drums, cellos, guitars, harps and even flutes, now imagine a group that creates such a two-way sense of fun and joy between musicians and audience that people spontaneously get out of their seats and dance in the aisles to the jigs and reels pouring forth from the stage.

Front this merry group of music-makers with Scottish master fiddler Alasdair Fraser, whose humor, passion and charismatic playing set the tone, and you'll have

(continued page 8: Scottish Fiddlers)

Singing at Hyde Street Pier

The 1886 sailing ship Balclutha, docked at the Maritime Museum at Hyde Street Pier in San Francisco, hosts singing and musical events throughout the year. March brings a singing circle and an afternoon of Irish Fiddle.

For **INFO** for all programs: 415-447-5000, or <http://www.nps.gov/safr>. No reservations needed for of these two events, but there is an admission fee to the ship. Adults, \$10. Ages 15 and under (accompanied by an adult), free. Free with national park passes and for active military with current military I.D. Ticket booth located halfway along Hyde Street Pier.

WOMEN AND THE SEA; A SINGERS CIRCLE: Saturday, March 11, 1:00–2:00. Bring songs to share on the theme of women and the sea, in this ranger-facilitated singers circle. Please see the park website for information on all the Women's History Month programs in March.

FIDDLE MUSIC OF IRELAND: Saturday, March 25, 3:00–4:00. Listen to traditional Irish music in this ranger program, in the Balclutha's shelterdeck. Discover why a particular type of tune was believed to prevent scurvy (spoiler alert; it didn't).

2017 SF Free Folk Festival

This year's San Francisco Free Folk Festival is a one-day festival, Saturday, June 10, 2017, 12:00 noon–10:00 PM. Applications for performers and workshops will be accepted until February 28. We'll soon be recruiting volunteers too.

We're still hoping to return to last year's location at Everett Middle School in San Francisco, though that's not yet been fully confirmed as of this writing.

For up-to-date **INFO**, see the Festival website at <http://sffolkfest.org>. The 2017 festival coordinators (Jeremy Friedenthal, Daniel Hersh and Amelia Hogan) can be contacted at sffff-directors@googlegroups.com

Ronnie Gilbert Sing

Melanie DeMore, Holly Near and guests host a free, Community Sing on Monday, March 20, 2017, 8:00 PM (doors open at 7:00 PM), at the Freight and Salvage in Berkeley. Tickets are currently sold out, but there will be standing room only tickets available when the music starts at 8:00. **INFO** at <http://thefreight.org/ronnie-gilbert-public-sing>

"We are at our best when we stand together and sing." So said Ronnie Gilbert (1926–2015), one of the original members of the Weavers, and a beloved folk singer, songwriter, actor, and political activist. Ronnie passionately believed that people singing together not only builds community, but strengthens heart and courage to stay the course for political change.

So come sing out in Ronnie's name with vocal activist and songleader Melanie DeMore, singer Holly Near and guests on this special evening—and be lifted up in your commitment to take action. "All you have to do is be willing to be in the moment," says Melanie. "You don't need to know about singing, or bring anything. Just know you want to be in community."



Fold-In

Sunday, April 30

The fold-in/folk-sing is at 12:00 PM, Sunday, April 30, at the home of Margot Beattie, 7800 Eureka Avenue, El Cerrito, 510-525-1965.

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

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.

“We are the music makers; we are the dreamers of dreams” — Arthur William Edgar O’Shaughnessy

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 10	Mar 24	Apr 14	Apr 28
Setup 1, 7:30 p.m.	Bob A	Debbie K	Ed H	Nancy Neilsen
Setup 2, 7:30 p.m.	Betsy B	John K	Joel R	Debbie K
Host 1, 8-9 p.m.	Debbie K	James B	Tes W	James B
Host 2, 9-10 p.m.	John K	Glen V	Glen V	Glen V
Singing Room	Estelle F	Ed H	Debbie K	Yvette T
Theme	Women of the World	Planes, Trains and Autos	Birth, Life, Death	Friends, Foes, Lovers
Cleanup	Rick M	Bill K	Glen V	Glen V

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 14: Home of Marian Gade, 136 Highland Blvd., Kensington, (510) 524-9815

April 11: Home of Amelia Hogan, 742 40th Ave, downstairs, San Francisco, (831) 331-3705

Next folknik Fold-In and Sing: Sunday, April 30, 2017 at noon
home of Margot Beattie, 7800 Eureka Ave., El Cerrito, (510) 525-1965

Camp New Harmony 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!

Spring Benefit Concert for Camp New Harmony

by Patience Young

SAVE THE DATE:

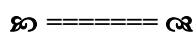
Sunday, March 19 at 2 p.m.
Freight & Salvage Coffeehouse
2020 Addison St., Berkeley

Join us for an afternoon of amazing talent and support a worthy cause! This annual event raises funds for camperships, providing funds for musical members who otherwise cannot attend Camp New Harmony. And what better way to enjoy the spirit of Camp New Harmony in March? Bring friends and family for a fine show.

- Leftover Dreams (Patrice Haan and Tony Marcus): inspiring and romantic vocal harmonies.
- Corwin Zekley: smokin' fiddle tunes.
- Holly Tannen: witty original songs.
- Richard Adrianowicz & Peter Kasin: rousing sea shanties.
- The Splinter Group (Fred Bloom, Gail Caulfield, Peter Tracy): harmonies simmered into delicate and savory blends.
- Manantial (Karen Chester, Nancy Gendel, Carol Pierson, and Jan Thyer): songs of freedom and social justice in 4-part harmony.

These Club member performers, who volunteer their talent and time for the program, are sure to deliver memorable sets.

Tickets are \$16 advance, \$18 at the door, with discounts for youth and seniors. Order yours now to assure that you get seats! <www.freightandsalvage.org/ticket-information>



What might you donate to the afternoon's Silent Auction, to be held in the Freight & Salvage lobby through intermission? Your valued item or service (Teach a lesson? Cook a meal?) will appeal to the right bidder. The auction, like the concert itself, raises campership funds. Auction donations are tax-deductible.

