



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

Volume LXI Number 3

May-June 2025

2025 SFFMC summer gatherings – Memorial Day is coming up soon!

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.

For Memorial Day weekend this year, we will be at [Cedar Rose Park](#) in Berkeley (where we had our 2024 Memorial Day gathering) on **Saturday May 24 and Sunday May 25**, for day use only, **12 noon to 8:30 pm**. There is no set charge to attend, but donations to help cover expenses will be happily accepted!

We plan to have workshops scheduled on both days. If you would like to lead a workshop on Memorial Day weekend and schedule it in advance, email Daniel Hersh at hrshsand@earthlink.net. Please include the workshop title and your preferred day and times.

We will return to Camp Herms, a 20-acre camp high in the El Cerrito hills, for our 2025 July 4 and Labor Day weekend gatherings: **Friday July 4 to Monday July 7** and **Friday August 29 to Monday September 1**. Most people come to Camp Herms for “day use” and go home to sleep, but overnight camping (including motorhome parking) is also available. Rates to attend our Camp Herms gatherings are adults: \$25/night or \$15/day for day use; kids under 15: \$10/night or \$10/day for day use.

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

SF Free Folk Festival will be July 12!

by Daniel Hersh

SFFMC’s 2025 San Francisco Free Folk Festival will run from 11 am to 6 pm on Saturday July 12. We will return to our 2023 and 2024 location in Golden Gate Park. The festival program is almost done and looks great! The program and other festival details will soon be on the festival website sffolkfest.org. The festival will again be cosponsored by [Illuminate!](#) and the [San Francisco Recreation and Parks Department](#).

El Cerrito Free Folk Festival will be on October 19 – save the date!

by Daniel Hersh

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

2025 Spring Harmony Online was a success

by Daniel Hersh

Spring Harmony Online, SFFMC’s annual online gathering for folk musicians around the world, ran from March 7 to 9 this year. There were [over 25](#) workshops, sing-arounds and concerts. Over 100 people attended on Zoom. If you missed it this time, make sure to catch it next year!

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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New SFFMC board member Alina Larson

by Daniel Hersh

Please welcome Alina Larson as SFFMC's first new board member since 2019! Alina is in her early 30s, has been a member of SFFMC for several years, and has led workshops and sessions at our San Francisco Folk Free Festival and Camp Herms summer gatherings. She has attended several of SFFMC's Camp Harmony New Year's camps, where she brought along several new attendees.

Alina has been an organizer for Irish music sessions at the Starry Plough in Berkeley, has DJ'd and taught ballroom dances as a board member at East Bay Waltz, and co-founded Ceili Without Ceilings for organizing outdoor Irish dance picnics. She works part-time at the Lark in the Morning folk instrument store in Berkeley and has regularly attended Lark Camp for a number of years.

Alina plays uilleann (Irish) bagpipes and a variety of whistles and other instruments. She performs for Irish dances and concerts in other venues up and down the California coast with fiddle and concertina player Blake Ritter and

friends. She sings too and participates in song sessions in the Bay Area when she can.

If you want to learn more about Alina, she has a website at <https://www.alinasue.com>, with her music and dance activity at <https://www.alinasue.com/other.html>. Her Instagram page offers a selection of recordings of her uilleann pipe playing over the years: https://www.instagram.com/alina_uilleanna



Alina Larson (photo by Blake Ritter)



Hosted by



larkcamp.org



Explore Worlds of Music – Learn new music, song, and dance skills, enjoy spontaneous music sessions, and dance every night to amazing live music—all while delighting in wonderful surroundings. Lark Camp—where musicians, singers, and dancers learn traditional styles from all over the world.

Lark Camp • August 1-9, 2025

An unparalleled weeklong world music, song, and dance event that takes place in three different camping areas within one park – The Mendocino Woodlands. Each camp has a musical theme, and hosts workshops, sessions, and dances. Campers choose one of the camps to “live in” for the week, but may attend workshops and events in any camp, traveling by free shuttle, walking, or your own bicycle. Workshops are offered for a variety of levels for adults and young adults; families with young supervised children are welcome. In Camp 1, there are kids’ programs that include instrument making, art projects, and a wonderful Kid’s Play that is rehearsed, costumed, and performed on the last night of camp.

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 interim 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 always shown in the Folknik info just before the membership form at the end of the issue. Thanks!

Bev and Jerry's songs

by Casey Casebeer

Hey folkies, I just found out from Bev Praver that she has made some of her songs available on Bandcamp, plus an album of folk songs of American history that she and her late husband Jerry laid down, back when they were driving all over to sing history music programs at schools. AND there will be a lot more material coming soon, including your Bev and Jerry favorites! How about that for good news?

Watch this space for Bev's announcement when the next bunch of songs hit Bandcamp. Also, you can "like" Bev's page [at this link](#), and Bandcamp will keep you posted.

I Remember Loving You: a song, a journey

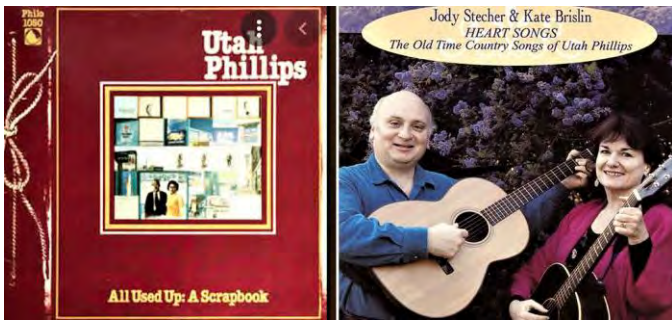
by Karl Koerber

[Reprinted with permission from Karl's website www.karlkoerber.com. More info about Karl in the footer]

I've been painfully aware of the fact that it's been some time — several months, in fact — since I last posted anything here. I think with all that's been happening in the world — Covid, the social and political dysfunction in the US and elsewhere, the reality of climate change beginning to sink in — I've been preoccupied with fending off the despair that wants to close in on me, much like the thick smoke that recently engulfed our region from the numerous forest fires raging all around us. My avoidance strategy has been to retreat to the solace of gardening and my forays into the woods and mountains. Whatever attempts I made at putting my thoughts down on (virtual) paper seemed always to drag me down the rabbit hole of frustration and hopelessness. After a few paragraphs I would abandon my efforts and escape to the soothing meditation of pulling weeds.

So, this time, instead of my usual reflections on world history or current events, I thought I would share the story of what you might call a music-nerd treasure hunt that my curiosity, triggered by a song, drew me into—a journey of discovery and nostalgia through our local history and my own past, with some memorable characters along the way.

My old friends Roger Cristofoli and Judy Smith introduced me, some years ago, to the folk ballad I Remember Loving You — a song about a vagabond life of hard times, riding the rails and sleeping rough. They discovered it on the album Heart Songs: The Old Time Country Songs of Utah Phillips, by the folk/bluegrass duo Jody Stecher and Kate Brislin. The anarchist, Wobbly and union organizer Phillips had included the song on his 1979 album All Used Up: A Scrapbook and, interestingly, had given himself the sole songwriting credit.



Interesting, because I remember Roger telling me that the song was written by the somewhat notorious Nelson, B.C. resident Luigi Del Puppo. In fact, it was Del Puppo and his friend Tino Chumlevich* who wrote the song sometime in the 1960s. In a jailhouse interview with British Columbia folk song collector Philip Thomas, Del Puppo relates how he and Chumlevich sold the rights to the song to a character named Terry Roberts and that the song had "hit Nashville already."

After searching online, in vain, for any reference to the song in relation to Nashville, I gave up and wrote off the remark as exaggeration or fantasy. Just recently, though, I discovered, somewhat serendipitously, that the country singer Sheb Wooley recorded his version of the song on the 1969 album *Warm and Wooley*. It was also released as a single and climbed to number 52 on the US country charts. Those of us of a certain vintage may remember Wooley for his 1958 number 1 novelty hit *The Purple People Eater*. He was also an actor who appeared in numerous TV and big screen westerns, including his role as drover Pete Nolan on *Rawhide*. (There's a link to a YouTube post of Wooley's recording of *I Remember Loving You* at the end of this piece.)

Utah Phillips reportedly heard the song performed by Hilda Thomas (Philip Thomas's wife) at the 1974 World's Fair in Spokane, Washington. I also discovered that Del Puppo and Chumlevich had written only the first two verses and Phillips had added a third before he recorded the song—a good example of how folk songs shift and evolve. On Stecher and Brislin's album, the song is credited to all three of the writers: Del Puppo, Chumlevich and

Phillips. Utah Phillips' revisions and extra stanza, however, seemed to trigger some controversy in the folk music world. Philip Thomas was one of those not particularly enamoured with the Phillips version. In a letter published in a 1999 *Canadian Folk Music Bulletin*, he wrote: "Luigi's presentation has a raunchy tone, which is completely absent from Phillips' version," adding that he felt Phillips had transformed the "crude sentiment" of the song into something belonging in a "delightful musical."



Karl writes, on his website, in part:

"I created this site as a place to share my passion for photography and writing. With my photos, I aspire to impart the sense of wonder that I feel

when I am wandering about in the natural world, be it the woodlands and mountains of my home in British Columbia, or places further afield.

"I've also sporadically scribbled poems, musings, diaries and so on throughout my life, with a few items even seeing publication, but I became more serious as a writer after I retired from my career in forestry a few years ago.

"I also keep a blog, where I periodically post my thoughts on various topics. It began as a follow-up to the publication of my book, but has since evolved into a more eclectic agglomeration that reflects my wider range of interest. There are a couple of other writing projects in the works that I hope will come to fruition before too long."

SAVE THE DATE!

**San Francisco Free Folk Festival
Saturday, July 12, 2025**



Camp Harmony 2024-2025 photos

by Karen Chester and Linda West



Ellen Moore, Nancy Gendel, Laurie Vela, Donna Denevan



Nancy Gendel, Karen Chester, Ellen Moore



Clockwise from left: David Thorne Luckhardt, ???, Fred Maslan, Arlene Immerman, Robert Reed, ???, Robert Rodriguez, Claire Sherman, Ashley Hogan



Clockwise from lower left: Michael Riemer, Julie Horner, ???, David Chadwick, and Carleton Eyester



Outside fire near the Lodge – smores happen here!



Laurie Vela and Karen Chester



Steven Spies, Lawrence Wallin, Bob Reid, Lisa Aschmann, Judi Jaeger, Steve Stein



Deborah Sandler



Hali Hammer



Jeremiah Vela-Murphy



Back row: John Kostka, Lucas Breitbard-Rasmussen, Anya Breitbard, Emma Breitbard. Middle row: Jamie Solomon, Remy Timbrook, Bob Reid, Jordan Hersh, Stephen Spies, David Hersh, David Spies. Front row: Mary Hill, Anita Brown



Deborah Sandler, Claire Sherman, and Madge Strong



Laura West



Paul Wendt



Riggy Rackin



Ed Hilton



Sadie Damascus



Ellen Kerr, all dolled up to sing at the swing dance



Mary Hill, Claire Sherman, and Laura West



Balkan dance



David Brown and Andrea McFarland



Stained glass window of the dining hall, with Chanukah menorahs on table

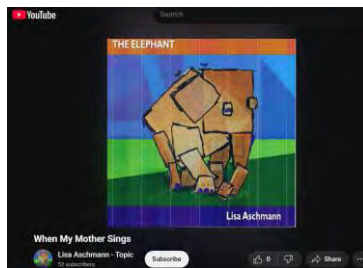
Songs for Our Planet

by Wendy Silk

At our last Camp Harmony, Lisa Aschmann and I led a workshop on Songs for Our Planet. Sixteen SFFMC members participated, some to perform and all to listen. We experienced a heartfelt and moving concert, with both original songs and covers of classic songs about our natural world. Contributions included songs of gratitude for nature, sorrow for global climate change, anger about pollution and habitat destruction, and calls to action for environmental remediation.

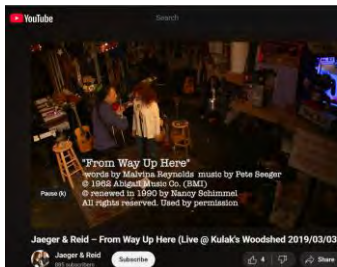
For your appreciation, I will list a few of the songs where I could find links online.

Lisa sang her joyful tribute “When My Mother Sings.” It’s available on YouTube [here](#), and from her album *The Elephant* on Spotify [here](#).



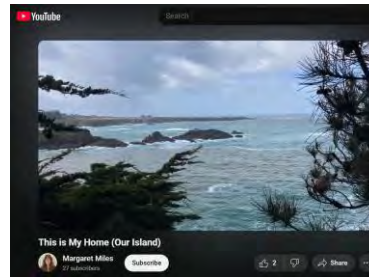
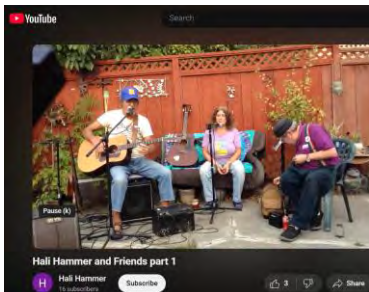
Bob Reid and Judi Jaeger blended beautifully as they performed “Marble in the Sky” by Lisa

Aschmann and Karen-Taylor-Good and the classic “From Way Up Here,” a haunting melody by Pete Seeger to match the words by Malvina Reynolds. A live performance is



viewable from Jaeger & Reid [here](#).

Randy Berge and Hali Hammer sang Randy’s laid-back, jazzy “Listen to the Birds.” You can listen to it as part of their virtual set for the 2020 El Cerrito Free Folk Festival [here](#).



Margaret Miles bore witness to the human impact of sea level rise in her poignant song “This Is My Home (Our Island),” audio online [here](#).

My contribution was my call to action, “Greenhouse Gases — Keep ‘em Low.” You can watch a recital version sung by Sophia Silvers and Omar Huerta [here](#).

Lisa and I shared that each of us has a special interest in creating and disseminating songs about our natural world. Lisa is working on a new album on this theme.



Accompanied by Bob Reid on guitar, she piloted some of these songs at the last El Cerrito Free Folk Festival. We should keep our ears to the ground for coming releases.

My technical training and teaching experience were in environmental science. Science has some answers to prevent and remediate human-caused environmental degradation. And music has power to generate hope and to energize for positive action. Toward the end of my active career in science I started putting time and energy into teaching environmental science via songwriting and performance. We found that understanding and retention of the science was improved relative to conventional lecture-and-exam formats. And when I joined SFFMC I was delighted to find that, following a long tradition in folk music, many members emphasize love of nature in their repertoire.



The Music Lesson, 1943, by Thomas Hart Benton

Plowshares Coffee House: people, music and community

by Susan Wageman

The Plowshares Coffee House Concert series ran for twenty years—presenting 686 concerts and dances between 1977 and 1998. Many of the performers, audience members, volunteers and other supporters of this effort continue to be involved with music and with each other—effectively forming complex interwoven networks of people and communities that connect Plowshares with other music communities in the past and the present.

