

folknik

www.sffmc.org

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

Volume LXII Number 2

March-April 2026

Spring Harmony Online March 6-8: Register now!

by Daniel Hersh

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, is coming up very soon, on **March 6 to 8**. Preregistration is required! Registration is still open, but **only until March 4**. Register [here](#)! SHO is free to the world, with donations requested to support camperships for our winter in-person Camp Harmony.

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. Most people now come for “day use” and go home to sleep, but overnight camping (including motorhome parking) is sometimes available.

In recent years we have held some of our weekend gatherings at Camp Herms, a 20-acre camp high in the El Cerrito hills, and others at city parks in Berkeley, especially Cedar Rose Park.

For **Memorial Day** weekend this year, we will be back at Berkeley’s Cedar Rose Park on **Saturday May 23 and Sunday May 24**, 12 noon to 8:00 pm (day use only, no overnight camping). We plan to have workshops scheduled on both days.

We will return to Camp Herms for our **July 4** weekend gathering (camping available!) from **Friday July 3 to Monday July 6**.

We were unable to get Camp Herms for **Labor Day** weekend this year, so we will be at a new location (the Center for the Blind on Berkeley) on **Saturday September 5 and Sunday September 6** (day use only).

More information about our summer gatherings is [here](#).

50th annual SF Free Festival on July 11!

by Daniel Hersh

SFFMC’s 2026 San Francisco Free Folk Festival (our 50th annual festival!) will be on Saturday July 11 in our current location in Golden Gate Park. Details are on the festival website sffolkfest.org. We’re accepting proposals for workshops and performances until March 19 [here](#). The festival will again be cosponsored by [Illuminate!](#) and the [San Francisco Recreation and Parks Department](#).

El Cerrito Free Festival will be October 10

by Daniel Hersh

The 2026 [El Cerrito Free Folk Festival](#) will be on Saturday October 10 at the El Cerrito Community Center on Moeser Lane. Save the date!

Camp Harmony report

by Daniel Hersh

Nearly 175 campers came together at Camp Harmony 2025-26 for our third consecutive year at the rebuilt Camp Newman. Photos from this year’s camp are on page 24 of this Folknik.

We had 37 brand-new campers this year! Word of mouth is the best advertising, since most people say they heard about Camp Harmony from a friend. Tell your friends about Camp Harmony and help us spread the word about our wonderful camp!

SFFMC gave out over \$9200 in Camp Harmony camperships this year. Every donation to

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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

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Camp Harmony report

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the campership fund is appreciated, so consider donating to the fund if you can.

Camp attendance was down a bit from last year, possibly because this year's schedule included a regular workday (Friday January 2) in the middle of camp. This won't be an issue next year, when camp is planned to run from Tuesday December 29, 2026 until Sunday January 3, 2027. Save the dates!

Minutes of 2025-26 SFFMC annual meeting at Camp Harmony 1/2/26

Brief intro to SFFMC (Daniel Hersh):

Described SFFMC history, SFFMC Board of Directors, what we do other than Camp Harmony (other events, Folknik, website, Harmony email list). We went online during the pandemic and are back to in-person now, while retaining a few online activities. We currently have around 370 club members and we're always looking for more.

Intro of SFFMC Board members (Ed Hilton):

Attending board members: Daniel Hersh, Ed Hilton, Charlie Fenton, Alina Larson, Hali Hammer, Dave Sahn. Other board members: Bob Helliesen, Thad Binkley, Phyllis Jardine, Jerry Michaels.

Brief reports on SFFMC's activities – what we did in 2025 and our plans for 2026

Musical meetings, in person and online (Ed Hilton): When we moved from Faith's house, we went to Cyprian's. We were getting a good group until the pandemic. That church lost most of their congregation after the pandemic, and recently had to shut down. Two months ago, the leaders of the SFFMC Cyprian's meetings (Glen Van Lehn and Tes Welborn) moved the group to their home, near the panhandle in SF.

Ed started Zoom musical meetings during the pandemic. They now happen four times a month. They are not currently largely attended, but there are consistently 10-15 people per meeting. People need to mute to sing along. There are still a lot of folks who are wary of live group meetings and enjoy coming by Zoom. Daniel commented

that we now have an international contingent who come to the Zoom meetings.

Camp Harmony (Ellen Eagan): We did not get as many campers as usual this year. We had 173 campers this year; there were 211 campers two years ago. The minimum camper nights we need to pay Camp Newman for is 700. We had 634 before camp started, with several cancellations.

We gave out over \$9,200 in camperships this year. Every donation to the campership fund is appreciated; consider donating to the fund if you can.

We have 37 brand-new campers this year. We offered \$50 back if attendees got someone else to come. Word of mouth is the best advertising; most people say they heard about the camp from a friend.

Spring Harmony Online (Patience Young):

Spring Harmony Online, an all-Zoom event starting in 2021, was introduced to replace the live benefit concerts that had been held each spring to raise Camp Harmony campership funds. This year's dates will be Friday March 6 to Sunday March 8. Over 100 people around the world, or those who can't come in person to club events, attend this via Zoom.

Spring Harmony Online has resulted in new members and has boosted our connection with other groups.

Last year we had 35 workshops, 3 concerts, and the regular Friday musical meeting. We had a bit of trouble with the time change for foreign participants, and isolated incidents of misbehavior. Everyone ticked a box with the Code of Conduct, reminder and means for addressing grievances.

We are spreading the word with sister organizations. Talk to Patience if you are interested in volunteering. This event contributes to the club's reputation internationally.

Financial Report (Dave Sahn): We're not rolling in money, but are making it due to people's generosity. For fiscal year 9/1/24 to 8/31/25 we had income of \$150,816 and expenses of \$143,056, for a net income of \$7,766. Our biggest income and expenses are for Camp Harmony. Many of this year's Camp Harmony revenue and expenses have already been collected and spent. Expenditures

include site rental, shuttles (including \$500 in driver tips), insurance, licenses and permits.

Summer gatherings (Hali Hammer): We have three summer gatherings each year. This year they will be at three different locations. Memorial Day weekend we've reserved Cedar Rose Park in Berkeley on Saturday and Sunday from noon to 8 pm, both days. We have plenty of room to spread out for workshops, jams, etc. We'll have a potluck meal on Saturday night.

We will be at Camp Herms in El Cerrito for July 4th weekend. Camping spots will be available. Their rental rates have increased phenomenally (over \$6,000 for the whole camp for the weekend compared to \$2,700 in the past) but if we rent only part of the camp, it is manageable. So, we won't be renting the Redwood Grove this year, but there will be plenty of space for workshops, jams, etc. in the Quarry, the Lodge, and the room adjoining the main Lodge room. There will be camping available in the "Dogpatch" area, but we are not renting the cabins, which would cost us \$150 per day each.

We were unable to reserve Camp Herms for Labor Day weekend this year, so we have reserved the Center for the Blind in Berkeley, just across from Berkeley Bowl on Shattuck Avenue. There are a large backyard area and a large indoor room with an adjoining kitchen. We will be able to use the kitchen facilities, and will have tables on which to eat for our potluck dinner. No overnight camping will be available, but we have only had a handful of overnight campers in the past few years at any of our summer gatherings. We will have the facilities from 11 am to 8 pm both days.

San Francisco Free Folk Festival (Daniel Hersh): This will be the festival's 50th year. The SF Free Folk Festivals originally started in Golden Gate Park, and are back there now. The bandshell portion of the festival is part of the Illuminate series, and they do publicity on their own as well as provide sound and a stage. This works out for both groups. We must negotiate separately, with SF Recreation & Parks, for the workshop spaces.

We are outside, which is good for people who want to be outside, but can be problematic for weather. We are reaching people at this venue who are exposed to us and our music for the first

time. They would not otherwise know about us or what we do.

We have a probable date of July 11, 2026.

El Cerrito Free Folk Festival (Hali Hammer): We will once again be at the El Cerrito Community Center. We have a firm date of Saturday, October 10, 2026. We will continue to have workshops and performances.

Folknik (Marlene McCall): The *folknik* (SFFMC's newsletter) comes out 6 times per year. All members get a notification email, with a link for access, whenever each new *folknik* is posted online. The extensive calendar in each issue is produced by Shelby Solomon, the first page is created by Daniel Hersh, and Marlene McCall does the rest. Marlene would love to hear from folks as to what you do or don't read, what you do or don't like in the *folknik*, and if you do or don't read it. She wants to hear from you, good or bad. We have good articles and features in every issue. All three of the *Folknik* email contact addresses are in the *Folknik*. If you have any ideas that you think would be of interest to folk club members, don't worry about the writing; Marlene can edit. Thanks for your contributions.

Daniel: The *Folknik* issues are now in pdf form, which is really designed for printing and doesn't work well for reading on a phone. Daniel welcomes feedback on this matter.

General discussion (mostly about Camp Harmony):

Dick Holdstock: Q: did Camp Harmony come close to breaking even? A: Probably not, donations are always welcome.

Charlie Fenton: We think the reason for the lower turnout is that, while many people get the time between Christmas and New Years off from work, a lot of people didn't get today (Friday after New Years Day) off. But this configuration won't happen again for several years. Next year, New Year's Day is Friday; those people may have the full week through the weekend off. **Next year's Camp Harmony will be from Tuesday December 29 to January 3, 2027.** New Year's Eve will be on a Thursday.

Suggestion: Camp Harmony is too expensive for many. If the club is already swallowing camper nights, last-minute people could come for free with a half price option for under 30.

Ellen Eagan: Younger adults pay 75% of others. A lot of what we can or can't do depends on Camp Newman.

Casey Casebeer: Can we subsidize under 30s for 50%? We know that we're getting old. If we don't get more young people, the club will die with us. The more accessible the price is, the more younger people could attend.

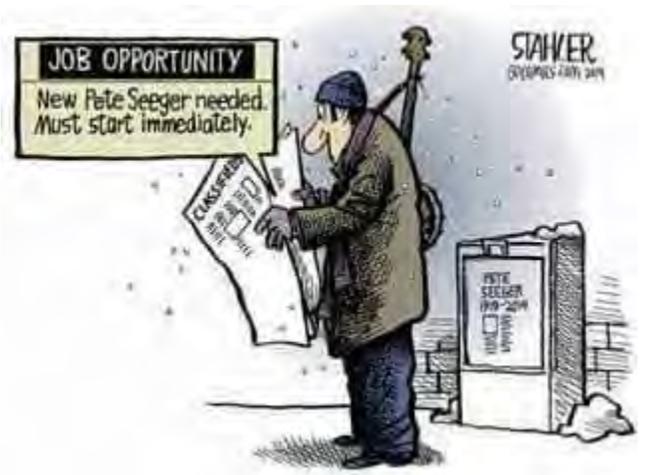
Marlene McCall: We are not necessarily relating to people outside of camp in their own groups. All sorts of music are happening that would be ideal to attract younger people. We need to publicize to attract people where they are.

Bob Reid: We used to be the young people! Why would they come here? What do we have to offer them?

Alina Larson: Social media, sharing photos, and tagging people are important. Karen Chester took lots of photos and videos –we need to keep putting them out on social media Instagram and Facebook. Others who took photos and videos are encouraged to send them to the Camp harmony email address campnewharmony@gmail.com so they can be distributed to the several people who do publicity on social media (including Karen, Alina and any others.)

Hali Hammer: Have workshops run by younger people – hip hop etc. Possibly have a spot on the website for younger people to put links to their info and songs.

Deborah Sandler: A lot of young people say Camp Harmony is too expensive. We should extend the 25% discount to 40 and under rather than 30 and under. Deborah also mentioned that there will be an Intergenerational song circle at the Berkeley South Branch Library from 2-5 on Saturday, January 10.



Singtime 2026 in Oregon

by Cecilia Eng, Singtime 2026 Coordinator



Singtime 2026 registration is open at portlandfolkmusic.org/singtime! Fees are once again on a sliding scale, so those able to pay generously can help keep Singtime a viable event for those less fortunate. Join us and share your songs in participant-led song circles and learning workshops throughout the weekend, March 27-29, 2026 at the Menucha Retreat and Conference Center in Corbett, Oregon, high above the Columbia River Gorge! Our artist guest is folksinger/songwriter, author, and radio producer, [Tom May](#). Registration includes accommodations and meals, and those who register early get the widest choice of available beds!

Intergenerational Chorus Song Circle in Berkeley – next on March 14

by Marlene McCall

This event got started after Laura Gorrin, (whom some of you might know from Camp Harmony) asked that we put an article about Raise the Rafters in the Folknik. We did, and Daniel Hersh, page 1 editor of the Folknik, suggested to Laura that they might work together on doing one or more local intergenerational events. Daniel brought in Margaret Miles and David Brown, and Laura brought in Doe Taryn, and the five of them worked together to set up the first event, including picking a date and finding a venue.

An announcement of that first session was put in the last Folknik, and when I read that, I thought it sounded like a great idea, and I was not disappointed. An enjoyable time was had by all. It was very encouraging to see a coming-together of many young singers with whom I wasn't familiar from the folk music community, some library patrons with no prior group singing experience, and several folk club members.

Although initiated and organized by people from local singing communities, these are officially Berkeley Public Library events. The venue, a meeting room in the library's south branch, was ideal, I thought, and I'm super happy that the events take place during the day, since I no longer drive at night.



Invitation and RSVP list:

<https://partiful.com/e/6JOtcFOvRJD1T2jt0pb>.

Berkeley Public Library event page:

<https://berkeleypubliclibrary.libnet.info/event/15804100>.

The next one will be on **Saturday, March 14, 2 pm to 5 pm, in the meeting room at Berkeley Public Library's Tarea Hall Pittman South Branch, 1901 Russell St, Berkeley.** I intend to be there, and I hope some of you will be, as well.

Join 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 is 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 printed music or books.
- 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!



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](#).

Jews in Irish music #8 – Lewis Santer

by Riggy Rackin

Folk Club member Riggy Rackin explores the intersection of the two, Jews and Irish Music. In this edition, we present the 5th 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.

[Editor’s note: Watch for the next excerpt of Jews in Irish Music, an interview with Bobbi Nikles, in the next Folknik



Lewis Santer has integrated Irish music with his Jewish roots more successfully than anyone else I know.

His Klezmer/Irish band, Ceilizemer, provided music for the films Shalom Ireland and Blessed is the Match.

His lutherie produces fine guitars and bouzoukis specifically designed for playing Irish music.

All the members of both his energetic, straight-ahead Irish bands – Driving with Fergus and The Hup Pups – have at least one Jewish parent.

This journey was his own, but I believe it shared central circumstances and experiences common to many: disappointment with bland, suburban Jewish life, socialist family members who had a vision of a better one, summer camps and travel to places where folk music was played, and eventually, Ireland.



Lewis calls it “a search for greater authenticity.” He came from a culture that valued high levels of authenticity, but in its American, conservative/reform assimilated form, had become very sterile, both musically and spiritually. Yet, looking at his lefty parents and his courageous grandparents’ generation, he saw some flickering authenticity.

“You’re (metaphorically) watching the Ed Sullivan show and you have slip covers on the furniture (in reality we didn’t watch or have slip covers), but you’re reading, maybe, about Eugene V. Debs and the union struggles, and you’re thinking, ‘My people were in the Triangle Fire, they changed us to the eight-hour workday, five-day

work week, but now we're living the life of The Man in the Gray Flannel Suit.' I really want something more. For me, that made Eastern Spirituality something palatable, more psychologically intuitive. It accorded with Jewish beliefs of God being ineffable. If it was Hindu, it also had really good drumming and chanting with excellent RUACH ('spirit' or 'wind'). You say, 'I've taken LSD, and I've heard Jimmy Hendrix, or Bhagwan Shree Rajneesh, or Krishnamurti, or someone chanting at Woodstock. That's pretty hip, I dig that, that touches me on some soulful level.'"

Growing up, his family had a fairly typical record collection for those days. They had some bland Catskill borscht-belt stuff, but there were some high spots like the Yiddish Broadway production of Fiddler on the Roof, which had a little bit better Klezmer in the background, several albums by Giora Feidman, the great clarinetist, and some great comedy like Nichols and May.

His mother had a strong Socialist streak, so she had Paul Robeson albums, Pete Seeger's Songs of the Spanish Civil War, (they still sing Hans Beimler every year at their family seder) and also the recordings of The Weavers. The Weavers did some Child Ballads and Irish songs from the Clancy Brothers. Pete also brought "Tzena, Tzena" in from the Israelis. He went to see Pete live in the early '70s when he toured with Arlo Guthrie and they came to his parents' college. So folk music was surely going on at home, with John Jacob Niles, Jean Ritchie, spirituals and ballads.



His older sister had Abbey Road and around sixth or seventh grade Lewis discovered Jimi Hendrix, the Woodstock album, and lots of other '60s rock and folk, with their acoustic guitars and harmony and folk, but jacked up a little. Shortly after that his sister brought Steeleye Span into the house, bridging everything. They played Irish tunes on electric guitars, and they're singing "Gaudete." Later he got the Maddy Prior/Tim Hart duet album. Also, he's listening for many hours to WXPN, the University of Penn alternative radio station with an amazing mix of Jazz, electronica and all kinds of folk music from around the world.

"I go off to a Socialist, folky, Zionist camp for seven summers in a row; Galil, part of the Habonim (now Habonim-Dror) movement, not the full Communist Hashomer Hatzair, just Socialist. We do huge amounts of singing every day. And the counselors all play guitar. The hipper ones are singing the gritty, folky stuff. Shlomo Pestcoe was one of my counselors. I'm attracted to the authentic. All the 13-year-old girls sing Crosby, Stills, Nash & Young, and in about three months I'm completely sick of that. I don't want to hear any more Cat Stevens. But when some counselor turns her guitar over and just slaps the back and sings "Another Man Done Gone" like Odetta, all of a sudden, I'm paying attention.