To donate an auction item, contact Patience Young: <patiencesinging@gmail.com>

See you on March 19 at the Freight!

It Don't Mean a Thing If It Ain't Got That SWING

by Karen Broder

Every year at Camp Harmony we have a Swing Dance put on by campers. This year in particular, fabulous feedback and overwhelming appreciation continues to be expressed. Singers, musicians, dancers, and listeners all waxed passionate. "What a great event the whole evening was." and "I loved seeing and hearing so many singers taking the risk to croon solo with a big band." and "It's wonderful to see friends with a traditional music background embracing swing as well." Even people who don't consider themselves swing aficionados were swept up with the energy.

Cris Johnson, our tireless bandleader for the past four years, has brought an incredible collaborative force to the dance. When Robin Cohen, longtime liaison for

logistics (too numerous to mention) was unable to attend camp last year, a team of 5 were needed to replace her. Fredi Bloom, Marlene McCall, and Deborah Sandler created or collated charts and set lists. Karen Broder emceed the show, and Frankie Hansbearry, as always, was Cris's full time support.

And what a big band we had! There were 13 band members plus guest musicians who played on specific songs. More than half (8 out of 13) of the band members are in their teens and twenties. Jeremiah Vela Murphy (piano), Neil Cusick (clarinet), Steven Spies (violin), John Kosta (trombone), Daniel Hirsh (trombone), and Corwin Zekley (violin) are all SFFMC "camp kids." They recently invited music friends Kate Bacich (trombone), and Simon Lace (guitar). So yes! We have a younger generation to carry on, and our tribe is growing. The "older" band members consisted of Cris Johnson (band leader, bass), Erik Hoffman (guitar, arrangements), John Lace (bass and piano arrangements), Art Peterson (accordion), Laurie Miller (drums), and guest Jim Oakden (clarinet).

Add to this line-up 24 individual songs presented mostly solo, with a few duets and trios for a total of 28 singers stepping up to the mic. This was the most collaborative swing dance ever! Some participants shared that the swing dance is what they most look forward to at Camp Harmony. If you didn't make it last year, we hope you'll consider stopping in to see what's swinging at Camp New Harmony 2017.

Progressive Majority Creative Network Now Online

By Hali Hammer

Right before Christmas I got a phone call from Judy Klass in Nashville, who had been given my number by long-time folk club member Lisa Aschmann. Judy asked if I knew of any web site for musicians and other performance artists to post progressive activist material. I looked on the internet and asked around but couldn't find anything specifically for that, so I decided that I'd better do something about it.

With the help of webmaster Elly Faden, The Progressive Majority Creative Network web site has been born. The web site is set up so that performers of all styles will be able to create and manage a page in a WordPress site and keep everyone informed about their activities. They can post links to their own web site or if they don't have one, can direct people to their page on this site. Each page will also have a questionnaire for the performers to fill out: letting people know about their activism, if they would participate in rallies and other events, and giving other information about them. There will also be an alphabetical listing so that each name can be easily found. Check out the web site at:

<<https://progressivemajoritycreativenetwork.wordpress.com/>>

We've set this up in WordPress as it is user friendly and easy for anyone to access and post their information. Our hope is that people around the country will offer to help out so that we have a lot of administrators and it doesn't burden a few individuals.

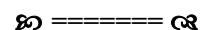
We have also set up a Facebook page so people may post messages and link information there as well:

<<https://www.facebook.com/progressivemajoritycreativenetwork/>>

We've developed a form for our spreadsheet of artists. This is a contact-only form; we will not publish information based on responses here: <<https://goo.gl/forms/9nB0QEPTiCAKMgo33>>.

If you have any questions or comments, please contact me at <progressivemajoritycn@gmail.com>.

Thanks, Hali Hammer, Berkeley CA



From Redmond O'Colonies. House/pet/plant sitter available. Also handyman services. Excellent references, from our community. rocolonies@yahoo.com.

Body Counts, Death In The Child Ballads

Susan Friedman,
Camsco Music, Landsdale, PA; Loomis-House
Publications, Northfield, MN, 2016. PP.- 130.
ISBN978-1-935243-82-3.

Of the 305 ballads in Professor Child's *The English and Scottish Popular Ballads*, 156 of them involve the concept of death in one way or another. Death may occur for any number of reasons, including family strife, broken hearts due to unrequited love, drownings, encounters with dangerous animals or other-world denizens, judicial executions due to political or criminal offenses, military warfare or personal combat, infanticide or other forms of deliberate bodily harm or murder.

This slim little volume is nonetheless a grand resource for any ballad buffs library for which Friedman is to be highly commended. Each ballad is given a concise but excellent synopsis, and, where possible, the body count is mentioned, whether one, several, many or countless thousands. For each ballad she includes texts primarily from Child, but also from Bronson (ed. note: Bronson, Bertrand, *The Traditional Tunes of the Child Ballads*) where possible. The ballad verses specifying death are given, and here Friedman has in no way altered, sanitized, modernized or toned down the language of each included.

These are the actual texts and lyrics as they originally appeared in the various collections. This may not be for the average reader, but for the ballad lovers among us it is just what the ballad doctor ordered. Add to this the excellent set of notes, concise and on any number of subjects, central to the narrative plot, ranging on such topics as the history of medical bleeding, superstitions of sailors at sea, flower and plant symbolism in balladry, and laws involving the royal use of forests for hunting.

Several other valuable indexes can be found at the back of the book giving comparative versions of texts found both in Child and Bronson. All in all, this little volume certainly belongs in any ballad maven's library, probably located between Child and Bronson, and it certainly is a wonderful addition to the canon of ballad literature on any serious ballad student's bookshelf.