This thesis focuses, in particular, on Plowshares as a place of music making that built and nurtured community and contributes to an expanding literature about places of music making that build community and function as community centers. Ideally, this research will provide a foundation for deeper investigation of music communities in the future. Approaching the research from the perspectives of music, history, and anthropology (folkloristics and ethnography), the data collection and analysis employed an emic, or insider, perspective. Informal ethnographic interviews, oral history interviews, and an online survey provided first-hand information on how different people experienced Plowshares.

Ongoing participation in contemporary music communities helped reveal additional information and insights about Plowshares, its operation, and its influences. The San Francisco Folk Music Club's newsletter, the Folknik, provided information on the concert schedules, vision, development, and challenges of Plowshares. The San Francisco Folk Music Center's organizational papers — particularly the meeting minutes — provided detail on how the organization operated. This thesis provides a brief history of Plowshares, the circumstances that enabled its emergence, and an assessment of the forces that contributed to its cessation.

The people who created Plowshares were motivated by their passion for sharing their music — and by a countercultural ethos that valued egalitarianism, peaceful anarchy, DIY (do-it-yourself), and collective action to effect change. The collective energy of the nearly-all-volunteer effort swiftly grew the concert series during the first five years.

However, volunteer burnout, shifting demographics, economic pressures, competition from new venues, and the 1989 Loma Prieta earthquake led to a long, slow decline. The same countercultural ethos that contributed energy to Plowshares' initial growth seems to have contributed to its cessation as well. Dependence upon "Ralph" (i.e. volunteers who would do whatever

was needed) too often led to unpaid bills, insufficient publicity, internal organizational strife, miscommunications, and overloaded volunteers.

Nevertheless, a twenty-year run is impressive for a live music venue, suggesting a significant level of community engagement and support. Many of the people who were involved consider their experience at Plowshares to be foundational. Many remember relationships that began during the Plowshares years — and continue to this day.

Plowshares veterans can be found attending, performing at, teaching at, and helping run concert venues, festivals, camps, contra dances, conferences, community music schools, and university music programs. The evidence suggests that Plowshares drew from and strengthened a network of acoustic-folk music communities in the San Francisco Bay Area, across the nation, and through time.



If you'd like to read Susan's entire 122-page thesis about Plowshares, [click here](#) and then scroll down to click the blue button that says "Download PDF".

The next Folknik will contain information from Susan's Plowshares Coffee House website, including two videos.



Guitar and coffee, illustration by David Wyatt

Jews in Irish Music #3 – Jewdar

by Riggy Rackin

Folk Club member Riggy Rackin explores the intersection of Jews and Irish Music. Interviews that are a part of this series will be included in future issues of the Folknik. Reprinted with permission.



JEWDAR

Urban dictionary has this as “the innate ability to detect Jewishness in another person. Like a sixth sense.” Even the neo-Nazi group [StormFront](#) acknowledges this ability and praises its usefulness for their ends.

Faces are the ones that look like my cousins, uncles, and aunts. And old people that look like my grandparents and their sibs. But the kicker, for my contemporaries: the kids in Hebrew School!

The flip-side of this is who to avoid/be afraid of—in my case, the kids who beat me up. They were usually Italian or German. It took going away to college and visiting my friend Richard Iannelli at his house and meeting his family and eating home-made pizza on Fri night to learn how Italians were just like Jews, but different. And their sisters were hot.

So the bottom line for Jewdar, as a kid, was safety. Who could you depend on to:

- 1] not beat you up, and
- 2] help you, maybe, when you were being beat on.

As an adult, I moved away from home and folks and relatives, so a Jewish face or voice or sense

of humor brought a feeling of familiarity and comfort. Well worth seeking out when “shiksas” or work with “goyim” got you a case of the blues. Maybe even a loan....

I don’t know how or if my Jewdar would work if not for voices and faces and senses of humor. Names, shmames; did you ever hear the song “Change the Name” about our penchant for doing that? Did you know my name is Ruvin Ratsky, for instance?

Jews have historically lived on edges. One of the sharpest ones is the need to hide from the next pogrom, and keep their ethnicity secret. There is also a fear of adding fodder into the anti-Semitic mindset and jealousy by calling attention to the success of some of their brethren in finance, politics, or entertainment. At the same time, the need for recognition, and no small amount of pride, leads some Jews to brag to each other of their own accomplishments, “shep nachas” about their children’s achievements, and significantly, talk about those famous people who are in fact successful in finance, politics and entertainment. At times, some feel they need to “out” those who have lived as hidden Jews, asking “you know who’s Jewish?”

And then, there’s sharing the dark side. I just found out that many of the most [infamous pirates](#) were, in fact, Sephardic Jews. And [Bugsy Siegel](#). And [Meyer Lansky](#).



This is a relevant problem in my search for Jewish folk who play Irish music for a variety of reasons. For instance, my Jewdar may tell me that a particular musician at a session at which I play is “one of the tribe”, but when I ask that person if they would like to join in this project, they say “how did you know I was Jewish?” or “what makes you think I’m Jewish?” The old fears are not far down below the surface. My fear is asking for

participation of someone with a level of accomplishment and recognition in the wider world, and having them respond negatively that I could even believe they might be Jewish. Could be faulty Jewdar on my part, latent or overt anti-Semitism on their part, or something I recognize that they themselves are unaware of in their family history. Several of my best informants have only one Jewish parent and others have to dig deeper into their genealogy to find that link that lets them self-identify as a Jew.

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



Joanie Mitchell, whom some of you may remember as a singer who attended In Harmony's Way singing sessions, is an artist who works in watercolor, batik, and other techniques. She often paints folks at musical gatherings. Here is a recent painting. Joanie says, "The pickers sit on their hay bales and make music. I made the original drawings at the Berkeley Old Time Music Festival. The hay bales are from the Ten Mile Creek Revival, coming up in June." Reprinted with permission. Check out her website at <https://www.joaniemitchellarts.com/>.



"I keep reminding people that an editorial in rhyme is not a song. A good song makes you laugh, it makes you cry, it makes you think." — Pete Seeger

Down Home Music is now a foundation

by Marlene McCall

[from an email dated 3/9/25]



Down Home Music is now a non-profit. As of May 2, 2025, it will be known as Down Home Music Foundation. As a result, they will be in a transition period, switching over to a smaller space within our existing store. They'll continue to honor the legacy of Down Home's founder, Chris Strachwitz, by providing recorded access to blues, Cajun, zydeco, gospel, jazz, Tejano/Norteño, old-time, and other tradition-based styles of music. They also plan to provide an outlet for new and local artists to both perform and sell merchandise. Modern and new musical styles will be accommodated as well.

They appreciate your financial support as they progress from a retail store into a non-profit serving the community.

Donate at: [GO Fund Me](#), or

Mail a check made out to:

Down Home Music Foundation

10341 San Pablo Ave. El Cerrito CA 94130



The late Chris Strachwitz, founder of Down Home Records

Song Scope 6: Jack Hall/Sam Hall

by Marlene McCall

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

Jack Hall, whose story inspired the song

The story began as a broadside named Jack Hall, printed circa 1833-1851, which gave the gallows confessions of a real-life chimney sweep of that name, turned robber. At that time, criminals condemned to death were allowed to make a final oration to the gathered crowd. These speeches often included a confession of the condemned man's crimes, an expression of remorse, a farewell to family and friends, and a plea for God's mercy after death.

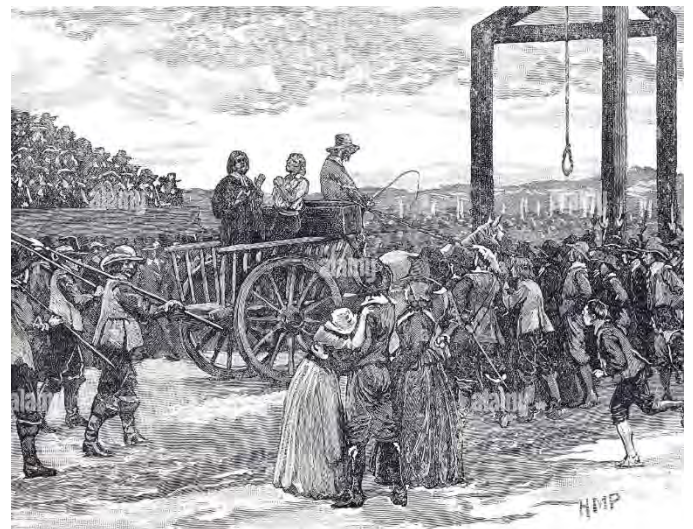
Jack Hall, apparently, was having none of that. Jack was as unrepentant as they come, cursing all the people whose paths he'd crossed, and especially his executioners. Various versions have the condemned man call his executioners "muckers", "fuckers", "buggers", "muggers", "critters" or "bastards". And many versions have him repeat, throughout the song, the phrase "Damn his eyes" (or "damn their eyes", as appropriate). Why such vitriole, you might wonder. Well, let's look at his life, to the extent that it's known.

Like many a child of that day, Jack was sold for a pittance (sometimes described as a guinea, sometimes a few shillings) to a chimney sweep. The task of apprentice sweeps or "climbing boys" was to crawl through the twisting, dark tunnels of the chimneys, cleaning as they went. Often these lads were caught by falling soot or some obstruction in a dark chimney and suffocated or burned to death. (It wasn't until 19th century writers exposed this scandal that a law was passed against this cruel exploitation of child labor.)

Jack Hall apparently did not appreciate this harsh occupation, and he escaped into the streets, where he became involved in petty crime such as pickpocketing, and eventually progressed to burglary, forming a gang of thieves and highwaymen. He faced the law several times before his death. In 1692, he was whipped for thievery; in 1700, he was sentenced to hang, but was given clemency. In 1702, he was arrested again for robbing a stagecoach and branded as a thief.

There are a couple of facts about his life that I can't really report with conviction. First, some liner notes, in describing the song, state that Jack Hall "robbed from the rich to give to the poor". This is a common theme in songs and tales and literature of the time. But it's also a description of a sort of archetype, so might easily have been added to his life after the fact. And I couldn't find any historical information that it actually applied to Jack Hall. (But it might have...) Second, in some cases, Jack is described as a "robber and murderer". But none of the historical information I found included murder in his crimes, only robbery and theft. I suspect the element of murder was added over the years to the various versions of the song for dramatic effect, and that Jack really hadn't murdered anyone. (But he might have ...)

On December 17, 1707, Jack Hall, along with two accomplices, was caught and hanged at Tyburn for robbing a home near Stepney. So whether he did or didn't ever murder, we know his hanging was for robbery. Many texts that describe Jack Hall's death give the year as 1701, but according to the Oxford Dictionary of National Biography, he was executed in 1707.



About hangings, ballads & confessionals in general

18th century Britain was, in modern terms, a savage and barbarous world. One of the popular entertainments of the crowd was assembling to hear the last words of the condemned man and witness their public execution.

"Gallows confessionals" sometimes documented what the condemned man actually said, but not always. Some criminals on the gallows chose not to say anything at all, and some – like Jack Hill –

were outright defiant, with or without vulgarity. Nevertheless, these songs were often quickly tossed off by songwriters in order to be printed in time for the execution of the criminal in question. And if the criminal was sufficiently well known, a ballad-maker might be singing about the condemned man's career and his last moments, even while he was mounting the scaffold.

Such was probably the origin of the ballad of the notorious burglar, Jack Hall. The ballad-maker who watched Jack Hall's execution in 1701 caught the man's pathos and the bitter fatalism.

As David Gibb and Elly Lucas said in the liner notes of their 2012 debut *Old Chairs to Mend*, which included the song: "Another one of those delightful folk songs where the lead character dies and yet somehow manages to continue singing in first person... Distinctly suspicious."



The history and evolution of the song

The Fresno State University website states that the printed collection *Wit and Mirth, or Pills to Purge Melancholy*, dated to 1719, has a version of "Jack Hall". The Bodleian Library has a printed version called "Jack the Chimney Sweep", dated between 1819 and 1844.

Prior to 1988, the song had been collected from 18 singers in the oral tradition, limited to England and the United States, and there had been only six sound recordings made. Comic music hall performer W. G. Ross adapted one version in the 1840s and changed the name from "Jack Hall" to "Sam Hall".

Sam Hall is #369 in the Roud folk song index. As is true of many folk songs, the lyrics were adapted to fit the region in which it was sung; some versions refer to the place of hanging as Tyburn (in London, England), and others as Cootehill (in County Cavan, Ireland).

Lyrics:

As is true with many songs this old, differences in lyrics either crept in or were purposely written. Versions sung by different singers run from 4 to 8 stanzas/verses, and even the same stanza can have different lyrics from one version to another. (And note: I've included 18 audio links below; I could have easily doubled that.) So, the way I've decided describe the lyrics is to describe each stanza by content, with examples of variations. Note: Sometimes, the 4th line is repeated at the end of each stanza as a 5th line. I have not included these repetitions.

The convict introduces himself

Example from Jack Endacott:

My name it is Jack Hall, chimney sweep, chimney sweep (x2).

My name it is Jack Hall and I've robbed both great and small.

And my neck shall pay for all, when I die, when I die.

Variations: Some versions don't mention he's a chimney sweep, but simply repeat his name. The main variation is that some versions contain rude, contemptuous curses. (When these are present, they generally continue throughout every stanza in the song.) For instance, from Josh White:

Oh, my name it is Sam Hall, it is Sam Hall. (x2)

Yes, my name is Samuel Hall, & I hate you one and all.

You're a bunch of muckers all; goddamn your eyes!

The convict brags about candles he's stolen

Example from Francey Devine:

I have candles lily white hanging high, hanging high.

I have candles lily white and I stole them all by night

They shall fill my room with light till I die, till I die.

Variations: Only a few versions I heard had this stanza. Most omitted it.

The convict rode the King's highway

Example from Walter Pardon:

All on the King's highway night & day, night & day. (x2)

All on the King's highway I've robbed lords and ladies gay,

And my neck shall pay for all, when I die, when I die.

The convict brags about money he's stolen

Example from The Dubliners:

I have 20 pounds in store. That's not all, that's not all.
(x2)

I have 20 pounds in store and I'll rob for 20 more.
For the rich must help the poor; so must I, so must I.

Variations: About half of the recordings to which I listened had some variation of this stanza. The money amount varied. Some recordings say "That's no joke." Instead of "That's not all." Some of them don't include the last line about robbing the rich to help the poor, but rather repeat the line "my neck shall pay for all". In one recording, the final line was "Every rogue shall have his lot. So shall I, so shall I." Also, Jack Endacott's record referred to 20 bullocks rather than 20 pounds. I don't know if bullocks was slang for some type of currency, or if this was really intended to be a reference to stealing young male cattle!

In jail

Example from Sophie Crawford

Oh, they told me in the jail I should die. (x2)
Oh, they told me in the jail that I'd have no more brown ale,
Oh, the ale will never fail more shall I, more shall I.