We had something called "Revolution" at summer camp. The oldest age group would stage a revolution and throw all the counselors out of camp. They would stay away for 24 hours while the oldest counselors-in-training would run the camp. You planned for it all summer; how to run your 24 hours. One year the counselors took off and when they returned, they brought John Roberts & Tony Barrand back with them. They had gone down to Penn's Landing from our camp up in Buck's County, seen them sing and said, 'You have to come back and play at our summer camp.' And they persuaded them to do it! So we had a concert by them. I'm only 14 or 15 and I was completely blown away.

So my initial entry is British singing, like Martin Carthy, and the Silly Sisters; THAT is what I was really attracted to. I was completely not a tuner. Eventually, when I do get the Planxty

albums, I fast-forward over the instrumental pieces, just to get to Johnny Moynihan or Andy Irvine singing and doing amazingly weave-y accompaniments. At that point I had no attraction to deedle-dee-diddily tunes.”

At first, Lewis claims that for him, “there is NO connection between ‘the longing’ in Klezmer and ‘the longing’ in Irish music.”

“We had some Jewish music in my upbringing, sure, but it’s much more Pete Seeger and Paul Robeson than that. I not only got bar mitzvah’d, I went to Jewish parochial school all the way through high school, I am fluent in Hebrew, I can read the Torah, so I’m TOTALLY Jewish. When I hear nigunim or cantorial singing it certainly strikes a chord, much more than Klezmer. Yossele Rosenblatt, absolutely. Shlomo Carlebach, we had the Village Gate album. We had a good chazan (cantor), Charlie Brown, when I was growing up at my little conservative shul. The cantor had a ‘folky’ voice, with soul, but no opera style, just very good and solid and it gave me my focus, which was and remains vocal.

“My Jewish private high school had no music classes, so I petitioned for independent study in music. I went down to Temple University and took Music Theory classes, piano and guitar with an outside teacher, and to Haverford College for Intro to Music Throughout the Ages, and spent a semester studying Child Ballads. I wrote a big research paper about the Robin Hood ballads.”

After college in Berkeley, Lewis moves to Davis, in the Central Valley. He’s playing open-tuning guitar, John Fahey, Michael Hedges, 20-minute noodling, just by himself in his room. He gets a job at the Davis Science Center, and a co-worker, an old-time fiddler and singer named Kathrine Gardner finds out that he sings and invites him to the Davis Singer’s Circle. There he meets Dick and Carol Holdstock who become lifelong friends. When Dick brought him into the house concert scene at Bill Wagman’s, he noticed this scenario, and made these Irish-centric comments about the contrasts between Irish English and Scottish music.

“I’m of course exaggerating and generalizing, but the Englishmen who came

through, like Keith Kendrick, Dave Webber, and John Roberts, were huge and very ruddy, standing up when they sang, at the top of their lungs. It’s triumphalist, Kipling and Empire-building songs or a romping good fuck of a lady. Sort of Tin Pan Alley, overly chipper and happy, stomping on the natives, completely oblivious and politically incorrect. Then the Irishmen come through, and they sit down crunched up on themselves, weigh 98 lbs, look down when they sing, mumbling kind of apologetically of their crushed, oppressed blues, but the songs they sing are just unbelievably soulful and deep. The Voice Squad is the actually greatest thing in the world because they’re using a British musical approach to Irish singing. The Johnstons and Sweeney’s Men also did great harmonies on Irish Songs.”

Eventually he ends up living in a communal house with musicians playing tunes out of tune books assembled by another Davis musician, Richard Darsie. The housemates say, “Sit with us and play guitar,” and then they get a contra dance gig. Then more. Now he’s playing back-up, in standard tuning, for Irish tunes, with the strong rhythms and chords learned from playing folk music.

Then he’s invited to a music party and meets the 19-year-old Vince Wolfe, who six months earlier had picked up the tin whistle, and would play it while riding his bike no-handed around Davis. Lewis clicks with him musically. So they started playing together, and go to Ireland. There Lewis takes DADGAD lessons with the guitar player from Danu, Noel Ryan.

I asked Lewis how he got the gigs providing music for the films he’s done. His answer is quite pithy:

“Vince and I returned to Davis and wanted to start a band.



“We went shopping for people. I met a fiddler at the session at The Fox & Goose in Sacramento named David Kidd, a laid-back dude from New Zealand, who’d been in one of the seminal ‘bush-bands’ of Australia. It was a sort of country & western Celtic music, very popular down there in the late ‘60s and ‘70s. He’d gotten out of that, and moved to Ireland, toured with bands, and was very, very good, authentic. Plenty of hanging out with Tommy Peoples and real players all through the Planxty era.

“He really knew how to play, and as it turns out, was always a spiritual seeker, and in the last five years had converted to Judaism. Just some Catholic New Zealander! He changed his name to Kidron, from Kidd, joined an Orthodox Jewish community in Sacramento, living near enough to the shul to walk, and had gotten very involved with Klezmer music. He was also in a Klezmer band called The Freilachmakers. So David joined our band and taught us a lot. Eventually he met a woman at a Klez Camp and moved out of town.

At some point the film maker of Shalom Ireland, Valerie Lapin Ganley, found The Freilachmakers. She was doing fundraising for rough, early cuts of her film and hired two of the band members to play at the fundraiser. At this point, the film is just rough-cut, and she has just dropped in cuts from CDs as musical placeholders, but she doesn’t have rights to them. She asks them, “Do you know an Irish band?” and Dave is in both bands; he is the glue. So Dave says ‘I can bring in two guys from Driving with Fergus,’ so he brings me and Vince to play with Andy from The Freilachmakers. I’d never played with him before. After the fundraising dinner, she said, ‘That was SO GREAT, why don’t I just pay you guys to do the music for the film?’



“Yeah! Especially because she had connections to Skywalker. So wow, ‘Mix at the best facility anywhere?’ She said ‘I have \$1000 for you to record it, and I’ll also get you a full day of mixing at Skywalker.’ Then two of the tracks get bought for a docudrama about Hannah Senesh, the patron saint of the Kibbutz movement in Israel. She was a Hungarian Jew who escaped the Holocaust to Israel and pioneered a Kibbutz there, but her parents were still trapped in a concentration camp. She parachuted in with the pre-Israeli-state warriors behind enemy lines in Hungary to free them, but gets caught, is imprisoned with her mother, and is put before a firing squad. Before that, in prison, she wrote a lot of moving poetry, which was smuggled out. Her poems are like the Neruda of Israel; every school child can recite to you a Hannah Senesh poem. They are very stirring and bitter-sweet, as she was about to die. So they make a movie about her with reenacted scenes, called *Blessed is the Match*, which was a line from one of her more famous poems. The filmmaker found my version of *Hatikvah*, the Jewish national anthem, and another track and bought each of them for \$1100 just to use them.

“I haven’t even started talking about the elephant in the room, which is Planxty. The

greatest group, EVER. I really worship Johnny Moynihan and Andy Irvine. Between “Sabra Girl,” the Andy Irvine song about falling in love with an Israeli girl, and Johnny Moynihan’s haunting voice, the weaving vocal and counterpoint grips me more than anything. Planxty took the old Ceili music, and made something a lot more palatable to my assimilated, funky, rock ‘n’ roll ears, bringing me to a place where I’m really captivated. Andy Irvine’s quest to the Balkans resonates and adds to it all because of that special timing/rhythmic swing.”

Then, Lewis closes his story, with this:

“The oppressed, soulful, beautiful, haunting and bittersweet sadness part of Ireland always catches me. It’s like the *krechts* in klezmer; the wailing, crying ornament on the clarinet or fiddle.”

Sounds like there IS “a connection between ‘the longing’ in klezmer and ‘the longing’ in Irish music” to ME!

A bit of history

By Mark Levy

I discovered Irish music in the mid-1970s while working at CapriTaurus Dulcimers in Felton, CA. Once bitten, I was swallowed whole. It never overshadowed my love of Jewish music, but grew alongside the latter. The openness is inviting in a different way than Jewish music. There is a sadness in the Yiddish that touches my soul, especially when I sing. It took me to Russia and Poland in the 1980s, where the culture had all been destroyed during WW2. It was being reborn before my eyes during that decade, as it was in NYC and other US cities. I joined a Klezmer group in San Jose. We got work, though it was never sustaining. My solo work carried the heavy lifting of a living. I travelled through 48 states and ten countries in 50 years, finding Irish sessions along the way when I had time off. Music carried me hither and yon, and I’ve been lucky to be well-received.

Speaking of being well-received, Debbie’s family – Debbie is my life partner; both sets of her grandparents came on boats from Ireland in the 1920s – was very welcoming when we visited her relatives in Counties Cavan, Meath, and Roscommon. Finding her family members in Ireland

took a bit of research, and she was doubtful that I would be successful. I took up the challenge with gusto, and enjoyed every minute of those visits. Having done my Jewish genealogy and gone to Poland and Russia in the 1980s, this was in stark contrast to the search for living relatives there. To date, I have not found anyone left. They were all wiped out by Hitler. Being received well by Debbie's family in Ireland filled some of that need, and they loved hearing me sing the Irish songs.

That all for now. (I'm in recovery from hernia surgery.)

Old music, new roots: an interview with Gwenifer Raymond, Welsh folk music guitarist

by Eric Cornforth



Welsh Guitarist Gwenifer Raymond has crafted new tunes and sounds in the style of John Fahey and Leo Kottke. With three main studio albums, and live recordings, Gwenifer Raymond has captured the British folk music scene in England with her avant garde arrangements of songs in alternate tunings. Gwenifer combines primitive roots music and influences like Nirvana for a unique folk sound that draws the listener in.

1. When did you first start playing guitar, and how did you arrive at such an old, yet gritty acoustic sound that reminds the listener of John Fahey, and Leo Kottke?

I started playing guitar at around the age of eight or so, having heard Nirvana's Nevermind for the first time; the first bit of music that ever really grabbed me with force. That same year I asked if I could have a guitar for my birthday, and it was all

downhill from there. I played in punk and grunge bands, various noisy sort of outfits around the South Wales valleys as a teenager, but I always had pretty broad ranging taste in music. I was generally drawn to anything that had a sort of outsider quality, not quite fitting right in the world but with a real distinct sonic footprint, and eventually found my way to the strange old sounds of pre-war blues. There's so much proficiency without affect in those old blues players, and a darkness just stewing there. Especially the magnificent effect of alternating thumb style fingerpicking, which makes it sound like there's two or more guitars playing at the same time - I immediately had to learn that for myself. So I started playing old pre-war style blues guitar, but I can't sing and I'm no good at learning other people's songs, so I started to write my own increasingly complex instrumental blues pieces. Someone said I sounded a bit like this (dead at this point) old guitar player John Fahey, and played me a record. That was the first time I ever heard anything in the genre you might define as 'American Primitive'.

2. Do you have a favorite tuning that you use to associate a certain sound or feeling with your music?

Different tunings definitely have their own characteristics. I feel like Dm sounds like birch trees in sodden earth; it's a good tuning for folk tales with unhappy endings. Cm is melancholy plains, Gm feels more baroque and courtly.

3. What does it feel like to be on the marquee at Royal Albert Hall in May? You must be overjoyed.

I'm not sure my crummy stage-banter shtick is quite gonna fly, but certainly it's neat! It's pretty fun to still play contrastingly vibed spots though; one foot still in DIY. Kind of gives you a more rounded view on everything. (I interrupt the conversation to tell Gwenifer that I know she will do very well, and rock the room...)

4. Tell us a bit about your approach to musical composition, and what goes through your brain when you write a new song...

Well, at the start, it's like pulling teeth. I'm just bashing my head against it, trying to find an entry point into a new piece of music. Eventually, through the medium of ceaseless noodling, you find a riff or a rhythm that you don't totally hate, and the song starts to form around that. Still, there's always wall after wall. In a way it's kind of like solving a puzzle: how to move along themes or return to them, how to create a sense of dynamism and narrative, how to pull back when you're maxing out. Half the time though, those are the thoughts in your head after the moment you've come up with the next bit, like: 'oh yeah, that's why that works'. For me, it's more instinctive than anything else, and applied hard work.

5. Do you have any current artists that you favor, and enjoy/are inspired musically to create work? Any plans to share the stage in the future with other guitar players that you like?

I'm basically constantly working my way through new (to me) artists and music, I just seem to be most interested in stuff I haven't heard yet. I have a radio show which is just me and a buddy playing new weird records we've found. And there're so many great pickers out there, I always hate naming specifics because my mind runs blank, and I live in mortal dread of leaving people out. I guess though, I've been listening to a lot of Shostakovich and Chat Pile recently. I do have some plans for doing some stuff with other players coming up, but nothing really announced yet, so I'll leave it for guesswork.

6. How did it feel to play an acoustic guitar owned by John Fahey? Was it magical?

It was definitely kind of wild. I mean, that guitar has a bit of a dark history, and it's still visible through the restoration – the luthier chose to leave a lot of the cracks still plainly visible – so when you play it, you know it's seen some serious shit. And it's a big mother too, with a really wide neck relative to my tiny hands, so it's a little hard to play. But when that tone comes out, it's so unmistakably that Fahey sound you've spent so many hours on hours on hours and on, listening to.

It was definitely something, not sure what exactly, but something.

Gwenifer Raymond will be appearing at The Lab in San Francisco on March 20th, 2026.

Visit <https://www.thelab.org/projects> to purchase tickets.

To listen to her music, visit these links...

Youtube:

https://www.youtube.com/channel/UCHhZ2uNXqs7te7NC0Lmjr_Q

Spotify:

<https://open.spotify.com/artist/2scavaz2jGMWRFULHoe5je?autoplay=true>

Apple Music:

<https://music.apple.com/us/artist/gwenifer-raymond/1286279249>

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.

Song Scope 11: Midnight Special

by Marlene McCall

Midnight Special, #6364 in the Roud Index of Folk Song, is a traditional song that originated among prisoners in the American South. Historically, it was sung and played – and still is, to this day, usually – in a country-blues style.

The lyrics are sung in the first person, from the viewpoint of the prisoner, and the chorus refers to a passenger train named the Midnight Special shing its “ever-loving light” on the protagonist.

Background and history:

The song lyrics were first recorded in print by Howard Odum in 1905. Howard Odum was a white American sociologist and author who researched African-American life and folklore. The lyrics as he recorded them began with the lines:

“Get up in the mornin' when ding-dong rings,
Look at table – see the same
damn thing.”

However, these lyrics are known to be floater lines, appearing in various African-American songs of that period, notably in the "grade songs". What are grade songs, I hear you ask....

"Grade songs" (or "grade-songs") are a specific genre of African-American work songs that originated among inmates in Southern prison farms (particularly in Texas and surrounding states) during the early 20th century. These songs are distinguished by their focus on the "grade" – the railway embankment, roadbed, or levee that prisoners were forced to build. They were sung by chain gangs to synchronize the physical movements of chopping, digging, or clearing land with axes and shovels. Unlike other prison songs that might focus on freedom or longing, grade songs often specifically mention prison captains, bosses, or the specific work task at hand. They often utilized "floater lines" (lyrics shared across different songs) and shared themes with songs like "Midnight Special," but were distinct in their specific reference to the arduous work of building up the "grade", which had nothing to do with trains or lights.



The first printed reference to the song itself was in a 1923 issue of Adventure magazine, a three-times-a-month pulp magazine published by the Ridgway Company. Then, in 1927, Carl Sandburg published two different versions of "Midnight Special" in his The American Songbag.

The song was first commercially recorded on the Okeh label in 1926 as "Pistol Pete's Midnight Special" by Dave "Pistol Pete" Cutrell, a member of McGinty's Oklahoma Cow Boy Band. Cutrell follows the traditional song except for semi-comedic stanzas about Billy McGinty and Otto Gray, who took over as bandleader and manager when McGinty left the band, and "a cowboy band":

“Now, Mister McGinty is a good man
But he's run away now with a cowboy band.”
“Now Otto Gray, he's a Stillwater man
But he's manager now of a cowboy band.”

In March 1929, the band (now called Otto Gray and the Oklahoma Cowboys) recorded the song again, this time with the traditional title using only the traditional lyrics.

Sam Collins recorded the song commercially in 1927 under the title "The Midnight Special Blues" for Gennett Records. His version also follows the traditional style. His is the first to name the woman in the story, Little Nora, and he refers to the Midnight Special's "ever-living" light:

“Yonder come a Little Nora. How in the world
do you know?
“I know by the apron and the dress she
wears.”



Lead Belly, photographed by Alan Lomax in the 1940s

In 1934, Huddie William "Lead Belly" Ledbetter recorded a version of the song at Angola Prison for John and Alan Lomax, who mistakenly attributed it to him as the author. However, Huddie, for his Angola session, appears to have inserted several stanzas relating to a 1923 Houston jailbreak into the traditional song.

The song's location:

John and Alan Lomax, in their book, *Best Loved American Folk Songs*, told a credible story identifying the Midnight Special as a train from Houston shining its light into a cell in the Sugar Land Prison (southwest of Houston in Texas), known for its harsh conditions. They also describe Ledbetter's version as "the Negro jailbird's ballad to match *Hard Times Poor Boy*. Like so many American folk songs, its hero is not a man but a train." The light of the train is seen as the light of salvation, the train which could take them away from the prison walls. It is highly reminiscent of the imagery of such gospel songs as "Let the Light from Your Lighthouse Shine on Me".