—Robert Rodriquez

Health Care— A Musician's Perspective

What reality do we live in where a college graduate who works full time cannot afford health care? I am that college graduate. My diploma reads, B. A. in Music. I'm self-employed, bootstrapping my way through the American Dream. Some people seem shocked when I tell them I haven't been able to afford health insurance since receiving my degree. "You shouldn't have become a musician," they say. Excuse me, but I thought I would be rewarded for working hard as an individual, carving out my own path in the world. After all, isn't this America?

I grew up on the idea that I could become whatever I was compelled to be. I grew up believing in the great dream of independence and liberty, health and happiness. Instead, I feel judgment and fear for pursuing my musical passion as a career. I am not alone. There are many others that have been left on the wayside while pursuing a life in music and the arts. We have made sacrifices to do so. This is not a complaint, rather, an attempt to open eyes and ears to our nation's vital community of

musicians who have benefited greatly from the Affordable Care Act.

In high school, I played on the soccer team. My sophomore year during a game, I was running down the field and stepped in a hole disguised by overgrown grass. My leg twisted, and popped very audibly. I had torn my ACL. I was only sixteen, and my parents' insurance helped shoulder the cost of reconstructive surgery. Like a lot of people working traditional jobs, my dad's employer offered benefits and health insurance. I spent the summer on crutches recovering, while all my friends were out doing fun things: waterskiing and swimming in the Great Lakes State.

Fall came around and I started my training again, eager to play the next season. It was a year later, down to the week. Déjà vu. Another game. This time I was slide tackled from behind and my leg twisted. Snap. I'd torn the other ACL. Really? I couldn't believe it. I tried to find a positive angle, and looking back on it now, my two summers spent laid up in recovery really gave me time to dig into learning how to play guitar. It's something I'd always wanted to do.

I'd learned piano at a young age and was fascinated by melody and learning to play by ear. Sometimes I'd even hear partially formed songs in my head. My summers in recovery really sparked my passion for music.

It grew so much that I decided to study music in college. But when I graduated, the economic landscape was in the midst of a shift (2006). Companies were looking for excuses to pull back benefits, and hire more part time workers. My fellow college grads were having a harder time finding jobs. And there I was with my music degree. I picked up flexible work that allowed me to gig in the evenings, and even out of town when I started touring more. These jobs offered no benefits, no insurance. But it did offer me independence and a sense of deep fulfillment, and that is worth more than any paycheck. Only when I married was I able to get on my husband's insurance through his employer. But his job didn't last forever, leaving us both without insurance.

When my husband was just sixteen, he suffered a terrible accident that landed him in the ER with doctors standing by to amputate his leg. Fortunately, a wonderful surgeon was on call and after many painstaking hours of surgery, was able to save his leg. So there we stood, on our bum legs, which surely would need attention down the road. In 2014, the ACA went into effect and we could access health care again, despite both having pre-existing conditions. This dream I'd been clinging to, a dream to put in the work and make something on my own terms, and to give back to the world through music, finally seemed attainable.

Since the ACA was enacted I've toured coast to coast, been interviewed on WBEZ Chicago, Passim in Boston, and performed in front of 10,000 people as the single performing act of the evening. Even so, more successes on my resume wouldn't necessarily enable me to have access to affordable health care, until the government makes and keeps the rules fair. It's my hope that no matter what career path any young person chooses, they can jump into it confidently, without fear of being uninsured.

We are only as strong as our weakest link, and there are so many shattered links in our American chain. By making health care accessible to all (especially musicians, artists, and the self-employed), I can confidently say we are building a stronger America. Maybe even a great one.

—Beth Bombara

I Was Born Just About Seventy Years Ago

(Sung to Max Hunter's "I Was Born About 10,000 Years Ago.")

C G7
I was born just about seventy years ago
G7 C
And there's nothing in this world that I don't know
F C
I can handle any crisis, I can even wipe out ISIS
G7 C
And I'll lick the guy that says it isn't so

Even though I have these very tiny hands
knew I'd end up grabbing this whole land
And for Ivana's kiddies, I bought half of New York City
And to Atlantic City took my brand

Then Marla, she fell in love with me
We got married owing to her pregnancy
But I got tired and shook her, thought Melania a looker
Even though I like to grab all those uh, cats

I'm a strong man and immigrants I deplore
I want Mexicans and Muslims out the door
And from my tower a-tweetin', the lies I am repeatin'
But I swear that I believe 'em to the core

I saw Hillary out on the campaign trail
And thought I'd never live to tell the tale
But I got diabolic and became quite hyperbolic
And said I thought she ought to be in jail

I started up a university
I brag about my own depravity
Though I sometimes go astray shortly past my wedding day
I never, ever make apologies

I was born just about seventy years ago
And there's nothing in this world that I don't know
I'm a climate change denier and a frequent falsifier
And I'll lick the guy that say it isn't so

About the Song

Ray Frank notes: "*The estimable Bev and Jerry Praver wrote a neat parody of I Was Born About Ten Thousand Years Ago about our incoming prez. They kindly allowed me to fiddle with it, and here's my result. Right about now, fighting back through song seems to one of the few creative ways to fight back.*"

[Song Ed. note:] The original parody lyrics by the Pravers can be found at:
http://mudcat.org/detail.cfm?messages_Message_ID=3835596

INAUGURATION BLUES

Michael Mason



Got the in-aug-u-ra-tion blues and I sure can't leave this town.

Got the in-aug-u-ra-tion blues, no, I sure can't leave this town.

'Cause my mouth gets me in trouble - an-y-where I ram-ble a-round

CHORUS

Got the in-aug-u-ra-tion blues and it's hard to sleep at night

Got the in-aug-u-ra-tion blues, know it's hard to sleep at night.

His speech stirred a fear-ful feeling he means to take a-way our rights.

Michael Mason © 2017

When he said charity for all, Lincoln's poor heart was covered with woe.
 When JFK said, "Ask not . . ." he was leading on a high road.
 Big man up there's too rich to know, you mostly reap just what you sow.

A peaceful man of Oregon, don't mean to fuss or fight,
 Chew on a bone of contention, generate more heat than light.
 We live for harmony, and songs to set our spirits aright.