Variations: Most recordings don't have this verse. I don't exactly understand the last line. I thought maybe it said, "nor shall I", which would make more sense, but I listened closely, and it sounds like "more shall I". One interesting variation:

They tell me that in jail, I'll go dry, I'll go dry. (x2)
They tell me that in jail, I shall drink no small ale
But be hanged if e'er I fail, till I die, till I die.

I killed a man/swingin' I must go/I seen Molly/sheriff he come/parson he come

These next several verses I heard only in the American versions from Josh White & Johnny Cash. I wouldn't be surprised if they both got their inspiration from the same source, unknown to me. Examples:

I killed a man, they said, so they said (x2)
I killed a man, they said, hell, I split his bloody head.
And I left him layin' dead. Well, durn his hide!

A-swingin' I must go, I must go. (x2)
A swingin' I must go, while you critters down below
Yell up, "Sam, I told you so". Blast your hide!

I seen Molly in the crowd, in the crowd (x2)

There was Molly in the crowd, and I hollered right out loud,

"Hey, there, Molly, ain't you proud?" Damn your eyes!

Now the sheriff he come too, he come too. (x2)

The sheriff he come too, with his little boys in blue.

Oh, lord, what a bloody crew. Goddamn their eyes!"

Now, the parson he did come (x2)

Now the parson he did come, and he looked so goddam glum

As he talked of kingdom come.

And he can kiss my ruddy bum. Goddamn his eyes!"

Tyburn Hill or Cootehill/climbed up the ladder

Example from Steeleye Span:

Oh, I rode up Tyburn Hill in a cart. (x2).

Oh, I rode up Tyburn Hill and 'twas there I made my will,

Saying, "The best of friends must part, so farewell, so farewell."

Up the ladder I did grope, that's no joke. (x2)

Up the ladder I did grope and the hangman spread his rope.

But never a word I spoke, coming down, coming down.

The above stanzas, when present, are almost always very similar, except for the substitution of Cootehill for Tyburn Hill.

Parting knell/Samu-ell

Example from Josh White:

Let this be my parting knell, parting knell (x2)

Let this be my parting knell, I'll see you all in hell

And I hope you sizzle well. Goddamn your eyes!

Example from Johnny Cash:

My name is Samu-ell, Samu-ell. (x2)

Yeah, my name is Samu-ell, and I'll see you all in, well...

And I'll see you all in, well, blast your hide!



Listen to the Song:

1935 recording by Tex Ritter

"Sam Hall"

<https://www.youtube.com/watch?v=Enic1B3Kzyw>

1952 recording by Wallace House

"Jack Hall"

<https://www.youtube.com/watch?v=pc4fwsQRgOM>

1958 recording by Josh White

"Sam Hall"

<https://www.youtube.com/watch?v=hgAWZNHp05A>

1965 recording by Johnny Cash

"Sam Hall"

<https://www.youtube.com/watch?v=Be7iE3R7Esc>

1969 recording by The Dubliners

"Sam Hall"

<https://www.youtube.com/watch?v=QUMEOpPGs5M>

1970 recording by Peter Sellers

"Sam Hall"

(An excerpt from a documentary about Victorian music hall performer W.G. Ross.)

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

1971 recording by Paddy Reilly

"Sam Hall"

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

1977 recording by Brandywine Bridge

"Jack Hall"

<https://www.youtube.com/watch?v=qGI1FH71iJ0>

1989 recording by Fairport Convention

"Jack Hall"

<https://www.youtube.com/watch?v=m1qXx2FJC2Y>

1997 recording by The Mahones

"Sam Hall"

<https://www.youtube.com/watch?v=8cvmUVHiyu8>

2005 recording by Steeleye Span

"Jack Hall"

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

2006 recording by Richard Thompson

"sam Hall"

<https://www.youtube.com/watch?v=ZOHI7JT7vKA>

2012 recording by Sam Carter

"Jack Hall"

<https://www.youtube.com/watch?v=8QCIGXP7SCU>

2017 recording by Padraig Grimes

"Sam Hall"

<https://www.youtube.com/watch?v=bb-zuLnq-Pk>

2019 recording by Sophie Crawford

"Jack Hall"

<https://www.youtube.com/watch?v=hPt2XQZtw0A>

2022 recording by Nick Hart

"Jack Hall"

<https://www.youtube.com/watch?v=xVc4WvI1fIU>

2023 recording by Eric Clapton

"Sam Hall"

<https://www.youtube.com/watch?v=whqX6sNQYEQ>



Merry Company with a Lute Player
by Gerrit van Honthorst, c. 1620

What's Happening Today

Jay Feldman

(to the tune of Woody Guthrie's "The Biggest Thing That Man Has Ever Done" aka "The Great Historical Bum")

I'm 81 years old and I have seen some stuff go down.

I've seen some mighty troubles in my lifetime

come around

I've watched some awful, dreadful things, but honestly,

I say,

I never thought that I would see what's happening today.

I witnessed Joe McCarthy try to bring this country low.

"Are you now or have you ever been" — that was

an ugly show.

And was it just a rarity, an aberrant display,

Or was it more a portent of what's happening today?

I saw them shoot the President, and then his brother, too.

Chaney, Schwerner, Goodman, were also but a few. Medgar Evers, Martin Luther King, were martyrs they. But could this be the worst of all, what's happening today?

We had the war in Vietnam, that was an awful time. I saw a million slaughtered, no reason and no rhyme. So many died for no good cause, and why was that okay?

Another time, another place, what's happening today?

After that came Watergate, as you no doubt recall I saw a sitting President, and then I watched him fall. He lied and cheated all of us, they made him go away. Yet now we have another one, it's happening today ...

But we survived the worst of times, democracy prevailed.

Yes, on we went and through it all our ship of state it sailed.

So if we pull together now, we might have cause to say. That we can stop and turn around what's happening today.

And if we can prevent the worst from turning into grief, Despite the heartless actions of the criminal-in-chief. Then we might keep our country yet from going far astray.

And we could turn the page on this, what's happening today.

Yes, let us turn the page on what is happening today.

Listen to the song on Youtube at this link:

<https://www.youtube.com/watch?v=jWRB8jlfL1A>



[Jay Feldman is a retired writer. His books include the best-selling "When the Mississippi Ran Backwards: Empire, Intrigue, Murder, and the New Madrid Earthquakes." Jay has played guitar and mandolin since he was a teenager.]

Acoustic Guitar: Waiting for a Train

by Marlene McCall

[Reprinted & linked with permission from Acoustic Guitar]

Acoustic Guitar (AG) magazine provides, as they say on their website, "information, instruction, and inspiration for acoustic guitarists." Their website is at www.acousticguitar.com. Those of you who are acoustic guitar players might get a lot out of subscribing to it. (The subscription link is right there.) But the topic of this article is not limited to their subscribers.

AG sponsors a series of free Youtube instructional videos called Campfire Songs, presented by Maurice Tani (a name that will already be familiar to some of you reading this). The videos are simple enough for beginners just starting to expand their repertoire, but detailed enough for those who already play these songs to add a touch of sophistication to their strumming patterns or chord progressions. Does that seem like a contradiction? Well, check out the video and tell me if I'm wrong ...

I'll start with Maurice's beginning comments and then provide a link to the video. "I'm Maurice Tani, and this is another episode of Acoustic Guitar's Campfire Songs, a series in which we take a classic, familiar song, and work out a simple, single-guitar arrangement, suitable for a beginner to tackle, or a more advanced player to use as a starting point for a fresh look at an old song."

[Editorial note by Marlene: OK, I see the similarity between what I wrote above and what Maurice says here. Let's call it unintentional plagiarism or imitation of the flattering kind... great minds think alike and all that... 😊]

[Click through](#) to listen to Maurice talk about Jimmie Rogers, his song Waiting for the Train, and guidance on how to play the song.



Lani Herrmann's Italian orchestra round

by Peter Ross

Lani didn't write the round Zing Zing zing fa Violino, but she popularized it at many rounds workshops at our club's camps. These included Camp Harmony, where she was informally known as the rounds queen to many of us. Lani died in December 2019, and interim lead editor Daniel Hersh wrote a nice musical obituary that was published on p. 2 of the January-February 2022 Folknik. This article was reprinted at <https://folkworks.org/milestone/lani-herrmann/> along with "A Sharing Round" that Lani wrote, and YouTube videos of her leading the "Pickle Tree Carol" and "Gypsy's Wedding Day" with some In Harmony's Way singers.

In 2004 I emailed Lani as I wanted to teach Zing Zing Zing fa Violino to a small chorus I was in. I asked only for the simple lyrics, but Lani generously replied with them and some background on the round:

The round in question (which I prefer greatly to the 'other,' more common quodlibet one) I learned at a music camp in Hawaii for high-school band musicians, from Norman Rian, a red-haired professor (I think of music) at the University of Hawaii. It purports to be in Italian:

Zing, zing, zing fa violino,
Dring dring dring fa gito-lino,
Zum Zum Zum fa* contrabasso,
Ta ta-ta ta ta ta, il corno fa.

* Lani often sang a fourth "Zum" here instead of "fa".

Lani said that she didn't know an official title for the round, and added: As for the Italian, I'm not so sure, but it seems to be a simple "da da da (makes a sound) (instrument)" formula, at least that works for me. No, I've never seen it in a book either. Haven't the faintest notion where Mr. Rian got it either.

In a follow-up message, Lani requested that if I ever found a printed or recorded source for the round to let her know, and she said, "The second point is my way of giving the round a history, even if incomplete. Rounds have a way of shedding their authors almost immediately otherwise, and I like to know the lineage of these bits of creativity, to give

full credit to the folks who think them up."

In her first email, Lani included ABC notation for the round, which I can email to anyone who requests it from me at pross@scu.edu. Daniel Hersh converted Lani's ABC notation to this JPG score:



Marlene McCall found a video of Kristin McLean singing the round in 2016 at https://www.youtube.com/watch?v=rIU_80o1jvo. Kristin also goes by the name Makaysha; see her website at <https://www.makaysha.com/about>.

Part of the charm in singing the round was in making the associated arm motions which Lani taught us for playing our imaginary instruments. You can probably guess them for the violin, the small guitar or mandolin, the double bass or cello, and the cornet or trumpet. I'm not usually a fan of body motions in songs, as they remind me too much of my boy scouting days. But I joined in doing them when Lani led us, adults and kids alike, in singing the round as they were fun, plus we didn't have to tune our virtual instruments!

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 **May 13th** and **June 10th**. If you'd like to attend a board meeting in person or via Zoom, please contact Ed Hilton, club president, at info@sffmc.org.

Jimmie Brown the Newsboy

by Wayne Erbsen

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

“Jimmie Brown, the Newsboy” has long been a favorite of mine, as recorded by Flatt & Scruggs and Mac Wiseman. Recently, I got to pondering its origins. After some digging, I discovered that the song was composed in 1875 by William S. Hays. Over the years, Hays’ name has largely been forgotten and now people either refer to “Jimmie Brown, the Newsboy” as a Carter Family song, a Flatt & Scruggs song, or even a Mac Wiseman song. Let’s go back to an earlier time and look at where the song came from and discover some startling controversies surrounding it.



William S. Hays

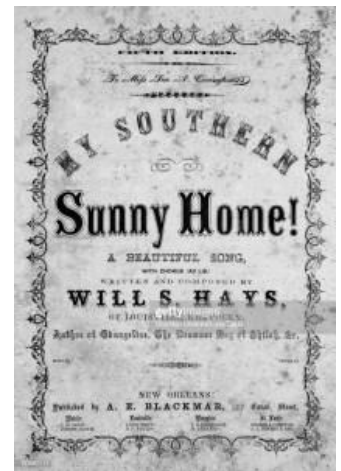
In the late 19th century, popular music was strongly tilted toward utterly nostalgic and sentimental themes. Songwriters (then called “songsmiths”) gloried in crafting songs that tugged at the tender heartstrings of a nation that had recently gone through the trauma of the Civil War, where pitiful scenes of dying soldiers and little drummer boys populated the songs of that era. The songwriting industry was just getting under way, and publishers were vying to see who could make people shed the most tears. Nothing was off limits. Popular songs portrayed impoverished widows and barefooted orphans begging for bread, while others were left to die cold and alone in the ice and snow. While men like Charles K. Harris, Gussie L. Davis, and Stephen Foster were writing popular songs that would later be called “tear jerkers,” a brilliant young songwriter stepped to the forefront and eventually became the most prominent songwriter of late 19th century America. His name was William S. Hays, and here’s his story.

William S. Hays (1837-1907) grew up in Louisville, Kentucky, with three great passions:

newspaper reporting, riverboat piloting and songwriting. From an early job as a clerk on a riverboat, Hays worked his way up the ranks and eventually became captain of his own riverboat. During the Civil War, and in the years that followed, he piloted his boat on the Ohio and the Mississippi rivers. Despite the rigors of being captain of a riverboat, Hays managed to find time to write poems and songs. Lots of them. During his lifetime, he churned out at least 350 compositions, most with highly nostalgic and sentimental themes. In 1873, it was estimated that his publisher had sold a staggering 2,688,000 sheets of 71 of his songs, no small potatoes in those days.

After the fall of

Vicksburg in 1862, Hays navigated the Grey Eagle on the Mississippi River between Vicksburg and New Orleans. On one of these trips, he was arrested and locked up in a New Orleans jail for writing the song, “My Sunny Southern Home,” a



tune that angered General Benjamin “Beast” Butler, commander of Union troops in New Orleans. Hays’ short imprisonment had less to do with the subject matter of this harmless song, and more with the fact that Hays was a staunch Democrat who later supported such Democratic candidates such as George B. McClellan, Samuel Tilden and Grover Cleveland.

Hays, whose mother died when he was just ten years old, composed a rich store of mother songs: “Mother’s Parting at the Gate” (1884), “Is Mother There?” (1875), “Call Me No More, Mother” (1864), “I Am Dying Mother, Dying” (1865), “Kiss Me Goodnight, Mama” (1874), “I’m Motherless Now” (1872), “What Will I Do, Mother is Dead” (1869), “Papa, Stay Home, I’m Motherless Now” (1872) and “Take This Letter to My Mother” (1873). More to the point, even though the name William S. Hays may be unknown to modern bluegrass musicians and fans, many of his original compositions have become well-worn evergreens. Some of his songs that were later

done in old-time or bluegrass style are “We Parted by the Riverside,” (1866), “Little Old Cabin in the Lane,” (1871), “Molly Darling,” (1871), “You’ve Been a Friend to Me,” (1879), “I’ll Remember You Love in My Prayers,” (1869) “The Faithful Engineer,” (1869), “Nobody’s Darling on Earth” (1870), “Take This Letter to My Mother” (1873), “The Old Man’s Drunk Again (1872),” “Shamus O’Brien,” and last but not least, “Jimmie Brown, the Paper Boy” (1875)

Here is the original melody and lyrics as composed by Will S. Hays:



The Carter Family had the first commercial recording of “Jimmie Brown, the Newsboy” on November 25, 1929 in Atlanta, Georgia, although it wasn’t released until June 19, 1931. Below, are the lyrics as sung by Sara Carter on their only recording of this song 11/25/1929.