Carl Sandburg had a different view. He believed the subject of the song would rather be run over by a train than spend more time in jail.

Although later versions place the locale of the song near Houston, early versions such as

"Walk Right in Belmont" (Wilmer Watts; Frank Wilson, 1927) and "North Carolina Blues" (Roy Martin, 1930) – both essentially the same song as "Midnight Special" – place it in North Carolina. Most of the early versions, however, have no particular location.



Lyrics:

"Pistol Pete's Midnight Special"/ "Midnight Special" by Dave Cutrell (1926) and Otto Gray's Oklahoma Cowboys (1929). Only Pistol Pete's version includes verse 3 and the comedy relief verses 4 and 5.

Wake up in the morning, hear the ding dong ring,
Go a-marching to the table, there's the same old thing.

Chorus:

*Let the Midnight Special shine her light on me.
Let the Midnight Special shine her ever-loving light on me.*

Yonder comes my woman. How do you know?
I can tell her by her apron and the dress she wore.
Unbrrella on her shoulder, piece of paper in her hand.
A marching down to the captain, she says, "I wants my man."

Chorus

I never had the blues so, in all my life before,
Than when my baby left me, at the jailhouse door.
Oh, she left me crying, the tears rolled down her face.
Says, "I'd rather see you dead, boy, than in this place."

Chorus

Now, Mister McGinty is a good man,
But he's run away now with a cowboy band.

Chorus

Now Otto Gray, he's a Stillwater man,
But he's manager now of a cowboy band.

Chorus

When you go to the city, boys, you better have the
kale†
Or the law, they'll arrest you, and they'll put you in
jail.
The judge he'll fine you, they'll shake you down,
If you haven't got the money, boys, you're jailhouse
bound.

Chorus

If you got a good man, woman, you better keep him at
home,
For those city women won't leave him alone.
They'll paint and powder, they sure look swell,
And the first thing you know, woman, your man's
gone to -uh- singing

Chorus

† Kale, in vernacular, refers to money (in reference to
the green color of American paper currency).

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"The Midnight Special Blues"—Sam Collins (1927)

Let the Midnight Special shine your light on me.
Let the Midnight Special shine your ever-living lights
on me

When you get up in the morning when the ding dong
ring

You make it to the table, see the same old thing.
Ain't nothing on the table, but the pots and the pans
Say anything about it, have trouble with the man

Chorus:

*Let the Midnight Special shine your light on me.
Let the Midnight Special shine your ever-living lights
on me*

Well, you get up in the morning when the ding dong
ring.

You make it to the table, see the same old thing.
Ain't nothin' on the table but the pots and the pans.
If you say anything about it, have trouble with the
man

Yonder comes a Little Nora. How do you know?
I know her by the apron, and the dress she wear.
Umbrella on her shoulder, piece of paper in her hand,
Looking for some sergeant to release her man.

Chorus

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🌀

"Midnight Special" – Lead Belly

Yonder come a miss Rosie, how in the world do you
know?
Well, I knows her by the apron and the dress she
wore.
An umbrella on her shoulder, piece of paper in her
hand.
Well, I'm gonna ask the governor, turn loose my man.

Chorus:

*Let the midnight special shine its light on me
Let the midnight special shine its ever-lovin' light on
me*

When you gets up in the mornin', when that big bell
ring

You go and march to the table, see the same damn
thing.
Knife and fork are on the table, there's nothin' in my
pan
And if you say a thing about it, have trouble with the
man.

Chorus

Well, I went to the nation and the territory
Well, I thought about the girl I love, in that Mexico

Chorus

If you ever go to Houston, oh you better walk right.
And you better not squabble and you better not fight.
Sheriff Rocko will arrest you, Eddie Boone will take
you down.

You can bet your bottom dollar, you're penitentiary
bound.

Chorus

Well jumpin' little Judy, she was a mighty fine girl.
Well, Judy brought jumpin' to this whole round world.
Well, she brought it in the mornin', just a while before
day.

She brought me the news that my wife was dead.
That started me to grievin', then hollerin' and a cryin'.
Then I begin to worry about a very long time.

Chorus



Listen to the song:

[All song titles are "Midnight Special" unless noted
otherwise.]

1926 recording by Dave Cutrell & the Oklahoma
Cowboy Band

"Pistol Pete's Midnight Special"

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

1927 recording by Sam Collins

"Midnight Special Blues"

<https://www.youtube.com/watch?v=JF58jDKyNfo>

1934 recording by Leadbelly

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

1955 recording by Burl Ives

"Prisoner's Song"

<https://www.youtube.com/watch?v=cVKDvtL2CEc>

1955 recording by Lonnie Donegan

<https://www.youtube.com/watch?v=J-cRVvvSvE8>

1956 recording by Odetta

<https://www.youtube.com/watch?v=KXqGZkK16hE>

1957 recording by Big Bill Broonzy

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

1960 recording by Paul Evans

<https://www.youtube.com/watch?v=Mwde9hYzoXY>

1960 recording by Sonny Terry & Brownie McGhee

<https://www.youtube.com/watch?v=hQMv4ldEHfI>

1960 recording by the Louvin Brothers

<https://www.youtube.com/watch?v=yK5IUfHPmM0>

1963 recording by Wilma Lee and Stoney Cooper
"Big Midnight Special"

<https://www.youtube.com/watch?v=Am4hMmmpezU>

1963 recording by Hoyt Axton

<https://www.youtube.com/watch?v=N7EOurAbQBw>

1964 recording by The Kingston Trio

<https://www.youtube.com/watch?v=9Lj1gytu9oc>

1965 recording by Johnny Rivers

<https://www.youtube.com/watch?v=RZsQCuQmDF4>

1968 recording by Pete Seeger

<https://www.youtube.com/watch?v=JBXiMaQRYp4>

1969 recording by Creedence Clearwater Revival

<https://www.youtube.com/watch?v=kNiUfwHJF6E>

1980s-1990s recording by Peter Paul and Mary

<https://www.youtube.com/watch?v=FFsOv7rrS9o>

1993 recording by Paul McCartney

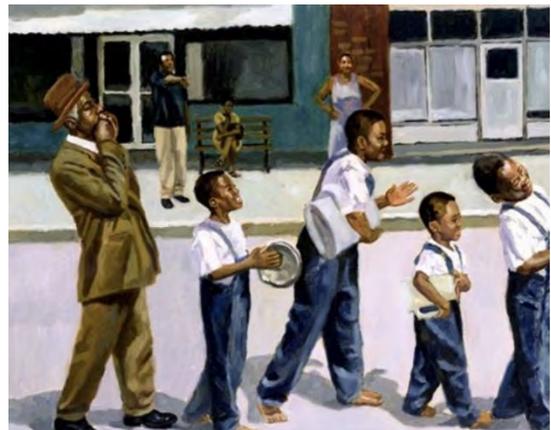
<https://www.youtube.com/watch?v=U3t7OzVAFMo>

2016 recording by Billy Bragg & Joe Henry

<https://www.youtube.com/watch?v=-DG4wRpemEM>

2019 recording by The (Original) Seekers

<https://www.youtube.com/watch?v=8SqMrc2dkMg>



Marching Band, oil on canvas by Colin Bootman

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

Tribute to Ray Frank

by Marlene McCall and the folk club community

As many of you saw on the Harmony List, Ray posted on 12/24/25: "Hi to all, Yesterday I received a diagnosis of stage VI Pancreatic cancer metastasized to several other organs. It means that I have a very short time to live. Hospice arrives tomorrow. I'll miss my folk music tribe and love you all. Sing one for me, Ray."

His prediction, of a "very short time", was accurate. Less than three weeks later, on 1/11/26, Ray left this world.

In this Folknik tribute, I share with readers what so many people wrote publicly – to him while he was still alive, and also about him after he was gone. And also, photos. And also, a song he wrote a while back, and shared. He was such a well-loved member of our community, so there's a lot. I've tried to present them in more or less chronological order; I apologize for any error in the sequence, or any unintentional omissions.



Ray, please hold in your heart how much you are loved and how many lives you have touched.

— *Hali Hammer 12/24/25*

Dear Ray, I am so sad to hear this news. It seems impossible that people we love and admire can actually be mortal, but so it is. I have known you for over 40 years; you were one of the very first folkies I ever met. You've been a constant sweet and wise presence in the folk community, present in our hearts and in the background even when you haven't been able to be present personally. I remember a group of us at Camp Harmony, several years ago, climbing that very steep hill at Camp Newman to the only part of camp that had a cell phone signal, so we could call you up and sing to you from camp, to show how much we loved and missed you. Your masterful guitar playing, on your own and accompanying others, has left me speechless with awe many times. You've lived well, and have brightened the lives of a whole lot of people. May you have peace and light in your final days

— *Deborah Sandler 12/24/25*

Ray, it has been a great pleasure to know you and play music with you. And, of course, to judge string bands and banjoists with you. I'm very sorry to hear about your diagnosis. You will be greatly missed.

— *Steve Goldfield 12/24/25*

I'm so sorry to hear this, Ray. Sending you love and wishing you peace and comfort.

— *Kevin Olsen 12/24/25*

I'm so sorry to learn of your diagnosis but I treasure all the years I got to share in your music, your humor, and your big-heartedness. Your presence at camp has filled me with joy countless times over the last how many years? I will miss you so much this year but those memories will carry me on. Good bye, Ray. It's been a wonderful trip.

— *Robert Reed 12/24/25*

Oh Ray, my brother: So many folks have written such lovely tributes, that I can only echo them. Your life has been such a blessing to all of us, I hope that you are proud of how you have lived it and shared this earth with us. I thank you for the love and music and daughters you have shared with all of us. I am so happy to have known you, and shared some of that time and music with you. You made life better for all of us, my brother; your life has been a blessing, that's how I know that your memory will be as well. I wish you a nesiyah tovah, a good long journey home.

— *Todd Silverstein 12/24/25*

I remember Faith Petric saying once that one of the hard things about living into old age is seeing your friends pass over time. I will miss you and your wise commentary on many subjects.

— *Ed Hilton 12/24/25*

Ray, I'm so sorry for this diagnosis. My wish for you is that hospice care makes your transition into the next world as pain-free as possible. I, and your community, will always treasure your good heart, humor, and of course your music.

— *Peter Kasin 12/25/25*

Dear Ray, I'm so sorry to hear this. I'm glad you will be receiving care from hospice. I remember you from sessions at Starry Plough with Shay (Black) & indeed with Amelia – such glorious guitar & music making!

— *Evelie Delfino Sales Posch 12/25/25*

Oh Ray, what terrible news! I'm so very sorry to hear this. Thank you for letting our community know, so that we can support you in this final journey. You have contributed so much to all of us over the years. We will not be quite the same without you, but please know that you have made a difference in all of our lives. Wishing you a peaceful passage. Sending you lots of love and virtual hugs.

— *Yael Schy 12/25/25*

Dear Ray and Harmony Campers: Here are a few snapshots from long ago Camp fun. I hope they bring a smile to your heart as they do mine. Ray, I, like many, have such happy (camp) memories of you ... like warm chocolate chip cookies served up at midnight! I hope your hospice journey is peaceful and you are comforted by loved ones and good memories. Know that your life and memory are a blessing. As the song I wrote at Ed's passing sings, "Our lives are a tapestry of moments turned to memories ..." Ray, and all Camp Harmony hearts, thank you for the marvelous musical moments and memories! ♡ 🎸 ♡



— *Laurie Vela 12/31/25*

Ray Frank playing one of John DeLapp's guitars that I eventually bought in 2019.



— *Bev Prayer 1/2/26*

Me and my oldest friend, at the N street house of music, where we played a double bill with the Syncos and I met Christa.



— *Amelia Hogan 1/3/26*

Guess I should put out there that this guy has Stage IV pancreatic cancer and is on hospice. Phone calls and short visits are welcome. He's totally at peace with it ... near the end of a lifetime of physical pain.



— Jane McKendry 1/4/26

Hi Harmony Friends: Our dad, husband and friend Ray has just died. He was surrounded by family and serenaded out to the tune of "There Once Was a Union Maid" (which would, I think, have made him grin) played on his favorite banjo. On his behalf, thank you so much for all the love and music.

— Susan Frank 1/11/26

So sorry. May he be at peace and in harmony with all of the music the heavens hold above

🎵🎵🎵🎵 My condolences 🙏

— Karen Imperial 1/11/26

Sad news though expected. Will miss his frequent contributions to the harmony posts. Blessings, prayers for the world, and holding the continuance of our republic in my heart.

— Storm 1/11/26

Dear Susan and family, I am sending my deepest and tenderest condolences. Ray was loved by so many of us, myself included; a great guy, most empathetic listener, a kind dear heart and a gifted musician. My heart is sad for you. I pray that you find some comfort and cherished memories. ❤️

— Yvette Tannanbaum 1/11/26

Susan, sending you my deep condolences. Ray was a shining light. Wishing you solace in however much time that will take.

— Peter Kasin 1/11/26

Heartbroken. BDE. May his memory be for a blessing. [Editor's Note: BDE is a common abbreviation for the Hebrew phrase "baruch dayan emet", which means "blessed is the true judge". It is a traditional Jewish expression recited upon hearing news of a death, acknowledging faith in God's judgment even in times of sorrow, and expressing condolences.]

— Beth Berkelhammer 1/11/26

Baruch dayan emet. Comfort in your time of mourning.

— Mark Levy 1/11/26

I will miss him dearly. Thanks for letting us know.

— Robert Reed 1/11/26

This is so sad. We will all hold him in our hearts.

— Hali Hammer 1/11/26

Cat person extraordinaire to the end.



— Jane McKendry 1/12/26

The world is a poorer place without Ray. Godspeed, my dear, dear friend.



— Sarah Lifton 1/12/26

This is the best recent photo so here it is again. Ray died comfortably on Sunday afternoon, 1/11/2026. He had one of his daughters holding each hand, me and my daughter and nephew standing around, and a very dear friend playing his favorite banjo. We softly sang "Union Maid" as he passed. It don't get no better than that! And now he's finally out of a lifetime of pain.



— Jane McKendry 1/12/26

On New Year's Eve, at Camp Harmony, I sang a song by Nancy Chapin, a songwriter friend of Ray's from the Northwest). It's called, "Keep Me in Mind". {Editor's note: Apparently sometimes known as "Keep Me Close"} I sang it with Margaret Miles, and taught the chorus to some of the people attending that night's concert. Although many people had heard Ray sing and play it many times, and all could agree that this song was indeed a favorite of his, few could sing it. The sentiment was perfect — spoke to, and for, Ray, the essence of Ray. In my last conversation with Ray, he declared that music and friendship, heart connections, were what he valued above all, in his final hours, and, in hindsight, in his whole life. I wondered who could remember all of the lyrics, and melodies of the verses and chorus? It's utterly gorgeous, and delicate, and Celtic-inflected, as was so much of the music Ray was drawn to. I didn't want to ask Ray or Jane to teach me the song. He was busy being sick and resting, and I wanted to surprise him with an audible outpouring of our regard. I called up one of Ray's dearest friends, my daughter, Amelia Hogan, and (despite her having a cold, grieving, and being absent from Camp Harmony) she sang it to me over the phone. Over and over, over the phone, that afternoon. What a champ! (Turns out she's a good songcatcher/teacher, too.)

Ron [Goldberg] from Davis and Lawrence [Wallin] from Santa Barbara made phone videos: Lawrence's video from the side and partially panning the audience and Ron's right in front of me, capturing me teaching, line for line, the tune and lyrics of this beautiful song for Ray. This is what Ray held most dear, and you'll see in the lyrics that I was doing what the song tells us Ray did and we still do: "I will think dearly on the sweet times with you". [Editor's note: song lyrics are below, and a link to Nancy's video, are below Lisa's words.]

I'd be happy for this letter, or part of it, to be printed in the way of my elegy for the Folknik, although it's a paltry remembrance, and tribute to the extraordinary man who loved, and taught, and encouraged, and accompanied me for over 52 years. (That's coincided with the span of my SFFMC membership).

— Lisa Aschmann 1/17/26

Keep Me in Mind by Nancy Chapin. Video link: <https://www.youtube.com/watch?v=NeZECFRrPZ0>.

Keep me in mind, keep me in your heart
Keep me, keep me close to you
Our paths have crossed, you've touched my heart
I will hold dearly these sweet times with you.

When you come to the end of the day
These memories are but a heartbeat away...

Chorus

If the seasons pass like a day
This very moment will always remain
And if I never see you again,
I will call you my long, lost friend.

Crossed paths always uncross again
Time and space elude us, there is no end
We live for hanging on to what we cannot hold
All of life leads to this one last leaving
One last leaving.

I could never have dreamed
I'd find you in places in between
How could I hold so tight, this moment of Grace
I have nothing to do but love, from this humble place...