About the Song

*"Watched a lot of inaugurations, starting with JFK's, and none so stirring since. So many friends are having these blues, they needed a song about them. Then, my daughter's birthday was two days later and, reflecting her blues at being made to watch this inauguration in school, the song just poured out. **Seeing clenched fists from a paragon of privilege reminded me that this is a one-man comedy act, and we're damned if we let him get all the laughs.**"*

-- Michael Mason, Portland, Oregon

Festivals 'n' Such

- Brookdale Bluegrass Festival**

March 10-12

Held at Mt. Cross in Felton – Concerts, Workshops, Jamming, Camping. INFO at <<http://www.brookdalebluegrass.com/>>.
- 17th Sonoma County Bluegrass & Folk Festival**

Mar 11

At the Sebastopol Community Cultural Center. Evie Ladin with Keith Terry & Eric Pearson, a Good Ole Persons Reunion, Greenhouse, Rita Hosking, Jim Hurst and the True Life Troubadors. Tix INFO at <<http://www.cbaweb.org/Events/Tickets>>. Further INFO at 707-479-5529 or 707-861-9446.
- Ladino and Yiddish Songs with Mark Levy**

Mar. 12, 26, April 2 and 16

A four-session mini-course on singing Ladino and Yiddish folk songs—in the East Bay at a private location. For more INFO contact Mark at 888-505-8953 or e-mail <mark@marklevymusic.com>.
- Concert - Genticorum**

March 30

7:30 PM - House concert in Berkeley with French Canadian group Genticorum. For reservations and info: <berkhouseconcerts@gmail.com>
- Epicenter Contra Dance Weekend**

March 31 – April 2

Urban contra dance party weekend in Mill Valley, CA with music provided by Genticorum and Triple A+ and callers Frannie Marr and Sarah VanNorstrand. For information and registration visit: <<http://www.nbcds.org/epicenter2017/index.html>>
- MUMfest**

March 31 – April 30

Modesto Unplugged Music Festival (MUMfest) is a series of listening showcases in intimate venues in and around downtown Modesto, CA. Americana, bluegrass, Celtic, country, folk and many other acoustic flavors are featured. Headliners include Gaelynn Lea, Rita Hosking & Sean Feder, Juni Fisher, A.J. Lee, Alzara & Brother Spellbinder, Peter Daldry and Michael Gilbert Ronstadt. INFO at: <<http://www.modestounplugged.com/>>
- Cloverdale Fiddle Festival**

April 1

Held at fairgrounds, 1 Citrus Fair Way. Contest and entertainment info at <www.cloverdalefiddles.com>; also 707-479-5529 and 707-894-3992.
- Concert - Athena Tergis & Mick Moloney**

April 1

8:00 p.m. - House concert in Berkeley with Athena Tergis and Mick Moloney. For reservations and INFO: <berkhouseconcerts@gmail.com>
- Walker Creek Music Camp**

April 7-10

At Walker Creek Ranch <www.walkercreekranch.org> west of Petaluma, an hour from the metropolitan Bay Area. Bluegrass, old time, and swing; instrumental and vocal instruction, a wide array of elective classes, dancing, concerts, lots of jamming. Musicians of all ages welcome. Instructors: Billy Cardine, Bill Evans, Eli West, Greg and Jere Canote, Greg Schochet, Jack Tuttle, Joe Newberry, John Reischman, Katie Glassman, Nate Lee, Paul Knight, Rebecca Stout, Sharon Gilchrist, Val Mindel, and more. Music & More program for young kids with Carol Spiker and Morgan Cochner. <www.walkercreekmusiccamp.org>. director Ingrid Noyes at 415-663-6030.
- BOTMC Spring Situation**

April 16

Noon-4 p.m. – Freight & Salvage – 2020 Addison Street, Berkeley. Free! Concerts, workshops, and hosted jams with the Barefoot Quales, Harry & Cindy Liedstrand, the Midnite Ramblers, La Familia Peña-Govea, ROSS, Steve Baughman, Deborah Hamouris, Darcy Noonan & friends, the Clementine String Band, and more!
- 2017 World Rhythm Festival**

April 28-30

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>>
- 17th Annual Two-Day Town**

April 28-30

Leave No Trace Family Camping and Community Music at Lake Del Valle Regional Park, 5 miles south of Livermore, CA in the Ohlone Wilderness. INFO at: <<http://www.twodaytown.com/>>
- Hayward Ukulele Festival**

April 30

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/>>
- 32nd Annual Tucson Folk Festival**

May 6-7

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.tucsonfolkfest.org/folk-festival/>>
- California Autoharp Gathering**

May 16-21

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

May 17-21

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>.
- SFFMC Memorial Day Weekend Camp**

May 26-29

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.
- CBA Summer Music Camp**

June 11-14

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>.
- Father's Day Bluegrass Festival**

June 15-18

42nd Annual Father's Day Festival presented by CBA at the Nevada County Fairgrounds in Grass Valley, California. A legendary bluegrass, old time and gospel music festival. More info at <<http://fathersdayfestival.com/>>.
- Redwood Music Camp**

June 15-18

Held at Boulder Creek, CA -- In its second year, this camp features traditional Irish, Scottish, and American workshops, dancing and jamming. Faculty includes members of Molly's Revenge: Stuart Mason (guitar, bouzouki), David Brewer (pipes and whistle) and John Weed (Irish and Old Time fiddle), plus Pauline Hingston, (Irish Ceili Dance), Rebecca Lomnicky (Scottish Fiddle), Chris Norman (Flute), Shelley Phillips (harp, winds) Rachel Anne Goodman (mountain songs), Janet Herman (dulcimer, singing). Cabins, RV and tent camping. Contact Shelley Phillips: <shelley@got.net> <www.communitymusicsschool.org>

Memorial Campout (from page one)

For cooking, bring your own stove, or cook over a campfire. Water is available. Bring food and camping equipment, including tables and chairs—and of course, instruments. Please pay attention to the signs about trash disposal. Portable toilets are 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, (she leaves early to prepare 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 SFFMC member to attend, though we welcome you to join. Ask for membership forms at registration.

