

folknik

www.sffmc.org

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

Volume LXII Number 1

January-February 2026

Spring Harmony Online will be March 6-8

by the SFFMC Spring Harmony Committee

Spring Harmony Online, the annual online gathering presented by SFFMC that brings together musical friends near and far to share all sorts of traditional music, will be held March 6-8 this coming spring. SHO is free to the world, with donations requested to support camperships for our winter in-person Camp Harmony. Registration in advance is required to attend. Mark your calendar now, and look for registration details in late January on the [SFFMC website](http://www.sffmc.org).

2026 SFFMC summer gatherings

by Hali Hammer

On summer holiday weekends, SFFMC hosts multi-day music gatherings in the Bay Area with musical and outdoor activities for the whole family. More info about our summer gatherings is [here](#). Most people now come for “day use” and go home to sleep. Overnight camping (including motorhome parking) is sometimes available.

We have hosted these gatherings at several locations over the years, including at Camp Herms, a 20-acre camp high in the El Cerrito hills, and at city parks in Berkeley.

For Memorial Day weekend this year **Saturday May 23** and **Sunday May 24** we will be at [Cedar Rose Park](#) in Berkeley, where we had our last two Memorial Day gatherings. Day use only, 12 noon to 8:30 pm. We plan to have workshops scheduled on both days.

We will return to Camp Herms for our 2026 July 4 weekend gathering: **Friday July 3** to **Monday July 6**.

Camp Herms will unfortunately not be available to us for **Labor Day weekend** this year, so we are working on finding a suitable alternative location. Updates will be posted in the folknik, on the [SFFMC website](http://www.sffmc.org), and in SFFMC's [Harmony email group](#).

SFFMC musical meetings happening again

by Daniel Hersh and Tes Welborn

As reported in the [November/December folknik](#), SFFMC's in-person musical meetings are now on the third Sunday afternoons of each month, at the home of Glen Van Lehn and Tes Welborn at 2001 Oak Street in San Francisco near the Golden Gate Park Panhandle. The next ones will be on **January 18** and **February 15**. Please be aware that there are 15 steps to get to their front door.

All levels of musical skill are welcome. Each person takes a turn leading a song, and it is also fine to pass or request a song. Food will be potluck – please bring food or beverage to share, if you can!

For more information, see the [SFFMC website](http://www.sffmc.org), or contact Tes in advance at tesw@aol.com or on the event day at 415-377-3698.

SF Free Festival – save the probable date!

by Daniel Hersh

SFFMC will have our 50th annual San Francisco Free Folk Festival this summer! We have a likely date: **Saturday July 11** at our current festival site in Golden Gate Park. More information will be posted when it becomes available on the [SFFMC](http://www.sffmc.org) and [SF Free Festival](#) websites and in upcoming issues of the folknik.

Camp Harmony is about to begin

by Daniel Hersh

As announced in earlier folkniks, [Camp Harmony](#) (SFFMC's New Year's Camp) will start on December 30. Registration closed several weeks ago, so if you want to come, we hope you registered! We plan to have a report on how it went in the March-April folknik.

WHO WE ARE

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

Board Members:

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

Membership Secretary: Ellen Eagan

Treasurer: Dave Sahn

TABLE OF CONTENTS

Spring Harmony Online will be March 6-8	page 1
2026 SFFMC summer gatherings.....	page 1
SFFMC musical meetings happening again	page 1
SF Free Festival – save the probable date!.....	page 1
Camp Harmony is about to begin.....	page 1
Photos from the El Cerrito Free Folk Festival	page 3
Intergenerational Chorus Song Circle.....	page 5
Home for old folkies, part 2.....	page 5
Jews in Irish Music #7: Bobbi Nikles	page 8
SF bay eclectic fiddle tune session	page 15
Irish Millie: new music & old roots.....	page 16
The dulcimer corner	page 17
I Want to Live to See the Day, song by Estelle Freedman	page 19
Pick Up the Pieces, song by Hali Hammer	page 20
What a great year for Singing for Justice	page 20
The lady from the house in the tree: a tribute to Joan Baez.....	page 21
Song Scope 10: The Wanton Seed.....	page 22
SFFMC's Articles of Incorporation and Bylaws	page 23
Book Review: Chopping Wood: Thoughts & Stories of a Legendary American Folksinger	page 24
Hybrid board meetings.....	page 30
Club music meetings.....	page 30
East Bay Pickin' Potlucks.....	page 30
November board meeting highlights	page 31
December board meeting highlights	page 31
Write for the Folknik	page 32
I Saw Three Ships	page 33
Community folk calendar:	
Regularly scheduled events (in person).....	page 34
Regularly scheduled events (online/virtual).....	page 36
Irregularly scheduled events (in person)	page 38
Irregularly scheduled events (online/virtual)	page 38
One-time events	page 38
Genre music calendars/resources online	page 46
The Folknik	page 49
Membership form	page 49

Photos from the El Cerrito Free Folk Festival

by Estelle Freedman, Daniel Hersh, and Elly Faden

Bob Helliesen reports: "SFFMC's 2026 El Cerrito Free Folk Festival was held on October 19. The weather was good, and a good time was had by all. The children's program went well although there were only a few kids. After expenses, we made money through our donations."



*Carter Family songs ("Roots of Folk Music")
led by Marion Gade and Jerry Michaels
Photo by Estelle Freedman*



*Climate & Labor Sing Together
led by Bonnie Lockhart
Photo by Estelle Freedman*



*Hali Hammer & Randy Berge
Photo by Estelle Freedman*



*Songs written by Canadians
led by Ken Hayes
Photo by Estelle Freedman*



*Jamming group
Photo by Estelle Freedman*



*Morris dancing
Photo by Daniel Hersh*



*A Cappella Songs with a Chorus
led by Margaret Miles
Photo by Daniel Hersh*



*A Cappella Songs with a Chorus
led by Margaret Miles
Photo by Estelle Freedman*



*Jamming
Photo by Daniel Hersh*



*Hophead – Peter Tracy, Jim Tepperman, Kim Richards
Photo by Elly Faden*



*Gospel songs including songs from
World Spiritual Traditions
led by Ed Hilton
Photo by Daniel Hersh*



*Jamming by the club table
Photo by Elly Faden*

Intergenerational Chorus Song Circle in Berkeley on January 10

by Laura Gorrin and Daniel Hersh

Singers from several local a cappella chorus song circles representing multiple generations of singers have come together to put on [this event](#). Saturday, January 10, 2 pm to 5 pm, in the meeting room at Berkeley Public Library's Tarea Hall Pittman South Branch, 1901 Russell St, Berkeley.



Join us in building community through singing! Singing together is a great way to meet people, learn and share music, and connect through storytelling and harmony. Singers of all ages welcome – this will be an intergenerational event.

Some things to know:

- We'll go around in a circle and take turns leading songs. (On your turn it's also ok to pass or ask someone else to lead a song.)
- Voices only, without instrumental accompaniment.
- Old and new songs are great: pub songs, sea chanteys, union songs, rounds, or other songs with a chorus or refrain that others can pick up even if they haven't heard the song before.
- We learn by ear, rather than by sheet music
- Some song leaders sing memorized songs; others use written lyrics as a memory aid.
- Please avoid sexist or racist lyrics.

We hope to see you there!

Home for old folkies, part 2

by Peg Healy

Hello friends. Here's another installment in the attempt to answer the question maybe nobody asked: Is it possible to fade into a less active retirement, bringing a group of friends with you, so we can enjoy spontaneous singing and instrumental jam sessions at the Old Folkies' Home? I only heard from a few people after the first article, but if you have tips or ideas, contact me at peg.healy@juno.com.

My own motivation in moving to a 55+ community is to lose the responsibilities for cooking, cleaning, and home maintenance. I hope to get rid of my extra stuff while I can still drive and before I'm incapacitated. This spring, Himself and I both had temporary injuries that scared us, affecting mobility, although we've thankfully gotten better. But, as they say, you're only one fall, one accident, or one diagnosis away from a completely different phase of your later life.

So I got a tour of three places this month: Oakland Heights near Oakland's Dimond district, San Leandro Senior Living, and The Point at Rockridge.

Note: Every senior place I've ever visited has a schedule of activities, plus transportation to doctors' appointments and grocery stores. Sometimes the activities are led by residents rather than staff. They all allow small pets, for a one-time fee. Almost all have some kind of in-house hair and nail salon; some kind of gym; a library; laundry rooms for residents; and some kind of movie room. Almost every one of them says there's free internet in the common areas but anyone who streams movies would do well to get an individual wifi plan, such as from Xfinity. Most of the independent living units have balconies. At the moment, none of the places I've toured had wait lists, although I suppose you could arrange to be first in line for a vacancy in a special premium unit. Not every place has staff present all night long and weekends, or a panic button in the bathroom.

☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞

Oakland Heights (\$\$) is owned by Pacifica, a national assisted living company, private and for profit. About 14 years ago this facility was purchased from the Lutherans, who ran a retirement home



there for nearly 100 years. Unlike many 55+ communities, this is a “life plan” facility that includes skilled nursing, memory care, and assisted living in the same place. (Full disclosure: my dad spent nearly 5 years in that dementia ward, in the 1990s, when it was still Salem Lutheran Home; our experience then of the facilities and programs was good.)

The pluses: Oakland Heights is a level, gated community on 5 acres of mature plantings and gardens, just a block from Highland Hospital, off I-580 in Oakland. The Dimond district, with shops and restaurants, is on the other side of the freeway.

The public rooms of the main building are old-fashioned, low-ceilinged, smallish, homey, and quite a maze. The independent living apartments are in a more modern building in front of pine trees, a welcome screen to the background traffic; I liked the common rooms there, which were bright, tall-ceilinged, and had full kitchens. In the apartments, there are grab bars in the bathrooms and no-barrier showers. The kitchens have dishwashers, full fridge, and full ovens! The studio apartments had cathedral ceilings and clerestory windows, lots of light.

Prices (including utilities, **meals**, weekly housekeeping) are \$3550/mo. for a 345 sq ft studio, \$4000 for a 560 sq ft one-bedroom with a balcony. Unusually, Oakland Heights has two-bedroom independent living apartments with a balcony (740 to 1100 sq ft.), starting at \$4,500. It's \$1,000/mo. extra for the second person of a couple (so **\$5000 for a couple in a 1 BR**). \$50/mo. extra for parking in the below-ground garage; \$5000 move-in fee, and \$500 one-time fee for a pet <30 lbs. You can stay in independent living and pay for extra care when you start needing it (laundry; medicine management; bathing, dressing, etc.), or you can move to a private assisted living room in the main building.

The menu always includes fresh-cooked eggs for breakfast. For ordinary lunch: salads, hot and cold sandwiches, and burgers. The special menu for that Thursday lunch was vegetable soup, shrimp fettucine Alfredo, peas, garlic bread, apple turnovers; the dinner was Swiss steak with gravy, mashed potatoes, braised cabbage, and angel food cake with strawberries and cream. These items could be Costco awful, or divine in the hands of a chef, so I'd recommend eating sample meals here before signing a contract.

San Leandro Senior Living (\$) is also a Pacifica facility. I confess I don't know much about San Leandro, but as I drove through the historic downtown and nearby, it reminded me of Alameda: flat sidewalks, small but pretty houses. One of the best things about San Leandro Senior Living is that its neighborhood is very walkable; one block to Safeway, two blocks to a brewpub, and three blocks to a PEET's. BART is three blocks in the other direction (providing a direct line to The Freight in downtown Berkeley, or to San Francisco, or the airports!). There is a Kaiser in San Leandro, also another hospital and many doctors' practices. The downside, of course, is that San Leandro is 15 miles from Berkeley, through gnarly freeway traffic; that might as well be the dark side of the moon for some of us when we stop driving.

I was favorably impressed by the reception room of San Leandro Senior Living, which was tall and gracious and furnished like a good hotel, with soft music; the friendly staff kept offering me coffee and water while I waited. There is not much space dedicated to common space: the “craft room” is a part of the lobby. However, there were two small private room available for after-hour jams.

They showed me two available independent one-bedroom apartments: small (<400 sq ft), but with balconies and ample closets. The kitchenette has a cooktop, a microwave, and a full fridge.

They had just filled their available studios at a low rate of \$1,500/mo, and were offering these one-bedrooms at the special rate of \$1,700/mo, although the official printed rate is more like \$2,000 and \$2,200 (the website says the special rate is only for three months, but staff implied it was permanent). Utilities are an extra \$250 (special rate currently offered \$175); private wifi is extra, through Xfinity. Second person fee \$500/mo. Pet fee \$500 and move-in fee \$1000. So the actual monthly price for a **couple in a one-bedroom is \$3000 plus food**. Two floors of the building are assisted living: studios there start at \$4,000, 1 BR \$4,500. Memory care is available at their “sister facility” Oakland Heights.

The meal plan here is unusually flexible, in that with an independent living apartment, the meals are extra, and can be purchased a la carte

(printed materials say \$10 for breakfast, \$15 each for lunch and dinner; staff said \$15 and \$18). This is great if you prefer to fix your own food, or if you travel; you don't pay for meals you don't eat.

Lunch menus included these daily specials: grilled cheese with macaroni salad, baked tilapia with scalloped potato, loaded baked potato, or fish & chips. Hot and cold sandwiches, "meaty spaghetti" and "house salad with protein" were always available. The dinner specials included chicken tamales, country fried steak, cheese tortellini, sweet & sour meatballs, and roasted pork loin. We came back for a meal, and it was not bad: I had baked breaded fish, fresh hot French fries, & beet salad. Service was excellent, and the server said he had been employed there four years, a good sign.



The Point at Rockridge (\$\$\$) is one block from the major North Oakland intersection of Broadway and 51st/Pleasant Valley Rd. Its location is one block to AC Transit buses that go directly north to College Ave/Rockridge BART/campus/Berkeley, and south to Kaiser/other hospitals/downtown. A shopping center including Safeway is opposite, across Pleasant Valley (there's a light at the crosswalk). It's owned by Discovery and managed by ISL. Assisted living services are provided by an outside company, per usual, and cost extra.

The building is old but appears to be in good repair; the plumbing was completely replaced a few years ago. It's nice without being pretentious. There are at least two rooms where a private music session of 10 people could be very comfortable. I'm not sure where they hold the Friday Karaoke session, but the daily Happy Hour is in a room with a bar, a TV, and a giant western view from SF to Mt Tamalpais.

The only outdoor space on the premises is a large, south-facing, interior patio with BBQs and tables. The dog run next to it is a long narrow garden. They're thinking of getting raised-bed tables for patio gardening. The neighborhood is not flat but there are good sidewalks for the Walking Club. I hear that a multiyear residential construction project may start soon on the empty acre next to Safeway, across the street. So, urban living.

The Point is typical in size, with 137 people total. About 80 units are independent or assisted

living; the rest are in a locked memory care unit with its own garden. It's only 70% occupied at this time (probably because it's relatively pricey).

The large, bright dining room, and the smaller private dining room, were both pre-set with placemats and folded napkins. For buffet lunch, we had our choice of chicken or cheeseburgers, onion rings, potato salad or Caesar salad, roast vegetables, and tomato slices with mozzarella/basil/balsamic drizzle. The soup of the day had fresh vegetables in it. Dessert was high-quality mocha chip ice cream. The Point's Residents Council gives monthly feedback to management, and it shows.

Unusually for senior housing, the one-bedroom apartments (combining two former hotel rooms) have two bathrooms. You can request an ADA bathroom or roll-in shower before you move in; building maintenance is slowly converting all of them. The kitchenettes have only a sink, a tiny microwave, and a dorm fridge.

The cost of a regular 1 BR/2BA independent living apartment (650 sq ft) with **meals**, weekly housekeeping, laundry, and utilities, is \$6000/mo, with an extra-person fee of \$2,200, so **\$8,200 for a couple**. An independent living studio (324 sq ft) is \$4,400/mo. There are hardly any residents still driving, but covered parking is available at \$250/mo. The move-in fee is \$8,000, and the one-time pet fee is \$1,800. The 6th-floor apartments cost extra, for their views; and the first-floor apartments also cost extra because of their larger footprint (720 sq ft) and 11 ft ceilings. But you can enjoy the view every day in the Happy Hour room.



Clearly, there's no one perfect place for everyone. It's important to know for yourself what are your "must haves" (price, space, elegance, food, activities, services, companionship, nearby shops?) Just as important to know what will make you unhappy if it's missing (independence, transit, readily available ice for drinks, view, quiet, outside vegetation?)

NOTE: the two Pacifica facilities, and probably others, require a Form 602 Physician's Report and a TB test. They make their own assessment of your level of care needs.

Jews in Irish Music #7 – Bobbi Nikles

by Riggy Rackin

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



[Bobbi Nikles](#) is an acclaimed force in the Bay Area music scene and beyond. The founder of [Fiddlekids Music Camp](#), which she led as director for many years, she also performs in a wide array of bands. Her luscious fiddling and driving rhythm add fuel to every project she's with, including [Black Brothers Band](#), Douce Ambiance, [Wake the Dead](#) and many more. A sought-after teacher at camps, workshops and in her private studio, Bobbi's creative and nurturing style incorporates her depth of knowledge and her experience as a teacher for over 30 years.

Bobbi:

My father's family came in the early 1900s from Russia to New York. Their name was Shearn. My mother was Lori Beller and she came from Vienna through London to New York when she was 12, during the Holocaust.



Her parents had a store that had tailored goods and a lovely home with nice furnishings. They were considered pretty wealthy. They had to leave everything behind, except for a few little things, one of which was this little pendant that I wear.



It's interesting that it's a four-leaf clover, almost an Irish thing. It was always in my mother's blue jewelry box and she would let me look in it every now and then. Out of everything in the jewelry box, it was this little pendant that I loved and I had hoped to get when I turned 13. As it turns out, I didn't get it till I was in my thirties even though I checked in on it many times over the years. When I finally got it, I noticed the bite marks on it and imagined that my grandmother wore it when my mom was young and that the bite marks were those of my mother.