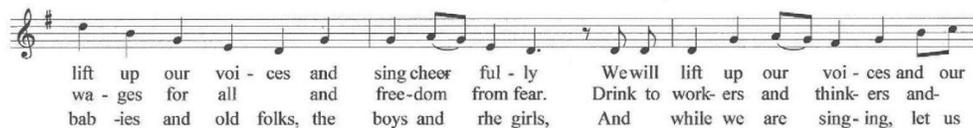
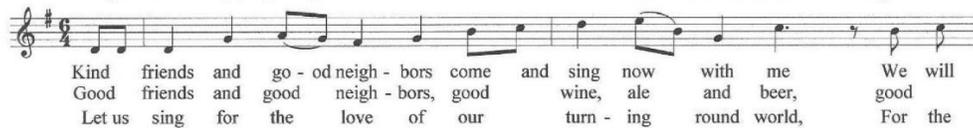
Chorus



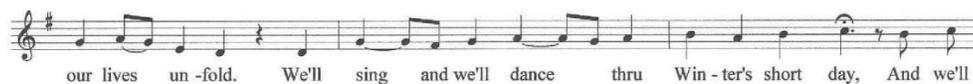
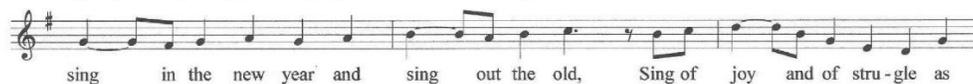
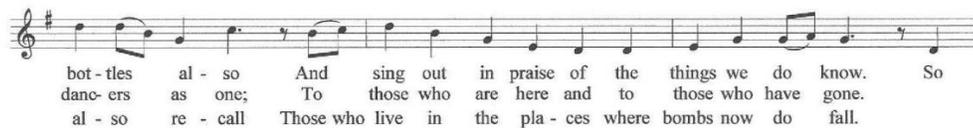
SING IN THE NEW YEAR

This song has no copyright. please share it.

Words and music 2005 Ray Frank



CHORUS



Camp Harmony 2025-2026 photos

Photo credits with each picture



Lawrence Wallin. Photo by David Luckhardt.



Lyla Menzel. Photo by David Luckhardt.



Charlie Fenton & Susan Wageman at the Triple Crown.
Photo by David Luckhardt.



Patience Young, Mary Luckhardt, and Lawrence Wallin
playing cards. Photo by David Luckhardt.



Riggy Rackin. Photo by David Luckhardt.



Near the Lodge on one of many rainy days! Photo by David Luckhardt.



Margaret Miles and Michael Reimer in the Fireside Room. Photo by Margaret Miles.

THURSDAY WORKSHOPS									
COMMUNITY CENTER:				DINING HALL:		THE LODGE:		VILLAGE SIX:	
DANCE HALL	KITCHEN	CARPETED ROOM	TREBLE CLEF	DINING HALL North	BACK ROOM	UPPER LODGE	601		
10:00 to 10:30	10:00 to 10:30	10:00 to 10:30	10:00 to 10:30	10:00 to 10:30	10:00 to 10:30	10:00 to 10:30	10:00 to 10:30	10:00 to 10:30	10:00 to 10:30
11:00 to 11:30	11:00 to 11:30	11:00 to 11:30	11:00 to 11:30	11:00 to 11:30	11:00 to 11:30	11:00 to 11:30	11:00 to 11:30	11:00 to 11:30	11:00 to 11:30
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LUNCH									
2:00 to 2:30	2:00 to 2:30	2:00 to 2:30	2:00 to 2:30	2:00 to 2:30	2:00 to 2:30	2:00 to 2:30	2:00 to 2:30	2:00 to 2:30	2:00 to 2:30
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6:00 to 6:30	6:00 to 6:30	6:00 to 6:30	6:00 to 6:30	6:00 to 6:30	6:00 to 6:30	6:00 to 6:30	6:00 to 6:30	6:00 to 6:30	6:00 to 6:30

Thursday's workshops. Photograph by Margaret Miles.

FRIDAY WORKSHOPS									
COMMUNITY CENTER:				DINING HALL:		THE LODGE:		VILLAGE SIX:	
DANCE HALL	KITCHEN	CARPETED ROOM	TREBLE CLEF	DINING HALL North	BACK ROOM	UPPER LODGE	601		
10:00 to 10:30	10:00 to 10:30	10:00 to 10:30	10:00 to 10:30	10:00 to 10:30	10:00 to 10:30	10:00 to 10:30	10:00 to 10:30	10:00 to 10:30	10:00 to 10:30
11:00 to 11:30	11:00 to 11:30	11:00 to 11:30	11:00 to 11:30	11:00 to 11:30	11:00 to 11:30	11:00 to 11:30	11:00 to 11:30	11:00 to 11:30	11:00 to 11:30
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LUNCH									
2:00 to 2:30	2:00 to 2:30	2:00 to 2:30	2:00 to 2:30	2:00 to 2:30	2:00 to 2:30	2:00 to 2:30	2:00 to 2:30	2:00 to 2:30	2:00 to 2:30
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6:00 to 6:30	6:00 to 6:30	6:00 to 6:30	6:00 to 6:30	6:00 to 6:30	6:00 to 6:30	6:00 to 6:30	6:00 to 6:30	6:00 to 6:30	6:00 to 6:30

Friday's workshops. Photograph by Margaret Miles.



Midnight (or so) in the singing room. Those rafters haven't been shaken by harmonies like that in, well, a year! Clockwise from lower left: Barbara Millikan, Arlene Immerman, Sadie Damascus, Casey Casebeer, Peg Healy, Robert Reed, Marlene McCall, Barb Molloy, Claire Sherman, Vicki Solomon, Jordan Hersh, Roz Reynolds. Photo by Mitch Gordon.



Yes M'am – Mary Hill and Margaret Miles. Photo by Margaret Miles.



French Dance Band: Yvette Tannenbaum and Roz Reynolds. Photo by Jim Oakden.



French Dance Band: Gary Breitbard. Photo by Jim Oakden.



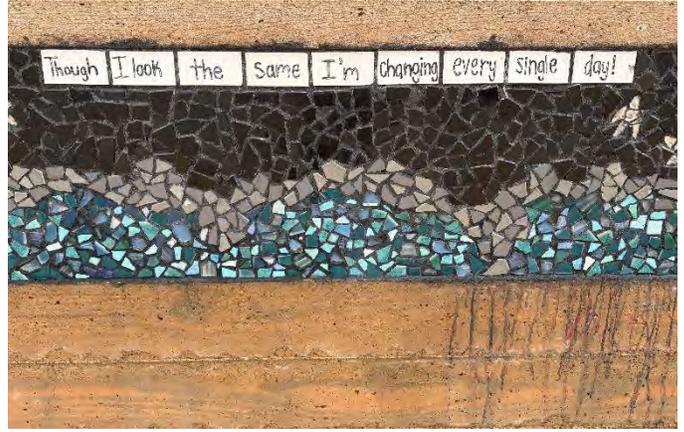
French Dance Band: Lee Ann Welch, Mitch Gordon. Photo by Jim Oakden.



Irish session led by Paul Kostka: Nancy Gendel, Ellen Eagan, Sarah Kostka, unknown x 2, Paul Kostka. Photo by Casey Casebeer.



Joe Healy. Photo by Casey Casebeer.



Camp Newman mosaic. Photo by Casey Casebeer.



Peg Healy. Photo by Casey Casebeer.



Zoom attendees at New Year's Eve hybrid session. Photo by Casey Casebeer.



At the Triple Crown: David Luckhart, Dick Holdstock, Riggy Rackin, and Charlie Fenton. Photo by Karen Chester.



Eclectic Tunes hybrid session led by Peter Tommerup: Noah & Dinah Stroe. Photo by Casey Casebeer.



*Rainy night viewed from the Lodge balcony.
Photo by Casey Casebeer.*



Zoom attendees at hybrid Ballads session, led by Wendy Grossman. Photo by Casey Casebeer.



*After-dinner singing in the Lodge: Shelby Solomon, Vicki Solomon, Ed Hilton, Ellen Eagan, Marlene McCall, Arlene Immerman, Elsa Fisher, unknown x 2.
Photo by Karen Chester.*



*Yes M'am: Margaret Miles and Mary Hill.
Photo by Karen Chester.*



*At the Swing Dance: Yael Schy and Mary Hill.
Photo by Karen Chester.*



*Contra dancing, led by Erik Hoffman fiddling.
Photo by Daniel Hersh*



Claire Sherman at the Triple Crown.
Photo by Karen Chester.



Yael Schy. Photo by Karen Chester.

The Dulcimer Corner

by DJ Hamouris

Mountain Dulcimer Options in the 21st Century

In 1979, when I was shopping for my first dulcimer, there were fewer choices available to a player than there are today. Builders have been innovating ever since we got an extra fret from Howie Mitchell! My original instrument, from Rugg & Jackel Folk Roots in Felton, CA, has a 29¼" vibrating string length (VSL) and did not come with that extra fret. It was the only one I played until 2012, and by then there were so many more options.

The first innovation of which I became aware was the option of a shorter VSL on standard dulcimers. We have Pythagoras to thank for the diatonic tuning and fret layout, which can be shortened to produce the same pitches on a fretboard that is shorter. Builders began offering these shorter VSL models, and players were able to take advantage of increased agility. The dulcimers were still a standard size, so resonance was not decreased, just the VSL.

My "workhorse" dulcimer is a custom Folk Roots from Folkcraft instruments (Richard Ash is the current owner) built in 2012. I ordered a 28" VSL and an installed Fishman pickup – yet another addition to modern dulcimers. It was astounding how much easier it was to play extended chords and reach larger intervals with just 1¼" less.

Other Dulcimer Types

But standard dulcimers, tuned to either DAD (D3-A3-D4) or DAA (D3-A3-A3), were not where innovators stopped! We now have an entire string orchestra set of options: Ginger, Dulcimette, Baritone, Bass, Ban-Jammer (dulcimer-banjo hybrid), and DulciBro (dulcimer dobro hybrid).

McSpadden Ginger models are smaller dulcimers with a 23 5/16" fretboard that can provide a high (key of G) clear voice similar to that of a mandolin. Folks at The Dulcimer Shoppe can build [these](#) for either DAD or GDG tuning. Demo of a Ginger Dulcimer is [here](#).

Ron Ewing Dulcimettes are small dulcimers designed in 1975 as instruments suitable for backpacking, ensembles, carseat playing and children. They have a delightful mandolin-like sound that really carries. Built 24" long, 5" wide, and 1½" deep, with a 1¼ wide fretboard with 3, 4, or 6 strings, 13 frets. They're set up for D-A-D' tuning an octave above a standard dulcimer, unless otherwise specified (DAA'). Link is [here](#).



Dusty Thorburn plays Three-Legged Skunk – an original tune – on a baritone dulcimeter [here](#).

A Baritone Mountain Dulcimer is an Appalachian Mountain Dulcimer with a larger body and heavier gauge strings that is typically tuned to AEA (A2-E3-A3). Many players simply convert standard dulcimers to baritones by changing the string gauges and replacing the nut & bridge to accommodate the heavier gauge strings. This instrument is often used to accompany vocals, as the lower tuning works best for many singers. You can find baritone dulcimers being built by most dulcimer makers.

The DulciMates (DJ Hamouris & Buffalo) perform Mother Earth Blues on standard & baritone dulcimers.

Bass Dulcimers are generally not played as other dulcimers are (strummed, picked, melodies, or chords), but rather individual notes are played as on both electric & acoustic basses. They are tuned DAD, each of those an octave lower than a standard dulcimer. These instruments not only use much heavier gauge strings, but also have more bracing to handle the tension of those strings.

Elaine & Larry Conger give info on bass dulcimers (via [Dulcimercrossing.com](#)) [here](#) and product info is [here](#).

Fret Placement from Diatonic to Chromatic

There's a saying among mountain dulcimer players, "Dulcimers ain't got no notes, you just play 'em." It's that simplicity that drew me to them, along with their distinctive sound. And, still, some of us wanted more notes. Mountain dulcimers are diatonic, which means we don't have all the notes – just the right ones!

Dulcimers have a pattern of fat frets & short frets: the fat ones are whole steps, the skinny frets are half steps. Originally the fretboard had 2 fat frets, 1 skinny fret, 3 fat frets, 1 skinny fret, numbered 0 (for the open string), then 1-7, with 7 being the octave. With that pattern, you have a hard time playing the major scale, as the classic "ti-do" interval is not present on any one string.

In stepped Howie Mitchell & his ilk, and the 6+ fret was born. This is placed halfway between the 6th & 7th frets so that we get that half-step up to the octave. Many older instruments don't have this

and luthiers are able to add it if the player wants it. It's called the 6+ fret, or 6.5 or 6-and-a half, and ends up being the first major introduction to beginning mountain dulcimer players. By count, 6+ is the 7th fret, but we don't call it that, because 7 is the octave – the exact half-point of the strings.

Now, if you've got a 6+ and you plan to play the whole fretboard, you'll naturally need the octave of that, or the 13+. Many players don't get up to the "expensive frets," as my mentor Steve Eulberg says. But, nowadays, builders just put them both in as standard.

An interview in Dulcimer Players News, [here](#), contained the following exchange:

Kevin Roth: On the dulcimer there is sometimes an extra fret called the 6½ fret or "H" fret. Was the idea of the extra fret started here at your home?

Howie Mitchell: That's a surprise to me. I never knew about that, although I know that when I was building the instruments I did decide to add that fret without being influenced by anyone. Basically, it enables you to play a major scale starting at two different places on the instrument, thus you don't have to re-tune as much as if you didn't have the extra fret.

Another set of added frets are the 1+ and 8+, which allow more versatility within the lower frets. When tuned to DAD, you get an F natural on the outside strings and a C natural on the middle string. This makes playing in the key of C more of an option, and more chromatic options available, too.



As a player who has composed jazz songs with no consideration to whether I might play them, myself, it was clear that I needed ALL the notes. In 2020 I bought a chromatic dulcimer which has proven incredibly useful for my needs. Some very traditional dulcimerists take exception to this addition to the dulcimer family. There are enough options for all of us musicians, now, and we can enjoy the sweet

sounds of this uniquely American instrument with the music that makes our hearts sing.

[Here](#) is a fun video with Erin Mae Lewis & Stephen Seifert on chromatic dulcimers.

In my next column, I'll give you more info on the hybrid instruments. If you have any questions about mountain dulcimers or the details above, you can write to me at deborahj@djhamouris.com.

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". Click [here](#) to see schedule of classes & events at



Celebrate Women's History Month with **SINGING FOR JUSTICE**

Faith Petric's life story of political activism and musical community-building



You are invited to a public screening and singalong

Saturday, March 14, 2-4 pm

**San Francisco Public Library, Koret Auditorium,
Main Library, 100 Larkin Street, S.F.**

Bring your voices, memories, friends, and family – whether for the first time, the first time live with singalong, or for a repeat pleasure!

Please spread the word widely. Details at:
<https://sfpl.org/events/2026/03/14/film-singing-justice>

There's no "AI" in "Folk" –

Time to Celebrate Human Imperfection!

by Alina Larson

If you've been hanging out online lately, you've probably noticed a flood of AI videos and images. Sometimes it takes a while before you realize that things seem a little bit off ... In early days, there were some tells (such as hands with extra digits) but it's getting harder all the time to spot the differences. Even musical streaming services such as Spotify have been slipping in the occasional machine-generated track on the sly (usually electronic dance music). Whether we like it or not, when we engage with AI content, we are all effectively helping to bug test and train machine learning algorithms to better impersonate humans.

As a result of this egregious misapplication of AI, many of my friends have stepped back from social media. Some artists have stopped sharing their work online, in order to avoid feeding anything more to the plagiarism machine. Some people are leaving social media in protest against the atrocities committed by tech giants; others because it has become too difficult to have real human connections online. Unfortunately, the online exodus has made it harder for us to stay in touch with those we care about. So, what's the solution?

I would like to recommend that we work to build up our in-person communities once more, and support human-generated content wherever we can. *Those of us in the folk community thankfully have some practice at this, and we can lead by example!*

A few ways you can help promote the work of artists in your community:

1. **Go to dances** – especially dances with live music.
2. **Attend concerts**, and bring your friends with you!
3. **Buy CDs** and digital albums from your favorite musicians.
4. **Go to music camps and workshops** – both on and offline.
5. **Commission artwork** drawn by humans instead of resorting to AI.
6. **Share and re-share original human-made content.**

Even if you don't want to share your own original work, promoting the work of others in the folk community can make a big difference! If someone you know is having a concert or putting on a dance event, help spread the word, show up, and bring some friends with you. It's tempting to sit at home and doom-scroll through endless videos, but does it make you feel happier at the end of the day?

Singing and dancing and playing and listening to music is what brings me joy, personally. I imagine that many of you Folknik readers feel the same way. So I highly recommend going out there into the world and experiencing a bit more joy every day by doing those things that you love, whenever and wherever you can! If you can support other artists in the process, all the better 😊 .



Original artwork by Alina Larson; drawn at a Starry Plough session in Berkeley, during October 2024 in watercolor pencil, and later painted in.

If you've already been doing all this, that's wonderful! Help encourage friends and family to do the same, by dragging them along to a concert, taking them to an open mic night or a jam session, encouraging them to sign up for a music camp with you, or maybe even commissioning a drawing that you might have asked ChatGPT to make for you. Sadly, only two months into 2026, twice already I have offered to make t-shirt art for an event (essentially for free) only to find that they opted to

use AI "artwork" instead. Personally, I'd always rather wear t-shirt designs drawn by real people!

While AI images are smooth and often visually appealing at a glance, they all start to look the same after a while to me (maybe just a little too perfect, in an off-putting sort of way) ... but there's so much more heart in even a child's drawings, or even stick figures drawn by an adult (as seen in XKCD comics for example). The same goes for music; AI might be able to impersonate humans effectively online, but the human element is missing. *It's time to get ahead of the curve and embrace human imperfection!*

For my part, in order to stay connected with folks I care about, I've started up a newsletter (at alinasue.substack.com). It helps people know where to find me next, and I chat a bit about what I've been getting up to, and share some photos, videos, and artwork I've made. I've gotten a lot of positive feedback for it so far, so I'll be keeping it going if you'd like to subscribe and follow along on my musical adventures. 😊

"We will not cease from exploration, and at the end of all our exploring we will arrive where we started and know the place for the first time." – T.S. Eliot

Hope to catch you on the ol' session trail!