MAPS: For directions and a map, contact Melissa Sarenac (contact info above) or Ed Hilton: Ed_Hilton@yahoo.com, or 510-523-6533. There will be signs on the route, 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

• NO pets, NO radios, NO TVs. • RVs are OK.

17th Annual Two Day Town

From its conception, Two Day Town has been an all volunteer community music festival combined with a traditional family oriented camping experience that is held on the last full weekend of April (this year, the 28th–30th) on the west shore of Lake Del Valle Regional Park, 5 miles south of Livermore.

Two Day Town provides an opportunity for people to strengthen long term relationships in an inviting setting, and to simply relax and enjoy the people, music and activities. Enjoy three days of live on stage music with live-mixed professional quality sound, uncountable impromptu jam sessions, tent & RV camping on the Two Day Town site or in the adjacent regional park campground. We have a staffed creative activity area for kids, guided nature hikes and trail-bike excursions, yoga classes and an on site Lesley's Lakeside Cafe for those that don't want to prepare their own meals.

Enjoy thirty plus musical acts on three stages with some of the top northern California musical performers. A complete list of the performers can be found at the Two Day Town website www.twodaytown.com.

Ticket Info at twodaytown.com or 510 418-4707. If you want to volunteer and get free admission click the volunteer link on twodaytown.com.

For 2017, advance purchase Weekend Passes are \$75 and Single Day Passes are \$40. Family Pack of 10 or more Weekend Passes is \$65



Scottish Fiddlers (from page one)

a rough idea what it's like to attend a concert with The San Francisco Scottish Fiddlers: an evening packed with tunes, songs, and dances.

Concert Schedule

Friday, April 28, at the Freight and Salvage, Berkeley. Tickets: <http://thefreight.org/>

Saturday, April 29, 7:30 PM at Gallo Center for the Arts, Modesto. Tickets: www.galloarts.com

Sunday, April 30, 3:00 PM at the Livermore Valley Performing Arts Center. Tickets: www.livermoreperformingarts.org/

Black Brothers Band Concerts

Shay and Michael Black are now touring the U.S. regularly and have several upcoming local concert dates. The brothers have recently been joined by piano player, Eamonn Flynn and fiddle virtuoso Bobbi Nikles, fine musicians who bring energy and liveliness to the music of the Black Brothers.

For much more information about the Black Brothers Band musicians and concerts, visit the website: www.black-brothers.com

- March 3: Trinity Cathedral, San Jose, 7:00 PM
- March 17: Freight And Salvage, Berkeley, 8:00 PM
- March 18: Sunnyvale Theater, Sunnyvale, 8:00 PM
- April 8: Mildred Owen Conc. Hall, Pacifica, 7:30 PM

Regularly Scheduled Events

SUNDAY

Every Celtic seisiún, Plough & Stars: 116 Clement St., SF 415-751-1122
Every Irish session, Starry Plough: 3101 Shattuck, Berk. 8pm 510-841-2082
Every Irish session, True North: 638 San Anselmo, Fairfax 2-5pm 415-453-1238
Every Session, Poet & Patriot: 320 Cedar, Santa Cruz 3:30-6:30pm 831-426-8620
1st Jam/potluck, Hali's 1609 Woolsey, Berkeley 3-8pm 510-649-1423
1st SCVFA jam, 1635 Park Ave, San Jose 1-5p fiddlers.org 650-336-5561
1st Contra dance, Petaluma Woman's Club: 518 B St. 6:30 707-527-9794
1st English Country, Masonic Tmpl: 235 Vernon, Roseville 2-5 916-739-9906
1st Celtic session, 21505 E. Cliff Dr, Santa Cruz 1:30pm 831-469-3710
1st French session, 2730 10th St, Berkeley 415-756-5479
1st Shape note sing, Old Felts School, Healdsburg 11:30-2p 707-894-0920
1st Contra dance, 160 N. Third St, San Jose 2:30-5pm bacds.org/sbc
1st, 3rd Celtic session, Asilomar, Pacific Grove 1-3pm 831-372-0895
1st, 3rd English Country, 465 Morris St., Sebastopol 2-4:30 707-527-9794
1st, 3rd, 5th Celtic session, 150 Weeks Way, Sebastopol 3-6pm larepole@gmail.com
2nd East Bay Fiddlin' & Pickin' Potluck 12-5, see page 10 for locations
2nd Celtic jam, Redwood Cafe 8240 Old Redwood Hwy, Cotati 4 707-585-3138
2nd Circle of song, 1337 4th St, San Rafael bloomingbooks@gmail.com
2nd English Country dance, 160 N. Third St, San Jose 2:30-5pm bacds.org
2nd, 4th Old Time jam, Progressive Grounds: 400 Cortland, SF 3-6 415-282-6233
2nd, 4th Shape Notes, 505 E. Charleston, Palo Alto 2-4 tmoore@lpch.org
2nd, 4th Klezmer/Balkan jam, Fandango: 3163 Middlefield, Palo Alto 5pm
2nd, 4th, 5th Oldtime/Bluegrass session, Asilomar, Pacific Grove 1-3pm 831-372-0895
3rd Irish session, Buttery: 702 Soquel, Santa Cruz 2-4p 831-469-3710
3rd Celtic session, Duffy's: 282 High, Monterey 3pm 831-333-1493
3rd SF Accordion Club, Oyster Bay Yacht: 911 Marina, S.SF 2-5 510-531-4836
3rd Folk music jam, Mission Cof: 151 Washington, Fremont 5-7 510-623-6948
3rd Sacred harp sing, house, SF 3-5:30pm 415-585-4773
3rd, 5th Singing session, 1665 High St, Auburn 2-5pm sharon56@pacbell.net
4th Fiddlers jam, 19806 Wisteria, Castro Valley 1:30-5 510-782-5840
4th Gospel jam, Sebastopol Christian: 7433 Bodega 2-5pm 707-824-1960
4th, 5th Slow jam 2-3:30, Contra dance 4-7, 1808 B St, Hayward 650-691-9663
5th SoCoFoSo Pickin' Potluck, 6000 Hwy 12, Sebastopol 707-861-9446