The Carter Family

*I'm very cold and hungry, sir, my clothes are worn and thin,
I wander about from place to place my daily bread I win.*

*But never mind, sir, how I look, don't swear at me or frown,
I sell the morning paper, sir, my name is Jimmie Brown.*

*I sell the morning paper, sir, my name is Jimmie Brown,
Most everybody knows I am the newsboy of the town.*

*My Father was a drunkard, sir, I've heard my mother say,
But I am helping mother as I journey on my way.*

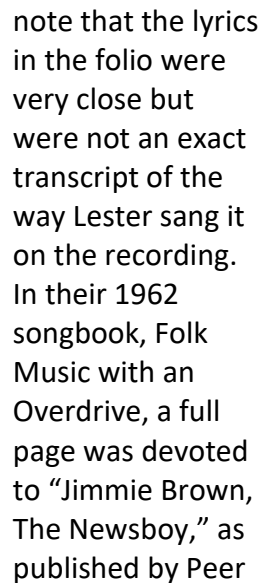
*I sell the morning paper, sir, my name is Jimmie Brown.
Most everybody knows I am the newsboy of the town.*

When I went back and compared the Carter Family lyrics with those of the original sheet music by Will S. Hays, I found some important differences. The first three verses of the original lyrics and those of the Carter Family are identical. But on verse 4, the second line of the Carter’s version strayed from the original. The Carter Family version also omits Hays’ last two verses. I think it’s fair to assume that they did not have access to the original sheet music when they learned it. Instead, it is more than likely that A.P. Carter collected it from one of his many informants in southwest Virginia or Tennessee. It’s also possible he learned it from Leslie Riddle, the ace guitar player who traveled the backroads with A.P. collecting songs and was a major influence on Maybelle Carter’s guitar style. Adding further evidence that the Carters didn’t learn the song from the original sheet music is the fact that their melody was completely different from that of the original.

It was only natural that the Carter Family record “Jimmie Brown, the Newsboy” since their repertoire was populated by such sentimental and nostalgic songs as “Bury Me Beneath the Willow,” “Poor Orphan Child,” “The Dying Soldier,” “I Have No Loving Mother Now,” “Darling Little Joe,” “The Dying Mother,” “Faded Coat of Blue,” “Grave on the Green Hillside,” “I Have an Aged Mother,” and “Poor Little Orphan Boy.” “Jimmie Brown, the Newsboy” was surely the perfect vehicle to showcase Maybelle’s virtuosic guitar skills.

After the Carter family recorded “Jimmie Brown, the Newsboy” on November 25, 1929, the song basically laid dormant until Flatt & Scruggs brought it back to life with their May 9, 1951 recording for Columbia. With Lester singing lead, it became one of their most requested numbers. Earl’s outstanding Maybelle Carter style guitar playing

At the same time the song was released, Flatt & Scruggs published a song folio entitled Songs and Picture Album. This booklet included the lyrics of “Jimmie Brown, the Newsboy.” It’s interesting to



What really shocked me when I compared Flatt & Scruggs' June 11, 1951 recording of "Jimmie Brown, the Newsboy" with Hays' original lyrics and those of the Carter Family is that two mystery verses appeared in the Flatt & Scruggs song that were nowhere else to be found. They were NOT in Hays' original 1875 composition nor in the Carter Family's 1929 recording:

*You can hear me yelling "Morning Star" running
along the street,
Got no hat upon my head, no shoes upon my feet.*

A.P. Carter certainly had the songwriting ability, but not the apparent motive, to add new lyrics to the song as recorded by the Carter Family in 1929. But why bother to rewrite a song that was not an especially good seller when there were no plans afoot to rerecord it? It was not among the songs A.P. and Sara later recorded in the Acme sessions of the 1950s. It's possible, but unlikely, that Ralph Peer or Roy Horton, who worked alongside Peer, pressured A.P. to go back and brush up the lyrics by luring him with the promise of future royalties. Perhaps they convinced A.P. that the Carter Family would eventually get the recognition they deserved, so his "investment" in polishing up the song would be rewarded. If this was their vision, it came true in spades because Flatt & Scruggs' success with their own recordings of "Jimmie Brown, the Newsboy" played a part in bringing the music of the Carter Family back into popularity. Remember that Flatt & Scruggs' second version of the song on their 1961 album, *Songs of the Famous Carter Family*, came out at a time when the Folk Music Revival of the early 1960s was taking the country by storm.

Lester Flatt had every reason to brush up the lyrics of “Jimmie Brown, the Newsboy” by adding additional verses. During the ‘50s and ‘60s, Flatt & Scruggs were riding high with their own syndicated TV show on WSM, regular spots on the Grand Ole Opry, and a strong sponsor in General Mills, producers of Martha White Flour. Their records were

flying off the shelves, which was a strong incentive to polish any song they recorded to a high gloss. Lester certainly had the songwriting chops to rewrite “Jimmie Brown, the Newsboy,” if that’s what he did. He had already crafted such songs as “Little Cabin Home on the Hill,” “My Little Girl in Tennessee,” “Get in Line Brother,” “I’m Gonna Sleep with One Eye Open,” “Crying My Heart Out Over You,” and countless others.



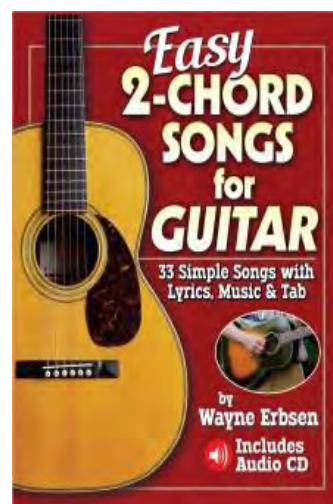
Beyond that, Lester soon recorded another deeply sentimental song that also originated in the late 19th century, “Over the Hills to the Poorhouse.” But the question remains, if Lester added the two additional verses, why didn’t he copyright his arrangement and take credit for it in his and Earls’ 1951 and 1962 songbooks? In fact, in the 1962 Flatt & Scruggs songbook, writing credits for “I’m On My Way to Canaan’s Land” listed “Words and Music by A.P. Carter, Lester Flatt and Earl Scruggs.” We can only speculate that Lester and Earl did not want to upset Maybelle Carter, since they had become close friends, and even recorded an album together, *Songs of the Famous Carter Family*. Throwing cold water on this theory is the fact that Earl’s wife, Louise, who was Lester and Earl’s savvy business manager, was no pushover. I cannot imagine how she would have shied away from claiming copyright credit and royalties if Lester and Earl had, in fact, added two words to the song, not to mention two verses!

So, the mystery remains. Was it A.P. Carter or Lester Flatt who added the two additional verses of “Jimmie Brown, the Newsboy?” Even after all this

detective work, the case remains far from closed. Will the real songwriter please step forward and claim his or her prize?

Now, let’s get busy and learn a version of “Jimmie Brown, the Newsboy” on the guitar. Below is a simplified tab from my new book, *Easy 2-Chord Songs for Guitar*.

Let me say a word about the tab. Instead of using numbers to represent the string and the fret, I invented an “improved” tab where the actual name of the note is used. This requires that you learn the names of the notes, which is certainly a good thing to do. A single line sprouting up from a note is a quarter note, two notes grouped together are each eighth notes and a double line poking above a note is a half note.



Credits: On writing this article, I have gained valuable information and guidance from numerous friends, including Dr. Thomas A. Adler, Penny Parsons, Wayne Seymour, Pete Peterson, Darren Moore, Ken Landreth, Brody Hunt, Charles Pennell, Stephanie P. Ledgin, Jordan L. Laney, Barry Mazor, Charlie Walden, Dana Ward, Annie Erbsen, Katrina Ohstrom, Barbara Swell, Neil V. Rosenberg and Tim O'Brien. Thanks, folks!

SFFMC's Articles of Incorporation and Bylaws

by Marlene McCall

The San Francisco Folk Music Club (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](#).

East Bay Pickin' Potlucks

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



May 11: Michael Coleman, Co-Housing at Swan's Market, 930 Clay St., Oakland. Coordinators: Sue Lukito & Jim Blakely.

June 8: Paul King, 60 Rider Ct, Walnut Creek. (925) 787-4160. Coordinators: Jim Everett and TBD.

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



Club music meetings

by 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:

May 2nd and 16th, 2025

and

June 6th and 20th, 2025.

and

July 18th, 2025. (no meeting July 4th)

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:

May 6th and 20th, 2025

and

June 3rd and 17th, 2025

In-person meetings take place on the 2nd and 4th Friday of every month, at 7:00 p.m. Upcoming Friday dates are:

May 9th and 23rd, 2025

and

June 13th & 27th, 2025

The location for the in-person meetings is St. Cyprian's Episcopal Church, 2097 Turk St., San Francisco, corner of Lyon.

Driving and parking: The two long blocks along the north side of Turk, from Baker to Lyon to Central, have no curb cuts, no buildings, and no garages. You can usually find parking there.

Muni buses: 31 Balboa connects Powell St. BART @ 5th/Market and stops at Turk Street & Lyon St. directly across Turk from Cyprian's. Also, 43 Masonic Ave., a major crosstown line, stops at Turk St. two blocks west of Cyprian's.

Questions about in-person meetings can be sent to Glen Van Lehn – gvanlehn@sonic.net.

Watch the 1970 Philadelphia Folk Festival

by Marlene McCall

In 1970, TV video producer Clark Santee got a gig with public TV station WITF in Hershey, Pennsylvania, to record the 1970 Philadelphia Folk Festival. (The station got a grant from the Pennsylvania Dept. of Humanities.) He recorded 35 hours of video. It was edited down to 3 one-hour programs. Later that year, he edited the footage into a six-hour one-time-special for WHYY in Philadelphia, which ran it once in February 1971, and then was required to erase the tapes.

Because these were early days of video, the tape stock was both heavy and expensive, so Santee erased the tapes, and the only part that remained was a 2-hour compilation that he created and posted on Youtube, publicly, for all to enjoy.

Today, 3/9/25 as I write this, a friend of mine shared a link to that Youtube video. Within an hour after he shared it, You Tube decided to block the video and removed it. Clark, the videographer, doesn't know why, but says it could possibly be the "chair dance" by the Arthur Hall African-American Dance Company.

Anyway, Clark Santee had retired, and he entrusted Steve Ramm with a copy of the video that had been deleted. Steve placed it on his Youtube channel (which also contains video he personally captured of the Philly Fest for the last 10-15 years). Steve re-posted the video, but as "unlisted", which means no one can find it by searching; one needs to have the link to watch.

IMPORTANT: This means you can – and please do! – watch and enjoy it as you wish, but DO NOT SHARE the link publicly on social media.

Here are Clark's words about the project: "It was with WITF that I did the 1970 Philadelphia Folk Festival. I've always said PFF is where I learned to direct music performance for television. Figuring out how to shoot people you have not rehearsed, singing songs you are not familiar with, has learning curve to it. The first night I was all thumbs. The second night I got a few good songs. And by the third night I was doing pretty well. It was there I decided I wanted to direct music for television exclusively. So I quit WITF and went freelance. Somehow I kept it going

through to 2008 when I retired and moved back to my home town of Portland."

In the Youtube caption, where I got this info, Steve asks us to all thank Clark for capturing and PRESERVING these magic moments. Link:

<https://www.youtube.com/watch?v=y75OqsUMm4g>



Performers at the festival:

John Hartford
 Patrick Sky
 Oscar Brand
 Anne Byrne
 John Roberts & Tony Barrand
 Jean Redpath
 Dave Van Ronk
 The Beers Family
 Utah Phillips
 Fairport Convention
 Sara Gray
 Pat and Victoria Garvey
 Arthur Hall's Afro-American Dance Ensemble
 Dave Bromberg
 Doc Watson & Son
 Michael Cooney
 Rosalie Sorrels
 Arthur Kennedy
 Kate McGarrigle & Roma Baran
 Happy & Artie Traum
 Mississippi Fred McDowell
 Frazer & DeBolt
 Hedge & Donna Capers
 Steve Goodman
 John Denver

Note from Marlene: It's all well worth watching, but I particularly recommend the very young and very funny Utah Phillips' set starting at 36:46.

Bay Beats

by Joseph Garcia, for the Bay Beats team

Hello Music Lover! We are excited to let you know that we have re-opened submissions for [Bay Beats](#), San Francisco Public Library's platform for streaming local music, now in our third year! Below is the Call for Submissions - please share this information with your network of musicians.



Bay Beats - Call for Submissions: Calling all Bay Area musicians: Do you want to share your music with a new audience? Are you looking to connect with local music fans? Look no further! Bay Beats, San Francisco Public Library's online streaming platform for local music, is accepting submissions. Launched in 2023, Bay Beats offers commercial-free, curated music to the public. Music lovers will be able to stream music on Bay Beats and download albums with an SFPL library card ... all for free!

Submissions: March 1 – May 31: Bay Beats will accept music submissions from March 1 to the end of May 2025. Musicians currently playing or recording in the Bay Area are encouraged to showcase their music with us. What kinds of music are we looking for? You name it: from Jazz to Soul,

Rap to Rock, Western Classical to Indian Classical, Latin to Hip Hop, Country to Avant-Garde, Folk to World, Gospel to Punk, New Age to Noise and everything in between. Bay Beats welcomes and celebrates our diverse local music cultures.

A diverse panel of musicians and music aficionados will review the submitted tracks and select albums to feature on the site. Because Bay Beats is a growing and evolving collection, there will be additional submission calls in the future.

Submission guidelines are posted on our website: baybeats.sfpl.org/

Honorariums and Publicity: Musicians chosen for inclusion in Bay Beats will be paid an honorarium of \$250, but Bay Beats does not ask for exclusive rights to music on the site. Rather, we encourage artists to share their music as much as possible. We'll even post links to artists' websites and sites for purchasing their music and merchandise. Bay Beats will be advertised on the SFPL's webpage, in its patron newsletters, and in shoutouts via the library's social media accounts (Facebook and Instagram). Best of all, over 460,000 SFPL library card holders will be able to access music via the Bay Beats platform.

Read more about Bay Beats!