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Alina Larson is a member of the SFFMC board. She studied human-computer interaction and psycholinguistics at UC Santa Cruz, and has a masters and doctoral degree in Cognitive Psychology (See alinasue.com for details). She has worked at multiple robotics companies, is a



musician and visual artist, and regularly plays music for Irish dances on the uilleann pipes. She performs with Blake Ritter (of Ceo; band page at ceol-sa-cheo.com) and enjoys singing and dancing whenever she can!

Joe Hickerson & where the flowers have gone

by Barbara Millikan

Pete Seeger, inspired by lines in the novel *And Quiet Flows the Don*, created the first three verses of *Where Have All the Flowers Gone* to perform in a concert at Oberlin College in 1956.

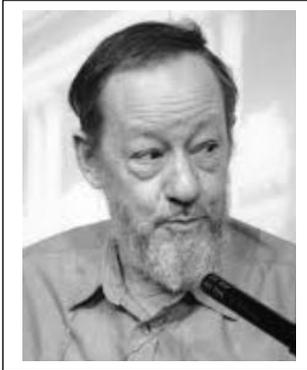
Joe Hickerson heard it then, when he was a student there, but it wasn't until 1960, when Pete's *Folkways* album was released, that Joe learned it and started performing it.

He found it less than satisfying. "My small audiences liked to sing along on my songs, and this was no exception. But the song was over just as people were getting into the harmonies, so I repeated the three verses a few times to satisfy the communal *gemutlichkeit*," Joe wrote in his memoirs.

Wanting something longer for his stint as a camp counselor at Camp Woodland in the Catskill Mountains of NY, he was mulling that over on a walk after an all-night sing at his place. It occurred to him that by bringing the soldiers to graveyards and the graveyards to flowers, and then picking up the first verse again, he could make the whole song circular. So he did, and that's how he taught it to the campers in the summer of 1960.

Then Pete Seeger came to sing at the camp, as he did every year. Here's how Joe tells it: "Everyone assembled in the main dining room for a concert. As Pete was tuning his banjo on the front porch before the concert, a [counselor] was leading everyone in folksinging. They started in on "Flowers" and Pete perked up — he had not sung the song since he introduced it at Oberlin College in February 1956 and recorded it for *Folkways Records* a few weeks later (it was not issued on an LP until early 1960). Then, when everyone started singing the fourth and fifth verses, he grabbed a pencil and a piece of paper from his pocket and wrote down the words as they were being sung. He then asked me where they had come from; I confessed that I had written them."

"As sharply as I have recalled this incident, I could not remember anything about the subsequent concert, that is until I recently discovered that I had



two tapes of the event that had been made by the Camp's music director, Norman Cazden. When I had the tapes transferred to a CD, I was astounded to find that Pete had invited me to lead everyone in "Flowers," which I gamely did. After hearing the fourth and fifth verses and the circularity of the song, he exclaimed, quite audibly, "Good God Almighty!"

After camp was over, the campers took the song with them and sang it around Washington Square where they gathered to sing every Sunday. From there, it got around Greenwich Village where Peter, Paul, and Mary picked it up and started performing it. Likely Mary, who lived in Greenwich Village, learned it and brought it to the group.

All of this escaped Joe's awareness, and it was only when Pete's manager contacted him to ask him to sign on the copyright papers for the Kingston Trio's recording of it that he realized it was making popular charts. Joe wrote: "I received my first payment in July 1962 covering the January-June 1962 period; it was \$128.10. As I recall, I used it to buy a second-hand blue four-door Triumph sedan."

So how did it get from Peter, Paul, and Mary to a recording by the Kingston Trio? Joe recalls he asked Nick Reynolds of the Kingston Trio years later how they came by "Flowers". Nick replied that the Kingston Trio first heard Peter, Paul and Mary (PP&M) perform the song at a small club in Cambridge, Massachusetts, in the fall of 1961 and they "traded" "500 Miles" and "Lemon Tree" for it.

Joe wrote, "I started hearing the Kingston Trio's recording of the song at the beginning of 1962. It sounded quite a bit different from the way I had been singing it."

The Kingston Trio were the first to record it, in December 1961 as a single and it hit the Billboard "Hot 100" charts on January 22, 1962, and was followed the next year by PP&M's version which topped the charts in October / November 1962, and again in October 1963.

After this, a number of other groups and singers picked it up, including Flatt and Scruggs, Johnny Rivers, and Joan Baez. Then it traveled around the world, to Europe and Asia, and has been recorded in many different languages.

You can hear Joe singing his version of the song [here](#). I relied heavily on the texts of Joe's memoirs, which you can read [here](#).

East Bay Pickin' Potlucks

Unless otherwise noted, potlucks are held on the 2nd Sunday of the month from noon to 5 P.M. \$1.00 donation. We need your potluck food contributions to make this successful. NO pets, NO smoking 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!



March 8: Joan Hall-Feinberg (510) 556-6253. 1121 Ashmount Ave., Oakland. Coordinators: Ernie Isaacs & Teresa Allen.

April 12: Unknown as the Folknik went to press. Please refer to website link below.

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/>.

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 *March 10th and April 14th, 2026*.

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

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:

March 6th and 20th, 2026 (see note below)
and

April 3rd and 17th, 2026.

Note: *The March 6th meeting will be part of Spring Harmony Online. Therefore, those who want to attend must register for that event.*

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:

March 3rd & 17th, 2026

and

April 7th & 21st, 2026.

In-person meetings take place on the 3rd Sunday of every month, at 1:00-5:00 p.m., at the home of Glen Van Lehn and Tes Welborn at 2001 Oak Street in San Francisco near the Golden Gate Park Panhandle. Please be aware that there are 15 steps to get to their front door. Contact Tes in advance at tesw@aol.com or on the event day at 415-377-3698. Upcoming Sunday dates are:

March 15th, 2026

and

April 19th, 2025

January Board Meeting Highlights

by Hali Hammer

Marketing: The Club will be looking forward to getting new pictures from Camp Harmony. People can send photos to the Camp Harmony email address campnewharmony@gmail.com. Alina Larson, Karen Chester, Daniel Hersh, Valerie Rose and any others doing social media publicity will coordinate with Margaret Miles to arrange for distribution of publicity photos to the group.

Intergenerational update: The first Bay Area intergenerational chorus song circle happened on

Saturday January 10 at the Berkeley South Branch Library in the afternoon. This was jointly organized by singers from Circle of Song and Raise the Rafters.

Daniel was one of the organizers, along with Laura Gorrin, Margaret Miles, Doe Taryn and David Brown. The goal will be to continue to have these about once every two months.

Three board members were there. Everyone seemed excited about singing. There were a lot of good songs with people from many groups. There were more young people than the older crowd. About 40 people attended. It wasn't a folk club event, but good connections were made.

Folknik: Submission deadline for the March/April edition is February 15.

MailChimp is changing their policies. They are downsizing their free audience limit from 500 to 250, which will create a problem for us. We could possibly get around this, but since SFFMC already has a paid Mailchimp account managed by Ellen Eagan for Camp Harmony publicity, we may be able to shoehorn club announcements to the membership into that account. Daniel is working with Ellen on this.

Charlie has an account for his house concerts. He can send party invitations from a separate email address. Harmony already goes out as a folk club address.

Another possible option would be to use Substack. Alina recently started a Substack which seems to work well for newsletters. It may be \$10-15 more per month, which wouldn't be prohibitive.

Website: Daniel did routine updates.

Camp Harmony: Still sorting out the finances. Got the final invoice, unclear about whether we can recoup any rent due to our lower attendance. The contract says the guaranteed number of campers is plus or minus 10%; it is unclear whether this also applies to the contracted payment. The amount we would have been billed for our actual attendance is about \$3,000 less than our contracted payment. Rebates requests for bringing new campers have already been dealt with, so Ellen can compute the financial tally; hopefully this will be done soon.

Suggestions from the general meeting – a lot had to do with finances, some about bringing in young people. What do we have to offer young people?

Most new people had a positive experience. Some young people don't mind hanging with older people.

We should show young people hanging with older folks in pictures.

Camp Harmony is the most expensive Club event. Younger people might come to other events. People might just want to hang out with their own crowd. People want to know they will come to good musical sessions. Some like going with their groups to certain events. In our area there are 10 ongoing old-time sessions, a younger a cappella jam, the Moultry sessions with younger people, and others. There's a huge folk music group in the Bay Area. Our focus is on participating, not just watching performances. Pitch in person when you're at an event- give people a visual – who here has been to Camp Harmony?

Committee discussion: Camp Harmony is not as expensive as some of the other camps, especially those with paid staff, and the food at Camp Newman is excellent. It's cheaper than Lark or events at Walker Creek. We also don't expect people to say which workshops etc they will be attending beforehand as they do at some other camps.

Legacy kids are mixing in more with other campers.

Spring Camp Harmony: Friday March 6 to Sunday March 8.

Summer Camps: Hali has reserved Cedar Rose Park for Memorial Day weekend, Camp Herms for July 4 weekend and the Center for the Blind in Berkeley for Labor Day weekend. Only Camp Herms will have overnight camping.

SFFFF 50th Anniversary this year: July 11th is now confirmed. Specifics of where workshops will be is currently being worked out. We are looking to expand the space and spread out to alleviate sound bleed. Todd will be contacting performers very soon.

ECFFF: Bob and Hali will be attending the Arts Commission meeting to thank them for their continued support. The festival will be held on Saturday, October 10.

Sunday at Glen and Tes's house: Ed reports that they will be having their third meeting. There are about 9-10 people, about the same as we got at Cyprian's. There are two rooms available. Ed is happy with the change of venue.

Zoom: is continuing around 10-15 people. People have been coming from the East Coast as well as internationally.

February Board Meeting Highlights

by Bob Helliesen and Hali Hammer

Election of Board Members: Five board members came up for renewal. Ed, Charlie, Alina and Dave were individually nominated, voted on and approved unanimously. We will ask Jerry if he wishes to be re-elected.

Marketing: A Camp Harmony marketing team of Margaret Miles, Karen Chester, Alina Larson, Valerie Rose, David Brown and Daniel Hersh has been discussing ideas via email.

Folknik: Material for the March-April issue is due by February 15.

Website: Daniel updated the Spring Harmony portion of the site.

Inter-generational encouragement: On Saturday January 10, at the Tarea Hall Pittman South Branch of Berkeley Public Library, there was an inter-generational song circle sponsored by the library which Daniel, Ed and Alina attended. Daniel was one of the co-organizers. Hopefully this may foment more inter-generational events. There will be another get-together of the same type at the same location on March 14.

Instagram: Board members can 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. Hali attended the Arts and Culture Commission of El Cerrito meeting on January 21, 2026 and they approved a check to help cover the cost of the Community Center rental.

Camp Harmony: We got a refund and Harmony finished in the black.

Spring Camp Harmony: The dates are March 6,7 and 8. Already 60 folks have registered.

San Francisco Free Folk Festival: This is the 50th annual festival. To celebrate that, two featured bands have been hired to play one hour apiece. The committee plans to reduce sound bleed by moving workshops further from the stage and not having workshops for two hours.

SFFMC Summer Outings: The Memorial Day campout will be held in Cedar Rose Park Saturday

and Sunday, May 30/31 from noon to 8 pm. The 4th of July gathering will be at Camp Herms from 1 pm Friday, July 3 to Monday morning July 6. The Labor Day gathering will be at the East Bay Center for the Blind, on Saturday September 5 and Sunday September 6 from noon to 9 pm. Since there is a full kitchen at the center, we can have our usual Saturday Potluck. Memorial Day and Labor Day will be by donation; regular fees will apply on July 4 weekend. There will only be overnight camping on July 4 weekend.

SFFMC musical meetings at Glen and Tes's home in SF: Nine or ten people have attended the meetings. Hopefully we will grow the number of attendees.

Zoom music meetings: Ed reports the meetings 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!

Community folk calendar

by *Shelby Solomon*

- Events are in-person if a location is provided, online (“virtual”) otherwise.
- Event times are PST through March 7. Starting March 8 event times are PDT. (Note: Britain & Ireland change time on March 29th so for much of March there is only a 7-hour time difference. This is not reflected in the regularly scheduled events in this calendar. Those listings times are marked ** to remind you to check the actual time.)
- Email calendar items or corrections to SFFMC Calendar Editor Shelby Solomon at [folkniccal at yahoo.com](mailto: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 6 pm: Irish session, Mad Dog in the Fog: 1568 Haight, SF <https://www.meetup.com/irish-music-trad-session/>
- Every Sun 7:30 pm: open session, Starry Plough: 3101 Shattuck, Berkeley <https://thestarryplough.com/>
- 1st, 3rd Sun 12 pm: Bay Area Sacred Harp (BASH) sing, SF <https://bayareasacredharp.org/local-singings/>
- 1st, 3rd Sun 5 pm: Irish music session, Redwood Café: 8240 Old Redwood Hwy, Cotati <https://redwoodcafecotati.com/>
- 1st Sun 1 pm: potluck jam, Hali’s: 1609 Woolsey St, Berkeley
- 1st Sun 1 pm: SCVFA jam, Hoover School cafeteria: 1474 Naglee Ave, San Jose, <https://www.fiddlers.org/>
- 1st Sun 3 pm: Swing jam, Starry Plough: 3101 Shattuck, Berkeley <https://thestarryplough.com/>
- 1st Sun 3 pm: Old Time session, Church of the Oaks: 160 West Sierra, Cotati <https://californiabluegrass.org/calendar/>
- 2nd, 4th Sun 2 pm: Bay Area Sacred Harp (BASH) sing, Palo Alto <https://bayareasacredharp.org/local-singings/>
- 2nd Sun 12-5 pm: East Bay Fiddlin’ & Pickin’ Potluck (EBFPP), location: <https://www.pickinpotlucks.com/>
- 2nd Sun 12 pm: Marin jam, 620 Del Ganado Rd, San Rafael <https://www.meetup.com/Marin-Acoustic-Guitar-Group>
- 2nd Sun 1 pm: CA old time fiddlers District 5 jam, Orangevale Grange: 5807 Walnut, Orangevale <https://csotfa.org/>
- 2nd/3rd, 5th Sun 3 pm: Euro-tunes session, Way Station: 2120 Dwight, Berkeley, info: mick.phillips at gmail.com
- 3rd Sun 1-5 pm: SFFMC musical meeting & potluck, 2001 Oak St, SF** <https://www.sffmc.org/musical-meetings/>
- 3rd Sun 1 pm: SCVFA jam at various parks, check <https://www.fiddlers.org/> for location
- 3rd Sun 2 pm: Old Time Shred Sesh, Starry Plough: 3101 Shattuck, Berkeley <https://thestarryplough.com/>
- 3rd Sun 4 pm: Kids/Beginners Irish Session, Starry Plough: 3101 Shattuck, Berkeley <https://thestarryplough.com/>
- 4th Sun 12pm: Bluegrass session, Sweetwater: 19 Corte Madera Ave, Mill Valley <https://sweetwatermusicall.com/>
- 4th Sun 1 pm: Bluegrass & old time jam, Ocean View Park, Santa Cruz, email: luke at playingbyear.com
- 4th Sun 1:30 pm: CA old time fiddlers jam, United Methodist Church: 19806 Wisteria, Castro Valley <http://csotfa9.org/>

- 4th Sun 3 pm: The Café bluegrass jam, Redwood Café: 8240 Old Redwood Hwy, Cotati <https://redwoodcafecotati.com/>
- 5th Sun 1 pm: SoCoFoSo 5th Sun jam, Sebastopol Grange: 6000 Sebastopol Ave, Sebastopol <https://socofoso.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/>
- 1st, 3rd Mon 6:30 pm: Celtic music session, Steel Bonnet: 20 Victor Sq, Scotts Valley <https://www.steelbon.net/music>
- 1st Mon 6 pm: bluegrass jam, Out West Garage: 321 2nd St., Petaluma <http://www.outwestgarage.com/bluegrass.php>
- 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/>
- 1st, 3rd, 5th Tu 7 pm: (Andronico's) Odd Tu Old Time jam at Plough & Stars: 116 Clement St, SF
- 1st, 3rd, 5th Tu 7 pm: Irish jam, Dublin Heritage Park: 6600 Donlon Way, Dublin, join: <https://groups.io/g/dublinirishjam>
- 1st, 3rd Tu 7:15 pm: open mic, The Monkey House: 1638 University, Berkeley <https://www.themonkeyhouse.org/>
- 1st 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/>
- 3rd Tu 5:30 pm: BOTMC Old Time jam, Central Library 5th Floor: 2090 Kittredge, Berkeley <https://berkeleypubliclibrary.libnet.info/events?term=old-time&r=thismonth>
- 4th Tu 7 pm: Performers Circle, Odd Fellows: 415 2nd 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 6:30pm: open mic w/Dennis Haneda, 224 Vintage Way, Novato <https://www.hopmonk.com/novato>
- Every Wed 7 pm: bluegrass jam, UUCPA: 505 E Charleston Rd, Palo Alto, email: banjoclarka at yahoo.com
- Every Wed 7 pm (Mar 18 to Apr 15) All In Song Circle, San Anselmo <https://www.singwithmarv.com/>
- 2nd Wed 7 pm: CircleSing workshop, First Congregational: 2501 Harrison, Oakland <https://www.circlesing.org/>
- 3rd Wed 6:30 pm: family-friendly music jam, La Peña: 3105 Shattuck, Berkeley <https://lapena.org/>
- 3rd Wed 7 pm: CircleSing, First Congregational: 2501 Harrison, Oakland <https://www.circlesing.org/>
- Last Wed 7:30 pm: Lark in the Evening song circle on Zoom & Oakland <https://www.facebook.com/groups/693877204029944>
- 1st Th 7:30 pm: concert, 415 2nd St, Davis <https://www.davislodge.org/odd-fellows-events/thursday-live/>
- 3rd Th 4 pm: ukulele club w/Jerri Miller, Occidental <https://www.occidentalcenterforthearts.org/programs>
- 3rd Th 6 pm: Irish/Scottish learning session, Strum Shop: 209 Vernon, Roseville <https://www.thestrumshop.com/>
- 3rd Th 7 pm: traditional Irish seisiún, Rosie McCann's: 1220 Pacific Ave, Santa Cruz <https://rosiemccanns.com/>