My mother lived with a Jewish family in London. Her mother put one ad in one Jewish newspaper and they got one response from this family that said they would take her. So my mother was not Kinder Transport, she was just an individual transport. She did fine and her parents survived. Her brother went to Holland, her father went to Shanghai, and my grandmother stayed in Vienna until she got things organized, and she was the first to come to New York. She started to work in a little hat factory. And then my grandfather came from Shanghai, brother from Holland, and then my mother from England. So the four of them survived. Lots of their relatives didn't. For my mom, it was always an adventure. She didn't have hard times; she had a good time. She traveled on a mail boat from London. She was the only passenger, the only child, the only girl, the sailors treated her well. But boats were being sunk and this and that, but they made it, and everything was good. They had been very assimilated in Vienna and very assimilated in New York. She spent about 18 months in London, and was 13 when she arrived in New York.



She went to high school in Manhattan and my father was growing up in The Bronx, and they eventually met the way a lot of people met then, in The Adirondacks, where they had these little camps.

One weekend they met at Schroon Lake when they were in their mid-twenties.

Eventually they got married, and had each kid in New York, but I was only three weeks old when they moved to California.

My dad started as a Kaiser physician. Believe it or not, that was very out of style for the times. They were paid very poorly and most of the doctors wanted to have their own private practices and see much bigger dollars. My dad did not want that; he was interested in different things. His mother probably did not agree with his decision. She had beautiful carpets and Tiffany lamps in their beautiful home in The Bronx, but my dad was never interested in anything fancy that they had, and he actually wanted to get away from under her wing.



Going to the West Coast was attractive in that regard, and he did not want to be in private practice. He did not wish to perform services based

on potential reimbursement or market his services, and that was something he carried forward until the end of his career. While Kaiser was still small, in the '50s, your patients were there already as members; you didn't have to seek them out. He could concentrate on what they really needed, and have no incentive to do procedures. He was one of the "grandfathers" of Kaiser in a way, because that was pretty early, coming out of WWII and the steel plants in Richmond. They had made ships for the war. Then they wanted to offer medical care to their workers. And they did. My dad joined them ten years later. I know because I have a very early medical record number, under a million! 600,000. So he stayed with Kaiser and loved his work. At one point, Kaiser considered advertising in the Yellow Pages and the doctors vetoed it. They did not believe in it; nobody advertised medical services.

It was a special experience to go on grand rounds with him and see his patients on a Saturday, if you got selected to go. There were three of us kids and we couldn't go that often. He was the first in the family to do medicine.



This is my maternal grandfather, Paul Beller, who did sheet metal work in a factory that made the pushcarts that were in Central Park that the hot dog vendors used. His son followed him in that work.



On my father's side they had an air conditioning and TV repair store in the upper Bronx. My dad had asthma and various other childhood conditions, like allergies to fish. He was bookish and did a lot of reading. So he got into medicine, and all of his kids pursued it as well.

My brother and sister became Kaiser doctors and I went into physical therapy.

Even though music was what I considered I was best at, I never thought of music as a career when I was an adolescent. I have a Masters in Physical Therapy and practiced that for many years, and eventually made my way back to music when our daughter was young.

Music was a big part of my family growing up. My father played cello and my mother played piano and also worked at the Oakland Symphony as their assistant manager for many years.



My brother played piano, my sister played flute, and I played violin.

My parents liked us to get together and play chamber music in the house. I went to Cazadero Music Camp. I had some recitals. We had house concerts in our house in the early days because of my mom's connection with the Oakland Symphony. So we might have a pianist play, and they would invite their friends. I think it was always free, something my folks would put on as a party, and they would gift the pianist a certain amount of money, but no one was ever charged.

They would also have Mitch Miller parties where they would sing his songs with their friends. Kinda folky songs like "Little Brown Jug." It was *super*-embarrassing for this eight-year-old girl. They couldn't sing anything on pitch. I was just flabbergasted. They had a couple other of those books that a lot of people had of American Folk Songs.



Shira Kammen and I both grew up in El Cerrito and both studied violin with [Anne Crowden](#) after she first arrived from Scotland. She subbed for the Oakland Symphony, so my mom met her and got me connected to be her student. One of my mother's cousins from growing up was a man named Ziggy Nissel. He was a founding member, second violin in the [Amadeus String Quartet](#). They were an extremely tight group, never had subs, when one of them was sick, they didn't perform. When one of them eventually died, they broke up. When he came through on tour, he would stay with us. His home base was London, but he and my mom grew up together in Vienna. He played a little bit at our house, and he did let me try his Stradivarius once. I

adored a few classical musicians. One of my favorite albums growing up was [Erica Morini](#). I wore that one out.

The violin was my first instrument at age five. I loved the violin. I loved it so much I put it under my pillow, and I sat on it when I got home from school one time and I crushed it and I was very sad. It was a half or quarter size student instrument and it was not until I was 10 or 11 that I got my first full-sized violin. I still have that and gave it to my daughter. I played that same violin until 2000, when I commissioned the violin that I play now, which was made by [Thomas Croen](#) in Oakland. He continues to take care of this violin. So, from the time I was 5 to 12, I played classical violin and I worked my way through three different teachers and I was quite advanced in what I was playing. I have been teaching violin myself for over twenty years.



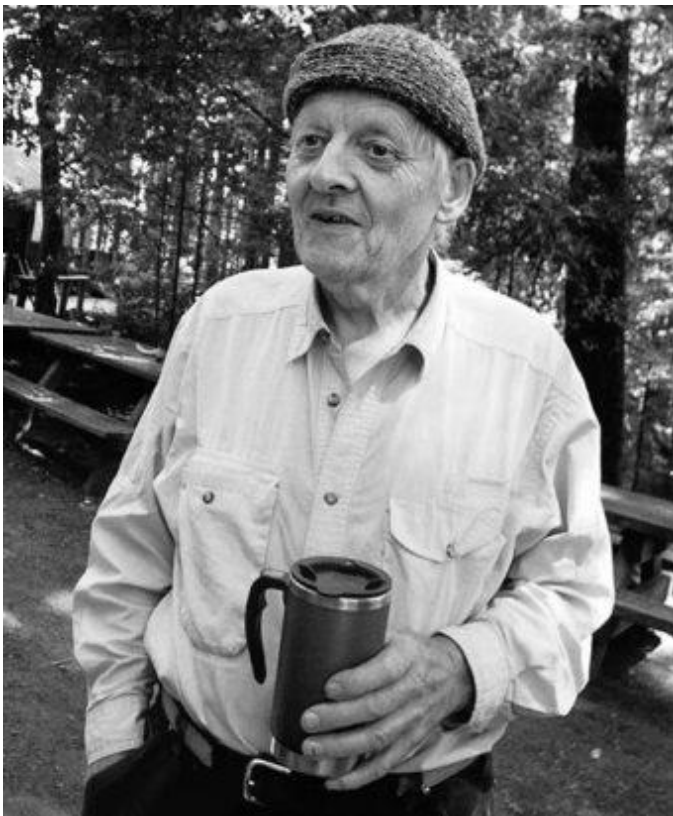
In junior high, I was in orchestra. It was a time when it was very embarrassing to be carrying a violin case. It wasn't cool and maybe someone made fun of me. So I quit. I didn't realize how traumatic that would be. And then I thought, "What am I going to do with all of my musical energy?" I think it was only a week or so later that I started guitar.

And I sang my way through my teens. Folk music. I went through the family folk music books and learned a lot of songs like "Red River Valley," cowboy songs, and this and that. I was exposed to folk this way, but we didn't have many records that

weren't classical. In high school, I joined the small acapella group that grew out of the chorus. I led it, and conducted at my high school graduation. During this whole period, from when I was 12 to 16, I would visit my violin every month or so in its closet and play my old pieces. There was a little thread of connection. Sometime around 1970, I heard my first Irish music when I went to the play *Under Milkwood* by Dylan Thomas produced at El Cerrito High School. There was a violin that played a tune. I had no idea what it was and sought out the name, and somehow I remembered how it went.

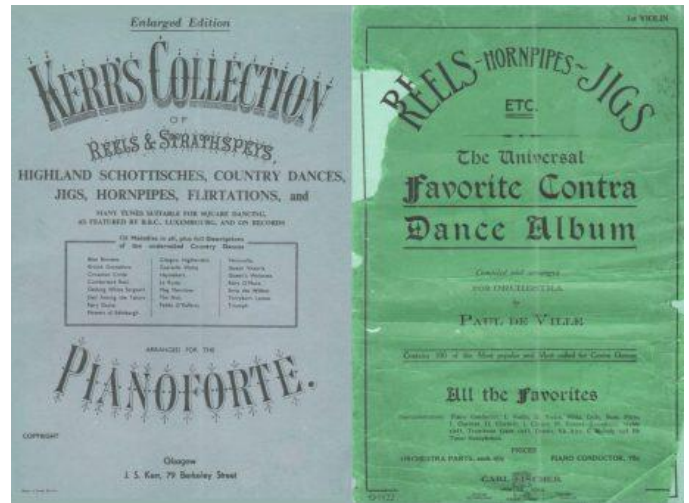
I thought, "Wow, I like that sound." It was "Rights of Man," the hornpipe.

A few years later, I went to UC Berkeley, but didn't take any music courses. I went for three years and dropped out. In the year I was out, 1975, when I was 20, I met Keith Livingstone at a KPFA picnic, and was exposed to a little bit of Scottish music.



I learned "Wind that Shakes the Barley," and "Fairy Dance," and a couple of other tunes, and we went and played at the Dickens Faire. He went to Scotland and brought back these tune books for me.

I learned a bunch of tunes from them, and by this time I'm starting to really play fiddle.

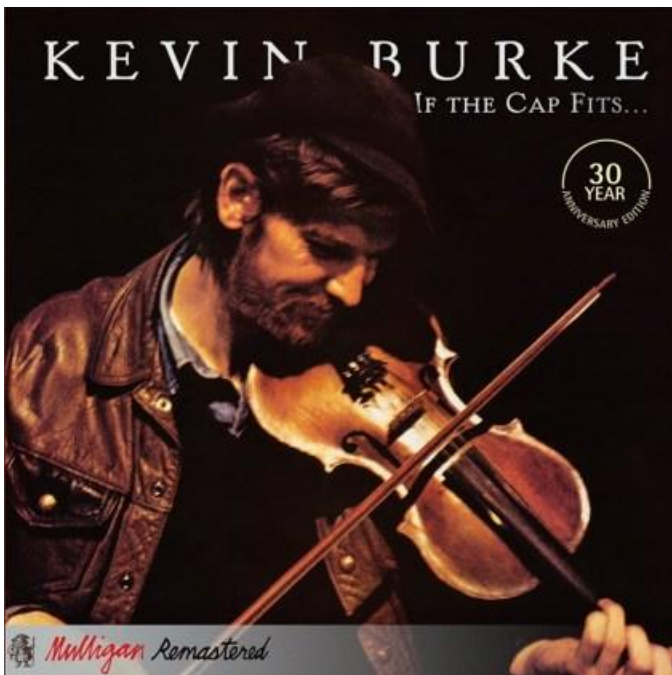


Then I went up to Seattle to attend the University of Washington, to finish my undergraduate degree in psychology and wasn't playing any music. A couple of years later, I started their physical therapy program. I lived in Washington for ten years. There was a gal, with whom I was in a medical ethics class, who played the fiddle. Her name was Helen White, and she was from Durham, North Carolina. It was 1981, and Fiddle Tunes had started in Port Townsend. Helen knew about the world of fiddle, Tibetan medicine, and she was a North Cascades ranger. She was in the scene up there amongst the seminal old-time players. So we formed a band and I learned "Over the Waterfall" and a few other tunes. We learned one set and played one dance. But I'm still not playing very much at that point, because I was just ensconced in my physical therapy studies. When Helen moved to Virginia, I visited her there, and was exposed to some more of the old-time fiddling. Then, Rodney Freeland started the East Bay Pickin' Potlucks, which were very open and sweet, and the shades opened, and I could see, "Whoa, there's a lotta music in there." At the time, our daughter was a toddler, and I was still trying to figure out my musical life. I did a round of lessons with Irene Sazer from the [Turtle Island String Quartet](#). She had studied classical and jazz at Peabody. She taught me some classical pieces and I did a little concert for friends.

We got a toddler package, adopting our daughter when she was almost two. It was marvelous, but there was no time to spare. I was still working as a physical therapist, but trying to figure out my music. I found my way to Fifth String Music and I took some lessons from [Brian Godchaux](#). At

that point, I was briefly playing mandolin, because our daughter kept grabbing my bow when I tried to play, so I thought I'd take up a plectrum instrument, so she couldn't get close to me, to grab the bow. After about three or four lessons, Brian said, "You know, you play violin, bring your violin in." When he heard me play, he said, "Get back to the violin. Stop playing the mandolin." I did, and never looked back.

I played with a bunch of pick-up bands for contra dances. Carlo Calabi and I played as the Curly Tones. We brought in [Paul Kotapish](#). He became an important mentor for years afterward. Paul and Betsy Branch and I had a band called FaultLine. For a while, I played some Balkan music with Danny Carnahan, Lisa Croen and Paul. There was an event called Hell Broke Loose in Berkeley that happened once a season as part of the contra dance scene. At one of those, Kathrine Gardner asked if I was going to play "northern" or "southern." I went, "Huh?" I didn't know the difference, but I started to do my homework, and I realized there's this southern music to which I seem to be drawn, and then there's this northern stuff. The plot started to thicken there. Meeting Paul was important because I went to hear him with Kevin Burke in [Open House](#) and bought *If the Cap Fits*.



That was my first Kevin Burke album, and likely my first Irish record. Maybe not, because we had a [Dave Bromberg](#) album that had several sets of

tunes on it that I learned. But in terms of pure Irish, that *Cap Fits* was my first, and I learned a lot from it.

Around the time we got our daughter and I started playing for dances, I left physical therapy. There was a huge void for me personally. I became our daughter's first violin teacher. And she was my first student. That very rapidly turned into a successful venture. It suited me. I had the skills from physical therapy. I had the confidence. I loved working one-on-one with people, as I had as a therapist. I liked designing individualized care programs; it would be that way with students, as well. You might teach "Twinkle, Twinkle, Little Star," but everyone learns it differently. I found that very rewarding. I did educating around posture and body mechanics. That's an important part of physical therapy. I knew how to help get people fitted on their instrument, to get the right kind of shoulder rest and hand position. It's a certain set of observational skills in which I had been trained, and now I was using them. I was delighted and it gave me a sort of credential. I was entering into a new realm, and I felt really confident in it. And the timing of it was perfect, taking on my daughter first, and within three months I probably had half of her friends taking lessons.

I was really playing a lot by then. I had a lot of students. One of my early students was a young man who came to me at age seven, his name was Harry Whitney. His father was Searle Whitney who died recently. Harry was incredibly obsessed with Irish music as a child. And he was a composer. At that age. He could scarcely have time to learn a tune before he had another tune in his head. He was listening to Planxty and all the Irish music, and I was trying my best to keep up with Harry. He had started on piano and he was already composing pieces. He was important in that I had to stay one step ahead of him. By preparing his lesson, I taught myself. He studied with me for several years. I got more and more involved in Irish music at that time, and grew to love it.

Around this time, I went to the [Valley of the Moon](#) fiddle camp, and was exposed to Martin Hayes. They would always have three teachers. That year it was Bruce Molsky, Martin Hayes, and Alasdair Fraser. So, talk about everything coming together! And meeting lots of players. I met Laura Risk there

and she and I became very close, and I learned a lot from her. Through Laura, I met Shay Black, and went to one of his early sessions at the Starry Plough. Liz Carroll and I were both on staff at the first year of Rocky Mountain Fiddle Camp. She and I became friends, and I would stay in touch with her. And when she would do local shows, I would usually see her. She performed at a Freight show and that was when I met Michael Black. Afterwards we went for a beer at the Albatross and Shay was there. Michael started talking to me about teaching his daughters violin. It took a while, from that meeting, and it was a year and a half before I got the girls. They would all come at the same time beginning when they were seven, nine, and eleven. I taught them for quite a while and when Michael came, we would talk, and before you knew it, I was playing with The Black Brothers.



I still play with The Black Brothers. Our biggest tours are around St. Patrick's "season", when we'll have a dozen shows. Before The Black Brothers, I had played with [Melanie O'Reilly](#) and Myra Joy had joined that band. It was great playing with Myra; she and I always clicked.

Besides The Black Brothers, I've mostly worked in pick-up bands. Kyle Alden, Maureen Brennan, Paul Kotapish, and I played at Schmidt's on Solano.

I played in Wake the Dead for six years, subbing for Kevin Carr before he decided to commute to all their gigs from Oregon. I'm still in the band, but there's not much work for me. I learned a lot. I had not been a Deadhead; I learned it all when I joined the band.



I started a camp, FiddleKids, in 1998 when our daughter was seven. It's now a program of The Freight & Salvage. We just finished our 19th year. I ran it as a cottage industry, a family business I started when our daughter was running wild at Valley of the Moon, Fiddletunes, and Lark. I was having a blast, absolutely loved those camps, but felt there was a huge void for kids. That first year I had Betsy Branch, Helen White, and myself as teachers. We had 27 kids. It was an instant success.