[SF Chronicle](#), "S.F. Public Library launches free music streaming service spotlighting local talent" (10/25/23)

[KQED](#), "Bay Beats Invites You to Rock Out at the Library" (10/24/23)

[KALW](#), "SF Library launches Bay Beats, a free music platform" (10/30/23)

[SFist](#), "That SF Library-Amoeba Music Free Streaming Music Platform for Bay Area Artists Launches Saturday" (10/26/23)

[SPIN](#), "Libraries (Yes, Libraries!) Are Leading the Crusade for New Music Discovery" (2/28/24)

[SFist](#), "Musicians: Submit Your Music to SFPL's Streaming Platform, Bay Beats" (3/9/25)

[KQED](#), "The San Francisco Public Library Wants to Pay Local Musicians" (3/14/25)

*"From people who love music
for people who love music"*

More Good People

by Hali Hammer

Unfortunately, many of my older songs are current once more... Here's the video of More Good People – nothing has changed after 6 years (except my hair color).

https://www.youtube.com/watch?v=8_8r9RNkYVs



MORE GOOD PEOPLE (Hali Hammer)

Chorus:

D
There are more good people,
G
There are more good people,
D **A**
There are more good people in this world.
D **D7**
They want respect & dignity;
G
They are the same as you & me
D **A** **D**
Yes, there are more good people in this world

D
Sayeed applies a brush stroke to the
G
watercolor woman,
D **A**
A beauty weaving cloth upon her loom
D
His daughter walks home from the school that
G
She attends a mile from home,
D **A** **D**
His wife prepares the dinner in their room
G
They pray over their food for peace
D
They pray that they don't hear the boom of

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E **A**
War become companion to their meal
D
They do not blame, they do not shame
G
They just want some tranquility
D **A** **D**
They're just good people living in this world.

Repeat Chorus

D
Rosa kicks off her tired shoes,
G
Turns on the Spanish evening news
D **A**
Makes sure Abuela's comfortable and fed
D
Her husband often comes home late
G
He gardens for a large estate
D **A** **D**
And kisses children sleeping in their beds
G **D**
Most money flies across the Rio Grande
E **A**
To relatives who need a helping hand
D
They pray that they don't get sent back
G
They pray La Migra won't attack
D **A** **D**
They're just good people living in this world

Repeat Chorus

D
No matter where you travel to
G
From Ketchikan to Kathmandu
D **A**
You'll find good people wanting the same thing
D
To keep their loved ones safe and fed
G
To see their children get ahead
D **A** **D**
To have some friends, to talk and laugh and sing

Repeat Chorus

G **D** **A** **G** **D**
Outro: Yes, there are more good people in this world

March Board Meeting Highlights

by Bob Helliesen and Hali Hammer

Spring Harmony: Patience reported: It went well, with a couple of hundred attendees. We got a number of compliments. We got a number of cash donations, but a bit below hopes at approximately \$350. She also mentioned that numerous donations come in at other times than for Spring Harmony Online, also earmarked for Camp Harmony camperships.

One problem that came up is that a participant set up her own Zoom and encouraged Spring Harmony attendees to switch over to her Zoom, using the club logo. This should not have happened. We are working on a Code of Ethics revision that would restrict such actions. We are going to talk to Rob Katz, who is in the club and a lawyer, about copyrighting our logo so this can't happen.

One issue that came up is the California law that forbids making videos of people who have not consented to be videoed and then letting people see the videos. Patience said the committee's recommendation is no taping at all, fully complying with California law and assuring a comfortable environment for our live event.

The woman who took attendees away is considered to be friendly. She has been informed that she should not do it again. And she has now replied to our message and is fully in agreement to not record any aspect of SHO in the future.

Comments by Bob Reid: Bob, a long-term member of the club, spoke next at Charlie's invitation, after Bob had posted some messages about the club on the Harmony list. Bob said he doesn't feel as at home in the club as he once did, and he would like to make the club feel better for him and for others. He said the reason he doesn't feel as at home is that the people he used to play with don't come to club events anymore, and that they don't come because the rest of them don't come. Daniel encouraged him to find out more about why they stopped coming, and to share that info with the board or to ask them to share it with us.

Bob raised the issue of how we deal with the media. He thinks we should put thought into how we

deal with items like the recent interview with Channel 4 in which Ed participated. It would help to have prepared for the interview. It would help to have prepared materials for publicity: talking points, videos, scripts, a designated spokesperson? It was pointed out that the SFFFF video was used during Ed's interview. Bob Reid thought that was the best part of the interview but suggested that we identify particularly good video for use in the future. The board agreed that talking points, scripts and designated video were worth pursuing (see Marketing, below).

It was pointed out that we had only a short time frame to prepare for the interview and many felt Ed did a good job. Ed felt Chanel 4 got what they wanted from the interview.

Request for use of SFFFF photos and images from the 1990s. Daniel reported that he was contacted by a writer who is working on a book about music in San Francisco from 1960 through 1999. The writer plans to include info about SFFMC's SF Free Festival in the 1990s and would like formal permission to use a photo from the SFFFF website and an image of a SFFFF flyer from that time in her book. The board agreed to grant the requested permission.

Marketing Ideas from Valerie Rose (as reported by Daniel): Daniel said that our web developer and SFFMC member Valerie Rose contacted him to encourage the club to think more about marketing after she saw Bob Reid's messages on the Harmony list. She feels greater emphasis on marketing is needed. One specific suggestion was that our publicity photos and videos should show smiling people of a range of ages who look like they're having fun at our events. Daniel asked Valerie at that time if she'd be willing to meet with the board to tell us more about her marketing ideas. The board expressed interest in this at the meeting, so Daniel will talk more to her and report back. In the meantime, Charlie requested that marketing be made a standing item on the board agenda.

There was some discussion of how to attract new people to our events. Alina (who has had success with this) said she thought that word of mouth works best. Daniel said that the recent survey of this year's Camp Harmony attendees confirm that thought, but when he had mentioned this to Valerie,

she said that people who hear about an event by word of mouth often look online to find out more, and that while some people would look at a website, others would look at – for example – an Instagram feed. Alina is active on Instagram and could help SFFMC with this. Karen Chester has recently posted on Instagram for Camp Harmony but has said she could use advice about that.

General Discussion of the state of SFFMC:

Not on the agenda, but discussion initiated by Daniel in light of the discussion of the items above: Daniel has said that we put on many, many events that keep us so busy that we don't often have time to talk about the bigger picture of where the club has been, is today and could be going. How can we do an assessment of how we are doing over all? He suggested that the board has to find a way to have more conversations with people who are not on the board including the most active people on our event committees.

Valerie talked to Daniel about possibly working with the board on marketing. Daniel will talk more to her about her suggestion and report back.

Alina Larson: She mentioned that Lark Camp participants make and post their own videos, which she thought was a good idea.

Board membership: The board voted to ask Alina to join it. Bob Helliesen moved, Charlie seconded, passed unanimously. She accepted!

Finances: Sara and David Simon are near to submitting the tax return. We discussed moving assets from the checking to money market to get higher yield.

Website: nothing to report

Folknik: March/April is out. The Folknik is getting fatter, as Marlene and Shelby are putting more into it. Some like the longer format but some worry it may be getting too long.

July 4/Labor Day weekends: We have paid half of the fee, with half due three weeks before the campouts.

Memorial Day: will be at Cedar Rose Park in Berkeley.

San Francisco Free Folk Festival: the festival will be Saturday, July 12. Many performers have been identified. Some workshop leaders still are needed.

El Cerrito Free Folk Festival: The festival will be on October 19, at the El Cerrito Recreation building.

Cyprians: About the same. We have been paying to rent the room AA is using, so we will talk to them about the rent.

Online gathering: Both weekly meetings have around 15 participants a piece.

April Board Meeting Highlights

by Hali Hammer

Correspondence: Daniel heard from Diane Donovan re: the book she's writing about music in SF from 1960-2000. Cheryl McDonald and David Brown, who were involved with the SFFFF during that time frame, were contacted.

Financial Report: Dave looked over David Simon's tax return. He found one small typo; other than that, it looks good to him. He will email the Board once this has been corrected so we can approve the tax return.

Daniel and Hali have been working with Sara Shallcross. She is now able to pay herself monthly with the arrangement that was worked out. They met with her via Zoom regarding QuickBooks.

We had a discussion on where we should be keeping our money. We may want to move money to Vanguard, and we need to explore where we could make more interest. Bob says Vanguard has short term bonds they are introducing with 3+ percent interest.

Sara has been producing some reports and Daniel will share them with the Board once they have been corrected.

Website: Daniel reported that routine ongoing updates have been performed.

Membership: Ed was thinking about inviting people from the Moultrie jam to club events. The Moultrie participants are about 10 years younger than most of us. Our Memorial Day weekend is coming up. We could encourage them to come to that. and possibly lead a workshop or two. They play a lot of rock as well as folk. Ed says we might offer them a place to set up their own jam and encourage them to eat dinner with us at the Saturday night potluck meal. Daniel added that anyone who knows acoustic musicians who play and sing together should be invited.

Marketing: Charlie is having his 80th birthday party, and there will be a lot of musicians from different genres attending. It would be a good place to mention club activities to people. (Word of mouth only, no formal advertisement.)

Daniel said that Valerie Rose wanted to talk about marketing. She is interested in coming to a future board meeting to brainstorm with us. We should have a discussion as to where we are and where we want to go, starting with the board but talking to people outside of the board as well.

Charlie: At the last meeting, Bob Reid said that a lot of former members no longer come to the club.

Ellen Eagan has a database which includes past members. We should come up with questions for a survey to send to past members. Daniel wants to also look forward and reach out to people who have never been members. Some of the people who came to Camp Harmony are good organizers. He wants us to reach out to them as well. A community survey is a good idea.

Board Expansion: Ed is suggesting we expand but this is not a priority at this point. We will bring it up again in three months.

Folknik: They are currently working on the May/June issue. The deadline is the 15th. In the future, we might move from pdf to html links with a table of contents, so that it's equally readable on various devices. We need to keep the pdf form for those with disabilities who rely on paper copies.

Spring Harmony Online: The committee is having a debrief meeting in a few weeks. Nothing to report today.

Memorial Day/ July 4/Labor Day weekends: Daniel will have the lead story in the Folknik and we should encourage workshops. Memorial Day weekend will be coming up soon!

San Francisco Free Folk Festival: Daniel reports that the committee still hasn't gotten formal approval for the workshop areas, but no problems are anticipated; the park department is just backlogged. There might be someone interested in doing a podcast. Todd Silverman is scheduling performances and Marlene is scheduling workshops.

St. Cyprians: Ed reported that the AA people are still there upstairs for about 2 hours. Glen is not interested in talking about price changes at this point, though they are there during our time. Ed asked Glen if we could get an invoice for what we owe. We can always send the money without the invoice as long as we are clear about what we owe them. The turnout was 17 last time, the time before that it was 8.

How 2 sisters & 1 murder inspired 500 songs

by Marlene McCall



I found a pretty interesting article about the Two Sisters ballad – Child Ballad 10 and #8 in the Roud Folk Song Index (also known as Twa Sisters or The Cruel Sister.) A harrowing murder ballad in which the body parts of the murdered sister are used to make instruments that, well, won't shut up. I was unable to get permission from the author to reprint the article here, but she did welcome me to include a link. So here it is –

<https://www.atlasobscura.com/articles/how-2-sisters-and-1-murder-inspired-500-songs>



"Two men, seated outside a shanty in Codfish Park, one is playing the banjo, and the other the fiddle, c. 1890s." writes the Nantucket Historical Association.

Community folk calendar

by Shelby Solomon

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

Email calendar items or corrections to SFFMC Calendar Editor Shelby Solomon at [folkcal at yahoo.com](mailto:folkcal@yahoo.com).

Regularly scheduled events

- Daily 9 am: Daily Antidote of Song <https://carpediemarts.org/daily-antidote-of-song>
- Every Sun 12 pm: Meredith Axelrod & Craig Ventresco, live & archive:
<https://www.youtube.com/@meredithanthraxelrod/streams>
- Every Sun 12 pm: Loch Down Folk Club (UK) on Zoom: <https://link.americeltic.net/lochdown>
- Every Sun 1 pm: instrumental Irish Traditional session, Plough & Stars: 116 Clement, SF <https://theploughandstars.com/>
- Every Sun 5:30 pm: moderate-pace Irish session, Starry Plough: 3101 Shattuck, Berkeley <https://thestarryplough.com/>
- Every Sun 6 pm: Buncrana, Sláinte Pub: 131 Broadway, Oakland <https://slainteokland.com/>
- Every Sun 6:30 pm: open Irish Trad session, Chieftain: 198 5th St, SF <https://www.thechieftain.com/live-music/>
- Every Sun 7 pm: Agoura Hills song circle on Zoom, info: <https://songmakers.org/events/month>
- Every Sun 7 pm: Seattle song circle <https://www.seafolklore.org/>
- Every Sun 7:30 pm: open session, Starry Plough: 3101 Shattuck, Berkeley <https://thestarryplough.com/>
- Occasional Sun 3 pm: jam (check schedule for type), Freight & Salvage: 2020 Addison St, Berkeley
<https://secure.thefreight.org/events?k=jams&view=list>
- 1st, 3rd Sun 12 pm: Bay Area Sacred Harp (BASH) sing, SF <https://bayareasacredharp.org/local-singings/>
- 1st, 3rd Sun 6 pm: Irish music session, Redwood Café: 8240 Old Redwood Hwy, Cotati <https://redwoodcafecotati.com/>
- 1st Sun 1 pm: SCVFA jam, Hoover School cafeteria: 1474 Naglee Ave, San Jose, <https://www.fiddlers.org/>
- 1st Sun 1 pm: ukulele jam, Sports Basement in Stonestown Galleria <https://www.facebook.com/alohaukesquad/>
- 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/>
- 1st Sun 4 pm: Greenwich Village Folk Festival online <https://greenwichvillagefolkfestival.org/>
- 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: <http://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: Irish music jam, Way Station: 2001 Sir Francis Drake Blvd, Fairfax <http://waystationmarin.com/>
- 2nd Sun 1 pm: CA old time fiddlers jam, Orangevale Grange: 5807 Walnut, Orangevale <http://www.csotfa5.org/>
- 2nd Sun 3 pm: Euro-tunes session, Way Station Brew: 2120 Dwight Way, Berkeley
- 2nd Sun 6:30 pm: Portland Folk Music Society virtual songwriters circle on Zoom
https://portlandfolkmusic.org/content.aspx?page_id=22&club_id=748368&module_id=350693