- 3rd Th 7 pm: Americana night, Cloverdale <https://www.cloverdaleartsalliance.org/americana-night>
- 1st Fri 6 pm: Anny's sing along, 6350 Sir Francis Drake, San Geronimo, <https://www.sgvcc.org/>
- 1st Fri 8 pm: CCE Irish/Scottish singing session in person & on Zoom <https://sfcooleykeegance.org/music/singing.html>
- 3rd/4th Fri 3pm: Marin uke jam, Belvedere-Tiburon Library <https://www.meetup.com/San-Francisco-Ukulele-Meetup/>
- 3rd Fri 11am: South City Folk Jam, South San Francisco <https://www.meetup.com/south-san-francisco-folk-jam/>
- 4th Fri 7 pm: Kate's Café open mic, 6350 Sir Francis Drake, San Geronimo & on Zoom, <https://www.sgvcc.org/>
- Every Sat 4 pm: Irish seisiún, UICC Emerald Pub: 2700 45th, SF <https://irishcentersf.org/events/>
- 1st Sat 2 pm: Davis Area Sacred Harp sing, Davis <https://bayareasacredharp.org/local-singings/>
- 1st Sat 4 pm: Irish Trad session, Plough & Stars: 116 Clement, SF <https://www.meetup.com/irish-music-trad-session/>
- 1st Sat 6 pm: Chantey Sing, Maritime Museum: 900 Beach, SF, RSVP: peterkasin5 at gmail.com
- 2nd Sat 12 pm: bluegrass jam, Santa Clara Depot: 1005 Railroad Ave, Santa Clara, email: kennedymk at comcast.net
- 2nd Sat 3 pm: South City Folk Jam, South San Francisco <https://www.meetup.com/south-san-francisco-folk-jam/>
- 2nd Sat 4 pm: Bluegrass session, Starry Plough: 3101 Shattuck, Berkeley <https://thestarryplough.com/>
- 2nd Sat 5 pm: Uke jam, SF <https://www.meetup.com/San-Francisco-Ukulele-Meetup/>
- 3rd Sat 1 pm: Americana slow jam, Liberties Bar: 998 Guerrero, SF <https://www.theliberties.com/>
- 3rd Sat 1 pm: River City dulcimer jam, Strum Shop: 209 Vernon, Roseville <https://www.rivercitydulcimers.com/>
- 4th Sat 2 pm: session, O'Reilly's Pub: 1840 Haight, SF <https://oreillyssf.com/>
- 4th Sat 4 pm: Accordion/Zydeco jam, Starry Plough: 3101 Shattuck, Berkeley <https://thestarryplough.com/>
- Last Sat 2 pm: Irish slow session, UICC: 2700 45th, 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 **: 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>
- 1st,3rd Sun 7 pm: Seattle song circle <https://www.seafolklore.org/about-sfs/seattle-song-circle>
- 1st Sun 11 am: (no May) 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 Teach Le Chéile Irish session on Zoom, email maureenmcnally6 at gmail.com
- Every Mon 8 pm: Meredith Axelrod & Craig Ventresco, live & archive: <https://www.youtube.com/@meredithanthraxelrod/streams>
- 1st Mon 12 pm **: Clé Abhaile (Dublin) music & song session online, email info at cleabhaile.com for zoom link
- Every Tu 11:30 am **: Phoenix Folk singaround on Zoom <https://phoenixfolk.co.uk/>

- Every even Tu 8 pm: Meredith Axelrod & Craig Ventresco, live & archive: <https://www.youtube.com/@meredithanthraxelrod/streams>
- 1st, 3rd, 5th Tu 7 pm: SF Bay Eclectic Fiddle Tune Session on Zoom <https://www.facebook.com/groups/SFFMC/posts/25795021610086562/>
- 1st, 3rd Tu 1 pm:** **SFFMC Zoom sing**, <https://www.sffmc.org/musical-meetings/>
- 1st Tu 3:35 pm: Protest/Social Justice song swap on Zoom, email jburrill at gmail.com for Zoom link
- 1st Tu 7 pm: FAR-West new song salon on Zoom, register: <https://far-west.org/programs>
- 2nd, 4th 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: <https://michaeleskin.com/johnwhelan.html>
- Every Wed 5 pm: Irish session repertoire lessons w/Autumn Rhodes on Zoom, email autumn at cei.li
- Every Wed 5 pm: Jay Ungar & Molly Mason online <https://www.facebook.com/jayandmolly/>
- Every Wed 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/>
- Every Wed 8 pm: Meredith Axelrod & Craig Ventresco, live & archive: <https://www.youtube.com/@meredithanthraxelrod/streams>
- 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 12pm**:
- Every Th 7 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 9:30am: 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://sfcooleykeegance.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 8 pm: Meredith Axelrod & Craig Ventresco, live & archive: <https://www.youtube.com/@meredithanthraxelrod/streams>
- 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
- 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: Protest/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/>
 Caffè Lena (Saratoga Springs, NY) livestreams <https://caffelena.tv/categories/live-streams>
 Club Passim (Cambridge, MA) livestreams most concerts <https://passim.org/stream/>
 Open Mic America showcase on YouTube at 5pm some Sundays <https://openmicamerica.com/index.html>

One-time events

- 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 3 pm: Jordan Tice/Patrick M'Gonigle, St Mary's by-the-Sea Episcopal, Pacific Grove <https://www.celticsociety.org/>
 Sun Mar 1 4 pm: Back pOrchEstra, Rancho Nicasio: Town Square, Nicasio <https://ranchonicasio.com/>
 Sun Mar 1 4 pm: Daniel Lapp & Quinn Bachand online, Rogue Folk, BC, tickets: <https://roguefolk.bc.ca/concerts/>
 Sun Mar 1 5:30 pm: Gaelic Muses, Wheelhouse: 1173 Lincoln, San Jose <https://gaelicmuses.com/>
 Sun Mar 1 7 pm: Bob Schneider, Hopmonk: 230 Petaluma Ave, Sebastopol <https://hopmonk.com/sebastopol>
 Sun Mar 1 8 pm: Bugge & Dornfeld/de Groot & Gareiss online, Rogue Folk, BC, tickets: <https://roguefolk.bc.ca/concerts/>
 Mon Mar 2 12 pm: Bobby McFerrin & MOTION, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
 Mon Mar 2 7:30 pm: open mic, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
 Mon Mar 2 to 4: online workshops & courses from Tune Supply <https://motence.com/u/caitlin-warbelow-nh3o6u>
 Tu Mar 3 (starting): music classes from The Freight <https://thefreight.org/learn-to-play/classes/view-all-classes/>
 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 pm: Tim & Myles Thompson, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>
- Wed Mar 4 7:30 pm: Steep Canyon Rangers, Montalvo Arts Center: 15400 Montalvo Rd, Saratoga <https://montalvoarts.org/>
- Th Mar 5 7 pm: Ordinary Elephant, Ugly Mug: 4640 Soquel Dr, Soquel <https://fiddlingcricket.com/>
- Th Mar 5 4 pm: Téada live stream from Caffè Lena <https://caffelena.tv/categories/live-streams>
- Th Mar 5 7 pm: Tim & Myles Thompson, Side Door: 2900 Franklin, Sacramento <https://thesidedoor.net/>
- Th Mar 5 7:30 pm: Bruce Molsky, house concert, Santa Cruz, RSVP: concerts at InstantHarmony.com
- Th Mar 5 7:30 pm: Caliban, 415 2nd St, Davis <https://www.davislodge.org/odd-fellows-events/thursday-live/>
- 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://sweetwatermusicall.com/>
- Th Mar 5 8:15 pm: Bright Brown/Amy Obenski, Lost Church SF: 988 Columbus, SF <https://www.thelostchurch.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 6 pm: Rodney Crowell, Golden State: 417 Alvarado, Monterey <https://goldenstatetheatre.com/>
- Fri Mar 6 7 pm:** **SFFMC Zoom sing** (part of Spring Harmony), <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 pm: Rachel Sumner & Traveling Light, Side Door: 2900 Franklin, Sacramento <https://thesidedoor.net/>
- Fri Mar 6 7:30 pm: Bruce Molsky, Hillside Club: 2286 Cedar, Berkeley <https://hillsideclub.org/>
- Fri Mar 6 7:30 pm: The Black Brothers, UICC: 2700 45th, SF <https://irishcentersf.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 9 am: Community choral festival, 2515 Fillmore, SF <https://www.sfbach.org/>
- Sat Mar 7 1-5 pm: BOTMC Spring Situation, Central Library: 2090 Kittredge, Berkeley <https://www.berkeleyoldtimemusic.org/>
- Sat Mar 7 4 pm: Joyful Voices Chorus Big Sing, First Presb: 72 Kensington, San Anselmo <https://www.singwithmarv.com/>
- Sat Mar 7 4:30 pm: Beppe Gambetta on YouTube livestream from NY, ticket: <https://oldsongs.org/concerts/>
- Sat Mar 7 5 pm: Alecia Haselton, Steel Bonnet: 20 Victor Sq, Scotts Valley <https://www.steelbon.net/music>
- Sat Mar 7 6 pm: Taylor Mountain, Art & Music: 824 Petaluma Blvd S, Petaluma <https://californiabluegrass.org/calendar/>
- Sat Mar 7 7 pm: Sourdough Slim & Robert Armstrong, Side Door: 2900 Franklin, Sacramento <https://thesidedoor.net/>
- Sat Mar 7 7:30 pm: Black Brothers/Eamonn Flynn, 1220 Linda Mar, Pacifica <https://pacificaperformances.org/>
- Sat Mar 7 8 pm: Cristina Vane/Brennen Leigh: Women of Americana, 2020 Addison St, Berkeley <https://thefreight.org/>
- Sat Mar 7 8 pm: Tempest, Starry Plough: 3101 Shattuck, Berkeley <https://thestarryplough.com/>
- Sat Mar 7 8 pm: Dirty Cello, Hopmonk: 230 Petaluma Ave, Sebastopol <https://hopmonk.com/sebastopol>
- Sat Mar 7 9? pm: Gerry O'Connor & Don Penzien, Plough & Stars: 116 Clement, SF <https://theploughandstars.com/>
- Sun Mar 8 10:30 am: Irish slow session, Duboce Park, SF <https://www.meetup.com/irish-music-sessions-not-full-speed/>
- Sun Mar 8 1 pm: The Duellists (hurdy gurdy) on Zoom, tickets: <https://events.livetoyourlivingroom.com/>

- Sun Mar 8 2 pm: Chris Hanson/Ken Risling & the A-OKs, 1638 University, Berkeley <https://themonkeyhouse.org/>
- Sun Mar 8 4 pm: Tim O'Brien Duo live stream from Caffè Lena <https://caffelena.tv/categories/live-streams>
- Sun Mar 8 7 pm: HOOT! Songs of War, Timbre: 801 Bancroft, Berkeley <https://www.hootexclamationpoint.com/>
- Sun Mar 8 7 pm: Cristina Vane/Brennen Leigh: Women of Americana, 15400 Montalvo, Saratoga <https://montalvoarts.org/>
- Sun Mar 8 8 pm: Bitchcraft Stringband, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>
- Mon Mar 9 12 pm: Bobby McFerrin & MOTION, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
- Mon Mar 9 7:30 pm: Anna May, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
- Tu Mar 10 6:30 pm: Four Shillings Short, library: 660 West Main Ave, Morgan Hill <https://www.friendsmhlibrary.org/>
- Tu Mar 10 7 pm: HOOT! Songs of War, Hillside Club: 2286 Cedar, Berkeley <https://www.hootexclamationpoint.com/>
- Tu Mar 10 7:30 pm: G.Kahumoku Jr/L.Kaapana/S.Lim, Yoshi's: 510 Embarcadero West, Oakland <https://yoshis.com/>
- Tu Mar 10 8 pm: SFFMC Board Meeting, in-person & Zoom** <https://www.sffmc.org/about-us/>
- Tu Mar 10 8 pm: Meels, Sweetwater: 19 Corte Madera, Mill Valley <https://sweetwatermusicall.com/>
- Wed Mar 11 1 pm: Blazin' Fiddles on Zoom, tickets: <https://events.livetoyourlivingroom.com/>
- 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: Paper Wings, Little Saint: 25 North St, Healdsburg <https://paperwingsband.com/>
- 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 4:30 pm: Shana Morrison & Caledonia, Golden Gate Park Bandshell, SF <https://illuminate.org/events/>
- Fri Mar 13 4:30 pm: Curragh on YouTube livestream from NY, ticket: <https://oldsongs.org/concerts/>
- Fri Mar 13 5:30 pm: Josh Windmiller & open mic, 3657 Church, Occidental, RSVP: <https://insidelands.org/>
- Fri Mar 13 7 pm: CaliCeltic, Firehouse Arts: 4444 Railroad, Pleasanton <https://www.firehousearts.org/>
- Fri Mar 13 7 pm: Tempest, Woodhouse: 119 Madrone St, Santa Cruz <https://mountainmusicproductions.com/home>
- Fri Mar 13 7:30 pm: Keith Greeninger & Nina Gerber, 1638 University, Berkeley <https://themonkeyhouse.org/>
- Fri Mar 13 7:30 pm: Evie Ladin Band, house concert, Santa Cruz, RSVP: concerts at InstantHarmony.com
- Fri Mar 13 7:30 pm: "St. Patrick's Day in Ireland", Vacaville <https://vpat.showare.com/eventperformances.asp?evt=34>
- Fri Mar 13 8 pm: Peter Rowan, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
- Fri Mar 13 8 pm: Paper Wings, The Crepe Place: 1134 Soquel Ave, Santa Cruz <https://paperwingsband.com/>
- Sat Mar 14 10:30 am: CircleSing Day of Song, Sebastopol <https://www.facebook.com/groups/CircleSingSebastopol/>
- Sat Mar 14 12-9 pm: Sonoma County Bluegrass & Folk Festival, SCCC: 390 Morris, Sebastopol
<https://californiabluegrass.org/cbaevent/sonoma-festival/>
- Sat Mar 14 12 pm: Ukes4Peace jam, 333 Amador, Vallejo <https://www.meetup.com/San-Francisco-Ukulele-Meetup/>

- Sat Mar 14 1-6 pm: Squid Fest West, 612 Ocean St, Santa Cruz <https://ksqd.org/#gsc.tab=0>
- Sat Mar 14 1&5 pm: Cherish the Ladies live stream from Caffè Lena <https://caffelena.tv/categories/live-streams>
- Sat Mar 14 1 pm: Filkin's Drift on Zoom, tickets: <https://events.livetoyourlivingroom.com/>
- Sat Mar 14 2 pm: intergenerational song circle, 1901 Russell, Berkeley <https://berkeleypubliclibrary.libnet.info/event/15804100>
- Sat Mar 14 2 pm: "Singing for Justice" screening, SF Main Library <https://sfpl.org/events/2026/03/14/film-singing-justice>
- Sat Mar 14 4 pm: The Weeds Trio, Meder St Barn, Santa Cruz <http://mederstreetbarn.com/>
- Sat Mar 14 4:45 pm: Erica & Friends, Cheeseboard: 1512 Shattuck, Berkeley <https://www.ericandfriends.com/events>
- Sat Mar 14 7 pm: International Women's Day celebration, BFUU: 1924 Cedar, Berkeley RSVP: <https://insidelands.org/>
- Sat Mar 14 7 pm: Jaeger & Reid, Ugly Mug: 4640 Soquel Dr, Soquel <https://fiddlingcricket.com/>
- Sat Mar 14 7 pm: Diamonds in the Rough, Kuumbwa: 320 Cedar, Santa Cruz <https://kuumbwajazz.org/>
- Sat Mar 14 7 pm: Jim Bruno Trio, Side Door: 2900 Franklin, Sacramento <https://thesidedoor.net/>
- Sat Mar 14 7 pm: hootenanny, 568 Lighthouse, Pacific Grove <https://pgartcenter.org/Events/Coming-Events.php>
- Sat Mar 14 7:30 pm: "body love" open mic, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>
- Sat Mar 14 7:30 pm: Aki Kumar, The California: 528 7th St, Santa Rosa <https://caltheatre.com/>
- Sat Mar 14 8 pm: Eileen Ivers, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
- Sat Mar 14 8 pm: Paper Wings, Ivy Room: 860 San Pablo, Albany <https://paperwingsband.com/>
- Sun Mar 15 12-6 pm: Green Fest Block Party, UICC: 2700 45th, SF <https://irishcentersf.org/>
- Sun Mar 15 1-5 pm: SFFMC musical meeting, 2001 Oak St, SF** <https://www.sffmc.org/musical-meetings/>
- Sun Mar 15 1 pm: song of freedom/justice/hope singalong, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
- Sun Mar 15 3 pm: Eileen Ivers, Raven: 115 North St, Healdsburg <https://www.raventheater.org/index.php>
- Sun Mar 15 3 pm: The Weeds Trio, St Mary's by-the-Sea Episcopal, Pacific Grove <https://www.celticsociety.org/>
- Sun Mar 15 4 pm: Natalie Cressman & Ian Faquini, St. Alban's: 1501 Washington, Albany <https://www.calliope-ebma.org/>
- Sun Mar 15 4 pm: Evie Ladin Band, Odd Fellows: 526 Main, Half Moon Bay <https://hmb-odd.org/events>
- Sun Mar 15 4 pm: Kevin McKrell live stream from Caffè Lena <https://caffelena.tv/categories/live-streams>
- Sun Mar 15 5 pm: Caltucky, Rancho Nicasio: Town Square, Nicasio <https://ranchonicasio.com/>
- Sun Mar 15 6 pm: Paddy on the Binge, Central Park, Davis <https://www.paddyonthebinge.com/>
- Sun Mar 15 7 pm: Mamadou Sidibe-Eliyahu Sills-Kele Nitoto, 1984 Bonita Ave, Berkeley <https://backroommusic.com/>
- Mon Mar 16 12 pm: Bobby McFerrin & MOTION, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
- Mon Mar 16 6:30 pm: Men of Worth, Mercury Theater, Petaluma <https://www.mercurytheater.org/special-events>
- Tu Mar 17 1 pm: SFFMC Zoom sing,** <https://www.sffmc.org/musical-meetings/>
- Tu Mar 17 12 pm: Gaelic Muses Duo, Wheelhouse: 1173 Lincoln, San Jose <https://gaelicmuses.com/>
- Tu Mar 17 7 pm: Naomi Westwater, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>
- Tu Mar 17 7 pm: Tempest, Hopmonk: 230 Petaluma Ave, Sebastopol <https://hopmonk.com/sebastopol>
- Tu Mar 17 8 pm: The Black Brothers, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
- Tu Mar 17 8:15 pm: Michelle Shocked/Cintra Wilson, Lost Church SF: 988 Columbus, SF <https://www.thelostchurch.com/>