Again, it was timing; there was nothing like this camp then. What we offered was a week of intense immersion in three different fiddle styles, all traditional, and everything learned by ear. The kids loved it and the parents loved it. And their teachers loved it. I started it at Prospect Sierra School, which was two blocks from our house in El Cerrito. Then I

moved it to [Tehiyah](#). These are day camps. I ran it like it was an overnight camp for the staff and they stayed at our house. We had dinners together and jams in the evening. Everybody who came wanted to keep teaching. We also had dance. Kyla Brooke was the first-year dance teacher. And we taught art, as well. 19 years later, it's still done the same way. This year, there was a second session added. Over the years, some wonderful musical bonds have formed between a lot of the musicians there. Liz Carroll was on staff one year. Laura Risk. Cathy Whitesides. Mike Stadler. [John Blasquez](#). Julian Smedley is currently our director. Evie Laden has been our dance person most years. Kalia Kliban. It's something in which I've invested a huge amount of my energy. For 12 years, I ran it completely by myself, with my mother helping me fold the tee shirts and serving the snacks. I treated it with a lot of love and attention, and it really served the family as well.

Eventually I needed to distance myself a little bit, and Steve Baker, who was then the Executive Director of The Freight, said, "I think we can help you. This will serve our community education goals." We worked it out so that I continued to direct it for another three years while I began to hand off some of the administrative functions. I still teach there, and it's still fun and exciting to see how healthy it is and serves the public, and there's still nothing else like it.

I think Jews play Irish music because it taps into something genetic. The harmonic component of Irish music, the minor aspect has some links to klezmer. It's really intense. I've always been drawn to the minor tunes more than the major.

My parents were atheists, but we attended services from time to time. I loved the music. I was not bogged down by the meaning, because I didn't know Hebrew, but I loved the singing. I would sing harmony. It was very natural for me. During my singing years, one summer I was in the synagogue choir at [Temple Beth Abraham](#) in Oakland. So, I knew that music. And I always feel that way with klezmer. When I hear that music, I know that music, but I haven't studied it. At Fiddletunes this year, [Alicia Svigals](#) was there teaching. She was in the [Klezmatiks](#).

What is the draw? Irish music is just fabulous. It's very rich. It's beautiful. It appeals to some of that

sadness that maybe is in every man's soul. I don't know. The first tune I learned, "Rights of Man," fits into this whole story. My new CD has a lot of minor tunes, too. It's not a coincidence.

Find me at www.bobbinikles.com and email me at bobbinik@gmail.com.

[Bobbi's CD Fire in the Air can be found on iTunes and Pandora.]

[Editor's note: Watch for the next excerpt of Jews in Irish Music in the next Folknik.]

SF bay eclectic fiddle tune session

by Peter Tommerup

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

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

Meeting ID: 862 8705 8150

Passcode: 312389

<https://us02web.zoom.us/j/86287058150?pwd=aVpnREQ2THVoS24xcEhZYUp1OUUs5dz09>



Irish Millie: new music & old roots

by Eric Cornforth

There is no doubt about it, Irish Millie is a force that can't be reckoned with, and she's not waiting around. Her first album entitled "Thirteen," was made with her dad, and nominated for a Canadian Folk Music award in 2022.

Irish Millies' Music is a blend of bluegrass, folk singing, songwriting, and traditional Irish fiddling, and she has shown through her music and songwriting that when we "share our gifts," we can help those in need, as she has done by raising money for cancer research through her "Fiddling for Fox," at Farmer Markets in Canada, showing a great heart behind the fire in her fiddle bow.



Now 18, Millie is in college, and her newest EP "Between Then and Now" is up for several more Canadian Folk Music Awards in 2026, bringing her total nominations to seven – yes, seven nominations at 18 years old; you read that correctly – since the time of her first release in 2022.

Millie has performed across the East Coast, through Vancouver, Vermont, and has accomplished

a great Tour De Force, playing the Fiddle sense she was only three years old, inspired by fiddle player Natalie McMaster.

More touring and recording are expected from Irish Millie soon to come, and if you like Irish fiddle playing, new music, beautiful singing, bluegrass music, honest stories, you'll love Irish Millie.

Here's where you can hear her music online or find out more about her:

Website:

www.irishmillie.ca

Youtube:

<https://www.youtube.com/c/IrishMillieFiddleTunes>

Spotify:

Artist – Irish Millie

EP -- Between Then and Now

Single – You Were There

Bandcamp:

Artist – Irish Millie

EP – Between Then and Now

Single – You Were There

Eric Cornforth is a bay area folksinger, songwriter, and guitar player who has attended SFFMC events for many years. Eric believes that music is a powerful medium, and he enjoys meeting and hearing new musicians, in particular younger fiddle players practicing traditional music. Today, Eric Cornforth continues to write poetry, songs, and prose, has released several YouTube videos, and contributes to the San Francisco Folk Music Club from time to time with a column. He is currently recording his newest folk work, to be released sometime in 2026.



The dulcimer corner

by DJ Hamouris

Mountain dulcimer players are experiencing a golden age since the pandemic. When the world shut down and teaching artists were losing their livelihood, the dulcimer community, nation-wide, came together. Not only were the pros without touring opportunities, but locals lost their festivals – a source of inspiration and social music making.

The dulcimer community turned on a dime. It's an astounding story: Russell Cook, the founder of Master Works (hammer dulcimer builder) began to consider a virtual, online festival. Contacting five pros with this concept, they came together to create the QuarantUNE Virtual Dulcimer Festival.

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

Literally 2,000 people signed up for the first festival in June, 2020. Hour-long classes sold for \$10 with all proceeds going teachers. Instructors are not only from across the country, but around the globe. This event still happens 3 times a year. A survey of 2,000 participants was taken in 2021, and nearly 60% had never been to an in-person festival!



My event, the Berkeley Dulcimer Gathering, also went online in May of 2020, and continued until 2022. By then, I had been teaching online thru QuarantUNE, the Freight, and with private classes via zoom. Hearing the results of the above survey, I figured that if there was so much under-served dulcimer community, there was room for one that was woman-led. That is the Dulcymoon

Virtual Dulcimer Festival, coming up in January, 2026.

<https://dulcymoon.com/dulcymoon-2026-schedule/>

Another local dulcimer event, Redwood Dulcimer Day, also moved online and it remains so to this day. Run by the Community Music School of Santa Cruz and headed by Neal Hellman, it just had its 26th festival in August, 2025.

<https://www.communitymusicschool.org/dulcimer-day>

There are several others across the country, with a listing of both in-person & virtual events at the website for Dulcimer Players News.

<https://www.dpnews.com/resources-1>

The very cool thing about all this online cross-pollination is that students don't have to travel great distances to learn from fantastic teachers! And teachers are exposed to more students who can find them. I currently have students in Virginia, Miami, Boston, and upstate New York.

AND, for the first time in 6 years, all 4 of my upcoming classes will be in person, in Berkeley. Our Dulcimer Friends monthly club meetings are growing from 4-5 to a dozen or more. And when Sarah Kate Morgan, a national mountain dulcimer champion, came to the Berkeley Old Time Music Convention this past September, the Freight audience gave her a standing ovation. Then folks showed up for her 2 dulcimer workshops at Ashkenaz. I brought 8 cardboard dulcimers (they are remarkably good instruments), but many folks I'd never met brought their own and some to share!

So, yeah. It's pretty much a golden age for mountain dulcimer. Again. What goes around comes around, right?

DJ Hamouris is an East Bay local, teaching at the Freight and at Berkeley Adult School, as well as her home studio on Albany Hill. She sings and plays with her husband, Buffalo, as The DulciMates, whose motto is "Dulcimers without Borders". See her schedule of classes & events at <https://dijamouris.com/>



[The music on this page is mountain dulcimer tablature, along with standard notation. The arrangement of this beloved tune is meant for finger-picking. Tuning is DAD.]

The Water is Wide

TablEdited by Deborah J Hamouris

The musical score for "The Water is Wide" is presented in four systems, each featuring a standard notation staff and a corresponding DAD tuning tablature staff. The key signature is one sharp (F#) and the time signature is 4/4. The tablature uses numbers 0-3 for frets and includes various picking patterns and accidentals like 'si'.

System 1: Chords: D, Bm, D, G. Tablature: 0 0 0 1 | 2 0 0 0 2 0 0 | 1 2 2 1 0 1 | 0 0 3 3 1 0.

System 2: Chords: D, Bm, G, A. Tablature: 0 0 0 2 | 0 1 2 1 0 1 2 1 | 3 1 0 1 2 3 2 | 1 0 1 0 2 3.

System 3: Chords: D, Bm. Tablature: 3 1 2 3 | 4 3 3 4 3 3 | 3 3 3 2 1 0 | 2 1 2 1 1.

System 4: Chords: G, D, G, D, G, D. Tablature: 3 1 1 0 1 | 0 2 0 0 2 0 0 | 3 1 0 0 1 0 | 0 0 1 2 3 1 0 1 | 2 0 0.

I Want to Live to See the Day

by Estelle Freedman

You can hear audio of Estelle's song at [this link](#) on the club's website.

I Want to Live to See the Day

Estelle Freedman, 2025

A D A
 I want to live to see the day when the Trumpists go away
 E E7
 When the rule of law has been re-stored
 A A7 D A
 When we all have voting rights and can exercise our might
 A E A
 And the voices of the people rise and roar:
 D A
 Vote them out (**vote them out**), vote them out (**vote them out**)
 A E/E7
 The Trumpists and their cronies, vote them out
 D A
 Vote them out (**vote them out**), vote them out (**vote them out**)
 A E A
Do everything you can to vote them out.

I want to live to see the day when the scientists hold sway
 And the facts, not the quacks, can't be ignored
 When the scholars are all free to teach critical history
 And can speak out for equity once more.
 Speak out (**speak out**), speak out (**speak out**)
 Keep speaking truth to power, speak out
 Speak out (**speak out**), speak out (**speak out**)
Do everything you can to speak out

I want to live to see the day when the health plan's single pay
 When we all get good care we can afford
 When the torch of liberty shines again across the seas
 And we reach out to the world beyond our shores
 Reach out (**reach out**), reach out (**reach out**)
 To the tired, the poor, the tempest-tossed, reach out
 Reach out (**reach out**), reach out (**reach out**)
Do everything you can to reach out

I want to live to see the day when the Trumpists go away
 When the rule of law has been restored
 When we all have voting rights and can exercise our might
 And the voices of the people rise and roar:
 Vote them out (**vote them out**), vote them out (**vote them out**)
 The Trumpists and their cronies, vote them out
 Vote them out (**vote them out**), vote them out (**vote them out**)
Do everything you can to vote them out.
Do everything you can to vote them out.

(For call and response, everyone repeats the **phrases in parentheses** and sings along on **the last line.**)

PICK UP THE PIECES (by Hali Hammer)

Link to audio at [this link](#) on the club's website.

D D G A
They think they are winning, the powers that be
D D G A
By making us feel a little less free
D D G E
But the pendulum swings and this madness will end
G A D D
Then we'll pick up the pieces again

Chorus:

We'll pick up the pieces and reclaim our land
Pick up the pieces bit by bit, hand to hand
Pick up the pieces, together we'll stand
And put all the pieces together again.

We are pelted with doom and destruction each day
But we know in our hearts - this is not our way
They think they're tearing us up by wearing us down
But in the end, they won't be wearing a crown, 'cause

Repeat Chorus

Bridge:

G G A A
They taunt us each day eroding our rights
D D G G
But we won't let them get to our souls
Em Em A A
We're strong and we're tough and we know how to fight
G G A A
In the end we'll come out of this whole

Repeat Chorus

And we'll put our country together again

What a Great Year for Singing for Justice

by Estelle Freedman and Christie Herring
and the film team www.SingingForJustice.com



This has been a rewarding year for our film! Singing for Justice was broadcast nationally on PBS in the spring for Women's History Month and reached viewers in 46 states. The film also brought folks

together in person across the country through live screenings and singalongs (at film festivals, folk music clubs, and universities). We're so happy to have brought Faith Petric's history of folk music and social activism to a wide audience.

Next, classrooms! Midyear, we teamed up with Good Docs, an educational film distributor with a focus on documentaries that "do good in the world." Through them, your school, community group, or local library can [license Singing for Justice](#). Please help keep the momentum going:

- Send the Singing for Justice [Good Docs page](#) to friends and colleagues at universities and high schools.
- Contact your local library to request the film.
- Borrow and stream it from the catalogue at your school or library.
- Host your own screening by licensing it through [Good Docs](#) and [reaching out to us](#) if you'd like us to attend.

Live screenings this year:



Upcoming Screenings:

- **March 14th – San Francisco, CA:** San Francisco Public Library Screening for Women's History Month.
- **April 6th – Walla Walla, WA:** Whitman College screening (Faith's alma mater!).
- **April 11th – NYC, NY:** [Peoples' Voice Cafe](#) screening.

Find details on these and all future events on [Facebook](#) or our [website](#).

What's Next. This winter, we are completing classroom guides that will help uplift the legacy of Faith's story and the music she loved for years to come. Our in-house feminist historian (Estelle) has consulted with educators to create guides that deepen students' understanding of Faith's life and the historical context of her times. Please help us complete the work with an end-of-year tax-deductible donation. We are grateful for any level of support!

[DONATE HERE](#)

Thoughts for 2026. In these challenging times, audience members sometimes ask us, "What would Faith do"? We think we know: she would be singing and marching for justice -- and expecting us to join her! May the film inspire us to follow Faith's lead, to persevere, and to find joy and community in the process. Happy New Year -- Keep the Faith!



The lady from the house in the tree: a tribute to Joan Baez

by Linda Martin & Kevin Termunde

My name is Linda Martin. My partner Kevin Termunde and I are Bay Love, an acoustic progressive folk duo from Baywood Park, CA. We are in promotion mode for a Bay Area event we are producing, and we were delighted to learn about the SF Folk Music Club. Of course, even though we live 4 hours south, we joined up right away. We love traveling for music! I am writing to let you know about an exciting concert at which we will be performing.

When: January 10, 2026, 7:00 to 9:30 PM

Where: The South Bay Yacht Club,
1491 Hope St, Alviso (San Jose), CA
Cost: \$25

It is a fundraiser; proceeds will benefit SVAFA, a dedicated non-profit that provides scholarships, educational support, and holiday assistance for youth in the Alviso community, focusing on empowering them for higher education and better futures

Bay Love is excited to celebrate Joan's 85th birthday with a Bay Area performance of our two-hour tribute, "The Lady from the House in the Tree." The music of Joan Baez is timeless, and her artistic message of non-violence continues to greatly serve humanity. Attendees will enjoy a 32-song acoustic experience celebrating her life and career as an amazing artist, peace activist, and humanitarian. Based on our original song of the same name, the show is a musical journey lightly tracing Joan's footsteps from the 1960s to the present.

Go to www.regathon.com/baylove to purchase tickets. There will be a full bar available. We would love to see you there!

We would love to become more involved with the SF Folk Music Club. We recently produced an original CD, and we also perform as sonic activists, promoting Joan Baez's message of nonviolence through music. Follow Bay Love at www.baylove.net, and on YouTube, Instagram and Facebook, or call us at (805) 234-3161. Happy Holidays!



"Woody Guthrie's songs are deceptively simple. Only after they have become part of your life do you realize how great they are. Any damn fool can get complicated. It takes genius to attain simplicity." - Pete Seeger

Song Scope 10: The Wanton Seed aka The Chiefest Grain

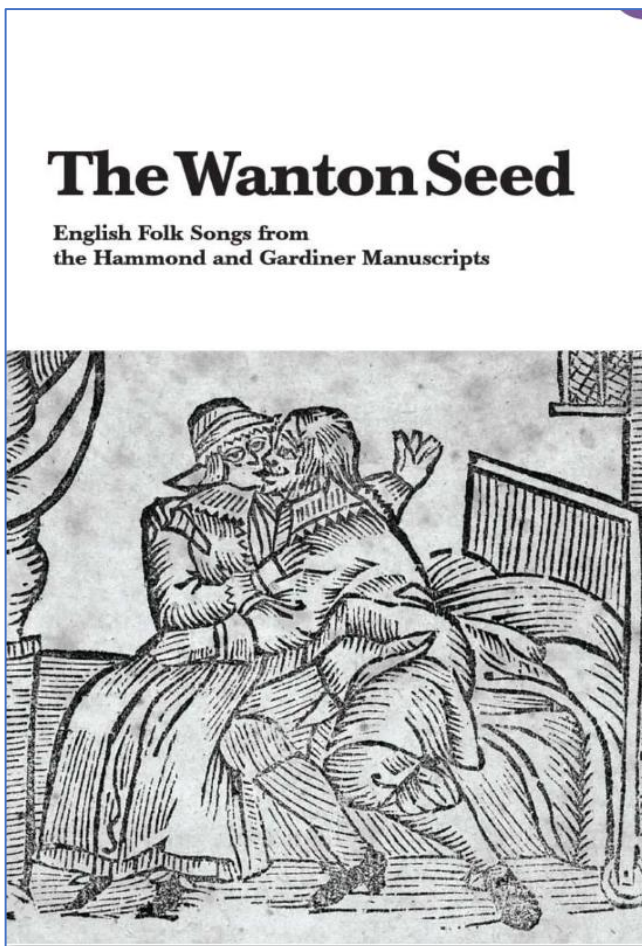
by Marlene McCall

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

Background and History:

Earliest version known in print was in an English broadside circa 1813, in London. However, although it can't be definitively known, it likely existed, and was passed down in the oral tradition, before the broadside was published. The earliest collected version I was able to ascertain was collected by Henry Hammond from John Pomeroy of Bridport, West Dorset, in May 1906.

In 1965, Frank Purslow wrote a series of four song-related books for the English Folk Dance and Song Society. The four slim volumes were titled for the songs Marrowbones, The Wanton Seed, The Constant Lovers, and The Foggy Dew.



Meaning:

As is sometimes true with old song lyrics, the song's meaning may or may not be self-evident to the listener, depending on their familiarity with the terminology and symbolism that was customarily used at the time the song was written.

In traditional British songs, the word "wanton" usually describes someone, typically a woman, who is sexually unrestrained, playful, or unchaste. It implies a lack of modesty or control over one's desires.

Also, in traditional British songs, seed is a direct, long-standing euphemism for semen or the potential for new life/procreation, linking human reproduction to the natural, agricultural process of planting.