- 3rd Sun 1 pm: SCVFA jam at various parks, check <https://www.fiddlers.org/> for location
- 3rd Sun 1 pm: Oldtime jam, Way Station: 2001 Sir Francis Drake Blvd, Fairfax <http://waystationmarin.com/>
- 3rd Sun 4 pm: Kids/Beginners Irish Session, Starry Plough: 3101 Shattuck, Berkeley <https://thestarryplough.com/>
- 4th Sun 1 pm: Bluegrass & old time jam, Ocean View Park, Santa Cruz, email: luke at playingbyear.com
- 4th Sun 1:30 pm: CA old time fiddlers jam, United Methodist Church: 19806 Wisteria, Castro Valley <http://csotfa9.org/>
- 4th Sun 3 pm: The Café bluegrass jam, Redwood Café: 8240 Old Redwood Hwy, Cotati <https://redwoodcafecotati.com/>
- 5th Sun 1 pm: SoCoFoSo 5th Sun jam, Sebastopol Grange: 6000 Sebastopol Ave, Sebastopol <https://socofofo.com/>
- Last Sun 6:30 pm: Irish trad instrumental session, Sayla Music Academy, Lodi <https://www.saylamusicacademy.com/>
- Every Mon-Th, 8 pm: Meredith Axelrod & Craig Ventresco, live & archive:
<https://www.youtube.com/@meredithanthraxelrod/streams>
- Every Mon 12 pm: Mudcat Worldwide Singaround on Zoom, email: joe at mudcat.org
- Every Mon 12 pm: Phoenix Folk Irish session on Zoom <https://phoenixfolk.co.uk/>
- Every Mon 12 pm: Moosehead Trad Irish session on Zoom <https://www.facebook.com/groups/trad.irish.music.session>
- Every Mon 3 pm: Ag Teach Le Chéile Irish session on Zoom, email maureenmcnally6 at gmail.com
- Every Mon 5 pm: open mic, Ugly Mug: 4640 Soquel Dr., Soquel <https://www.cafeugly.com/live-music-the-mug>
- Every Mon 6:30 pm: bluegrass jam, 16905 Roberts, Los Gatos <http://www.keithhollandguitars.com/events.html>
- Every Mon 7 pm: oldtime 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: Garage bluegrass jam, Out West Garage: 321 2nd St., Petaluma <https://californiabluegrass.org/calendar/>
- Every Tu 11:30 am: Phoenix Folk singaround on Zoom <https://phoenixfolk.co.uk/>
- Every Tu 5:30 pm: Circlesing VocaLab, GaiaWise: 179 Dutton, Sebastopol <https://www.circlesing.org/>
- Every Tu 6:30 pm: open mic w/Ceni, Hopmonk: 230 Petaluma, Sebastopol <https://www.hopmonk.com/sebastopol>
- Every Tu 7 pm: Irish seisiún, O'Flaherty's Irish Pub: 25 N San Pedro St., San Jose <https://www.oflahertyspub.com/>
- Every Tu 7 pm: World Harmony, 2288 Fulton, Suite 203, Berkeley <https://instantharmony.com/concerts.html>
- Every Tu 7:30 pm: open mic, Starry Plough: 3101 Shattuck, Berkeley <https://thestarryplough.com/>
- 1st, 3rd, 5th Tu 7 pm: Andronico's Old Time jam at Andronico's: 1200 Irving St, SF
- 1st, 3rd, 5th Tu 7 pm: Irish jam, Dublin Heritage Park: 6600 Donlon Way, Dublin, join: <https://groups.io/g/dublinirishjam>
- 1st, 3rd Tu 1 pm: SFFMC Zoom sing, <https://www.sffmc.org/musical-meetings/>**
- 1st & 3rd Tu 7:15 pm: open mic, The Monkey House: 1638 University, Berkeley <https://www.themonkeyhouse.org/>
- 1st Tu 3:35 pm: Social Justice song swap on Zoom, email jburrrill at gmail.com for Zoom link
- 1st Tu 4 pm: fiddle workshop w/Calvin Vollrath online <https://www.campcalvin.ca/cv-tow>
- 1st Tu 7 pm: bluegrass jam w/David Pascoe, Occidental <https://www.occidentalcenterforthearts.org/programs>
- 1st Tu 7 pm: FAR-West new song salon on Zoom, register: <https://far-west.org/programs>

- 2nd,4th Tu 7 pm: Andronico's Old Time jam on Zoom, email for link: [steve.goldfield at gmail.com](mailto:steve.goldfield@gmail.com)
- 2nd,4th Tu 7 pm: FAR-West Campfire song circle on Zoom, register: <https://far-west.org/campfire>
- 2nd Tu 6:30 pm: open mic, Jack's: 39176 Argonaut, Fremont <https://www.jacksbrewing.com/events>
- 2nd Tu 8 pm:** **SFFMC Board Meeting, email info at sffmc.org for details**
- 3rd Tu 5:30 pm: Old Time jam, Central Library 5th Floor: 2090 Kittredge, Berkeley
<https://www.berkeleypubliclibrary.org/events/old-time-tune-jam-hosted-berkeley-old-time-music-convention>
- 3rd Tu 7 pm: tune workshop w/David Pascoe, Occidental
<https://www.occidentalcenterforthearts.org/programs>
- 4th Tu 7 pm: Performers Circle, Odd Fellows: 415 2nd St, Davis
<https://www.facebook.com/villagehomesperformers>
- Every Wed 12 pm: Trans-Atlantic Irish session on Zoom, info: <https://americeltic.net/online/#ta>
- Every Wed 2:30 pm: John Whelan tune teach on Zoom <http://johnwhelanmusic.com/slow-session/>
archive: <http://michaelleskin.com/johnwhelan.html>
- Every Wed 4 pm: John Whelan's slow Irish session on Zoom <https://johnwhelanmusic.com/slow-session/>
archive: <https://michaelleskin.com/johnwhelan.html>
- Every Wed 5 pm: Irish session repertoire lessons w/Autumn Rhodes on Zoom, email autumn at cei.li
- Every Wed 5 pm: Jay Ungar & Molly Mason online <https://www.facebook.com/jayandmolly/>
- Every Wed 5:30 pm: Open mic at Café Paradiso, Iowa <https://www.facebook.com/OpenMicAtCafeParadiso>
- Every Wed 6 pm: World Harmony, Room 5, 301 Center, Santa Cruz <https://instantharmony.com/concerts.html>
- Every Wed 6:30 pm: open mic w/Dennis Haneda, 224 Vintage Way, Novato <https://www.hopmonk.com/novato>
- Every Wed 7 pm: Pacific Evening Session on Zoom, info: <https://americeltic.net/online/#pe>
- Every Wed 7 pm: bluegrass jam, UUCPA: 505 E Charleston Rd, Palo Alto, email: [banjoclarka at yahoo.com](mailto:banjoclarka@yahoo.com)
- Every Wed 7 pm: Joyful Voices Chorus, San Anselmo <https://www.singwithmarv.com/>
- Every Wed 7 pm: open mic on Zoom <https://www.facebook.com/yosemitesongwriting/>
- 2nd Wed 7 pm: Circlesing workshop, First Church: 2345 Channing, Berkeley <https://www.circlesing.org/>
- 3rd Wed 7 pm: Circlesing, First Church: 2345 Channing, Berkeley <https://www.circlesing.org/>
- 3rd Wed 7:20 pm: Vancouver song circle on Zoom <https://vfss.ca/events/calendar/>
- Last Wed 7:30 pm: Lark in the Evening song circle on Zoom & Oakland
<https://www.facebook.com/groups/693877204029944>
- Every Th 12 pm: Phoenix Folk Irish full-speed session on Zoom <https://phoenixfolk.co.uk/>
- Every Th 7 pm: Chuck Behrman's song circle on Zoom, info: <https://songmakers.org/events/month>
- Every Th 8 pm: Irish session repertoire lessons w/Autumn Rhodes on Zoom, email autumn at cei.li
- 1st & 3rd Th 7 pm: traditional Irish seisiún, Rosie McCann's: 1220 Pacific Ave, Santa Cruz
<https://rosiemccanns.com/>
- 1st Th 6 pm: The Ould Sod Irish session on Zoom <https://michaelleskin.com/session.html>
- 1st Th 7 pm: concert, 415 2nd St, Davis <https://www.davislodge.org/odd-fellows-events/Th-live/>

- 3rd Th 12 pm: The Ould Sod Irish session on Zoom <https://michaelleskin.com/session.html>
- 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/>
- Every Fr 9:30 am: David Steinhart's song circle on Zoom, info: <https://songmakers.org/events/month>
- 1st & 3rd Fr 7 pm:** **SFFMC Zoom sing, <https://www.sffmc.org/musical-meetings/>**
- 1st Fr 7 pm: Anny's Sing Along, 6350 Sir Francis Drake, San Geronimo, <https://www.sgvcc.org/>
- 1st Fr 8 pm: CCE Irish/Scottish singing session in person & on Zoom
<https://sfcooleykeegancce.org/music/singing.html>
- 2nd, 4th Fr 7 pm:** **SFFMC musical meeting, St. Cyprian's: 2097 Turk, SF**
<https://www.sffmc.org/musical-meetings/>
- 2nd Fr 7 pm: Seattle chantey sing online simulcast
<http://www.nwseaport.org/chantey-sings.html>
- 3rd Fr 3 pm: Marin uke jam, Belvedere-Tiburon Library
<https://www.meetup.com/San-Francisco-Ukulele-Meetup/>
- 3rd Fr 7pm: (sign-up 6:30) open mic, BFUU: 1924 Cedar, Berkeley <https://bfuu.org/>
- 3rd Fr 7 pm: online open mic <https://www.meetup.com/southbayacousticmusic/>
- 4th Fr 7 pm: Kate's Café open mic, 6350 Sir Francis Drake, San Geronimo & on Zoom, <https://www.sgvcc.org/>
- Every Sat 4 pm: Irish seisiún, UICC Emerald Pub: 2700 45th, SF <https://irishcentersf.org/events/>
- Every Sat 6 pm: Portland Folk Music Society virtual song circle on Zoom
https://portlandfolkmusic.org/content.aspx?page_id=22&club_id=748368&module_id=350693
- Every Sa 8 pm: Meredith Axelrod & Craig Ventresco, live & archive:
<https://www.youtube.com/@meredithanthraxelrod/streams>
- 1st Sat 2 pm: Davis Area Sacred Harp sing, 345 L St, 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 or 3rd Sat 11 am: SF Maritime virtual Chantey Sing <https://maritime.org/chantey-sing/>
- 2nd Sat 12 pm: bluegrass jam, Santa Clara Depot: 1005 Railroad Ave, Santa Clara,
email: kennedymk at comcast.net
- 2nd Sat 12 pm: Portsmouth NH chantey sing online <http://pmffest.org/monthly-chantey-sing/>
- 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: Social Justice song swap on Zoom, email jburrrill at gmail.com for Zoom link

- 3rd Sat 1 pm: River City dulcimer jam, Strum Shop: 209 Vernon, Roseville
<https://www.rivercitydulcimers.com/>
- 3rd Sat 4 pm: Old Time Shred Sesh, Starry Plough: 3101 Shattuck, Berkeley <https://thestarryplough.com/>
- 3rd Sat 7 pm: Teton Tea song swap on Zoom, email kevinlangdon86 at yahoo.com
- 4th Sat 11 am: River City dulcimer virtual jam, info: <https://www.rivercitydulcimers.com/>
- 4th Sat 4 pm: Accordion/Zydeco jam, Starry Plough: 3101 Shattuck, Berkeley <https://thestarryplough.com/>
- 5th Sat 12 pm: Irish/Scottish trad session, Strum Shop: 209 Vernon, Roseville
<https://www.thestrumshop.com/>
- Last Sat 2 pm: Irish slow session, UICC: 2700 45th, SF
<https://www.meetup.com/irish-music-sessions-not-full-speed/>

Irregularly Scheduled Events

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

One-time events

- Apr 26-May 21: online workshops & courses from Tune Supply
<https://motence.com/u/caitlin-warbelow-nh3o6u>
- Th May 1 5:20 am: Welcome in the May! with Berkeley Morris, Inspiration Point, Tilden Park
<https://berkeleymorris.org/>
- Th May 1 5:30 am: with Deer Creek Morris & Mad Molly, Baylands Nature Preserve, Palo Alto
<https://www.bacds.org/>
- Th May 1 6 am: with Goat Hill Morris, Christmas Tree Point on Twin Peaks, SF <https://www.bacds.org/>
- Th May 1 6 am: with Seabright Morris, Lighthouse Point lighthouse, Santa Cruz <https://www.bacds.org/>
- Th May 1 6:30 pm: Jimmy Murphy & Suzuki Cady, Finnegan's: 877 Grant Ave, Novato
<https://www.suzukicady.com/events>
- Th May 1 7 pm: Joe Craven & Frisky, 415 2nd St, Davis
<https://www.davislodge.org/odd-fellows-events/thursday-live/>

- May 2-4: Berkeley Bluegrass Festival, Freight & Salvage: 2020 Addison St, Berkeley
<https://thefreight.org/bluegrass/>
- May 2-4: Two Day Town, Livermore <https://twodaytown.com/>
- May 2-4: KVMR Celtic Festival, Grass Valley <https://kvmrcelticfestival.org/>
- Fri May 2 11:30 a m: Kerr Fagan Van Eyken online, tickets: <https://livetoyourlivingroom.com/events/>
- Fri May 2 4:30 pm: Martin & Eliza Carthy livestream from NY, ticket: <https://oldsongs.org/concerts/>
- Fri May 2 6 pm: Erica & Friends, Riggers Loft: 1325 Canal Blvd, Richmond
<https://www.ericandfriends.com/events>
- Fri May 2 6 pm: The Kerry Sheepdogs, Steel Bonnet: 20 Victor Sq, Scotts Valley
<https://www.steelbon.net/music>
- Fri **May 2 7 pm:** **SFFMC Zoom sing**, <https://www.sffmc.org/musical-meetings/>
- Fri May 2 7 pm: Jaeger & Reid, 2955 Woodside Rd, Woodside <https://jaegerreidmusic.com/shows/>
- Fri May 2 7 pm: Darol Anger & Mr Sun, Side Door: 2900 Franklin, Sacramento <https://www.thesidedoor.net/>
- Fri May 2 7:30 pm: Andrew Finn Magill Trio, UICC: 2700 45th, SF <https://irishcentersf.org/>
- Fri May 2 8:15 pm: Maya Elise/Erisy Watt, Lost Church SF: 988 Columbus, SF <https://www.thelostchurch.com/>
- May 3-4: Marin Irish Festival & Céilí on the Lake Irish Festival, Lagoon Park, Marin
<https://marinirishfestival.com/>
- Sat May 3 1 pm: Herdeljezi Romani Festival, Ashkenaz: 1317 San Pablo, Berkeley <http://www.voiceofroma.com/>
- Sat May 3 3 pm: Pete Seeger singalong w/Jaeger & Reid, Kuumbwa: 320 Cedar, Santa Cruz
<https://www.kuumbwajazz.org/>
- Sat May 3 4 pm: Brothers Comatose, Hopmonk: 230 Petaluma, Sebastopol
<https://www.hopmonk.com/sebastopol>
- Sat May 3 4 pm: “Feria de Primavera”, Garden House: 400 University, Los Altos
<https://www.theflamencosociety.org/>
- Sat May 3 5 pm: Maggie Forti & Three Rivers, house, San Rafael
<https://www.meetup.com/Bay-Area-House-Concerts/>
- Sat May 3 5 pm: Evie Ladin Band, house concert, Saratoga
<https://www.meetup.com/SouthBayHouseConcerts/>
- Sat May 3 6 pm: Charmas Trio, Rosie McCann’s: 1220 Pacific Ave, Santa Cruz <https://rosiemccanns.com/>
- Sat May 3 6:30 pm: Misner & Smith, Robin’s Nest house, Davis,
 RSVP: <https://www.robinsnestconcerts.com/home>
- Sat May 3 7 pm: The Messiahs, Ugly Mug: 4640 Soquel Dr., Soquel <http://www.fiddlingcricket.com/>
- Sat May 3 7 pm: Fog Holler, Side Door: 2900 Franklin, Sacramento <https://www.thesidedoor.net/>
- Sat May 3 7:30 pm: Low Keys/Me and Steve, Monkey: 1638 University, Berkeley
<https://www.themonkeyhouse.org/>