- Tu Mar 17 ? pm: Culann's Hounds, Plough & Stars: 116 Clement, SF <https://theploughandstars.com/>
- Wed Mar 18 6 pm: The Flying Salvias, Hopmonk: 230 Petaluma Ave, Sebastopol <https://hopmonk.com/sebastopol>
- Th Mar 19 7 pm: HOOT! Songs of War, 2727 California, Berkeley <https://www.hootexclamationpoint.com/>
- Th Mar 19 7:30 pm: Silkroad Ensemble w/Rhiannon Giddens, Zellerbach, UCB <https://calperformances.org/>
- Th Mar 19 7:30 pm: Eimear Arkins & William Coulter, house concert, Santa Cruz <https://celticsociety.org/>
- Th Mar 19 8 pm: Mads Tolling & Peppino D'Agostino, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
- Th Mar 19 8 pm: Wake the Dead, Felton Music Hall: 6275 Hwy 9, Felton <https://feltonmusicall.com/>
- Fri Mar 20 5 pm: Lily Neill & Clive Carroll on YouTube, tickets: <https://princetonfolk.org/>
- Fri **Mar 20 7 pm:** **SFFMC Zoom sing**, <https://www.sffmc.org/musical-meetings/>
- Fri Mar 20 7 pm: Eimear Arkins & William Coulter, barn concert, Healdsburg, RSVP: clenbarnconcerts at gmail.com
- Fri Mar 20 7 pm: Gut, Wind, & Wire, house concert, Santa Rosa, email howard.booster at gmail.com
- Fri Mar 20 7 pm: Cross-Eyed Possum Band, Side Door: 2900 Franklin, Sacramento <https://thesidedoor.net/>
- Fri Mar 20 7:30 pm: Dawn Oberg/Karlyn Clarence/Kat Brack/etc, 1638 University, Berkeley <https://themonkeyhouse.org/>
- Fri Mar 20 7:30 pm: Gerry Hanley & Kyle Alden, UICC: 2700 45th, SF <https://irishcentersf.org/>
- Fri Mar 20 7:30 pm: Natalie MacMaster & Donnell Leahy, Mondavi Center, UC Davis <https://www.mondaviarts.org/>
- Fri Mar 20 8 pm: Alash, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
- Fri Mar 20 8 pm: Silkroad Ensemble w/Rhiannon Giddens, Zellerbach, UCB <https://calperformances.org/>
- Fri Mar 20 9 pm: The Sam Chase & The Untraditional, The Chapel: 777 Valencia, SF <https://thechapelsf.com/>
- Fri Mar 20 ? pm: T-Ranch Stringband, Plough & Stars: 116 Clement, SF <https://theploughandstars.com/>
- Sat Mar 21 4:30 pm: Macdara Yeates on YouTube livestream from NY, ticket: <https://oldsongs.org/concerts/>
- Sat Mar 21 7? pm: Paddy on the Binge, Plough & Stars: 116 Clement, SF <https://theploughandstars.com/>
- Sat Mar 21 7 pm: Jerome Rubin, 6350 Sir Francis Drake, San Geronimo, <https://www.sgvcc.org/>
- Sat Mar 21 8 pm: Natalie MacMaster/Donnell Leahy, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
- Sat Mar 21 8 pm: Back pOrchEstra, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>
- Sat Mar 21 8 pm: Broken Compass Bluegrass, Mt. Diablo UUC: 55 Eckley, Walnut Creek <https://mduuc.org/ccs-our-season/>
- Sat Mar 21 8 pm: Wake the Dead, Mystic Theatre: 23 Petaluma Blvd N, Petaluma <https://mystictheatre.com/>
- Sat Mar 21 8 pm: MaMuse, SCCC: 390 Morris, Sebastopol <https://seb.org/>
- Sat Mar 21 8 pm: Mouths of Babes, Hopmonk: 230 Petaluma Ave, Sebastopol <https://hopmonk.com/sebastopol>
- Sat Mar 21 8 pm: Dave Nachmanoff, Watermelon: 1970 Lake Blvd Suite 1, Davis <https://watermelonmusic.com/index.php>
- Sat Mar 21 8:15 pm: Pi Jacobs/Russell Tilit, Lost Church SF: 988 Columbus, SF <https://www.thelostchurch.com/>
- Sun Mar 22 1 pm: Sweet Grits, 1041 Morse, San Jose <https://www.sanjosefriends.org/friends-perform/>
- Sun Mar 22 1 pm: Steve Knightley on Zoom, tickets: <https://events.livetoyourlivingroom.com/>
- Sun Mar 22 2 pm: Armstrong-Zucker/Keller Sisters/Russell-Kaplan, 1638 University, Berkeley <https://themonkeyhouse.org/>
- Sun Mar 22 3 pm: Natalie MacMaster & Donnell Leahy, Bankhead: 2400 1st St, Livermore <https://livermorearts.org/>
- Sun Mar 22 5 pm: The LoWatters, Rancho Nicasio: Town Square, Nicasio <https://ranchonicasio.com/>

- Sun Mar 22 7 pm: Mouth of Babes, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
- Sun Mar 22 8 pm: Victoria George, Sweetwater: 19 Corte Madera, Mill Valley <https://sweetwatermusicall.com/>
- Mon Mar 23 12 pm: Bobby McFerrin & MOTION, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
- Mon Mar 23 7:30 pm: bluegrass/country jam, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
- Tu Mar 24 6:30 pm: Berkeley bluegrass barn jam, Ashkenaz: 1317 San Pablo, Berkeley <https://ashkenaz.com/#/events>
- Wed Mar 25 8 pm: Melissa Cruz Flamenco, Strings: 6320 San Pablo, Berkeley <https://strings.org/>
- Wed Mar 25 8 pm: Magoo, Felton Music Hall: 6275 Hwy 9, Felton <https://feltonmusicall.com/>
- Th Mar 26 1 pm: Maz O'Connor on Zoom, tickets: <https://events.livetoyourlivingroom.com/>
- Th Mar 26 7 pm: Matt The Electrician, house concert, SF <https://kcturnerpresents.com/>
- Th Mar 26 7 pm: Lúnasa, B Street: 2700 Capitol Ave, Sacramento <https://bstreettheatre.org/shows/>
- Th Mar 26 7:30 pm: Natalie MacMaster/Donnell Leahy, Weill Hall, Sonoma State Univ. <https://gmc.sonoma.edu/all-events/>
- Fri Mar 27 4:30 pm: guitar workshop w/Muriel Anderson, 209 Vernon, Roseville <https://www.thestrumshop.com/>
- Fri Mar 27 4:30 pm: Damn Tall Buildings on YouTube livestream from NY, ticket: <https://oldsongs.org/concerts/>
- Fri Mar 27 7 pm: Moshe & Boaz Vilozny, Ugly Mug: 4640 Soquel Dr, Soquel <https://cafeugly.com/live-music-the-mug>
- Fri Mar 27 7:30 pm: Lúnasa, SCCC: 390 Morris, Sebastopol <https://seb.org/>
- Fri Mar 27 7:30 pm: Zydeco Flames, Rancho Nicasio: Town Square, Nicasio <https://ranchonicasio.com/>
- Fri Mar 27 7:30 pm: Carlos Reyes, Firehouse Arts: 4444 Railroad, Pleasanton <https://www.firehousearts.org/>
- Fri Mar 27 7:30 pm: Muriel Anderson, Strum Shop: 209 Vernon, Roseville <https://www.thestrumshop.com/>
- Sat Mar 28 12-6 pm: Grassroots Bluegrass Gathering, Port Costa <https://www.eventbrite.com/o/29757424997>
- Sat Mar 28 3:00 pm: The High Kings, Montalvo Arts Center: 15400 Montalvo Rd, Saratoga <https://montalvoarts.org/>
- Sat Mar 28 7:30 pm: The High Kings, Montalvo Arts Center: 15400 Montalvo Rd, Saratoga <https://montalvoarts.org/>
- Sat Mar 28 7 pm: Laura Byrne & Rose Flanagan, Plough: 116 Clement, SF <https://www.irishamericancrossroads.org/2026-2/>
- Sat Mar 28 7 pm: Dublinesque, 3850 Doris Murphy, Occidental <https://occidentalcenterforthearts.org/>
- Sat Mar 28 7 pm: The Messiahs, Ugly Mug: 4640 Soquel Dr, Soquel <https://fiddlingcricket.com/>
- Sat Mar 28 7 pm: The Crooked Jades, Side Door: 2900 Franklin, Sacramento <https://thesidedoor.net/>
- Sat Mar 28 7:30? pm: The Weeds, house concert, San Anselmo, RSVP: kylealdenmusic at gmail.com
- Sat Mar 28 7:30 pm: Lúnasa, Kuumbwa: 320 Cedar, Santa Cruz <https://www.celticsociety.org/>
- Sat Mar 28 7:30 pm: Tom Rigney & Flambeau, The California: 528 7th St, Santa Rosa <https://caltheatre.com/>
- Sun Mar 29 1 pm: body music jam w/Keith Terry/Evie Ladin, Oakland, RSVP: info at crosspulse.com
- Sun Mar 29 2 pm: Lúnasa, Presidio Theatre: 99 Moraga Ave, SF <https://www.presidiotheatre.org/>
- Sun Mar 29 3 pm: Hali Hammer & Robert Katz, 1638 University, Berkeley <https://themonkeyhouse.org/>
- Sun Mar 29 7 pm: The High Kings, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
- Mon Mar 30 12 pm: Bobby McFerrin & MOTION, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
- Th Apr 2 8 pm: Silverada, Hopmonk: 230 Petaluma Ave, Sebastopol <https://hopmonk.com/sebastopol>
- Th Apr 2 8 pm: Marty O'Reilly Trio/Alex Lucerto, Moe's: 1535 Commercial Way, Santa Cruz <https://moesalley.com/>

- Fri Apr 3 7 pm:** **SFFMC Zoom sing**, <https://www.sffmc.org/musical-meetings/>
- Fri Apr 3 8 pm: Flamy Grant, HopMonk: 224 Vintage Way, Novato <https://kcturnerpresents.com/>
- Fri Apr 3 9 pm: AJ Lee & Blue Summit, The Chapel: 777 Valencia, SF <https://thechapelsf.com/>
- Sat Apr 4 12 pm: O’Hooley & Tidow on Zoom, tickets: <https://events.livetoyourlivingroom.com/>
- Sat Apr 4 1 pm: Evie Ladin Band/Crooked Jades/Meredith Edgar, SF Main Library <https://baybeats.sfpl.org/special-message>
- Sat Apr 4 2 pm: BanjerDan banjo workshop, 1970 Lake Blvd Suite 1, Davis <https://watermelonmusic.com/index.php>
- Sat Apr 4 3 pm: benefit for SF-Marin Food Bank, Bazaar Café: 5927 California, SF <https://insidelands.org/>
- Sat Apr 4 7 pm: Caltucky, Side Door: 2900 Franklin, Sacramento <https://thesidedoor.net/>
- Sat Apr 4 7:30 pm: Wake the Dead, Hillside Club: 2286 Cedar, Berkeley <https://hillsideclub.org/>
- Sat Apr 4 7:30 pm: Danny Allen & Owen Roberts, 1638 University, Berkeley <https://themonkeyhouse.org/>
- Sat Apr 4 8 pm: Danny Click, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>
- Sat Apr 4 8 pm: BanjerDan, Watermelon: 1970 Lake Blvd Suite 1, Davis <https://watermelonmusic.com/index.php>
- Sat Apr 4 9 pm: AJ Lee & Blue Summit, The Chapel: 777 Valencia, SF <https://thechapelsf.com/>
- Sun Apr 5 6 pm: Irish slow session, 1538 Haight, SF <https://www.meetup.com/irish-music-sessions-not-full-speed/>
- Sun Apr 5 8 pm: Richard Thompson, Rio: 1205 Soquel Ave, Santa Cruz <https://www.riotheatre.com/>
- Mon Apr 6 12 pm: Bobby McFerrin & MOTION, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
- Mon Apr 6 7:30 pm: open mic, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
- Tu Apr 7 1 pm:** **SFFMC Zoom sing**, <https://www.sffmc.org/musical-meetings/>
- Tu Apr 7 8 pm: Richard Thompson, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
- Wed Apr 8 8 pm: Evie Ladin Band, Strings: 6320 San Pablo, Berkeley <https://strings.org/>
- Wed Apr 8 8 pm: Richard Thompson, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
- Wed Apr 8 8 pm: Glen Phillips, HopMonk: 224 Vintage Way, Novato <https://kcturnerpresents.com/>
- Th Apr 9 to 12: Fiddle Hell Online <https://www.fiddlehell.org/>
- Th Apr 9 7 pm: Water Tower, United Methodist Church: 1 Soledad Dr, Monterey <https://otteropry.org/>
- Th Apr 9 8 pm: Dar Williams, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
- Fri Apr 10 4:30 pm: Lee Murdock on YouTube livestream from NY, ticket: <https://oldsongs.org/concerts/>
- Fri Apr 10 5:30 pm: Audio Angel & open mic, 3657 Church, Occidental, RSVP: <https://insidelands.org/>
- Fri Apr 10 7 pm: David Luning, Ugly Mug: 4640 Soquel Dr, Soquel <https://fiddlingcricket.com/>
- Fri Apr 10 7:30 pm: Alessandro Pennezi/Mike Marshall, house concert, Santa Cruz, RSVP: concerts at InstantHarmony.com
- Fri Apr 10 8 pm: Dar Williams, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
- Fri Apr 10 8 pm: Richard Thompson, Uptown Theatre: 1350 3rd St, Napa <https://uptowntheatrenapa.com/>
- Sat Apr 11 to 12: NorCal Celtic Festival, Woodland <https://www.norcalcelticfestival.com/>
- Sat Apr 11 12 pm: Laura Wilkie & Ian Carr on Zoom, tickets: <https://events.livetoyourlivingroom.com/>
- Sat Apr 11 6 pm: Sophia Talvik Band, Robin’s Nest house, Davis, RSVP: <https://www.robinsnestconcerts.com/home>
- Sat Apr 11 7 pm: Chris Webster & Nina Gerber, Side Door: 2900 Franklin, Sacramento <https://thesidedoor.net/>