MONDAY

Every Irish music/ceili, Starry Plough: 3101 Shattuck Ave., Berkeley 7pm
Every Folk Dance, Live OakPk: 1301 Shattuck Ave, Berkeley 7:45 510-841-1205
Every Bluegrass jam, 4070 Piedmont Ave, Oakland 8pm 510-547-BAJA
Every Bluegrass jam, Stork: 2330 Telegraph, Oakland 8:30 510-444-6174
Every Fiddler's jam, 3147 N. Edison St., Graton 7:30pm 707-823-8125
Every Open mic, Red Rock Cof.: 201 Castro, Mountain View 7pm 650-967-4473
Every World Harmony Ch, 230 San Antonio Circle, Mtn View 7:30 650-517-3972
Every Sq/line/round dance, Caper Cutters, 43rd & Judah, SF 7pm 415-467-7353
Every Shape note singing, All Saints: 2451 Ridge, Berkeley 7:30 510-593-0019
Every Old-time jam, Unitarian: 505 E. Charleston, Palo Alto 7-9 408-255-0297
Every East Bay Women's Barbershop, Hayward 7:30pm 925-449-0686
Every Irish session, West Marin School, Hwy 1, Pt Reyes Stn 7pm 707-523-4373
Every Open mic, Hotel Utah Saloon: 500 4th, SF 7pm theutah.org
Every East Bay Harmony Chorus, 114 Montecito, Oakland 7pm 510-435-5236
2nd Rounds for women, All Saint's: 1350 Waller, SF 7pm 415-669-1413
2nd Ukulele jam, 744 W. Dana, Mountain View 6:30pm
4th Performers circle, 2661 E. Portage Bay, Davis 6:45pm 530-756-3611

TUESDAY

Every Celtic session, Plough & Stars, 116 Clement St., SF 415-751-1122
Every Open mic, Starrry Plough: 3101 Shattuck, Berk. 7:30pm 510-841-2082
Every Folk Dance, Live OakPk: 1301 Shattuck Ave, Berkeley 7:45 510-841-1205
Every World Harmony Chorus, 1330 LakeshoreAve, Oakland 7pm 650-947-9669
Every Irish set dancing class, 38th So. B St, San Mateo 8:30 415-333-3958
Every Jam, Waterford in Rossmoor, Walnut Creek 3-4:30 925-933-9071
Every Irish seison: O'Flaherty's: 25 N. San Pedro, San Jose 6:30 831-325-1974
Every Celtic session, CBHannegan: 208 Bachman, Los Gatos 8pm 408-395-1233
Every Scandinavian Fiddling, El Cerrito 8-10:30pm 510-215-5974
Every Pipers Club slow session, St. Stephens: 223 Castro, Mountain View 7:30p
Every Open mike, Brainwash: 1122 Folsom, SF 7pm 415-255-4866
Every Happy Time Banjos, 1909 El Camino, Redwood City 7-9p 510-872-7711
Every/Other Old time jam, San Anselmo 8pm 415-459-3421
1st, 4th Old time/bluegrass jam, 6600 Donlon Way, Dublin 7-9pm 925-452-2100
1st, 3rd Celtic session, Caffe Trieste: 315 S 1st, San Jose 7pm 408-287-0400
1st, 3rd jam, 920 Brentwood Dr., Yuba City 530-300-7292
1st, 3rd Los Gatos Ukulele Club, 16905 Roberts, Los Gatos 7pm 408-395-0767
1st, 3rd, 5th English country, All Saints: 555 Waverly, Palo Alto 7:30 bacds.org
2nd Rounds for women, Napa 7pm 415-669-1413
2nd, 4th San Jose Ukulele Club, Denny's: 1140 Hillsdale, San Jose 6:30-9pm
2nd, 4th Acoustic slow jam, 16905 Roberts, Los Gatos 7pm 408-395-0767
Last Irish session, Fox & Goose: R & 10th, Sacramento 7pm 916-443-8825

WEDNESDAY

Every Other Singers circle, Davis, call for location 7:30pm 530-297-7780
Every SF Barbershop, Grace Church: 33rd & Ulloa, SF 7:15pm 415-435-4354
Every Folk Dance, Live OakPk: 1301 Shattuck Ave, Berkeley 7:45 510-841-1205
Every Bluegrass jam, Unitarian: 505 E. Charleston, Palo Alto 7pm
Every Irish Ceoiltais (slow jam), St. Isabella's, San Rafael 7pm 415-479-5610
Every Family sing-along, Library: 1247 Marin, Albany 4:30 510-526-3720x16
Every Celtic session, London Br: Fisherman's Wharf#2, Monterey 8pm
Every Peninsula Banjo Band, 390 Saratoga, San Jose 7pm 408-993-2263
Every Ukulele jam, beach @2222 E. Cliff Dr, Santa Cruz 4-5:30pm
Every Int'l Folk Dance, 50 Scott, SF 10:45am 415-902-7690