- Sat May 3 7:30 pm: Patrice Haan & Steve Baughman, house concert, Santa Cruz, RSVP: concerts at InstantHarmony.com
- Sat May 3 8 pm: Sean Hayes/John Elliott, The Chapel: 777 Valencia, SF <https://thechapelsf.com/>
- Sat May 3 8 pm: HowellDevine, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>
- Sun May 4 1 pm: Misner & Smith/open mic, house concert, Sebastopol RSVP: <https://www.insidelands.org/>
- Sun May 4 4 pm: Steve Baughman & Patrice Haan, St. Columba's: 12835 Sir Francis Drake, Inverness <https://wakethedead.org/>
- Sun May 4 4 pm: PMN (People's Music Network) International Workers Day song swap online <https://peoplesmusic.org/>
- Sun May 4 4 pm: John McCutcheon "Ghost Light" album songs online <https://www.folkmusic.com/>
- Sun May 4 4:45 pm: Erica & Friends, Cheeseboard: 1512 Shattuck, Berkeley <https://www.ericandfriends.com/events>
- Sun May 4 5 pm: Foxes in the Henhouse, Rancho Nicasio: Town Square, Nicasio <https://www.ranchonicasio.com/>
- Sun May 4 5 pm: Open Mic America showcase on YouTube <https://openmicamerica.com/index.html>
- Sun May 4 7 pm: John Jorgenson Bluegrass Band, Kuumbwa: 320 Cedar, Santa Cruz <https://www.kuumbwajazz.org/>
- Mon May 5 12 pm: Bobby McFerrin & MOTION, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Mon May 5 7:30 pm: Open Mic, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Starting wk of May 6: music classes from Freight & Salvage <https://thefreight.org/learn-to-play/classes/view-all-classes/>
- Tu May 6 1 pm: SFFMC Zoom sing,** <https://www.sffmc.org/musical-meetings/>
- Tu May 6 7 pm: Tony McManus, Ugly Mug: 4640 Soquel Dr., Soquel <https://www.celticsociety.org/>
- Wed May 7 7 pm: Nathan & the Zydeco Cha Chas, Ashkenaz: 1317 San Pablo, Berkeley <https://www.ashkenaz.com/>
- Wed May 7 7 pm: "Maybe, Baby" songs, Hillside: 2286 Cedar, Berkeley, register: <https://www.hootexclamationpoint.com/>
- Th May 8 4:45 pm: Erica & Friends, Cheeseboard: 1512 Shattuck, Berkeley <https://www.ericandfriends.com/events>
- Th May 8 6 pm: Josh Brough & The Contraband, HopMonk: 224 Vintage Way, Novato <https://www.hopmonk.com/novato>
- Th May 8 7 pm: Deborah Crooks/Aaron Ball Band, Hotel Utah: 500 4th St, SF <https://hotelutah.com/>
- Th May 8 7 pm: Tony McManus, house concert, Santa Rosa, email howard.booster at gmail.com
- Th May 8 7:30 pm: John Cruz w/Faith Ako, 50 Mark West Springs, Santa Rosa <https://lutherburbankcenter.org/>
- May 9-11: SierraGrass Festival, Ahwahnee <https://www.sierragrass.com/>
- Fri May 9 4:30 pm: Ensemble Sangineto livestream from NY, ticket: <https://oldsongs.org/concerts/>
- Fri May 9 5 pm: Makam Festival, Ashkenaz: 1317 San Pablo, Berkeley <https://www.ashkenaz.com/>
- Fri May 9 6:30 pm: Bryan Bowers, house concert, Auburn, RSVP: <http://auburnhouseconcerts.org/>
- Fri **May 9 7 pm: SFFMC musical meeting,** St. Cyprian's: 2097 Turk, SF <https://www.sffmc.org/musical-meetings/>
- Fri May 9 7 pm: Laurie Lewis & Nina Gerber, Kuumbwa: 320 Cedar, Santa Cruz <https://www.kuumbwajazz.org/>
- Fri May 9 7 pm: Mike Beck, Side Door: 2900 Franklin, Sacramento <https://www.thesidedoor.net/>

- Fri May 9 7 pm: Tony McManus, B Street: 2700 Capitol Ave, Sacramento <https://bstreettheatre.org/shows/>
- Fri May 9 8 pm: John Cruz, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Fri May 9 8 pm: Michael Glabicki & Dirk Miller, HopMonk: 224 Vintage Way, Novato <https://kcturnerpresents.com/>
- Fri May 9 8:15 pm: Rodeo Papas/Cuchulain, Lost Church SF: 988 Columbus, SF <https://www.thelostchurch.com/>
- May 10-11: Mill Valley Music Festival, Friends Field, Mill Valley <https://www.millvalleymusicfest.com/>
- Sat May 10 4 pm: Community Sing, Grace Lutheran: 15 Santa Fe, El Cerrito <https://thelivingroomchoir.com/>
- Sat May 10 7 pm: Webster, Walton & Edwards, Side Door: 2900 Franklin, Sacramento <https://www.thesidedoor.net/>
- Sat May 10 7 pm: hootenanny, 568 Lighthouse, Pacific Grove <https://pgartcenter.org/Events/Coming-Events.php>
- Sat May 10 7:30 pm: Dirty Cello, Rancho Nicasio: Town Square, Nicasio <https://www.ranchonicasio.com/>
- Sat May 10 8 pm: Devi & The Swell, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>
- Sat May 10 8 pm: Margaret Belton, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Sat May 10 8 pm: Pat Chessell/Daniel Lapp online, Rogue Folk, BC, tickets: <https://www.roguefolk.bc.ca/concerts/>
- Sun May 11 3 pm: Michael McDermott, house, San Mateo <https://www.meetup.com/Bay-Area-House-Concerts/>
- Sun May 11 3 pm: Ellis Paul, HopMonk: 224 Vintage Way, Novato <https://kcturnerpresents.com/>
- Sun May 11 4:30 pm: Celtic Moon, Wheelhouse: 1173 Lincoln, San Jose <https://celticmoonduo.com/>
- Sun May 11 5 pm: Ancestral Water Band, Mike Hess: 2313 Oak Grove, Walnut Creek
<https://www.mikehessbrewing.com/>
- Sun May 11 5:30 pm: Jimmy Murphy & Suzuki Cady, Finnegan's: 877 Grant, Novato <https://www.suzukicady.com/events>
- Sun May 11 7 pm: Viv & Riley, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Mon May 12 12 pm: Bobby McFerrin & MOTION, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Mon May 12 7:30 pm: Freight Singers, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Tu May 13 7 pm: J. Plank (Jeff Plankenhorn), Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>
- Tu May 13 7 pm: Seth Mulder & Midnight Run, United Methodist Church: 1 Soledad Dr, Monterey
<https://otteropry.org/>
- Tu May 13 8 pm: SFFMC Board Meeting**, email info at sffmc.org for details
- Wed May 14 8 pm:** Martin & Eliza Carthy, Sweetwater: 19 Corte Madera Ave, Mill Valley
<https://sweetwatermusicall.com/>
- Th May 15 7 pm: Kevin Burke, B Street: 2700 Capitol Ave, Sacramento <https://bstreettheatre.org/shows/>
- Th May 15 7:30 pm: Martin & Eliza Carthy, house concert, Santa Cruz, RSVP: concertharmony.com
- Th May 15 7:30 pm: Jeff Plankenhorn, Cloverdale <http://www.cloverdaleartsalliance.org/americana-night>
- Th May 15 8 pm: Eliades Ochoa, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Fri May 16 11:45 am: Holly Clarke online, tickets: <https://livetoyourlivingroom.com/events/>
- Fri May 16 5 pm: Ensemble Sangineto on YouTube, tickets: <https://princetonfolk.org/>
- Fri May 16 6:30 pm: James Taylor, Frost Amphitheater, Stanford <https://live.stanford.edu/events/25-frost/james-taylor/>
- Fri May 16 7 pm: **SFFMC Zoom sing**, <https://www.sffmc.org/musical-meetings/>

- Fri May 16 7 pm: James House, Side Door: 2900 Franklin, Sacramento <https://www.thesidedoor.net/>
- Fri May 16 7:30 pm: A.Mansfield/Dimond Dogs/J.Rafferty, 1638 University, Berkeley <https://www.themonkeyhouse.org/>
- Fri May 16 7:30 pm: Maurice Tani Group, Sound Room: 3022 Broadway, Oakland <https://www.soundroom.org/>
- Fri May 16 8 pm: Lily Henley & Duncan Wickel, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>
- Fri May 16 8 pm: Eliades Ochoa, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Fri May 16 8 pm: Glen Phillips/Megan Slankard, Hopmonk: 230 Petaluma, Sebastopol <https://kcturnerpresents.com/>
- Fri May 16 8 pm: Gordie Tentrees/Jaxon Haldane online, Rogue Folk, BC, tickets: <https://www.roguefolk.bc.ca/concerts/>
- Sat May 17 6:30 pm: Katalysst/Max & Julian, Robin's house, Davis, RSVP: <https://www.robinsnestconcerts.com/home>
- Sat May 17 7:30 pm: Helena Byrne, UICC: 2700 45th, SF <https://irishcentersf.org/>
- Sat May 17 7 pm: Tish Hinojosa, Ugly Mug: 4640 Soquel Dr., Soquel <http://www.fiddlingcricket.com/>
- Sat May 17 7 pm: Dirty Cello, B Street: 2700 Capitol Ave, Sacramento <https://bstreettheatre.org/shows/>
- Sat May 17 7 pm: Lily Henley, B Street: 2700 Capitol Ave, Sacramento <https://bstreettheatre.org/shows/>
- Sat May 17 8 pm: Ramblin' Jack Elliott, HopMonk: 224 Vintage Way, Novato <https://kcturnerpresents.com/>
- Sat May 17 8 pm: Sierra Hull, Felton Music Hall: 6275 Hwy 9, Felton <https://feltonmusichall.com/>
- Sun May 18 1 pm: SCVFA jam, Washington Park, Sunnyvale, <https://www.fiddlers.org/>
- Sun May 18 3 pm: Led Kaapana & Mike Kaawa, Blue Note: 1030 Main, Napa <https://www.bluenotejazz.com/napa/>
- Sun May 18 6:30 pm: Led Kaapana & Mike Kaawa, Blue Note: 1030 Main, Napa <https://www.bluenotejazz.com/napa/>
- Sun May 18 3:30 pm: Dirty Cello, Dala's Nest house concert, Menlo Park <https://www.dalasneshouseconcerts.com/>
- Sun May 18 4 pm: Tish Hinojosa, Meder St Barn, Santa Cruz <https://mederstreetbarn.ticketleap.com/>
- Sun May 18 4 pm: Mokai/Maggie Forti, Lost Church SF: 988 Columbus, SF <https://www.thelostchurch.com/>
- Sun May 18 7 pm: Satsang, HopMonk: 224 Vintage Way, Novato <https://kcturnerpresents.com/>
- Sun May 18 7:30 pm: Lily Henley & Duncan Wicket, house concert, Santa Cruz, RSVP: concerts at InstantHarmony.com
- Sun May 18 8 pm: Jenner Fox Band, Sweetwater: 19 Corte Madera Ave, Mill Valley <https://sweetwatermusichall.com/>
- Sun May 18 8 pm: Darlingside/Frail Talk online, Rogue Folk, BC, tickets: <https://www.roguefolk.bc.ca/concerts/>
- Mon May 19 12 pm: Bobby McFerrin & MOTION, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Tu May 20 1 pm: SFFMC Zoom sing, <https://www.sffmc.org/musical-meetings/>**
- Tu May 20 7 pm: Tannahill Weavers, B Street: 2700 Capitol Ave, Sacramento <https://bstreettheatre.org/shows/>
- May 21-26: Strawberry Music Festival, Nevada County Fairgrounds, Grass Valley <http://strawberrymusic.com/>
- Wed May 21 6:30 pm: Ancestral Water Band, Luigi's: 537 Main, Martinez <https://www.luigisdelimartinez.com/>
- Wed May 21 7 pm: Bryan Bowers, Ugly Mug: 4640 Soquel Dr., Soquel <http://www.fiddlingcricket.com/>
- Wed May 21 7:30 pm: Tannahill Weavers, Hillside Club: 2286 Cedar, Berkeley <https://www.hillsideclub.org/>
- Th May 22 4 pm: Sixpenny, Farmer's Market in Carnegie Park, Livermore <https://www.livermorefarmersmarket.org/>
- Th May 22 7 pm: Aux Cajunals, Ashkenaz: 1317 San Pablo, Berkeley <https://www.ashkenaz.com/>