Therefore, "the wanton seed" refers to the act of sowing one's "wild" or unrestrained reproductive potential, i.e., engaging in promiscuous or extra-marital sexual activity. The song's lyrics, usually sung from the perspective of a man reflecting on his desires and actions, use this colorful imagery to explore themes of sexuality, fertility, and social expectations prevalent in traditional folk narratives. It's sometimes deemed to have a magical connotation because of the clear connection the song makes between the fertility of grain and sexuality, a common folk strain of sympathetic magic.

A.L. Lloyd, in the liner notes of the album on which he sang this song, write, "Some erotic folk songs, thought crude by genteel collectors, embody ancient ritualistic notions of love. Just as, at seed-time in primitive communities, peasants would be expected to copulate in the furrows to give good example to the plants, so too songs were raised conveying the magical idea that all natural phenomena are interdependent, and that the closest unity exists between the germination of grain and the amorous encounters of men and women. As in this genial song to be heard in Dorset pubs earlier in the present century, sometimes called The Chiefest Grain."

The Song's Story:

Nothing very complicated or sophisticated here, although perhaps more than a little unrealistically presented from the male point of view. The protagonist meets a pretty maid who wants "the chiefest grain". She accepts his services, asking him to sow her meadow with "the wanton seed." After forty weeks, she returns with a slender waist (presumably having borne a child), wanting more of the wanton seed.

Lyrics:

Unlike many traditional songs, there is very little variation in the lyrics of the recorded versions I found. It's likely that they all came directly or indirectly from the early 19th century broadsides.

Oh, as I walked out one morning fair
To view the fields and to take the air,
Spied a young maid making her complaint;
All that she wanted was the chiefest grain,
The chiefest grain,
All she wanted was the chiefest grain.

I stepped up to this fair young maid
And unto her these words I said:
I said, "My young maid, do you stand in need
Of the grain that's called the wanton seed,
Oh, the wanton seed,
A grain that's called the wanton seed."

"Oh yes, kind sir, I stand in need,
Of a grain that's called the wanton seed.
If you are the man that can do the deed,
Come and sow my meadow with the wanton seed,
The wanton seed,
Come and sow my meadow with the wanton seed."

So I sowed high and I sowed low
And it's under her apron the seed did grow.
Grew up so neatly without any weed,
She always commended my wanton seed,
Oh, my wanton seed,
She always commended my wanton seed.

Now when the forty long weeks they were over & past
She came back to me with a slender waist.
She came back to me and how she did complain,
She wanted some more of my chiefest grain,

Oh, my chiefest grain,
She wanted some more of my chiefest grain.



Listen to the Song:

1966 recording by A.L. Lloyd:

<https://www.youtube.com/watch?v=AEueN15jfyC>

1968 recording by Ewan MacColl:

<https://www.youtube.com/watch?v=JST7bjSMYbY>

1977 recording by Nic Jones:

<https://www.youtube.com/watch?v=jt6RZJ-480M>

197? recording by the Somerville Gentlemen:

(exact date unknown, but probably 1975-1985):

<https://www.youtube.com/watch?v=cNG1DRv8lYs>

2012 recording by Whapweasel:

<https://www.youtube.com/watch?v=epICy06HaW4>

2012 recording by Chris Sarjeant:

https://www.youtube.com/watch?v=y0Q_B5rbb50

2018 recording by Cunning Folk:

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



SFFMC's Articles of Incorporation & Bylaws

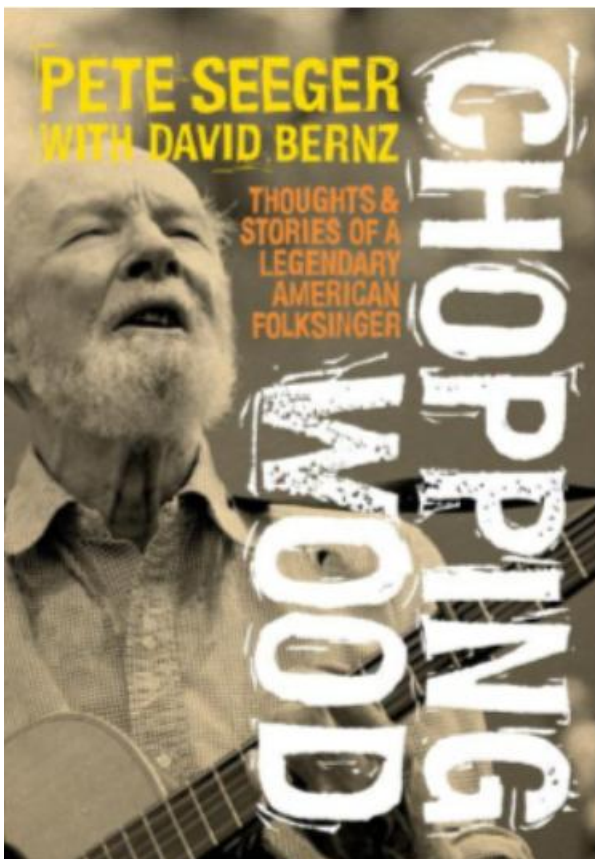
by Marlene McCall

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

Book Review: Chopping Wood: Thoughts & Stories of a Legendary American Folksinger” by Pete Seeger with David Bernz

Reviewed by Peter Ross

As a teenager co-author David Bernz often drove Pete to gigs in the '70s and later bought a home near Pete in Beacon, NY, where he recorded much of Pete's later music for him and also his reflections, until his death in January, 2014. Bernz notes that his 2024 book is not a biography, pointing out that Pete didn't like being lionized. But instead, “this book is a collection of thoughts and stories that escaped from the corners of Pete's mind, which, taken together, render a picture of how he felt and thought and spoke in a way that a biography could not”. It's also a snapshot for sampling of Pete's favorite quotes. For a biography, Bernz recommends David Dunaway's revised *Pete Seeger: How Can I Keep From Singing*, and also Pete's musical autobiography *Where Have All The Flowers Gone: A Singalong Memoir*. Bernz observes that Pete was a natural for the book, being one of the world's most effective communicators even into his nineties, and a gifted storyteller with an encyclopedic memory.



The rest of this review

I've cherrypicked parts of the book that might interest *folk* readers. Some parts may be familiar, but I hope that many (most?) will be new. The book itself has 16 chapters and a two-page Coda, but I'll focus on those involving Pete's Life, Woody, Pete, and the Communist Party, Some Other Folk Music History, Information on A Few Songs, Some of Pete's Quotes and Advice, and finally The Book Itself And Who Might Want to Actually Read It. Feel free to read these in any order you want, just as Bernz encourages readers to skip around the book itself, reading slowly if possible to “get to know Pete better”.

Pete's Life

Pete had a rich musical heritage, with his father Charles Seeger being a musician and later in his life a musicologist. Early in his career Charles and his wife unsuccessfully tried to bring good music to common people in the East and South, with a trailer with a seven-foot long stage when folded out. Even Pete's maternal grandfather Frank Damrosh started the Institute of Musical Art in New York City in 1905, which later changed its name to Julliard. Both of Pete's parents taught at the school for many years when Pete was young. Pete attended a progressive prep school in Connecticut during the early years of the Depression, where he said he “was a nature nut”. At 16 he declared to his mother that when he grew up, “I'm going to be a hermit. It's the only way to stay honest in a world of hypocrisy.” Pete started playing a ukulele at the prep school but switched to a tenor banjo after being enchanted by Duke Ellington's famous recording of “Mood Indigo”. In 1935 his father drove the whole family down to a square dance festival in Asheville, NC, where Pete got captured by hearing a five-string banjo. Pete was amazed on that trip to see how widespread poverty was in America. In 1938 Pete dropped out of Harvard at 19 because, as he told it, he got too interested in politics and “was immature in more ways than one”. Pete rambled around broke for a while, singing songs at school classes where he felt it was almost sinful to get \$5 for having fun for an hour. On one of these small gigs, at a teenage square dance club, he met a dancer Toshi Ohta whom Pete later married in 1943. This was after Pete had sung with the Almanac

Singers, a precursor to the Weavers, and had joined the Army in July, 1942. Pete's description of singing with the Almanacs included this amusing quote by Woody Guthrie about them: "This is the first singing outfit I've been in that rehearses onstage".

One of the most interesting chapters in the book, "Some Woody Guthrie", discusses how they met when Pete was only 20 and Woody 27, and according to Pete, "Woody was like my big, big, education, learning about America". They met at a midnight benefit concert for California Migratory Workers in New York City that was organized by actor Will Geer, who much later played Grandpa Walton in the TV show "The Waltons". The performers at the small benefit concert included Leadbelly, Josh White, Burl Ives, and Woody whom nobody had ever seen before onstage. Woody "held that audience absolutely spellbound" with his songs and jokes, like this one: "There was a dry spell in Oklahoma. I saw three telephone poles chasing one little dog." Unbeknown to Woody, the folklorist Alan Lomax was in the audience and convinced him to go to Washington, DC, to record his life story and all of the songs he could think of for 3 days. Pete, who was working part-time for Lomax, met Woody at Alan's house and found he could follow Woody in any song as he (Pete) had a good ear and stayed in tune. Woody convinced Pete to drive with him out to the panhandle of Texas to see his wife and family, as Pete had never been out West. On the trip Woody taught Pete how to sing in saloons, and later how to hitch a ride on a freight train when hitchhiking was going slowly. But the first time Pete jumped off a moving freight train he fell and didn't get hurt, but he broke the neck of his first five-string banjo.

Pete described Woody as "a real intellectual" who was curious even as a kid, reading library books in the small town of Okemah, OK, that were normally read just by adults. He lived there for three years with his uncle who was a musician, and learned to play several instruments. Pete said that in his later life, Woody wrote thousands of songs and probably lost half of them. He started with the words and often borrowed a tune (as he did with Union Maid, after he was challenged by a union organizer's wife to write a song about union women.) Another song for which Woody borrowed a tune was "The Sinking of The Reuben James", where he borrowed the

Carter Family's tune to "Wildwood Flower" just as they had borrowed it from the 1860 song "I'll Twine 'mid the Ringlets". The book repeats the amusing story of how Woody wrote twenty verses with the names of all forty men who drowned when the Reuben James sank in late 1941, but the Almanac Singers insisted he whittle the song down and add a chorus. He did, in a week, to just five verses and with the great chorus that begins, "What were their names, tell me what were their names, ..."

Another song the book extensively discusses is "This Land is Your Land", for which Woody began writing lyrics in 1940 when he hitchhiked to New York City in February. Woody ended every verse with the line "God Blessed America for me", but when Folkways finally recorded the song in 1948 Woody had changed the last line to "This land was made for you and me". Pete noted that the song was never played on the radio and it wasn't sold at music stores, but it did appear in one of Woody's songbooks. Children loved to sing it and, according to Pete, "Kids made the song famous." Pete tells the story of how Woody, sick with Huntington's chorea near the end of his life, got seven-year-old Arlo to write down the three little-sung verses so they wouldn't be lost to history.



Woody, Pete, and the Communist Party

Pete said that Woody called himself a Communist and even had a regular column "Woody Sez" in the *Daily Worker* in the early 40s, "but Woody was not a member of the party. I think he applied and was turned down." Pete's own involvement in the party is discussed in the long chapter "Some Politics" in the book. He says he became a communist in college, joining the Young Communist

League in 1937, but he drifted out of the party in '49 and especially in '56 with Khrushchev's revelations about Stalin's decades-long atrocities. However, Pete told author Bernz that he never liked being a member of a secret organization, adding, "Funny thing is, I still think of myself as a communist in the broadest sense of the word." In an interesting discussion of socialism, Pete points out that the post office is a socialist organization, paid for by the government. However, he told his socialist friends, "'How is it not a single post office in the world-east, west, north, south-invented Federal Express?' It took one ambitious guy in Memphis to dream up the whole scheme."

A moving part of the "Some Politics" chapter is that in which Pete reminisces about the Peetskill anti-communist riots of 1949 near Pete's hometown of Beacon. Paul Robeson was to sing at Peetskill, but the concert was canceled when many local thugs threw stones the size of baseballs at the cars trying to escape. Pete's own Jeep station wagon, with Toshi and their kids in it, had every window broken several times. When Pete later built his log cabin near Beacon, he had one of the round stones that was thrown into the car built into the fireplace, as shown in a photo in the center of the book.

As an aside, the book's title *Chopping Wood* is about Pete's chopping firewood well into his 90s, sometimes with the book's author. Pete believed that one reason for his longevity was doing physical work. In the book an alumnus of a summer camp that Pete taught at, who later corresponded with him all of his life, recalled that Pete led by example, for instance, setting up chairs before a concert he was performing at. In my review of Garnet Rogers' memoir "Night Drive: Travels with my Brother" (Stan), in the July-August 2020 folknik, I mentioned how the brothers were shocked at seeing Pete pick up trash on a Sunday morning in the heat and mud at the Philadelphia Folk Festival.

The book's final chapter *The Last Hurrah* discusses how Pete was active right up to his end, organizing an early morning civil rights march for Martin Luther King Day in mid-January 2014. Sadly, Pete was too sick to make the march and entered the hospital a few days later. Folksingers like John Cohen of the New Lost City Ramblers, Judy Collins, and Peter Yarrow visited to show their respects and to

sing to him, with Pete finally passing on Jan. 27. In a two-page coda, author Bernz says he sometimes thinks it's a good thing that Pete didn't live to see all of the negative things that have happened since, beginning with the election of Donald Trump in 2016.

Some Other Folk Music History

The book does a decent job of discussing how the Almanac Singers of the early 1940s evolved into the highly successful Weavers of 1950, with their hits like Leadbelly's "Goodnight Irene", Woody's "So Long, It's Been Good to Know You", "On Top of Old Smokey", and the Israeli song "Tzena, Tzena". The book includes reminiscences by members of the Weavers – Lee Hayes, Ronnie Gilbert, and Fred Hellerman – who discuss how, in their early days, they had to share a single mic and sing close together. An in-joke among them was that Ronnie could be heard from 2' away from the mic, while the other three were 6" away from it. The early Weavers found their parts and did their rehearsals onstage at some gigs. Fred Hellerman is quoted as saying that Pete was the boss of the Weavers but wouldn't have liked being called it. He pointed out that when Pete was performing with the Weavers, "banjo will out-noise a guitar any time". An early article about the Weavers described Lee Hayes as "the brains of the group", but Lee protested to the author, "There are no brains in the Weavers."

Sadly, the Weavers' meteoric rise to fame in 1950 was cut short by the anti-Communist blacklist of HUAC (House Committee on Un-American Activities.) Pete was under a decade-long threat of a jail sentence for taking the First Amendment (freedom of speech) instead of the Fifth (the right to remain silent to avoid self-incrimination), in refusing to testify before HUAC. During this time, he was reduced to performing at small colleges like Oberlin and Antioch. I heard him in a sold-out concert at MIT around 1960, where my date and I were allowed to sit in the aisle on the carpet. I remember Pete teaching us nerds a harmony part, but then I heard recently that if you can remember the '60s you weren't there!

While Pete was touring in the '50s, his wife Toshi had to raise their kids by herself. She once said that next time, Pete, you go to jail! Toshi is quoted in

the book as having said on many occasions, "If only Peter chased women instead of causes, I'd have a reason to leave him." She seems to have been the unsung heroine in Pete's life, organizing his projects and taking care of his mail, for example. Even in 1992, when Pete invited the San Jose Peace Chorale (with which I sang) to perform with him at a big peace benefit concert in Los Altos, he told us during our rehearsal how his correspondence was increasingly becoming onerous for him. For more of Pete's wisdom that he shared with our chorus, see my article "This Land is Your Land and Pete Seeger", which was published as a two-part article in the Sept-Oct 2005 and Oct-Nov 2005 folkniks.



At times, Toshi played key roles in Pete's projects, such as when Pete started the Beacon Sloop Club near the Hudson River where Pete's famous boat the Clearwater was moored. Only 3 people showed up at the club's first meeting, so Toshi told Pete to call it a potluck supper and then thirty people showed up at the next meeting. Eventually Pete found that having monthly meetings with a potluck supper followed by a song fest was the most successful model, one that was imitated in later years by many other volunteer organizations in the Northeast. In the book, Pete discusses how eventually the song circles after sloop club meetings grew to "a great big elongated irregular circle", with anywhere from forty to eighty people, and an MC with a mic who roamed around so that no part dominated or got left out.

Returning to the Weavers, they did reunite for very successful concerts at Carnegie Hall in 1955, 1964, and 1980. In 1955, both Peter Yarrow and Mary Travers of Peter, Paul, and Mary were in the

audience for the concert, but Peter says the two of them didn't meet until five years later. Peter said that Pete's influence on Peter, Paul, and Mary was so great that "Mary used to call us Seeger's Raiders." A rare error in the book claims that Joan Baez also attended the sold-out 1955 Carnegie Hall concert, but she was only 14 then and living in Palo Alto. However, the Wikipedia webpage on Joan notes that when she was 13, her aunt took her to a Pete Seeger concert in the gym of Palo Alto High, and she was strongly moved by his music.

Much folk music history, both early and late, is interspersed throughout the book. For example, Pete attributes the beginnings of the weekly folk music jams in Washington Square Park in Greenwich Village around 1947 to the little-known painter and printer George Margolin, whose singing and guitar were never recorded. Margolin was a friend of Pete's mother Ruth, who introduced Pete to him when Pete was growing up, and who later sang with Margolin at the Washington Square Park arch.

In the book chapter "Some People", Pete attributes the revival of interest in folk songs to the Lomaxes, both father John who collected them and especially son Alan who found ways to disseminate them. Alan taught the whole country cowboy songs like "Home on the Range", and promoted Leadbelly and Josh White in addition to finding Woody.