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Open mic, Fireside Lounge: 1453 Webster, Alameda 8pm 510-864-1244
 EB Banjo Club, 1938 Oak Park Blvd, Pleasant Hill 7pm 707-731-0198
 World Harmony Chorus, 301 Center, Santa Cruz 7:15pm 650-517-3972
 In Harmony's Way sing, BFUU: 1606 Bonita, Berkeley 8pm 415-310-1130
 Bluegrass Jam, Plough & Stars: 116 Clement St., SF 8:30 415-751-1122
 Folk session, Main St. Station, Guerneville 7-9:30 707-865-9435
 Contradance, 2138 Cedar St., Berkeley 8-10:30pm bacds.org
 Open mike dance, 216 Evergreen, Santa Cruz 7:30pm 831-479-4059
 Celtic jam, Chester's: 1508B Walnut, Berkeley 7:30 510-849-9995
 French session, Gaia Café: 1899 Mendocino, Santa Rosa
 English country dance, 2138 Cedar St, Berk. 8pm bacds.org
 Berkeley Ukulele Club, 2547 8th, Berkeley 6:30pm 510-649-1548
 Circle sing, 1st Cong: 2501 Harrison, Oakland 7pm circlesing.net
 Lark in the Evening, Oakland 8pm stoph@flyingglass.com
 Celtic session, Gaia Café: 1899 Mendocino, Santa Rosa 7-9pm
 Polka Cowboys, 3550 San Pablo Dam Rd, El Sobrante 7pm 510-964-4293

THURSDAY

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Oakland Banjo, Porky's 1221 Manor Blvd, SanLeandro 7:30 510-483-4455
 Open mike, Sacred Grounds: 2095 Hayes, SF 7:30 415-864-0964
 Int'l Folk Dance, St. Paul's, 43rd & Judah, SF 7:30 415-648-8489
 Scandinavian Dance, 3115 Butters Dr, Oakland 7-10pm 510-654-3636
 Openmic, Village Falafel: 20010 StevensCrk, Cupertino 6:45 408-517-0999
 Open mike, Blue Rock: 14523 Big BasinWy, Saratoga 7:30 408-867-3437
 Open mic, Encore Karaoke: 1550 California, SF 5-8pm 415-775-0442
 Int'l Folk Dance, 18870 Allendale, Saratoga 7:30pm 408-287-9999
 Open mic, High St. Station: 1303 High, Alameda 7pm 510-995-8049
 Irish seisun, Aquas Café: 189 H St, Petaluma 7pm 707-778-6060
 Song Circle, Chai House: 814 St. Elizabeth, San Jose 7:30 408-390-7203
 Singer/songwriter, 1572 Washington, Fremont 7pm 510-651-6858
 Irish set dancing class, 2700 45th Ave, SF 7:30pm <http://sf.ccewest.org/>
 German session, Esther: 987 N.San Antonio, Los Altos 6:30 650-283-5607
 English Dance, 1st Cong Ch: 900 High St, Santa Cruz 7pm 831-426-8621
 Open mic, A Grape in Fog: 400 Old Country, Pacifica 7:30 650-735-5854
 Irish seisiun, Rosie McCann's: 1220 Pacific, Santa Cruz 7pm 831-426-9930
 Irish session, Baltic: 135 Park Pl, Point Richmond 8-10 510-237-1000

FRIDAY

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Int'l Folk Dance, YMCA: 971 Kains, Albany 8pm 925-376-0727
Int'l Folk Dance, Senior Ctr: 6500 Stockton, El Cerrito 9am 510-559-7677
Folk Dance, Live OakPk: 1301 Shattuck Ave, Berkeley 7:45 510-654-3136
Open mike, Café Int'l: 508 Haight, SF 7:30 415-552-7390
Stanford Int'l Dancers, 305 N. California, Palo Alto 8pm 605-966-1775
Changs Int'l Folk Dance, 417 31st Ave @ Clement, SF 8pm 415-467-9319
Rounds for women, Berkeley Rose Garden 7-9 415-669-1413
Drum circle, 22577 Bayview, Hayward 7pm 510-581-2060
Song circle, St. Cyprian's: 2097 Turk, SF 7-10pm
English country dance, 461 Florence, Palo Alto 8pm bacds.org
English Regency Dance, 600 Colorado, P. Alto 8p 650-365-2913
Sacramento Song Circle, 7:30pm 530-878-8419
Scottish fiddlers session, call for location, Santa Cruz 7:30 831-566-0441
Open mic, Unitarian: 1924 Cedar, Berkeley 6:30pm 510-841-4824
Conradance, Live Oak Grange: 1900 17th, Santa Cruz 6:30pm
Song circle, Redwood City 8pm friedenthal@gmail.com
Very slow/slow jam, Oakland 7-8:30pm lovesoldtimemusic@gmail.com
SFFMC, Cyprian's 2097 Turk St, SF 8pm 510-417-7162
Circle dancing, Hillside Ch : 1422 Navellier, El Cerrito 7:30 510-528-4253
Contra, Monroe: 1400 W. College, Santa Rosa 8pm 707-527-9794
Open mic, Mission Cof: 151 Washington, Fremont 6:30pm 510-623-6948
Contra, Holy Grounds: Main St, Point Arena 7pm 707-884-1826
Singers' Circle, Sonoma 8pm 707-829-0883

SATURDAY

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Traditional music jam, Coffee Catz, Sebastopol 2-5pm 707-829-6600
Ukulele jam, beach by 2218 East Cliff Dr, Santa Cruz 10am-Noon
Celtic/Old Time session, by 429 Main St, Half Moon Bay 1-4pm
Chantey Sing, Hyde Street Pier, SF 8pm call 415-561-7171 to reg
Scandinavian Dance, 2650 Sandhill, Menlo Park 7:30pm 408-890-6102
SF Banjo Band, Molloy's: 1655 Mission, S.SF 6pm 650-333-4720
Acoustic jam, Upper Crust: 130 Main, Chico 2-5pm 530-895-1952
English, Community Center: 15051 Caspar Rd, Caspar 8p 707-964-4826
Contradance, St. Paul's: 43rd Ave. & Judah, SF 8pm bacds.org
Contradance, 600 Camino El Estero, Monterey, 7:30pm 831-373-7559
Bluegrass/country jam, 1572 Washington, Fremont, 7pm 510-651-6858
English, DanceGround: 1805 Divisadero, SF 7:30p bacds.org
Contra, Masonic Hall: Lootens Place@4th, San Rafael 8pm 707-527-9794
Contra, Methodist Church: 270 N. Pine, Ukiah 7:30 707-467-0311
Contra, Aromas Grange Hall: Rose & Bardue, Aromas 7:30 831-726-2338
Scandinavian Dance, 3115 Butters Dr, Oakland 7:30-11pm 510-654-3636
Sloow session, Unity Temple: 407 Broadway, Santa Cruz 11am-12
kids sea music, Hyde Street Pier, SF 2-3pm 415-447-5000
Sing the Beatles, Chit Chat Café, Pacifica 2-4:30pm 650-738-2380
Israeli dancing, St Paul's.: 1399 43rd @ Judah, SF 7:30pm 408-406-6766
Bluegrass slow jam, Dublin Heritage Center 2-4pm 925-452-2100
Contradance, Coloma Com Center: 4623 T, Sacramento 8p 916-549-7093
Contradance, 625 Hamilton, Palo Alto 8pm bacds.org
English Country Dance, Berkeley 7:30pm bacds.org-check for location
Contra dance, 465 Morris St, Sebastopol 8pm 707-527-9794
Irish session potluck, 1665 High St, Auburn 4-9pm 530-885-4292
Contra, Monroe: 1400 W. College, Santa Rosa 8pm 707-527-9794