- Sat Apr 11 7:30 pm: Alessandro Pennezi/Mike Marshall, St. Mark's Lutheran: 1111 O'Farrell, SF <https://omniconcerts.com/>
- Sat Apr 11 8 pm: Richard Shindell, HopMonk: 224 Vintage Way, Novato <https://kcturnerpresents.com/>
- Sun Apr 12 7 pm: guitar workshop w/Nina Gerber, Side Door: 2900 Franklin, Sacramento <https://thesidedoor.net/>
- Sun Apr 12 7 pm: Richard Shindell, Hopmonk: 230 Petaluma Ave, Sebastopol <https://hopmonk.com/sebastopol>
- Sun Apr 12 8 pm: Hills to Hollers/Marco & the Polos/Purple Glaze, 2020 Addison St, Berkeley <https://thefreight.org/>
- Mon Apr 13 12 pm: Bobby McFerrin & MOTION, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
- Tu Apr 14 to 19: CBA Spring Campout, 413 E. Lockeford, Lodi <https://californiabluegrass.org/spring-campout/home/>
- Tu Apr 14 8 pm: SFFMC Board Meeting, in-person & Zoom** <https://www.sffmc.org/about-us/>
- Wed Apr 15: *** folknik Deadline *** Email materials to appropriate editor** (see editor list in *folknik*)
- Wed Apr 15 6 pm: Poi Rogers, Hopmonk: 230 Petaluma Ave, Sebastopol <https://hopmonk.com/sebastopol>
- Wed Apr 15 7:30 pm: Miko Marks, Yoshi's: 510 Embarcadero West, Oakland <https://yoshis.com/>
- Th Apr 16 12 pm: Banter on Zoom, tickets: <https://events.livetoyourlivingroom.com/>
- Th Apr 16 7:30 pm: Natalie Cressman & Ian Faquini, Hillside Club: 2286 Cedar, Berkeley <https://hillsideclub.org/>
- Fri Apr 17-19: East Bay Song Fest, Northbrae Community Church: 941 The Alameda, Berkeley <https://eastbaysongfest.com/>
- Fri Apr 17 4:30 pm: Bruce Molsky on YouTube livestream from NY, ticket: <https://oldsongs.org/concerts/>
- Fri Apr 17 5 pm: Simple Gifts on YouTube, tickets: <https://princetonfolk.org/>
- Fri Apr 17 7 pm: SFFMC Zoom sing**, <https://www.sffmc.org/musical-meetings/>
- Fri Apr 17 7 pm: Emily Hicks, Little Green Plant Bar: 1101 Main, Redwood City <https://www.emilyhicksmusic.com/tour>
- Fri Apr 17 7 pm: George Kahumoku Jr & Jim "Kimo" West, Kuumbwa: 320 Cedar, Santa Cruz <https://kuumbwajazz.org/>
- Fri Apr 17 8 pm: "Both Sides Now", The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
- Fri Apr 17 8 pm: Robbie Fulks, Hopmonk: 230 Petaluma Ave, Sebastopol <https://hopmonk.com/sebastopol>
- Fri Apr 17 8 pm: Emmylou Harris, 50 Mark West Springs, Santa Rosa <https://lutherburbankcenter.org/>
- Fri Apr 17 8 pm: Gness online, Rogue Folk, BC, tickets: <https://roguefolk.bc.ca/concerts/>
- Sat Apr 18 12 pm: Track Dogs on Zoom, tickets: <https://events.livetoyourlivingroom.com/>
- Sat Apr 18 7 pm: "Both Sides Now", B Street: 2700 Capitol Ave, Sacramento <https://bstreettheatre.org/shows/>
- Sat Apr 18 7:30 pm: Jeff Wessman-L.Stuart/Tommy Quale-K.Cox, 1638 University, Berkeley <https://themonkeyhouse.org/>
- Sat Apr 18 8 pm: Robbie Fulks, HopMonk: 224 Vintage Way, Novato <https://kcturnerpresents.com/>
- Sat Apr 18 8 pm: Sierra Hull, Uptown Theatre: 1350 3rd St, Napa <https://uptowntheatrenapa.com/>
- Sun Apr 19 12-5 pm: SF Festival of the Mandolins, 60 Onondaga, SF <https://www.facebook.com/sfmandofest>
- Sun Apr 19 1-5 pm: SFFMC musical meeting, 2001 Oak St, SF** <https://www.sffmc.org/musical-meetings/>
- Sun Apr 19 1? pm: Emily Hicks, Big Dog Vineyards: 4545 Felter Rd, Milpitas <https://www.emilyhicksmusic.com/tour>
- Mon Apr 20 12 pm: Bobby McFerrin & MOTION, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
- Tu Apr 21 1 pm: SFFMC Zoom sing**, <https://www.sffmc.org/musical-meetings/>
- Wed Apr 22 6 pm: Lorelee Christensen & Ellie James, 230 Petaluma Ave, Sebastopol <https://hopmonk.com/sebastopol>
- Wed Apr 22 7:30 pm: Tommy Emmanuel, Crest: 1013 K St, Sacramento <https://crestsacramento.com/>

- Wed Apr 22 7:30 pm: Nuala Kennedy & Eamon O'Leary, house concert, San Anselmo, RSVP: [kylealdenmusic at gmail.com](mailto:kylealdenmusic@gmail.com)
- Wed Apr 22 8 pm: Back pOrchEstra, Sweetwater: 19 Corte Madera, Mill Valley <https://sweetwatermusichall.com/>
- Th Apr 23 to 26: Walker Creek Music Camp, Walker Creek Ranch, West Marin <https://walkercreekmusiccamp.org/>
- Th Apr 23 7:30 pm: Nuala Kennedy & Eamon O'Leary, UICC: 2700 45th, SF <https://irishcentersf.org/>
- Th Apr 23 7:30 pm: Tommy Emmanuel, Rio: 1205 Soquel Ave, Santa Cruz <https://www.riothatre.com/>
- Th Apr 23 8 pm: Griffin House, Sweetwater: 19 Corte Madera, Mill Valley <https://sweetwatermusichall.com/>
- Th Apr 23 8 pm: Amber Rubarth/Jaimee Harris, HopMonk: 224 Vintage Way, Novato <https://kcturnerpresents.com/>
- Th Apr 23 8 pm: The Ennis Sisters online, Rogue Folk, BC, tickets: <https://roguefolk.bc.ca/concerts/>
- Fri Apr 24 12 pm: Ranagri on Zoom, tickets: <https://events.livetoyourlivingroom.com/>
- Fri Apr 24 7 pm: Mike Beck, Ugly Mug: 4640 Soquel Dr, Soquel <https://fiddlingcricket.com/>
- Fri Apr 24 7:30 pm: Don't Look Now, 1638 University, Berkeley <https://themonkeyhouse.org/>
- Fri Apr 24 7:30 pm: Tommy Emmanuel, 3301 Lyon, SF <https://www.palaceoffinearts.org/>
- Fri Apr 24 7:30 pm: Feeling Groovy, Rancho Nicasio: Town Square, Nicasio <https://ranchonicasio.com/>
- Fri Apr 24 8 pm: Janam, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>
- Apr 25-26: Golden Gate All-Day Sacred Harp sing, Berkeley <https://bayareasacredharp.org/golden-gate/>
- Sat Apr 25 10 am: Occidental Ukulele Festival, 3850 Doris Murphy, Occidental <https://occidentalcenterforthearts.org/>
- Sat Apr 25 6 pm: CBDC, Robin's Nest house, Davis, RSVP: <https://www.robinsnestconcerts.com/home>
- Sat Apr 25 7 pm: Sol Flamenco, Hoover Theater: 1635 Park, San Jose <https://lp.constantcontactpages.com/ev/reg/7rdd4xm/>
- Sat Apr 25 7 pm: George Kahumoku, 3850 Doris Murphy, Occidental <https://occidentalcenterforthearts.org/>
- Sat Apr 25 7 pm: Poi Rogers & Grey DeLisle, Kuumbwa: 320 Cedar, Santa Cruz <https://kuumbwajazz.org/>
- Sat Apr 25 7:30 pm: Rachel Gelman, Starry Plough: 3101 Shattuck, Berkeley <https://thestarryplough.com/>
- Sat Apr 25 8 pm: Gnos, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
- Sat Apr 25 8 pm: Bay Area Harmony Sweepstakes A Cappella Festival, Great Star Theater: 636 Jackson, SF
<https://www.harmony-sweepstakes.com/schedule.php>
- Sun Apr 26 to 29: JAMboree music camp, Dixon <https://rivertunes.net/>
- Sun Apr 26 2 pm: Santa Cruz Harp Festival, 850 High St, Santa Cruz <https://www.communitymusicsschool.org/harp-festival>
- Sun Apr 26 2 pm: Songwriters, Odd Fellows: 526 Main, Half Moon Bay <https://hmb-odd.org/calendar/songwriters-showcase>
- Sun Apr 26 4 pm: Johnsmith, Meder St Barn, Santa Cruz <http://mederstreetbarn.com/>
- Sun Apr 26 5 pm: Foxes in the Henhouse, Rancho Nicasio: Town Square, Nicasio <https://ranchonicasio.com/>
- Sun Apr 26 7 pm: Vienna Teng, Montalvo Arts Center: 15400 Montalvo Rd, Saratoga <https://montalvoarts.org/>
- Mon Apr 27 12 pm: Bobby McFerrin & MOTION, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
- Mon Apr 27 7:30 pm: bluegrass/country jam, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
- Mon Apr 27 7:30 pm: Nuala Kennedy & Eamon O'Leary, house concert, Soquel <https://celticsociety.org/>
- Tu Apr 28 7 pm: Rachel Hair, Swedenborgian Church: 2107 Lyon, SF <https://bacharp.org/blog/>
- Wed Apr 29 7:30 pm: The Makaha Sons, Montalvo Arts Center: 15400 Montalvo Rd, Saratoga <https://montalvoarts.org/>

- Wed Apr 29 8? pm: Nuala Kennedy & Eamon O'Leary, house, Berkeley, RSVP after 3/29: berkhouseconcerts at gmail.com
- Wed Apr 29 8:30 pm: Molly Tuttle & Ketch Secor, Mystic Theatre: 23 Petaluma Blvd N, Petaluma <https://mystictheatre.com/>
- Th Apr 30 to May 2: Sierragrass Festival, Ahwahnee <https://www.sierragrass.com/>
- Th Apr 30 7:30 pm: Blue River Band/The Au Contraires, 1638 University, Berkeley <https://themonkeyhouse.org/>
- Th Apr 30 7:30 pm: Jackson, Cotter, Clarridge & Colliton, house, Santa Cruz, RSVP: concerts at InstantHarmony.com
- Th Apr 30 8 pm: Karla Bonoff, Sweetwater: 19 Corte Madera, Mill Valley <https://sweetwatermusichall.com/>
- Th Apr 30 8 pm: Molly Tuttle & Ketch Secor, Guild: 949 El Camino, Menlo Park <https://guildtheatre.com/>
- Fri May 1 to 3: KVMR Celtic Festival, Grass Valley <https://kvmrcelticfestival.org/>
- Fr May 1 5:20 am: Welcome in the May! with Berkeley Morris, Inspiration Point, Tilden Park <https://berkeleymorris.org/>
with Deer Creek Morris & Mrs Prunely's Pride, Baylands Nature Preserve, Palo Alto <https://bacds.org/events/mayday/>
6 am with Goat Hill Morris, Christmas Tree Point on Twin Peaks, SF <https://www.facebook.com/goathillmorris/>
with Seabright Morris, Santa Cruz Lighthouse <https://www.facebook.com/reel/331733019529230>
- Fri May 1 7 pm: SFFMC Zoom sing, <https://www.sffmc.org/musical-meetings/>**
- Fri May 1 7:30 pm: Dervish, SCCC: 390 Morris, Sebastopol <https://seb.org/>
- Fri May 1 7:30 pm: Scottish Fish, Kuumbwa: 320 Cedar, Santa Cruz <https://www.celticsociety.org/>
- Fri May 1 8 pm: Windborne, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
- Fri May 1 8 pm: Molly Tuttle & Ketch Secor, Sweetwater: 19 Corte Madera, Mill Valley <https://sweetwatermusichall.com/>
- Sat May 2 to 3: Berkeley Bluegrass Festival, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/bluegrass/>
- Sat May 2 3 pm: Misner & Smtih/open mic, house concert, Sebastopol, RSVP: <https://insidelands.org/>
- Sat May 2 4:30 pm: É.T.É on YouTube livestream from NY, ticket: <https://oldsongs.org/concerts/>
- Sat May 2 7 pm: Don Burnham, Ugly Mug: 4640 Soquel Dr, Soquel <https://fiddlingcricket.com/>
- Sat May 2 7 pm: Molly Tuttle & Ketch Secor, Golden State: 417 Alvarado, Monterey <https://goldenstatetheatre.com/>
- Sat May 2 7 pm: Aryeh Frankfurter & Lisa Lynne, house concert, Santa Rosa, email howard.booster at gmail.com
- Sat May 2 7 pm: Tony Furtado Trio, 3850 Doris Murphy, Occidental <https://occidentalcenterforthearts.org/>
- Sat May 2 7 pm: Cantara Loop, Side Door: 2900 Franklin, Sacramento <https://thesidedoor.net/>
- Sat May 2 7 pm: Windborne, B Street: 2700 Capitol Ave, Sacramento <https://bstreettheatre.org/shows/>
- Sat May 2 7:30 pm: Kalos, Fifth St Farms house, Berkeley, RSVP: <https://fifthstfarms.com/>
- Sat May 2 7:30 pm: Aki Kumar, 1220 Linda Mar, Pacifica <https://pacificaperformances.org/>
- Sat May 2 8 pm: Karla Bonoff, Felton Music Hall: 6275 Hwy 9, Felton <https://feltonmusichall.com/>
- Sat May 2 8 pm: Le Vent du Nord online, Rogue Folk, BC, tickets: <https://roguefolk.bc.ca/concerts/>
- Sun May 3 5 pm: Broken Compass Bluegrass, Rancho Nicasio: Town Square, Nicasio <https://ranchonicasio.com/>
- Sun May 3 8 pm: The Ollam, Felton Music Hall: 6275 Hwy 9, Felton <https://feltonmusichall.com/>
- Mon May 4 7:30 pm: open mic, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
- Tu May 5 1 pm: SFFMC Zoom sing, <https://www.sffmc.org/musical-meetings/>**
- Wed May 6 7 pm: Kalos, barn concert, Healdsburg, RSVP: clenbarnconcerts at gmail.com

Th May 7 8 pm:	Mélisande Quintet Trad online, Rogue Folk, BC, tickets: https://roguefolk.bc.ca/concerts/
Fri May 8 12 pm:	Jaeger & Reid, Davis Community Church: 412 C St, Davis https://jaegerreidmusic.com/shows/
Fri May 8 12 pm:	John Kelly on Zoom, tickets: https://events.livetooyourlivingroom.com/
Fri May 8 5:30 pm:	Robert Joseph & open mic, 3657 Church, Occidental, RSVP: https://insidelands.org/
Fri May 8 7 pm:	SF Scottish Fiddlers, Veterans: 203 E 14 th St, Davis https://sfscottishfiddlers.org/
Fri May 8 7:30? pm:	Nina Gerber & Chris Webster, 1638 University, Berkeley https://themonkeyhouse.org/
Fri May 8 7:30 pm:	Kalos, house concert, Santa Cruz, RSVP: concerts at InstantHarmony.com
Fri May 8 8 pm:	Glen Phillips, Felton Music Hall: 6275 Hwy 9, Felton https://feltonmusichall.com/
Fri May 8 8 pm:	The Brothers Comatose, Rio: 1205 Soquel Ave, Santa Cruz https://www.riotheatre.com/
Fri May 8 8 pm:	Wesley Stace, HopMonk: 224 Vintage Way, Novato https://kcturnerpresents.com/
Fri May 8 8 pm:	Homin Choir from Ukraine, Crest: 1013 K St, Sacramento https://crestsacramento.com/
Fri May 8 8 pm:	Supertrad online, Rogue Folk, BC, tickets: https://roguefolk.bc.ca/concerts/
Sat May 9 12 pm:	Joe Jencks live stream from Caffè Lena https://caffelena.tv/categories/live-streams
Sat May 9 6 pm:	Hattie & Joe Craven, Robin's Nest house, Davis, RSVP: https://www.robinsnestconcerts.com/home
Sat May 9 7 pm:	Rags Rosenberg, Ugly Mug: 4640 Soquel Dr, Soquel https://fiddlingcricket.com/
Sat May 9 7 pm:	SF Scottish Fiddlers, The Freight: 2020 Addison St, Berkeley https://sfscottishfiddlers.org/
Sat May 9 7:30? pm:	Jhene Canody/Edie O'Hara/Fay Sara, 1638 University, Berkeley https://themonkeyhouse.org/
Sat May 9 7:30 pm:	Sweet Honey in the Rock, Presidio Theatre: 99 Moraga Ave, SF https://www.presidiotheatre.org/
Sat May 9 8 pm:	Poor Man's Whiskey, HopMonk: 224 Vintage Way, Novato https://kcturnerpresents.com/
Sat May 9 8 pm:	Glen Phillips, Bankhead: 2400 1 st St, Livermore https://livermorearts.org/
Sun May 10 2 pm:	Sweet Honey in the Rock, Presidio Theatre: 99 Moraga Ave, SF https://www.presidiotheatre.org/
Sun May 10 2 pm:	SF Scottish Fiddlers, Crocker Theater, Cabrillo College, Aptos https://sfscottishfiddlers.org/
Sun May 10 7 pm:	Glen Phillips, B Street: 2700 Capitol Ave, Sacramento https://bstreettheatre.org/shows/

Genre music calendars/resources online

Genre	Calendar & Resources
A Cappella	printed music & instruction for many song styles https://www.singers.com/
African American	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://theflamentosociety.org/
Folk	Folk Alley: music, stories, reviews https://folkalley.com/
Folk	Folk Alliance International (FAI): event listing, resources, and conferences https://folk.org/
Folk	Folk Alliance Region - West: event listing, resources, and conferences https://far-west.org/
Folk	Folklife West: UK folk magazines https://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/
	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/
Old Time	Oldtime Central YouTube: 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://www.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
Song Circles	Songmakers: LA area Song circles (& more) https://songmakers.org/
Trad	David Brown's resource lists https://sites.google.com/site/davbrown2/home
Trad	Traditional music performance & instruction https://tune.supply/
Trad	Traditional Tune Archive: traditional instrumental music https://tunearch.org/wiki/TTA
Ukulele	Got a Ukulele: everything uke https://www.gotaukulele.com/
Ukulele	Ukulele Club of Santa Cruz: jams, concerts, classes https://ukuleleclubofsantacruz.com/
Ukulele	Ukulele groups & performances in Sonoma County https://ukegigsinsoco.com/

The Folknik

Submissions for next folknik: Deadline: Wednesday, April 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):

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\$20 Economy

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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.

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

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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.