In a section entitled "Bob Dylan and the Axe" near the end of the book, author Bernz gives Pete's version of what actually happened on July 25, 1965, when Dylan shocked the Newport Folk Festival audience by going electric with his band. Pete, who had already worked with Dylan in the civil rights movement, was in the audience with his musicologist father Charles Seeger who was hard of hearing. They couldn't hear the words to "Maggie's Farm", so Pete asked the soundman to turn the guitars down. He refused, saying that the band wanted it that way, so Pete replied, "Well, if I had an axe, I'd cut those wires" and walked away.

When Pete and Bruce Springsteen became good friends decades later, Pete was OK with Springsteen's high-energy folk-rock versions of traditional songs like those on *The Seeger Sessions* CD. The book quotes extensively from letters between the two, such as when they were preparing to sing "This Land Is Your Land" together at the first

Obama inauguration in January, 2009. When Bruce spoke later that year at a celebration of Pete's ninetieth birthday, he said that "despite Pete's somewhat benign grandfatherly appearance, he is a creature of stubborn, defiant, and nasty optimism. Inside him, he carries a steely toughness that belies that grandfatherly facade. ...At ninety, he remains a stealth dagger through the heart of our country's illusions about itself." Pete himself had an amusing quote about having heroes, "Make sure your heroes are dead because that way they stay your heroes."

Information on a Few Songs

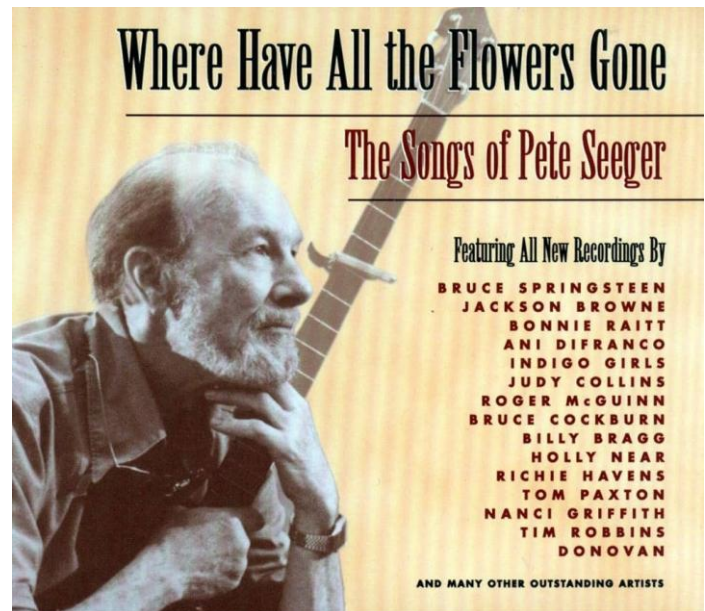
A twenty-page book chapter "Some Songs" gives background and comments on the many dozens of songs that Pete wrote, co-wrote, or played an important role in popularizing. You'll have to read the book itself for comments on most of these songs, many of which I bet you've sung. But here are several that interested me.

Pete got the idea for "Where Have all the Flowers Gone" from Mikhail Sholokoff's famous Russian novel *And Quiet Flows the Don*, and even used three lines from it for the theme of the song. He used a tune which turned out to be an old Irish tune. He sang it at Oberlin College, where a student Joe Hickerson, who later became the folklorist at The Library of Congress, picked it up and taught it to kids at an interracial summer camp in the Catskills. Peter, Paul, and Mary heard it from some of the kids back in Greenwich Village, and the rest is history. Marlene Dietrich heard the Kingston Trio's version from a record, and her version of the song in German popularized it around the world. Pete commented in the book that the song still pays his taxes.

"We Shall Overcome" was first sung fast as the old gospel song "We Will Overcome", then slowed down for a union strike in 1946 in South Carolina. Guy Carawan, who Pete said really should get credit for spreading the song, taught it to the founding convention of SNCC in 1960, after which it became not just a song, but the song of the civil rights movement. Pete taught it to Martin Luther King and others at the Highland Folk School in North Carolina, and modestly says, "It might have been me who changed *will* to *shall*. It opens up the mouth better."

Pete learned "Guantanamera" at the same

summer camp where Joe Hickerson taught "Where Have all the Flowers Gone" to kids. Coincidentally, Cuban poet José Martí wrote the lyrics in 1891 only 13 miles from the camp when he was visiting New York. Many decades later, Cuban composer Julián Orbón fit Martí's stanzas to the well-known melody of the satirical song Guantanamera. A student of his who had also been an Oberlin student and a counselor at the summer camp taught kids at that camp our modern version of the song, and they in turn taught Pete it when he visited the camp in 1960. The folk process in action!



In the book's chapter "Some Philosophy", Pete laments that with so much music available now commercially, "people don't sing like they used to. How many mothers sing lullabies to their kids?" He also points out that men no longer sing at a bar, with a TV playing that "silences anybody that wants to sing a song". He observes that we need some shorter songs, maybe some you could sing while waiting for an elevator! He mentions his half-sister Peggy Seeger, who's written some good songs about work, like "I'm Gonna Be An Engineer". Pete says he's never gotten around to asking her, "Peggy, did you ever think of writing a song to make dishwashing easier, or scrubbing the floor easier?" In discussing work songs, Pete comments that he considers lullabies to be work songs. He singles out Leadbelly (Huddie Ledbetter) as someone who not only was "one of the world's greatest singers", but also "taught all of us some of the world's greatest songs". These include

"Irene, Goodnight", "The Rock Island Line", "Bring Me Little Water, Sylvie", and "The Midnight Special", which is also a prison song, since it's about trying to escape from prison.

A lengthy chapter on "The Hudson River" begins with the lyrics to Pete's well-known song "Sailing Down My Golden River". This was actually his second song about the river, his first being "Sailing Up My Dirty Stream" that was about sailing through toilet waste in it. His early experiences led in the '60s to the Clearwater sloop and, decades later, a clean Hudson. An early crew on the Clearwater was "a great singing crew", as it included Don McLean who wrote "American Pie", England's Louis Killen, and Gordon Bok, who was the only good sailor besides the hired captain. When Rambling Jack Elliot first sailed on the Clearwater, he tied himself up in the crosstrees and slept up there over night! He would also hang from the cables that go out to the bowsprit with his feet just touching the tops of the waves, as if he was walking on water. Pete and another crew member tried to do the same thing, which he later admitted was nuts as they could easily have been run over and killed.

An eight-page section of the book entitled "'Mbube', Abyoyo, And Copyright Reform" gives the sad history of how African composers of songs that became popular during the mid-20th century folk revival in the US were never given their fair share of royalties. They included black South African Solomon Linda who recorded Mbube in 1939, which later became known as "Wimoweh" or "The Lion Sleeps Tonight" after Pete and the Weavers modified and popularized it. Linda eventually copyrighted "Mbube", but he didn't get the big royalties for "Wimoweh". When Toshi found this out, she sent the Seegers' share of the money to Africa. In 2004, Solomon Linda's daughter sued Disney because of "The Lion King", which resulted in a settlement that finally brought significant royalties to the Linda family.

Some of Pete's Quotes and Advice

Pete described how the famous sign on Woody's guitar "this machine kills fascists." inspired him in 1952, when Woody went into the hospital, to put on his banjo "This machine surrounds hate and forces it to surrender."

Pete quotes John Steinbeck's "wonderful description of Woody, saying 'Woody is just Woody, with a voice like a tire-iron hanging on a rusty rim.'" Pete's influence on younger folksingers is exemplified by Steve Earle's story about their performing at Odetta's memorial. After Steve sang "Deportee", Pete told him in the back of the church all about the song, which according to Earle "was a very big deal for me". Earle goes on to say, "Pete had this ability to just be the conscience of us, the way I believe artists should be. And he did it completely naturally, and it never occurred to him to be anything else."

Pete sometimes thought outside of the box. Around 1999, when the Hudson was clean enough to swim in again, he proposed having a river pool in it, a floating swimming pool with sides and bottom porous so that the river water could flow through. The Beacon Sloop Club got on board, and in 2008 the Children's River Pool opened, only 25' in diameter and less than 2' deep, so that small children could safely swim in it. The book quotes some of Pete's remarks at the dedication ceremony, which included the history of river pools going back a hundred years, when they were made out of wood and men and women in New York City swam on alternate days!

According to the author, Pete rarely watched TV or listened to the radio, but he read voraciously. In the book chapter "Some People", he recommended several books, one of which was *Unbowed* by Wangari Maathai, who won a Nobel Prize in 2004. Maathai taught women in her native Kenya how to plant trees, which Pete said resulted in thirty million new trees over the years. I never heard of Maathai or her Nobel Prize, but Pete's two-page description of her hard life and inspiring movement led me to read her book, and it's a good read.



*The Musicians, 1595–1596
by Michelangelo Merisi da Caravaggio*

Hybrid board meetings

by Marlene McCall

SFFMC board meetings (currently in a hybrid Zoom/in-person format) are held on the 2nd Tuesday of each month at 8:00 p.m. Upcoming dates are January 13th and February 10th.

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

Club music meetings

by Marlene McCall

In-person meetings are back; see full info in page 1 article! I'll give info here on both Zoom and in-person meetings. Whichever way you participate, please keep remarks brief (in between songs and during introductions) so everyone can contribute.

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

January 2nd & 16th, 2026

and

February 6th & 20th, 2026.

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

January 6th & 20th, 2026

and

February 3rd and 17th, 2026.

In-person meetings take place on the 3rd Sunday of every month, at 1:00-5:00 p.m. See full article with details on page 1. Upcoming Sunday dates are:

January 18th, 2026

and

February 15th, 2025

East Bay Pickin' Potlucks

Unless otherwise noted, potlucks are held on the 2nd Sun of the month from noon to 5 P.M. \$1.00 donation. We need your potluck food contributions to make this successful. NO pets, NO smoking or vaping on premises, inside or out. No red wine inside. Vaccinations and masks are encouraged, but not required. Please volunteer to help set up and clean up. Thanks!



January 11: Bob Hellieson, 398 Vassar Ave., Berkeley. 415-314-7003. Coordinators: Betsy Nichols and Forest MacDonald.

February 8: Nancy Karigaca (510) 853-1223 & Elly Faden (732) 639-3593. 1 Bayside Court, Richmond. Coordinators: Bryan Uhlenbrock & Nancy Karigaca

Volunteer to help coordinate! Volunteers are the lifeblood of EBF&PP! We are always in need of coordinators from our community to help. If you'd like to help out, contact Nancy Karigaca: nkarigaca@comcast.net. Full information here: <https://www.pickinpotlucks.com/>.



*Musical Group on a Balcony, 1622
by Gerrit van Honthorst, Dutch artist*

November Board Meeting Highlights

by Hali Hammer

Financial: Dave made a motion: Effective immediately, the authorized signatories list for the Club's Vanguard Mutual Fund Account is updated to include David Sahn, Treasurer – to be added; Edward Hilton, President to remain; Hali Hammer, Vice President to remain. These three persons will be included on the organization resolution to be submitted to Vanguard for this update. Marlene McCall, former Treasurer, is to be removed by omission from the organization resolution submitted to Vanguard for this update. Daniel seconded. Approved unanimously. The Board agreed on one signature.

Inter-generational update: A get-together is planned for Saturday January 10 at the Berkeley South Branch Library in the afternoon, to be jointly sponsored by Circle of Song and Raise the Rafters. This will be an a cappella singing event.

Instagram: Alina has posted information about Camp Harmony. Karen Chester is posting on Instagram for the Camp Harmony committee and has reached out to Alina to meet with her regarding how to coordinate publicity.

Marketing: Daniel sent a message to the Harmony list, as has Ellen Eagan. Margaret has also sent out an announcement to her list to remind everyone that early bird registration will be open through November 15. Once the workshop schedule is firmed up, there will be announcements about the various workshops. Ellen sent out a link to about 1,000 people with the current workshops that are scheduled. The dates of this year's camp are different than what we usually have. People need to know a year in advance and have the dates of Camp Harmony posted on the website if they need to plan their work and other schedules so as to be able to attend camp. Daniel: Facebook downgrades postings with links in the posts but that can be avoided if the link is put into a comment on the post.

Folknik: deadline for January/February is December 15. The November/December issue is out.

Website: Daniel did routine updates. If someone comes across pages with old information let him know.

ECFFF: Bob reported: It was held on October 19. The weather was good, and a good time was had by all. After expenses, we made money through our donations. The children's program went well although there were only a few kids. Daniel was glad to see that the Morris Dancers did a workshop on how to do the dance rather than just do a performance.

Live musical meeting in SF: Ed reported that next Sunday will be the first meeting at Glen and Tes's house. There are two rooms available. Hopefully parking won't be a problem. Three other people, Doris Atkinson, Marlene McCall (in the East Bay) and Jenny Scholten, may be interested in hosting musical events in the future.

Zoom: Ed says there are around 10-16 people each time. People have been coming from the East Coast as well as internationally.

Camp Harmony: Margaret Miles is taking care of registration. The committee is asking people who will not be attending and have regularly come in the past to tell them why. Janet Stephens will be the safety officer since she has CPR/AED and First Aid certification. There is still major construction so the bus route will be modified. There is some new lodging ready for us to use.

Spring Camp Harmony: Daniel says that this year the dates will be Friday March 6 to Sunday March 8.

SFFFF: The 50th Anniversary of the festival will be this year. The committee is hoping to have more workshops at times other than when performances are scheduled. They are looking to have some well-known groups come and be paid, so the festival might run at a loss, but the festival has brought in a lot of money in the past, and they want to make the 50th Anniversary something special. A \$5000 donation was given a while back and should defray the cost.

Camp Herms: Hali will contact the Scouts regarding July 4 and Labor Day weekends and put in a reservation for Cedar Rose Park for Memorial Day.

December Board Meeting Highlights

by Bob Helliesen & Hali Hammer

YouTube: The SF Free Folk Festival has a YouTube channel with videos on it. The SFFMC does not have a channel. Per Daniel's suggestion, Charlie

moved approval for Daniel to set up a YouTube channel for SFFMC. Hali seconded, and the motion passed unanimously.

Website: Daniel reported he made regular updates plus worked through fixing a glitch in the software.

Intergenerational Encouragement: Daniel reported that on Saturday, January 10 at the South Berkeley Public Library there will be an intergenerational song session, organized by representatives of two local a cappella folk song circles and sponsored by Berkeley Public Library. Hopefully this may foment more intergenerational events.

Instagram: Send announcements to Alina and she will post them.

El Cerrito Free Folk Festival: The 2026 festival will be Saturday, October 10, 2026, at the same site as last year. Bob and Hali plan to attend the Arts and Culture Commission of El Cerrito meeting on January 21, 2026.

Camp Harmony: Attendance is projected to be down from last year. This may be due to the event being later this time and conflicting with people's work requirements.

Spring Camp Harmony: Planning will begin after (winter) Camp Harmony. The dates are March 6, 7 and 8.

San Francisco Free Folk Festival: Tentative date is July 11. The committee continues to work on reducing sound bleed.

SFFMC Summer Outings: We have Cedar Rose Park for Saturday and Sunday of Memorial Day weekend from noon to 8 pm.

We have Camp Herms for July 4 weekend.

We are looking into the Center for the Blind in Berkeley for Labor Day weekend (no overnight camping). Hali is waiting for confirmation which should come soon. The plus is that there are a large

room and a full kitchen so we could have our Saturday night potluck dinner and an open mic.

Glen and Tes: 11 people attended the first gathering. One of the two available rooms was used. It was a good start. Hopefully we will increase the number of attendees.

Zoom music meetings: Ed reports the meeting continue at similar attendance.

Write for the Folknik

by Daniel Hersh

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

Here's where to send items:

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

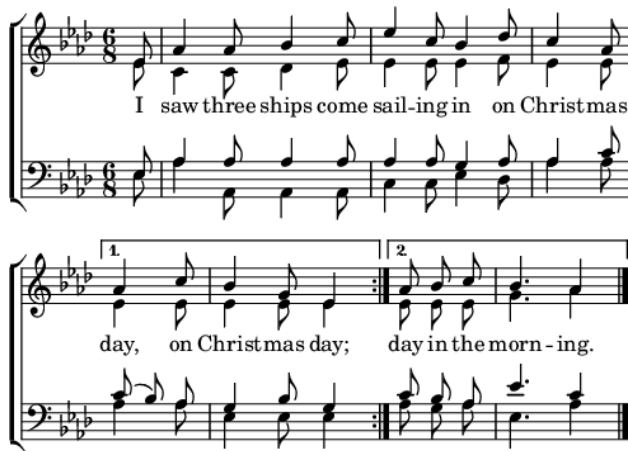
The submission deadline for each upcoming Folknik is shown in each issue just before the membership form at the end of the issue. Thanks!

I Saw Three Ships

by Marlene McCall

"I Saw Three Ships (Come Sailing In)" is an English Christmas carol, listed as number 700 in the Roud Folk Song Index. The earliest printed version is from the 17th century, and it was also published by William Sandys in 1833. The song was probably traditionally known as "As I Sat on a Sunny Bank", and was particularly popular in Cornwall.

The "ships" mentioned in the carol could be a metaphor for the camels the three wise men rode on their way to Bethlehem, as camels are commonly referred to as the "ships of the desert."



The modern lyrics are from an 1833 version by the English lawyer and antiquarian William Sandys, and consist of nine verses.

I saw three ships come sailing in
On Christmas day, on Christmas day;
I saw three ships come sailing in
On Christmas day in the morning.

And what was in those ships all three, on Xmas Day (x 2)
And what was in those ships all three,
On Christmas day in the morning?

Our Savior Christ and His Lady, on Xmas Day (x 2)
Our Savior Christ and His Lady,
On Christmas day in the morning.

Pray whither sailed those ships all three, on Xmas Day (x 2)
Pray whither sailed those ships all three,
On Christmas day in the morning?

O they sailed into Bethlehem, on Xmas Day (x 2)
O they sailed into Bethlehem,
On Christmas day in the morning.