Submissions for next folknik: **Deadline: Friday April 7.** Send items by e-mail to Editor-in-chief, plus appropriate page editor.

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Further Food for Thought

by Robert Rodriquez

As a response to the events of November 8, 2016, it might be both amusing and instructive to once again tiptoe through the everlasting cauldron of culinary global wisdom from here, there and everywhere in between, and from times and ages past, present and even a bit into the future.

In an episode of the original Trek Series entitled “Mirror Mirror,” Mr. Spock commented to Capt. Kirk that it is much easier for a human being to act as a barbarian than for a barbarian to act as a human being. History is replete with examples, but one of each will suffice. When the Roman Empire fell, it would take centuries for civilization, culture and political entities akin to nation states to arise from the imperial ashes and eventually flow into the Renaissance, the age of trade and commerce and other manifestations which would eventually become the modern era. On the other hand, it would take less than a generation from the civilized culture of the Weimar Republic to the barbarism of the Third Reich, a barbarism seldom seen in recorded history. In another episode of Trek entitled “Amock Time,” Mr. Spock commented to a rival that wanting something is often more pleasing than having it, a statement which he claimed was not logical but was often true. To those of a particular temperament or political belief, “Be careful what you wish for, you just might get it.” It just might manifest itself to your consternation and ruin.

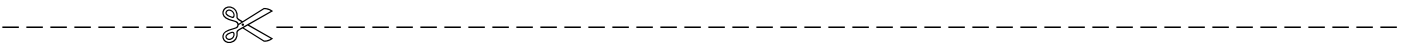
In the penultimate verse of “Pretty Boy Floyd,” the singer ironically observed that “As through this world you wander, you’ll see some funny men, some will rob you with a six-gun, and some with a fountain pen.” The pen is, after all, more powerful, and perhaps even more lethal, than a sword, six-gun or any other comparable weapon. Mark Twain, no friend of the establishment, once remarked that “The U.S. Congress was the only native criminal class that America possessed.” On the night of his first electoral victory in November, 1860, Abraham Lincoln spoke to supporters in Springfield, Illinois and quoted from a

Persian fable about a king who asked his wise men to distill all the world’s wisdom into one sentence or phrase. Years later, they presented him with the following sentence: “This too shall pass away.” In 1880, the colorful frontier gambler and gunfighter Doc Holliday said to Marshal Wyatt Earp of Tombstone that “A good honest hoodlum is the devil’s best invention, while his lesser creations often become judges, juries, bankers and politicians.” A twelfth century Judeo-Arabic maxim says “If you array a donkey in gold, silk and satin and send him to Jerusalem to talk with the King, upon his return home, he is still a donkey after all.” As an 18th century Hassidic saying goes, “If you put a beard on a goat it still won’t make him a rabbi.”

If music is indeed the hope and pathway to a world of equality, social justice and economic and political freedom, then once again history is more than up to the occasion and comes to the rescue. There is, for example, the extraordinary story of the Christmas Truce during the early years of World War I as shown quite powerfully and poignantly in John McCutcheon’s song, “Christmas in the Trenches.”

An even more extraordinary event occurred in late January 1938 during the Spanish Civil War, when the legendary Paul Robeson stood between two hostile armies and sang for nearly two hours in half a dozen languages, and stilled the guns of combat and slaughter while he sang for peace, social and political equality and the dignity of man. Perhaps the best way to sum this all up is with two observations. In 1984, after Ronald Reagan’s second victory, Pete Seeger is said to have uttered to a colleague that “If nothing else, there would be four more years of splendid protest songs.” One can only surmise that the next four years will bring the same, and amplify this process to the Nth degree. Then there is what Tom Lehrer said in his song “The Folk Song Army” when he ended it by singing “Ready, Aim, Sing!”

P.S. And here is the traditional Irish saying, “May you never forget that which is worth remembering, and may you never remember that which is best forgotten.”



SAN FRANCISCO FOLK MUSIC CLUB (Note dues increase for standard membership)

Because of increases in rates for printing, mailing service, bulk mail permit fees and postage, the *folknik* rates are increasing. Therefore, we need to increase the membership rate that includes the print *folknik*. Membership rate for the print *folknik* will increase to: \$40 per year for the print *folknik*; other rates are unchanged. *The effective date was 12/10/2016.*

Yearly membership levels (please check only one box):

- ☐ **\$30 Standard**—(**\$40 after Dec. 10, 2016**) 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

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: <div><input type="checkbox"/> Please call me <input type="checkbox"/> Please send me information by e-mail</div>
<div>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. <i>Please do not include the following information in the Club directory:</i> <div><input type="checkbox"/> Name <input type="checkbox"/> Address <input type="checkbox"/> Phone <input type="checkbox"/> E-mail</div></div>

Please make checks payable to “SFFMC” and mail to: SFFMC – Dues, 1609 Woolsey St., Berkeley, CA 94703