And all the bells on earth shall ring, on Xmas Day (x 2)
And all the bells on earth shall ring,
On Christmas day in the morning.

And all the angels in heaven shall sing, on Xmas Day (x 2)
And all the angels in heaven shall sing,
On Christmas day in the morning.

And all the souls on earth shall sing, on Xmas Day (x 2)
And all the souls on earth shall sing,
On Christmas day in the morning.

Then let us all rejoice amain, on Xmas Day (x 2)
Then let us all rejoice amain,
On Christmas day in the morning.

Note about that last verse: The word "amain" is not an alternative spelling of "amen", nor is it a misspelling of "again". It is an archaic English adverb meaning "with all one's might" or "speedily/at once". In the context of the carol, "rejoice amain" means to rejoice heartily, greatly, or with full vigor.



"I Saw Three Ships"
Book illustration from Walter Crane's
The Baby Opera

Community folk calendar

by Shelby Solomon

Events are in-person if a location is provided, online ("virtual") otherwise. Event times are PST.

Email calendar items or corrections to SFFMC Calendar Editor Shelby Solomon at folkniccal@yahoo.com.

Regularly scheduled events (in-person)

Every Sun 1 pm:	instrumental Irish Traditional session, Plough & Stars: 116 Clement, SF https://theploughandstars.com/
Every Sun 5:30 pm:	moderate-pace Irish session, Starry Plough: 3101 Shattuck, Berkeley https://thestarryplough.com/
Every Sun 6 pm:	Buncrana, Sláinte Pub: 131 Broadway, Oakland https://slainteokland.com/
Every Sun 7:30 pm:	open session, Starry Plough: 3101 Shattuck, Berkeley https://thestarryplough.com/
1 st , 3 rd Sun 12 pm:	Bay Area Sacred Harp (BASH) sing, SF https://bayareasacredharp.org/local-singings/
1 st , 3 rd Sun 5 pm:	Irish music session, Redwood Café: 8240 Old Redwood Hwy, Cotati https://redwoodcafecotati.com/
1 st Sun 1 pm:	(Not January) potluck jam, Hali's: 1609 Woolsey St, Berkeley
1 st Sun 1 pm:	SCVFA jam, Hoover School cafeteria: 1474 Naglee Ave, San Jose, https://www.fiddlers.org/
1 st Sun 3 pm:	Swing jam, Starry Plough: 3101 Shattuck, Berkeley https://thestarryplough.com/
1 st Sun 3 pm:	Old Time session, Church of the Oaks: 160 West Sierra, Cotati https://californiabluegrass.org/calendar/
2 nd , 4 th Sun 2 pm:	Bay Area Sacred Harp (BASH) sing, Palo Alto https://bayareasacredharp.org/local-singings/
2 nd Sun 12-5 pm:	East Bay Fiddlin' & Pickin' Potluck (EBFPP), location: https://www.pickinpotlucks.com/
2 nd Sun 12 pm:	Marin jam, 620 Del Ganado Rd, San Rafael https://www.meetup.com/Marin-Acoustic-Guitar-Group
2 nd Sun 1 pm:	CA old time fiddlers jam, Orangevale Grange: 5807 Walnut, Orangevale http://www.csotfa5.org/
2 nd /3 rd , 5 th Sun 3 pm:	Euro-tunes session, Way Station Brew: 2120 Dwight Way, Berkeley
3rd Sun 1-5 pm:	SFFMC musical meeting & potluck, 2001 Oak St, SF https://www.sffmc.org/musical-meetings/
3 rd Sun 1 pm:	SCVFA jam at various parks, check https://www.fiddlers.org/ for location
3 rd Sun 4 pm:	Kids/Beginners Irish Session, Starry Plough: 3101 Shattuck, Berkeley https://thestarryplough.com/
4 th Sun 12 pm:	Bluegrass session, Sweetwater: 19 Corte Madera Ave, Mill Valley https://sweetwatermusichall.com/
4 th Sun 1 pm:	Bluegrass & old time jam, Ocean View Park, Santa Cruz, email: luke at playingbyear.com
4 th Sun 1:30 pm:	CA old time fiddlers jam, United Methodist Church: 19806 Wisteria, Castro Valley http://csotfa9.org/
4 th Sun 3 pm:	The Café bluegrass jam, Redwood Café: 8240 Old Redwood Hwy, Cotati https://redwoodcafecotati.com/
5 th Sun 1 pm:	SoCoFoSo 5 th Sun jam, Sebastopol Grange: 6000 Sebastopol Ave, Sebastopol https://socofofo.com/
Last Sun 6:30 pm:	Irish trad instrumental session, Sayla Music Academy, Lodi https://www.saylamusicacademy.com/
Every Mon 5 pm:	open mic, Ugly Mug: 4640 Soquel Dr., Soquel https://www.cafeugly.com/live-music-the-mug
Every Mon 6:30 pm:	bluegrass jam, 16905 Roberts, Los Gatos http://www.keithhollandguitars.com/events.html
Every Mon 7 pm:	old time jam, UUCPA: 505 E Charleston Rd, Palo Alto, email: banjoclarka at yahoo.com

Every Mon 7 pm:	World Harmony Chorus, 505 E. Charleston, Palo Alto https://instantharmony.com/concerts.html
Every Mon 7 pm:	Bay Area Sacred Harp (BASH) sing, Berkeley https://bayareasacredharp.org/local-singings/
1 st Mon 6 pm:	bluegrass jam, Out West Garage: 321 2 nd St., Petaluma http://www.outwestgarage.com/bluegrass.php
Every Tu 5 pm:	Skillet Licorice, The Page: 298 Divisadero, SF https://skilletlicorice.com/shows
Every Tu 5:30 pm:	CircleSing VocaLab, GaiaWise: 179 Dutton, Sebastopol https://www.circlesing.org/
Every Tu 7 pm:	Irish seisiún, O'Flaherty's Irish Pub: 25 N San Pedro St., San Jose https://www.oflahertyspub.com/
Every Tu 7 pm:	World Harmony, 2288 Fulton, Suite 203, Berkeley https://instantharmony.com/concerts.html
Every Tu 7:30 pm:	open mic, Starry Plough: 3101 Shattuck, Berkeley https://thestarryplough.com/
1 st , 3 rd , 5 th Tu 7 pm:	Andronico's Old Time jam at Plough & Stars: 116 Clement St, SF
1 st , 3 rd , 5 th Tu 7 pm:	Irish jam, Dublin Heritage Park: 6600 Donlon Way, Dublin, join: https://groups.io/g/dublinirishjam
1 st , 3 rd Tu 7:15 pm:	open mic, The Monkey House: 1638 University, Berkeley https://www.themonkeyhouse.org/
1 st Tu 7 pm:	bluegrass jam w/David Pascoe, Occidental https://www.occidentalcenterforthearts.org/programs
2nd Tu 8 pm:	SFFMC Board Meeting, in-person & Zoom https://www.sffmc.org/about-us/
3 rd Tu 5:30 pm:	BOTMC Old Time jam, Central Library 5 th Floor: 2090 Kittredge, Berkeley https://berkeleypubliclibrary.libnet.info/events?term=old-time&r=thismonth
4 th Tu 7 pm:	Performers Circle, Odd Fellows: 415 2 nd St, Davis https://www.facebook.com/villagehomesperformers
Every Wed 6 pm:	World Harmony, Room 5, 301 Center, Santa Cruz https://instantharmony.com/concerts.html
Every Wed 7 pm:	bluegrass jam, UUCPA: 505 E Charleston Rd, Palo Alto, email: banjoclarka at yahoo.com
2 nd Wed 7 pm:	CircleSing workshop, First Church: 2345 Channing, Berkeley https://www.circlesing.org/
3 rd Wed 6:30 pm:	family-friendly music jam, La Peña: 3105 Shattuck, Berkeley https://lapena.org/
3 rd Wed 7 pm:	CircleSing, First Church: 2345 Channing, Berkeley https://www.circlesing.org/
Last Wed 7:30 pm:	Lark in the Evening song circle on Zoom & Oakland https://www.facebook.com/groups/693877204029944
1 st Th 7:30 pm	(Not January): concert, 415 2 nd St, Davis https://www.davislodge.org/odd-fellows-events/thursday-live/
3 rd Th 4 pm:	ukulele club w/Jerri Miller, Occidental https://www.occidentalcenterforthearts.org/programs
3 rd Th 6 pm:	Irish/Scottish learning session, Strum Shop: 209 Vernon, Roseville https://www.thestrumshop.com/
3 rd Th 7 pm:	traditional Irish seisiún, Rosie McCann's: 1220 Pacific Ave, Santa Cruz https://rosiemccanns.com/
3 rd Th 7 pm:	Americana night, Cloverdale https://www.cloverdaleartsalliance.org/americana-night
1 st Fr 7 pm:	Anny's sing along, 6350 Sir Francis Drake, San Geronimo, https://www.sgvcc.org/
1 st Fr 8 pm:	CCE Irish/Scottish singing session in person & on Zoom https://sfcooleykeegancce.org/music/singing.html
3 rd /4 th Fr 3 pm:	Marin uke jam, Belvedere-Tiburon Library https://www.meetup.com/San-Francisco-Ukulele-Meetup/
3 rd Fr 11 am:	South City Folk Jam, South San Francisco https://www.meetup.com/south-san-francisco-folk-jam/
4 th Fr 7 pm:	Kate's Café open mic, 6350 Sir Francis Drake, San Geronimo & on Zoom, https://www.sgvcc.org/
Every Sat 4 pm:	Irish seisiún, UICC Emerald Pub: 2700 45 th , SF https://irishcentersf.org/events/
Every Sat 4 pm:	Sing, Grace Lutheran: 15 Santa Fe, El Cerrito https://livingroomchoir.com/

1 st Sat 2 pm:	Davis Area Sacred Harp sing, Davis https://bayareasacredharp.org/local-singings/
1 st Sat 4 pm:	Irish Trad session, Plough & Stars: 116 Clement, SF https://www.meetup.com/irish-music-trad-session/
1 st Sat 6 pm:	Chantey Sing, Maritime Museum: 900 Beach, SF, RSVP: peterkasin5 at gmail.com
2 nd Sat 12 pm:	bluegrass jam, Santa Clara Depot: 1005 Railroad Ave, Santa Clara, email: kennedymk at comcast.net
2 nd Sat 3 pm:	South City Folk Jam, South San Francisco https://www.meetup.com/south-san-francisco-folk-jam/
2 nd Sat 4 pm:	Bluegrass session, Starry Plough: 3101 Shattuck, Berkeley https://thestarryplough.com/
2 nd Sat 5 pm:	Uke jam, SF https://www.meetup.com/San-Francisco-Ukulele-Meetup/
3 rd Sat 1 pm:	Americana slow jam, Liberties Bar: 998 Guerrero, SF https://www.theliberties.com/
3 rd Sat 1 pm:	River City dulcimer jam, Strum Shop: 209 Vernon, Roseville https://www.rivercitydulcimers.com/
3 rd Sat 4 pm:	Old Time Shred Sesh, Starry Plough: 3101 Shattuck, Berkeley https://thestarryplough.com/
4 th Sat 4 pm:	Accordion/Zydeco jam, Starry Plough: 3101 Shattuck, Berkeley https://thestarryplough.com/
Last Sat 2 pm:	Irish slow session, UICC: 2700 45 th , SF https://www.meetup.com/irish-music-sessions-not-full-speed/

Regularly scheduled events (online/virtual)

Daily 9 am:	Daily Antidote of Song https://carpediemarts.org/daily-antidote-of-song
Every Sun 12 pm:	Meredith Axelrod & Craig Ventresco, live & archive: https://www.youtube.com/@meredithanthraxelrod/streams
Every Sun 12 pm:	Loch Down Folk Club (UK) on Zoom: https://link.americeltic.net/lochdown
Every Sun 7 pm:	Agoura Hills song circle on Zoom, info: https://songmakers.org/events/month
1 st , 2 nd , 3 rd Sun 7 pm:	Seattle song circle https://www.seafolklore.org/about-sfs/seattle-song-circle
1 st Sun 11 am:	ballad sing online https://sites.google.com/view/lynnoel/music/mermaidstavern
Every Mon 12 pm:	Mudcat Worldwide Singaround on Zoom, email: joe at mudcat.org
Every Mon 12 pm:	Phoenix Folk Irish session on Zoom https://phoenixfolk.co.uk/
Every Mon 12 pm:	Moosehead Trad Irish session on Zoom https://www.facebook.com/groups/trad.irish.music.session
Every Mon 3 pm:	Ag Teachta Le Chéile Irish session on Zoom, email maureenmcnally6 at gmail.com
1 st Mon 12 pm:	Clé Abhaile (Dublin) music & song session online, email info at cleabhaile.com for zoom link
Every Mon-Th 8 pm:	Meredith Axelrod & Craig Ventresco, live & archive: https://www.youtube.com/@meredithanthraxelrod/streams
Every Tu 11:30am:	Phoenix Folk singaround on Zoom https://phoenixfolk.co.uk/
1 st , 3 rd , 5 th Tu 7 pm:	SF Bay Eclectic Fiddle Tune Session on Zoom https://www.facebook.com/groups/SFFMC/posts/25795021610086562/
1 st , 3 rd Tu 1 pm:	SFFMC Zoom sing , https://www.sffmc.org/musical-meetings/
1 st Tu 3:35 pm:	Social Justice song swap on Zoom, email jburrrill at gmail.com for Zoom link
1 st Tu 7 pm:	FAR-West new song salon on Zoom, register: https://far-west.org/programs
2 nd , 4 th Tu 7 pm:	(Andronico's) Old Time jam on Zoom, email for link: jrs at johnrsweet.com

- 2nd, 4th Tu 7 pm: FAR-West Campfire song circle on Zoom, register: <https://far-west.org/campfire>
- 2nd Tu 8 pm:** **SFFMC Board Meeting, in-person & Zoom** <https://www.sffmc.org/about-us/>
- Every Wed 12 pm: Trans-Atlantic Irish session on Zoom, info: <https://americeltic.net/online/#ta>
- Every Wed 2:30 pm: John Whelan tune teach on Zoom <http://johnwhelanmusic.com/slow-session/>
archive: <http://michaeleskin.com/johnwhelan.html>
- Every Wed 4 pm: John Whelan's slow Irish session on Zoom <https://johnwhelanmusic.com/slow-session/>
archive: <http://michaeleskin.com/johnwhelan.html>
- Every Wed 5 pm: Irish session repertoire lessons w/Autumn Rhodes on Zoom, email autumn at cei.li
- Every Wed 5 pm: Jay Ungar & Molly Mason online <https://www.facebook.com/jayandmolly/>
- Every Wed 7 pm: Pacific Evening Session on Zoom, info: <https://americeltic.net/online/#pe>
- Every Wed 7 pm: open mic on Zoom <https://www.facebook.com/yosemitesongwriting/>
- 3rd Wed 7:20 pm: Vancouver song circle on Zoom <https://vfss.ca/events/calendar/>
- Last Wed 7:30 pm: Lark in the Evening song circle on Zoom & Oakland
<https://www.facebook.com/groups/693877204029944>
- Every Th 12 pm: Phoenix Folk Irish full-speed session on Zoom <https://phoenixfolk.co.uk/>
- Every Th 7 pm: Chuck Behrman's song circle on Zoom, info: <https://songmakers.org/events/month>
- Every Th 8 pm: Irish session repertoire lessons w/Autumn Rhodes on Zoom, email autumn at cei.li
- 1st Th 6 pm: The Ould Sod Irish session on Zoom <https://michaeleskin.com/session.html>
- Every Fri 9:30 am: David Steinhart's song circle on Zoom, info: <https://songmakers.org/events/month>
- 1st & 3rd Fri 7 pm:** **SFFMC Zoom sing,** <https://www.sffmc.org/musical-meetings/>
- 1st Fri 8 pm: CCE Irish/Scottish singing session in person & on Zoom <https://sfcooleykeegancce.org/music/singing.html>
- 2nd Fri 7 pm: Seattle chantey sing online simulcast <http://www.nwseaport.org/chantey-sings.html>
- 3rd Fri 7 pm: online open mic <https://www.meetup.com/southbayacousticmusic/>
- 4th Fri 7 pm: Kate's Café open mic, 6350 Sir Francis Drake, San Geronimo & on Zoom, <https://www.sgvcc.org/>
- Every Sat 6 pm: Portland Folk Music Society virtual song circle on Zoom
https://portlandfolkmusic.org/content.aspx?page_id=22&club_id=748368&module_id=350693
- Every Sat 8 pm: Meredith Axelrod & Craig Ventresco, live & archive:
<https://www.youtube.com/@meredithanthraxelrod/streams>
- 2nd Sat 12 pm: Portsmouth NH chantey sing online <http://pmffest.org/monthly-chantey-sing/>
- 3rd Sat 11 am: SF Maritime virtual Chantey Sing <https://givebutter.com/ChanteySing>
- 3rd Sat 1 pm: Social Justice song swap on Zoom, email jburrrill at gmail.com for Zoom link
- 3rd or 4th Sat 7 pm: Uke jam online, SF <https://www.meetup.com/San-Francisco-Ukulele-Meetup/>
- 4th Sat 11 am: River City dulcimer virtual jam, info: <https://www.rivercitydulcimers.com/>

Irregularly scheduled events (in-person)

Aloha Uke squad jams & concerts <https://www.facebook.com/alohaukesquad/>
 Golden Gate Park Bandshell Concerts, SF, schedule: <https://illuminate.org/venues/golden-gate-bandshell/>
 San Francisco concerts in various venues <https://illuminate.org/events/>
 San Mateo Area Folk Music Singalongs <https://meetup.com/San-Mateo-Folk-Music-Meetup>
 Walnut Creek Jams <https://meetup.com/walnut-creek-guitar-meetup-group>

Irregularly scheduled events (online/virtual)

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

One-time events

Dec 30-Jan 4: **SFFMC Camp Harmony, Camp Newman, near Santa Rosa** <https://sffmc.org/>
 Tu Dec 30 2-10 pm: Sing for your life! Circlesing, First Church: 2345 Channing, Berkeley <https://www.circlesing.org/>
 Tu Dec 30 6:30 pm: Berkeley bluegrass barn jam, Ashkenaz: 1317 San Pablo, Berkeley <https://ashkenaz.com/#/events>
 Tu Dec 30 9 pm: Caltucky, Plough & Stars: 116 Clement, SF <https://theploughandstars.com/>
 Wed Dec 31 3-5 pm: Kerry Sheepdogs/Hogmanay @4pm, Steel Bonnet, Scotts Valley <https://www.steelbon.net/music>
 Wed Dec 31 9:30 pm: Molly Tuttle, Guild: 949 El Camino, Menlo Park <https://guildtheatre.com/>
 Wed Dec 31 10 pm: Caltucky, Plough & Stars: 116 Clement, SF <https://theploughandstars.com/>

2026 Happy New Year!

Fri Jan 2 to 4: Alasdair Fraser's New Year Community Workshop & Ceilidh, Nevada City <https://www.sierrafiddlecamp.org/>
 Fri Jan 2 7 pm: **SFFMC Zoom sing**, <https://www.sffmc.org/musical-meetings/>
 Fri Jan 2 7 pm: Hoot! Torch Songs benefit, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>
 Fri Jan 2 8 pm: Andy McKee, Bankhead: 2400 1st St, Livermore <https://livermorearts.org/>
 Sat Jan 3 4 pm: Larry & Joe, HopMonk: 224 Vintage Way, Novato <https://kcturnerpresents.com/>
 Sun Jan 4 5 pm: Open Mic America showcase on YouTube <https://openmicamerica.com/index.html>

Sun Jan 4 7 pm: seasonal sing w/Shira Kammen, Hillside Club: 2286 Cedar, Berkeley <https://hillsideclub.org/>

Sun Jan 4 8:15 pm: Gillian Grogan & Hanna Haas, Lost Church SF: 988 Columbus, SF <https://www.thelostchurch.com/>

Mon Jan 5 12 pm: Bobby McFerrin & MOTION, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>

Starting wk. of Jan 6: music classes from The Freight <https://thefreight.org/learn-to-play/classes/view-all-classes/>

Tu Jan 6 1 pm: **SFFMC Zoom sing**, <https://www.sffmc.org/musical-meetings/>

Wed Jan 7 6 pm: Back Porchestra, Hopmonk: 230 Petaluma Ave, Sebastopol <https://hopmonk.com/sebastopol>

Wed Jan 7 7 pm: Nora Brown w/Stephanie Coleman, Kuumbwa: 320 Cedar, Santa Cruz <https://kuumbwajazz.org/>

Th Jan 8 8 pm: Rainbow Girls, The Freight: 2020 Addison St, Berkeley & livestream <https://thefreight.org/>

Th Jan 8 8 pm: Nora Brown w/Stephanie Coleman, The Chapel: 777 Valencia, SF <https://thechapelsf.com/>

Th Jan 8 8 pm: Special Consensus, Sweetwater: 19 Corte Madera Ave, Mill Valley <https://sweetwatermusicall.com/>

Fri Jan 9 to 25: "Woody Guthrie's American Song", Mercury Theater, Petaluma <https://www.mercurytheater.org/shows>

Fri Jan 9 5:30 pm: Megan McLaughlin & open mic, 3657 Church, Occidental, RSVP: <https://insidelands.org/>

Fri Jan 9 6 pm: Dan & Laurel, Steel Bonnet: 20 Victor Sq, Scotts Valley <https://www.steelbon.net/music>

Fri Jan 9 7 pm: Chuck Brodsky, Ugly Mug: 4640 Soquel Dr, Soquel <https://snazzyproductions.com/>

Fri Jan 9 7 pm: John McCutcheon, B Street: 2700 Capitol Ave, Sacramento <https://bstreettheatre.org/shows/>

Fri Jan 9 7 pm: Special Consensus, Side Door: 2900 Franklin, Sacramento <https://thesidedoor.net/>

Fri Jan 9 7:30 pm: Elliott Peck & Nat Keefe, Rancho Nicasio: Town Square, Nicasio <https://ranchonicasio.com/>

Fri Jan 9 8 pm: Duo Quartet, Hopmonk: 230 Petaluma Ave, Sebastopol <https://hopmonk.com/sebastopol>

Sat Jan 10 12 pm: Oaken on Zoom, tickets: <https://events.livetoyourlivingroom.com/>

Sat Jan 10 2 pm: chorus song circle, 1901 Russell St, Berkeley <https://berkeleypubliclibrary.libnet.info/event/15181988>

Sat Jan 10 3 pm: Special Consensus, United Methodist Church: 1 Soledad Dr, Monterey <https://otteropry.org/>

Sat Jan 10 6:30 pm: Kyle Alden Trio, 6350 Sir Francis Drake, San Geronimo, <https://www.sgvcc.org/>

Sat Jan 10 7 pm: Cris Williamson, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>

Sat Jan 10 7 pm: Mark St. Mary, Ashkenaz: 1317 San Pablo, Berkeley <https://ashkenaz.com/#/events>

Sat Jan 10 7 pm: BAY LOVE: tribute to Joan Baez & SVAF benefit, South Bay Yacht Club: 1491 Hope St, Alviso

Sat Jan 10 7 pm: Duo Quartet, Kuumbwa: 320 Cedar, Santa Cruz <https://kuumbwajazz.org/>

Sat Jan 10 7 pm: Dirty Cello, Side Door: 2900 Franklin, Sacramento <https://thesidedoor.net/>

Sat Jan 10 8 pm: Black Irish Band, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>

Sat Jan 10 8 pm: Chuck Brodsky, The Barn at Hoey Ranch, Gilroy, RSVP: ebehlmer at yahoo.com

Sat Jan 10 8 pm: Late for the Train, Hopmonk: 230 Petaluma Ave, Sebastopol <https://hopmonk.com/sebastopol>

Sat Jan 10 9 pm: Rainbow Girls, Moe's: 1535 Commercial Way, Santa Cruz <https://moesalley.com/>

Sun Jan 11 3 pm: John McCutcheon, Sebastiani: 476 1st St East, Sonoma <https://www.sebastianitheatre.com/>

Sun Jan 11 4:30 pm: Gaelic Muses & Michael Mullen, Wheelhouse: 1173 Lincoln, San Jose <https://gaelicmuses.com/>

Sun Jan 11 7 pm: Cris Williamson, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>

Sun Jan 11 8 pm: Winona/Gillian Grogan, Sweetwater: 19 Corte Madera Ave, Mill Valley <https://sweetwatermusicall.com/>

Sun Jan 11 8 pm: Fraser & Haas online, Rogue Folk, BC, tickets: <https://roguefolk.bc.ca/concerts/>

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

Mon Jan 12 6 pm: Mark Hummel, The California: 528 7th St, Santa Rosa <https://caltheatre.com/>

Tu Jan 13 8 pm: SFFMC Board Meeting, in-person & Zoom <https://www.sffmc.org/about-us/>

Th Jan 15 to 19: Pacific Songwriting Camp, Camp Ocean Pines, Cambria <https://songcamps.org/>

Th Jan 15 7 pm: John McCutcheon, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>

Fr Jan 16 to 19: From Women's Hearts and Hands Guitar Camp, Mendocino <http://womensheartsandhands.com/>

Fri Jan 16 to 18: Dulcymoon virtual dulcimer festival, register: <https://dulcymoon.com/>

Fri Jan 16 5 pm: Crys Matthews on YouTube, tickets: <https://princetonfolk.org/>

Fri Jan 16 7 pm: SFFMC Zoom sing, <https://www.sffmc.org/musical-meetings/>

Fri Jan 16 7 pm: CaliCeltic, UICC Emerald Pub: 2700 45th, SF <https://irishcentersf.org/>

Fri Jan 16 7 pm: Josh Lowe & Patti Maxine, Ugly Mug: 4640 Soquel Dr, Soquel <https://fiddlingcricket.com/>

Fri Jan 16 7 pm: Jessica Malone Band, Side Door: 2900 Franklin, Sacramento <https://thesidedoor.net/>

Fri Jan 16 7:30 pm: Alex Wise, 1638 University, Berkeley <https://themonkeyhouse.org/>

Fri Jan 16 8 pm: Django Reinhardt birthday celebration, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>

Fri Jan 16 8 pm: Misner & Smith, Hopmonk: 230 Petaluma Ave, Sebastopol <https://hopmonk.com/sebastopol>

Fri Jan 16 8 pm: Jackie Greene, Rancho Nicasio: Town Square, Nicasio <https://ranchonicasio.com/>

Fri Jan 16 8 pm: John McCutcheon, Felton Music Hall: 6275 Hwy 9, Felton <https://feltonmusicall.com/>

Fri Jan 16 9 pm: The Sam Chase & The Untraditional, Moe's: 1535 Commercial Way, Santa Cruz <https://moesalley.com/>

Sat Jan 17 to 18: Social & Economic Justice Music & Arts Festival, Mission High, SF <https://www.csej.org/music-festival/>

Sat Jan 17 7 pm: Flyover States, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>

Sat Jan 17 7 pm: hootenanny, 568 Lighthouse, Pacific Grove <https://pgartcenter.org/Events/Coming-Events.php>

Sat Jan 17 7:30 pm: The Circadian Quartet, Fifth St Farms house, Berkeley, RSVP: <https://fifthstfarms.com/>

Sat Jan 17 7:30 pm: Broken Compass Bluegrass/Painted Mandolin, 1205 Soquel Ave, Santa Cruz <https://www.riotheatre.com/>

Sat Jan 17 8 pm: Django Reinhardt birthday celebration, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>

Sat Jan 17 8 pm: John McCutcheon, Mt. Diablo UUC: 55 Eckley, Walnut Creek <https://mduuc.org/ccs-our-season/>

Sat Jan 17 8 pm: Jackie Greene, Rancho Nicasio: Town Square, Nicasio <https://ranchonicasio.com/>

Sun Jan 18 12 pm: Colum Sands on Zoom, tickets: <https://events.livetoyourlivingroom.com/>

Sun Jan 18 1-5 pm: SFFMC musical meeting, 2001 Oak St, SF <https://www.sffmc.org/musical-meetings/>

Sun Jan 18 3 pm: Scroggins & Rose, SandBox: 440 Ortiz, Sand City <https://www.sandboxsandcity.com/home>

Sun Jan 18 7 pm: MLK tribute concert, The Freight: 2020 Addison St, Berkeley & livestream <https://thefreight.org/>

Tu Jan 20 1 pm: SFFMC Zoom sing, <https://www.sffmc.org/musical-meetings/>

Fri Jan 23 to 26: Weed's Winter Jam Camp, Carmel Valley <https://www.communitymusicsschool.org/jam-camp>

Fri Jan 23 to 25: Bayou Boogie West Festival, Ashkenaz: 1317 San Pablo, Berkeley <https://ashkenaz.com/#/events>

Fri Jan 23 to 25: PMN Winter Gathering on Zoom, <https://peoplesmusic.org/event-6424819>

Fri Jan 23 7 pm: Hot-Club-Holo, Ugly Mug: 4640 Soquel Dr, Soquel <https://fiddlingcricket.com/>
 Fri Jan 23 7 pm: The Bayside Rounders, Side Door: 2900 Franklin, Sacramento <https://thesidedoor.net/>
 Fri Jan 23 8 pm: Tim O'Brien & Jan Fabricius, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
 Fri Jan 23 9 pm: AJ Lee & Blue Summit, Moe's: 1535 Commercial Way, Santa Cruz <https://moesalley.com/>
 Sat Jan 24 7:30 pm: Rita Hosking Trio, Fifth St Farms house, Berkeley, RSVP: <https://fifthstfarms.com/>
 Sat Jan 24 7:30 pm: Ira Marlowe & The Slow Reveal, 1638 University, Berkeley <https://themonkeyhouse.org/>
 Sat Jan 24 8 pm: Tablao Flamenco, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>
 Sat Jan 24 9 pm: AJ Lee & Blue Summit, Moe's: 1535 Commercial Way, Santa Cruz <https://moesalley.com/>
 Sun Jan 25 12 pm: Lucy & Hazel on Zoom, tickets: <https://events.livetoyourlivingroom.com/>
 Sun Jan 25 1 pm: community sing w/Karenn Slade, 1041 Morse, San Jose <https://www.sanjosefriends.org/friends-perform/>
 Sun Jan 25 5 pm: Peter Daldry, Steel Bonnet: 20 Victor Sq, Scotts Valley <https://www.steelbon.net/music>
 Sun Jan 25 7 pm: Caitlin Cauty, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
 Sun Jan 25 7 pm: AJ Lee & Blue Summit, Hopmonk: 230 Petaluma Ave, Sebastopol <https://hopmonk.com/sebastopol>
 Mon Jan 26 12 pm: Bobby McFerrin & MOTION, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
 Mon Jan 26 7:30 pm: bluegrass/country jam, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
 Tu Jan 27 6:30 pm: Berkeley bluegrass barn jam, Ashkenaz: 1317 San Pablo, Berkeley <https://ashkenaz.com/#/events>
 Tu Jan 27 8 pm: Keola Beamer & Henry Kapono, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
 Wed Jan 28 7:30 pm: Jason Isbell & the 400 Unit, 50 Mark West Springs, Santa Rosa <https://lutherburbankcenter.org/>
 Th Jan 29 8 pm: Pokey LaFarge, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
 Th Jan 29 8 pm: Jason Isbell & the 400 Unit, Fox Theater: 1807 Telegraph, Oakland <https://thefoxoakland.com/>
 Th Jan 29 8 pm: Laurie Lewis/Nina Gerber/Don Henry/Claudia Russell, HopMonk, Novato <https://kcturnerpresents.com/>
 Fri Jan 30 7 pm: Gareth Pearson, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>
 Fri Jan 30 7 pm: Mountain Folk Band, Ugly Mug: 4640 Soquel Dr, Soquel <https://cafeugly.com/live-music-the-mug>
 Fri Jan 30 8 pm: Yonder Mountain String Band, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
 Fri Jan 30 8 pm: Wolf Jett, Sweetwater: 19 Corte Madera Ave, Mill Valley <https://sweetwatermusicall.com/>
 Fri Jan 30 8 pm: The Sam Chase & The Untraditional, 230 Petaluma Ave, Sebastopol <https://hopmonk.com/sebastopol>
 Fri Jan 30 8 pm: AJ Lee & Blue Summit, Harlow's: 2708 J St, Sacramento <https://harlows.com/>
 Fri Jan 30 8 pm: Laurie/Don/Claudia/Nina, Gilroy <https://www.ticketleap.events/tickets/barnconcerts/words-and-music>
 Fri Jan 30 9 pm: Jackie Greene, Moe's: 1535 Commercial Way, Santa Cruz <https://moesalley.com/>
 Sat Jan 31: World Concertina Day on Zoom, register: <https://concertina.org/world-concertina-day-2026/>
 Sat Jan 31 3 pm: Margaret Miles/Yes M'am, house concert, Auburn, RSVP: <http://auburnhouseconcerts.org/>
 Sat Jan 31 7 pm: Todd Snider tribute, Kuumbwa: 320 Cedar, Santa Cruz <https://www.snazzyproductions.com/>
 Sat Jan 31 7 pm: Laurie/Claudia/Don/Nina, Side Door: 2900 Franklin, Sacramento <https://thesidedoor.net/>
 Sat Jan 31 7:30 pm: Dirty Cello, 1220 Linda Mar, Pacifica <https://pacificaperformances.org/>
 Sat Jan 31 8 pm: Yonder Mountain String Band, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>

Sat Jan 31 9 pm: Tyler Ramsey & Carl Broemel, The Chapel: 777 Valencia, SF <https://thechapelsf.com/>
 Sat Jan 31 9 pm: Jackie Greene, Moe's: 1535 Commercial Way, Santa Cruz <https://moesalley.com/>
 Sun Feb 1: International Day of Body Music, <https://www.internationalbodymusicfestival.com/>
 Sun Feb 1 3 pm: Deidre McCalla & Lisa Koch, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>
 Sun Feb 1 3 pm: Laurie/Don/Claudia/Nina, 3850 Doris Murphy, Occidental <https://occidentalcenterforthearts.org/>
 Sun Feb 1 7 pm: Eamonn Flynn & Dublinesque, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
 Mon Feb 2 12 pm: Bobby McFerrin & MOTION, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
 Mon Feb 2 7:30 pm: open mic, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
 Mon Feb 2 8 pm: Tyler Ramsey & Carl Broemel, Felton Music Hall: 6275 Hwy 9, Felton <https://feltonmusichall.com/>
Tu Feb 3 1 pm: SFFMC Zoom sing, <https://www.sffmc.org/musical-meetings/>
 Tu Feb 3 7:30 pm: Canta, Violino!, house concert, Santa Cruz, RSVP: concerts at InstantHarmony.com
 Tu Feb 3 8 pm: Nick Hexum, Felton Music Hall: 6275 Hwy 9, Felton <https://feltonmusichall.com/>
 Th Feb 5 to 8: QuarantUNE Winter Fest online, <https://www.virtualdulcimerfest.com/>
 Th Feb 5 7:30 pm: Noel Paul Stookey, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
 Th Feb 5 8 pm: Dan Mangan/Israel Nebeker, Sweetwater: 19 Corte Madera, Mill Valley <https://sweetwatermusichall.com/>
Fri Feb 6 7 pm: SFFMC Zoom sing, <https://www.sffmc.org/musical-meetings/>
 Fri Feb 6 8 pm: Steve Poltz, Sweetwater: 19 Corte Madera, Mill Valley <https://sweetwatermusichall.com/>
 Fri Feb 6 8 pm: Ruthie Foster & Blind Boys of Alabama, Bankhead: 2400 1st St, Livermore <https://livermorearts.org/>
 Fri Feb 6 7:30 pm: Noel Paul Stookey, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
 Fri Feb 6 7:30 pm: Julie Fowlis, Montalvo Arts Center: 15400 Montalvo Rd, Saratoga <https://montalvoarts.org/>
 Sat Feb 7 to 8: virtual Yosemite Songwriting Retreat <https://yosemitesongwriting.com/>
 Sat Feb 7 1:30 pm: concertina gathering, Berkeley <https://sites.google.com/site/davbrown2/world-concertina-day>
 Sat Feb 7 6:30 pm: Irishpalooza, Harlow's: 2708 J St, Sacramento <https://harlows.com/>
 Sat Feb 7 7 pm: Sonia Shell, Ugly Mug: 4640 Soquel Dr, Soquel <https://cafeugly.com/live-music-the-mug>
 Sat Feb 7 7:30 pm: Zoe Fitzgerald Carter/Kate Burkart, 1638 University, Berkeley <https://themonkeyhouse.org/>
 Sat Feb 7 8 pm: Oakland Interfaith Gospel Choir, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
 Sat Feb 7 8 pm: Steve Poltz, Felton Music Hall: 6275 Hwy 9, Felton <https://feltonmusichall.com/>
 Sun Feb 8 4:30 pm: Gaelic Muses & Michael Mullen, Wheelhouse: 1173 Lincoln, San Jose <https://gaelicmuses.com/>
 Sun Feb 8 7 pm: Linda Tillery & the Cultural Heritage Choir, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
 Mon Feb 9 12 pm: Bobby McFerrin & MOTION, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
 Mon Feb 9 7 pm: Steve Poltz, house concert, Piedmont <https://kcturnerpresents.com/>
Tu Feb 10 8 pm: SFFMC Board Meeting, in-person & Zoom <https://www.sffmc.org/about-us/>
Wed Feb 11 6 pm: 3 Acre Holler, Hopmonk: 230 Petaluma Ave, Sebastopol <https://hopmonk.com/sebastopol>
 Wed Feb 11 8 pm: Leo Kottke, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
 Th Feb 12 12 pm: John Kirkpatrick on Zoom, tickets: <https://events.livetoyourlivingroom.com/>

Th Feb 12 7:30 pm: Mollie O'Brien & Rich Moore, 1638 University, Berkeley <https://themonkeyhouse.org/>

Th Feb 12 7:30 pm: Leo Kottke, Montalvo Arts Center: 15400 Montalvo Rd, Saratoga <https://montalvoarts.org/>

Th Feb 12 8 pm: Heather Maloney, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>

Fri Feb 13 7:30 pm: Jim Kweskin & Friends, Fifth St Farms house, Berkeley, RSVP: <https://fifthstfarms.com/>

Fri Feb 13 8 pm: Dom Flemons, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>

Fri Feb 13 8 pm: Laurie Lewis & Right Hands, Sweetwater: 19 Corte Madera, Mill Valley <https://sweetwatermusicall.com/>

Fri Feb 13 9 pm: Ye Vagabonds, Brick & Mortar: 1710 Mission, SF <https://www.brickandmortarmusic.com/>

Sat Feb 14 to 15: Bluegrass Wernick Method Jam Camp, Hollister <https://wernickmethod.org/event/mgt-2026-02-hollister>

Sat Feb 14 11 am: Love songs singalong w/Zoë & Janice, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>

Sat Feb 14 ? pm: Jim Kweskin, Mercury Theater, Petaluma <https://jimkweskin.com/shows.htm>

Sat Feb 14 7 pm: TERRIER, 3850 Doris Murphy, Occidental <https://occidentalcenterforthearts.org/>

Sun Feb 15: *** *folk*nik Deadline *** Email materials to appropriate editor (see editor list in *folk*nik)

Sun Feb 15 1-5 pm: SFFMC musical meeting, 2001 Oak St, SF <https://www.sffmc.org/musical-meetings/>

Sun Feb 15 4 pm: Keith Greeninger & Nina Gerber, Rancho Nicasio: Town Square, Nicasio <https://ranchonicasio.com/>

Sun Feb 15 7 pm: Amelia Romano & Asaf Ophir, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>

Sun Feb 15 7 pm: Jim Kweskin, Napa Grange #791, Napa <https://jimkweskin.com/shows.htm>

Sun Feb 15 7:30 pm: Jackson Emmer/Terry Klein/Laura Zucker, 1638 University, Berkeley <https://themonkeyhouse.org/>

Tu Feb 17 1 pm: SFFMC Zoom sing, <https://www.sffmc.org/musical-meetings/>

Tu Feb 17 7:30 pm: Jim Malcolm, house concert, Soquel <https://celticsociety.org/>

Wed Feb 18 6 pm: Tommy Thomsen, Hopmonk: 230 Petaluma Ave, Sebastopol <https://hopmonk.com/sebastopol>

Wed Feb 18 8 pm: Maurice Tani, Strings: 6320 San Pablo, Berkeley <https://strings.org/>

Wed Feb 18 8 pm: Perla Batalla, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>

Wed Feb 18 8 pm: Joan Shelley, Felton Music Hall: 6275 Hwy 9, Felton <https://feltonmusicall.com/>

Th Feb 19 7 pm: Jim Lauderdale, Kuumbwa: 320 Cedar, Santa Cruz <https://www.snazzyproductions.com/>

Th Feb 19 7:30 pm: Jim Malcolm, Hillside Club: 2286 Cedar, Berkeley <https://hillsideclub.org/>

Th Feb 19 8 pm: Joan Shelley, Café du Nord: 2174 Market, SF <https://cafedunord.com/>

Fri Feb 20 to 22: Virtual Lark online, register: <https://www.virtuallark.org/>

Fri Feb 20 to 22: CCMC Winter Retreat, Santa Cruz mountains, <https://musiccamp.org/ccmc-winter-retreat/>

Fri Feb 20 12 pm: Pagoda Project on Zoom, tickets: <https://events.livetoyourlivingroom.com/>

Fri Feb 20 5:30 pm: Sarah Larkin & open mic, 3657 Church, Occidental, RSVP: <https://insidelands.org/>

Fri Feb 20 7 pm: SFFMC Zoom sing, <https://www.sffmc.org/musical-meetings/>

Fri Feb 20 7 pm: Jack West & Walter Strauss, Kuumbwa: 320 Cedar, Santa Cruz <https://kuumbwajazz.org/>

Fri Feb 20 7 pm: Rita Hosking, Side Door: 2900 Franklin, Sacramento <https://thesidedoor.net/>

Fri Feb 20 7:30 pm: Mark Hummel, Presidio Theatre: 99 Moraga Ave, SF <https://www.presidiotheatre.org/>

Fri Feb 20 7:30 pm: Wake the Dead, Rancho Nicasio: Town Square, Nicasio <https://ranchonicasio.com/>

Fri Feb 20 8 pm: Golden Shoals/Tumbling Tumbleweeds online, Rogue Folk, BC, tickets: <https://roguefolk.bc.ca/concerts/>
 Sat Feb 21 3 pm: Evie Ladin Band, United Methodist Church: 1 Soledad Dr, Monterey <https://otteropry.org/>
 Sat Feb 21 4 pm: Jim Malcolm, Watermelon: 1970 Lake Blvd Suite 1, Davis <https://www.jimmalcolm.com/concerts/>
 Sat Feb 21 7 pm: Mark Stuart, Side Door: 2900 Franklin, Sacramento <https://thesidedoor.net/>
 Sat Feb 21 7:30 pm: DakhaBrakha, Presidio Theatre: 99 Moraga Ave, SF <https://www.presidiotheatre.org/>
 Sat Feb 21 8 pm: singer songwriters: Laura/Claudia/Judi/Sheryl/Alice, Walnut Creek <https://mduuc.org/ccs-our-season/>
 Sun Feb 22 12 pm: Bob Fox on Zoom, tickets: <https://events.livetoyourlivingroom.com/>
 Sun Feb 22 25 1 pm: Scott T. Miller, 1041 Morse, San Jose <https://www.sanjosefriends.org/friends-perform/>
 Sun Feb 22 ? pm: Evie Ladin Band, house concert, Santa Clara, RSVP: santaclarahouseconcerts at yahoo.com
 Sun Feb 22 4 pm: Mark Hummel, Moe's: 1535 Commercial Way, Santa Cruz <https://moesalley.com/>
 Sun Feb 22 7:30 pm: Väsen, Kuumbwa: 320 Cedar, Santa Cruz <https://www.celticsociety.org/>
 Sun Feb 22 8 pm: Patty Griffin, Guild: 949 El Camino, Menlo Park <https://guildtheatre.com/>
 Sun Feb 22 8 pm: Daughters of Donbas online, Rogue Folk, BC, tickets: <https://roguefolk.bc.ca/concerts/>
 Mon Feb 23 12 pm: Bobby McFerrin & MOTION, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
 Mon Feb 23 7:30 pm: Väsen, Hillside Club: 2286 Cedar, Berkeley <https://hillsideclub.org/>
 Mon Feb 23 7:30 pm: bluegrass/country jam, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
 Tu Feb 24 7:30 pm: Alasdair White & Ross Martin, house concert, Santa Cruz, RSVP: concerts at InstantHarmony.com
 Tu Feb 24 7:30 pm: Mark Hummel, Raven: 115 North St, Healdsburg <https://www.raventheater.org/index.php>
 Wed Feb 25 6 pm: Foxes in the Henhouse, Hopmonk: 230 Petaluma Ave, Sebastopol <https://hopmonk.com/sebastopol>
 Wed Feb 25 8 pm: John Reischman & Jaybirds & Kathy Kallick, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
 Th Feb 26 11:30 am: Mikey Kenney on Zoom, tickets: <https://events.livetoyourlivingroom.com/>
 Th Feb 26 7:30 pm: Chris Thile, Weill Hall, Sonoma State Univ. <https://gmc.sonoma.edu/all-events/>
 Th Feb 26 8 pm: Jack West & Walter Strauss, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
 Th Feb 26 8 pm: Sam Grisman Project, Guild: 949 El Camino, Menlo Park <https://guildtheatre.com/>
 Fri Feb 27 7 pm: Beausoleil avec Michael Doucet, Kuumbwa: 320 Cedar, Santa Cruz <https://kuumbwajazz.org/>
 Fri Feb 27 7 pm: John Reischman & the Jaybirds, 3850 Doris Murphy, Occidental <https://occidentalcenterforthearts.org/>
 Fri Feb 27 8 pm: Alison Brown, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
 Fri Feb 27 8 pm: Chris Thile, Zellerbach, UCB <https://calperformances.org/>
 Sat Feb 28 8 pm: Beausoleil avec Michael Doucet, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
 Sat Feb 28 8 pm: Ladysmith Black Mambazo, Uptown Theatre: 1350 3rd St, Napa <https://uptowntheatrenapa.com/>
 Sat Feb 28 8 pm: Socks in the Frying Pan online, Rogue Folk, BC, tickets: <https://roguefolk.bc.ca/concerts/>
 Sat Feb 28 8:15 pm: Jordan Tice Trio/M.Axelrod & C.Ventresco, 988 Columbus, SF <https://www.thelostchurch.com/>
 Sun Mar 1 2 pm: Ladysmith Black Mambazo, Presidio Theatre: 99 Moraga Ave, SF <https://www.presidiotheatre.org/>
 Sun Mar 1 2:30 pm: Eric & Suzy Thompson/Mitch Greenhill, 1984 Bonita Ave, Berkeley <https://backroommusic.com/>
 Sun Mar 1 4 pm: Daniel Lapp & Quinn Bachand online, Rogue Folk, BC, tickets: <https://roguefolk.bc.ca/concerts/>

Sun Mar 1 7 pm: Bob Schneider, Hopmonk: 230 Petaluma Ave, Sebastopol <https://hopmonk.com/sebastopol>

Mon Mar 2 7:30 pm: open mic, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>

Mon Mar 2 8 pm: Noah Rinker, Café du Nord: 2174 Market, SF <https://cafedunord.com/>

Tu Mar 3 12 pm: Salt House on Zoom, tickets: <https://events.livetoyourlivingroom.com/>

Tu Mar 3 1 pm: **SFFMC Zoom sing**, <https://www.sffmc.org/musical-meetings/>

Tu Mar 3 8:15 pm: Alex Walsh/Aireene & The Itch, Lost Church SF: 988 Columbus, SF <https://www.thelostchurch.com/>

Wed Mar 4 7:30 pm: Steep Canyon Rangers, Montalvo Arts Center: 15400 Montalvo Rd, Saratoga <https://montalvoarts.org/>

Th Mar 5 7:30 pm: Bruce Molsky, house concert, Santa Cruz, RSVP: concerts at InstantHarmony.com

Th Mar 5 8 pm: Steep Canyon Rangers, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>

Th Mar 5 8 pm: Rachel Sumner, Sweetwater: 19 Corte Madera, Mill Valley <https://sweetwatermusic hall.com/>

Fri Mar 6 to 8: Calaveras Celtic Faire & Concert, Angels Camp <https://calaverascelticfaire.com/>

Fri Mar 6 to 8: **SFFMC Spring Harmony online** <https://www.sffmc.org/>

Fri Mar 6 7 pm: **SFFMC Zoom sing**, <https://www.sffmc.org/musical-meetings/>

Fri Mar 6 7 pm: Gerry O'Connor w/Don Penzien, Ugly Mug: 4640 Soquel Dr, Soquel <https://www.celticsociety.org/>

Fri Mar 6 7:30 pm: Karla Bonoff, Sebastiani: 476 1st St East, Sonoma <https://www.sebastianitheatre.com/>

Fri Mar 6 8 pm: Ordinary Elephant, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>

Fri Mar 6 8 pm: The Fugitives online, Rogue Folk, BC, tickets: <https://roguefolk.bc.ca/concerts/>

Sat Mar 7: BOTMC Spring Situation, Central Library: 2090 Kittredge, Berkeley <https://www.berkeleyoldtimemusic.org/>

Sat Mar 7 7 pm: Sourdough Slim & Robert Armstrong, Side Door: 2900 Franklin, Sacramento <https://thesidedoor.net/>

Sat Mar 7 8 pm: Cristina Vane/Brennen Leigh: Women of Americana, 2020 Addison St, Berkeley <https://thefreight.org/>

Sat Mar 7 8 pm: Dirty Cello, Hopmonk: 230 Petaluma Ave, Sebastopol <https://hopmonk.com/sebastopol>

Sat Mar 8 7 pm: Cristina Vane/Brennen Leigh: Women of Americana, 15400 Montalvo, Saratoga <https://montalvoarts.org/>

Tu Mar 10 8 pm: **SFFMC Board Meeting, in-person & Zoom** <https://www.sffmc.org/about-us/>

Wed Mar 11 6 pm: Maurice Tani, Hopmonk: 230 Petaluma Ave, Sebastopol <https://hopmonk.com/sebastopol>

Wed Mar 11 7:30 pm: David Wilcox/Justin Farren, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>

Th Mar 12 to 15: Smoldering Uke XV retreat, 104 W Carmel Valley Rd, Carmel Valley <https://www.hiddenvalleymusic.org/>

Th Mar 12 7 pm: Monroe Crossing, United Methodist Church: 1 Soledad Dr, Monterey <https://otteropry.org/>

Th Mar 12 8 pm: Edna Vazquez, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>

Th Mar 12 8 pm: David Wilcox, HopMonk: 224 Vintage Way, Novato <https://kcturnerpresents.com/>

Fri Mar 13 to 15: Mandolin World Retreat, Benecia <https://www.musicworldretreats.com/mandolin-world-ca-2026-benicia>

Fri Mar 13 5:30 pm: Josh Windmiller & open mic, 3657 Church, Occidental, RSVP: <https://insidelands.org/>

Fri Mar 13 7:30 pm: Evie Ladin Band, house concert, Santa Cruz, RSVP: concerts at InstantHarmony.com

Fri Mar 13 8 pm: Peter Rowan, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>

Sat Mar 14: Sonoma County Bluegrass & Folk Festival, SCCC: 390 Morris, Sebastopol
<https://californiabluegrass.org/cbaevent/sonoma-festival/>

Sat Mar 14 1 pm:	Filkin's Drift on Zoom, tickets: https://events.livetoyourlivingroom.com/
Sat Mar 14 4 pm:	The Weeds & Stuart Mason, Meder St Barn, Santa Cruz http://mederstreetbarn.com/
Sat Mar 14 7 pm:	Jim Bruno Trio, Side Door: 2900 Franklin, Sacramento https://thesidedoor.net/
Sat Mar 14 8 pm:	Eileen Ivers, The Freight: 2020 Addison St, Berkeley https://thefreight.org/
Sun Mar 15 1-5 pm:	SFFMC musical meeting, 2001 Oak St, SF https://www.sffmc.org/musical-meetings/
Sun Mar 15 3 pm:	Eileen Ivers, Raven: 115 North St, Healdsburg https://www.raventheater.org/index.php

Genre music calendars/resources online

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

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

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

The Folknik

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

Editors for this edition of the folknik:

Lead editor: Daniel Hersh hrshsand@earthlink.net

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

Calendar editor: Shelby Solomon folknikcal@yahoo.com



SAN FRANCISCO FOLK MUSIC CLUB

Yearly membership levels (please check only one box):

☐ **\$40 Standard**

☐ **\$20 Economy**

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

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

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

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

☐ New member ☐ Renew or Extend ☐ Rejoin

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

Name: _____

Address: _____

City: _____ State: _____ ZIP: _____

Phone: (____) _____ - _____

E-mail (print clearly): _____

Web site: _____

I want to know more about volunteer opportunities:

☐ Please call me

☐ Please send me information by e-mail

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

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

☐ Name ☐ Address ☐ Phone ☐ E-mail

Make checks payable to "SFFMC" & mail to:

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

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