- Th May 22 8 pm: Bob Schneider, Felton Music Hall: 6275 Hwy 9, Felton <https://feltonmusichall.com/>
- Th May 22 8:15 pm: Heather Mae & Crys Matthews, Lost Church SF: 988 Columbus, SF <https://www.thelostchurch.com/>
- Fri May 23 6 pm: Anders Osborne, HopMonk: 224 Vintage Way, Novato <https://kcturnerpresents.com/>
- Fri **May 23 7 pm:** **SFFMC musical meeting**, St. Cyprian's: 2097 Turk, SF <https://www.sffmc.org/musical-meetings/>
- Fri May 23 7 pm: Richard Smith, Side Door: 2900 Franklin, Sacramento <https://www.thesidedoor.net/>
- Fri May 23 7:30 pm: John Reischman/Jaybirds, Fifth St Farms house, Berkeley, RSVP: <https://www.fifthstfarms.com/>
- Fri May 23 7 pm: 4 Pianists: Watkins/Higbie/Hall/Torf, Occidental <https://www.occidentalcenterforthearts.org/>
- Fri May 23 7:30 pm: Tradmill, house concert, Soquel <https://www.celticsociety.org/>
- Fri May 23 7:30 pm: HowellDevine, Rancho Nicasio: Town Square, Nicasio <https://www.ranchnicasio.com/>
- Fri May 23 8 pm: Darlingside, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- May 24-25:** **SFFMC Memorial Day weekend gathering, Cedar Rose Park, Berkeley** <https://www.sffmc.org/>
- Sat May 24 7 pm: John Reischman/Jaybirds, 3850 Doris Murphy, Occidental <https://www.occidentalcenterforthearts.org/>
- Sat May 24 8 pm: Roy Rogers/The Delta Rhythm Kings, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Sat May 24 8 pm: Antonio Rey, Club Fox: 2209 Broadway, Redwood City <https://clubfoxrwc.com/>
- Sat May 24 8 pm: Liz Kennedy, Hopmonk: 230 Petaluma, Sebastopol <https://www.hopmonk.com/sebastopol>
- Sat May 24 8 pm: Paul Pigat & Cousin Harley online, Rogue Folk, BC, tickets: <https://www.roguefolk.bc.ca/concerts/>
- Sun May 25 3 pm: Tradmill, St Mary's by-the-Sea Episcopal, Pacific Grove <https://www.celticsociety.org/>
- Sun May 25 6 pm: Bob Schneider, HopMonk: 224 Vintage Way, Novato <https://kcturnerpresents.com/>
- Sun May 25 7 pm: 4 Pianists: Watkins/Higbie/Hall/Torf, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Sun May 25 7 pm: Emmy Nightingale, Hopmonk: 230 Petaluma, Sebastopol <https://www.hopmonk.com/sebastopol>
- Mon May 26 4 pm: Sam Grisman Project, HopMonk: 224 Vintage Way, Novato <https://kcturnerpresents.com/>
- Th May 29 12 pm: Heather Ferrier online, tickets: <https://livetoyourlivingroom.com/events/>
- Th May 29 7 pm: Michela Musolino, Ashkenaz: 1317 San Pablo, Berkeley <https://www.ashkenaz.com/>
- Th May 29 8 pm: Zeiler and Chabon, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Th May 29 8 pm: Colin Linden online, Rogue Folk, BC, tickets: <https://www.roguefolk.bc.ca/concerts/>
- Fri May 30 7 pm: Kora Feder & Justin Farren, Side Door: 2900 Franklin, Sacramento <https://www.thesidedoor.net/>
- Fri May 30 7:30 pm: Zoe Carter/Brad Colerick/John Roy Zat, 1638 University, Berkeley <https://www.themonkeyhouse.org/>
- Fri May 30 8 pm: Lucy Kaplansky, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Fri May 30 8 pm: Jackie Greene, Guild: 949 El Camino, Menlo Park <https://guildtheatre.com/>
- Fri May 30 8 pm: Heistek & Plato/Patti Powell online, Rogue Folk, BC, tickets: <https://www.roguefolk.bc.ca/concerts/>
- May 31-Jun 1: Redwood Mountain Faire, Roaring Camp, Felton <https://www.redwoodmountainfaire.com/>

- Sat May 31 1 pm: Berkeley Dulcimer Reunion, BFUU: 1924 Cedar, Berkeley <https://djhamouris.com/events-news/>
- Sat May 31 6 pm: Laurie Lewis/Crying Uncle Bluegrass, HopMonk: 224 Vintage Way, Novato <https://kcturnerpresents.com/>
- Sat May 31 6:30 pm: Carte Blanche, Robin's Nest house, Davis, RSVP: <https://www.robinsnestconcerts.com/home>
- Sat May 31 7 pm: Richard Smith, 3850 Doris Murphy, Occidental <https://www.occidentalcenterforthearts.org/>
- Sat May 31 7 pm: Choir! Choir! Choir!, Golden State: 417 Alvarado, Monterey <https://goldenstatetheatre.com/>
- Sat May 31 7:30 pm: Kora Feder & Justin Farren, Fifth St Farms house, Berkeley, RSVP: <https://www.fifthstfarms.com/>
- Sat May 31 7:30 pm: Natalie Cressman & Ian Faquini, house concert, Santa Cruz, RSVP: [concerts at InstantHarmony.com](https://www.instantharmony.com)
- Sat May 31 8 pm: Janam, Strings: 6320 San Pablo, Berkeley <https://strings.org/>
- Sat May 31 8:15 pm: Essie Thomas, Lost Church SF: 988 Columbus, SF <https://www.thelostchurch.com/>
- Sun Jun 1 12 pm: guitar workshop w/Richard Smith, Occidental <https://www.occidentalcenterforthearts.org/>
- Sun Jun 1 2:30 pm: Goldpine, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>
- Sun Jun 1 4 pm: Hot Buttered Rum, Rancho Nicasio: Town Square, Nicasio <https://www.ranchonicasio.com/>
- Sun Jun 1 6 pm: Wayne Hancock, HopMonk: 224 Vintage Way, Novato <https://kcturnerpresents.com/>
- Sun Jun 1 8 pm: Tim and James, Café du Nord: 2174 Market, SF <https://cafedunord.com/>
- Sun Jun 1 8 pm: Choir! Choir! Choir!, Uptown Theatre: 1350 3rd St, Napa <https://www.uptowntheatrenapa.com/>
- Mon Jun 2 12 pm: Bobby McFerrin & MOTION, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Mon Jun 2 7:30 pm: Open Mic, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Tu Jun 3 1 pm: SFFMC Zoom sing, <https://www.sffmc.org/musical-meetings/>**
- Tu Jun 3 8 pm: Choir! Choir! Choir!, Guild: 949 El Camino, Menlo Park <https://guildtheatre.com/>
- Wed Jun 4 6:30 pm: Maurice Tani, Empress Theatre: 330 Virginia St, Vallejo <https://empresstheatre.org/>
- Jun 5-8: QuarantUNE Summer Fest online, <https://www.virtualdulcimerfest.com/>
- Th Jun 5 7 pm: Goldpine, Ugly Mug: 4640 Soquel Dr., Soquel <https://www.cafeugly.com/live-music-the-mug>
- Th Jun 5 8 pm: Choir! Choir! Choir!, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Fri Jun 6 7 pm: SFFMC Zoom sing, <https://www.sffmc.org/musical-meetings/>**
- Fri Jun 6 7 pm: David Luning Band, Plaza: 122 N. Cloverdale, Cloverdale <https://www.cloverdaleartsalliance.org/fnlmusic>
- Fri Jun 6 7 pm: Goldpine, Side Door: 2900 Franklin, Sacramento <https://www.thesidedoor.net/>
- Fri Jun 6 7 pm: Rising Appalachia, Golden State: 417 Alvarado, Monterey <https://goldenstatetheatre.com/>
- Fri Jun 6 8 pm: Choir! Choir! Choir!, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Fri Jun 6 8:15 pm: Matt The Electrician, Lost Church SF: 988 Columbus, SF <https://www.thelostchurch.com/>
- Jun 7-8: Fairfax Festival <https://fairfaxfestival.com/>
- Sat Jun 7: SF Porchfest, Mission District, SF <https://www.sfporchfest.org/>
- Sat Jun 7: Sonoma Wild Music Festival, SOMO Village: 1100 Valley House Dr, Rohnert Park <https://somovillage.com/events/sonoma-wild-music-festival-community-gathering-2/>

- Sat Jun 7 10 am: World Music & Dance Festival, Occidental <https://www.occidentalcenterforthearts.org/>
- Sat Jun 7 11:30 am: La Peña's 50th Anniversary Festival, 3105 Shattuck, Berkeley <https://lapena.org/>
- Sat Jun 7 6:30 pm: Jaeger and Reid, Robin's Nest house, Davis, RSVP: <https://www.robinsnestconcerts.com/home>
- Sat Jun 7 7 pm: Bonny June & Bonfire, Ugly Mug: 4640 Soquel Dr., Soquel <http://www.fiddlingcricket.com/>
- Sat Jun 7 7:30 pm: Aryeh Frankfurter & Lisa Lynne, Occidental <https://www.occidentalcenterforthearts.org/>
- Sat Jun 7 7:30 pm: John Reischman/Jacob Jolliff, Fifth St Farms house, Berkeley, RSVP: <https://www.fifthstfarms.com/>
- Sat Jun 7 7:30 pm: Willie Pettus & Friends, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>
- Sat Jun 7 8 pm: Choir! Choir! Choir!, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Jun 8-11: CBA Music Camp, Nevada County Fairgrounds, Grass Valley <https://californiabluegrass.org/>
- Sun Jun 8 1 pm: Jennifer Greer/Danny Allen/open mic, house concert, Oakland RSVP: <https://www.insidelands.org/>
- Sun Jun 8 2 pm: Back Porch Trio, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>
- Sun Jun 8 4 pm: Show tunes sing-along, St. Alban's: 1501 Washington, Albany <https://www.calliope-ebma.org/>
- Sun Jun 8 4:30 pm: Celtic Moon, Wheelhouse: 1173 Lincoln, San Jose <https://celticmoonduo.com/>
- Sun Jun 8 7 pm: Pierre Bensusan, B Street: 2700 Capitol Ave, Sacramento <https://bstreettheatre.org/shows/>
- Sun Jun 8 7 pm: Antsy McClain, Side Door: 2900 Franklin, Sacramento <https://www.thesidedoor.net/>
- Sun Jun 8 7:30 pm: Paul Weiss/Howard Simon, 1638 University, Berkeley <https://www.themonkeyhouse.org/>
- Sun Jun 8 7:30 pm: Mary Gauthier/Jaimie Harris online, Rogue Folk, BC, tickets: <https://www.roguefolk.bc.ca/concerts/>
- Mon Jun 9 12 pm: Bobby McFerrin & MOTION, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Mon Jun 9 7 pm: Pierre Bensusan, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>
- Tu Jun 10 7 pm: Pierre Bensusan, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>
- Tu Jun 10 8 pm: SFFMC Board Meeting**, email info at sffmc.org for details
- Tu Jun 10 8 pm: Fruition, Felton Music Hall: 6275 Hwy 9, Felton <https://feltonmusichall.com/>
- Wed Jun 11 8 pm: The Gibson Brothers, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Jun 12-15: CBA Father's Day Festival, Nevada County Fairgrounds, Grass Valley <https://californiabluegrass.org/>
- Th Jun 12 12 pm: Martin Carthy online, tickets: <https://livetoyourlivingroom.com/events/>
- Th Jun 12 8 pm: Don Arbor, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>
- Th Jun 12 8 pm: Mary Gauthier/Jaimie Harris, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Jun 13-15: Trad Fest West, UICC: 2700 45th Ave, SF <https://irishcentersf.org/>
- Fri Jun 13 5:30 pm: Chris James/Maurice Tani, Washington & Park Place, Point Richmond <https://pointrichmondmusic.org/>
- Fri Jun 13 6:30 pm: Jimmy Murphy & Suzuki Cady, Finnegan's: 877 Grant Ave, Novato <https://www.suzukicady.com/events>
- Fri Jun 13 7 pm: **SFFMC musical meeting**, St. Cyprian's: 2097 Turk, SF <https://www.sffmc.org/musical-meetings/>
- Fri Jun 13 7 pm: Kitka, Dance Palace: 503 B St, Point Reyes Station <https://dancepalace.org/buy-tickets/>

- Fri Jun 13 7 pm: Chris Webster & Nina Gerber, Side Door: 2900 Franklin, Sacramento <https://www.thesidedoor.net/>
- Fri Jun 13 7 pm: Robbie Fulks, Ugly Mug: 4640 Soquel Dr., Soquel <http://www.fiddlingcricket.com/>
- Fri Jun 13 8 pm: Mariana Arroja Quartet, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Fri Jun 13 8 pm: Derek Warfield & the Young Wolfe Tones, UICC: 2700 45th, SF <https://irishcentersf.org/>
- Jun 14-22: Alasdair Fraser's Sierra Fiddle Camp, Nevada City <http://www.sierrafiddlecamp.org/>
- Sat Jun 14 7:30 pm: Weeds Trio, 1220 Linda Mar, Pacifica <https://pacificaperformances.org/>
- Sat Jun 14 8 pm: Oakland Interfaith Gospel Choir/SF Gay Men's Chorus, 2020 Addison St, Berkeley <https://thefreight.org/>
- Sat Jun 14 8 pm: Kitka, online & at Old First Church: 1751 Sacramento, SF <https://www.oldfirstconcerts.org/>
- Sun Jun 15: *** **Folknik Deadline** *** **Email materials to appropriate editor** (see editor list in *Folknik*)
- Sun Jun 15 9 am: ballad sing online <https://sites.google.com/view/lynnoel/music/mermaidstavern>
- Sun Jun 15 1 pm: SCVFA jam, Shoup Park, Los Altos, <https://www.fiddlers.org/>
- Sun Jun 15 2 pm: World Harmony Chorus concert, 228 Fulton Suite 203, <https://instantharmony.com/concerts.html>
- Sun Jun 15 4 pm: Harpin' and Clark, Meder St Barn, Santa Cruz <https://mederstreetbarn.ticketleap.com/>
- Sun Jun 15 5:30 pm: Jimmy Murphy & Suzuki Cady, Finnegan's: 877 Grant Ave, Novato <https://www.suzukicady.com/events>
- Sun Jun 15 7 pm: Blair Borax/Danielle Durack, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>
- Sun Jun 15 8 pm: Rhiannon Giddens, Uptown Theatre: 1350 3rd St, Napa <https://www.uptowntheatrenapa.com/>
- Mon Jun 16 12 pm: Bobby McFerrin & MOTION, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Mon Jun 16 7:30pm: World Harmony Chorus concert, 505 E. Charleston, Palo Alto <https://instantharmony.com/concerts.html>
- Tu Jun 17 1 pm: **SFFMC Zoom sing**, <https://www.sffmc.org/musical-meetings/>
- Wed Jun 18 7:30 pm: Alum Ridge Boys & Ashlee, Fifth St Farms house, Berkeley, RSVP: <https://www.fifthstfarms.com/>
- Wed Jun 18 7:30 pm: World Harmony Chorus concert, 301 Center, Santa Cruz <https://instantharmony.com/concerts.html>
- Wed Jun 18 8 pm: Cowboy Junkies, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Th Jun 19 6 pm: Josh Brough & The Contraband, HopMonk: 224 Vintage Way, Novato <https://www.hopmonk.com/novato>
- Th Jun 19 7 pm: Alum Ridge Boys & Ashlee, United Methodist Church: 1 Soledad Dr, Monterey <https://otteropry.org/>
- Th Jun 19 7 pm: Clive Carroll, Side Door: 2900 Franklin, Sacramento <https://www.thesidedoor.net/>
- Th Jun 19 7:30 pm: Cowboy Junkies, Uptown Theatre: 1350 3rd St, Napa <https://www.uptowntheatrenapa.com/>
- Jun 20-23: From Women's Hearts and Hands Guitar Camp, Mendocino <http://womensheartsandhands.com/>
- Jun 20-22: Davis Music Fest <https://davismusicfest.com/>
- Fri Jun 20 6:30 pm: Jimmy Murphy & Suzuki Cady, Finnegan's: 877 Grant Ave, Novato <https://www.suzukicady.com/events>
- Fri Jun 20 7 pm: **SFFMC Zoom sing**, <https://www.sffmc.org/musical-meetings/>

- Fri Jun 20 7 pm: Duo Quartet, Rancho Nicasio: Town Square, Nicasio <https://www.ranchonicasio.com/>
- Fri Jun 20 7 pm: Late for the Train, Side Door: 2900 Franklin, Sacramento <https://www.thesidedoor.net/>
- Fri Jun 20 7:15 pm: Dance the sun down on Solstice! Berkeley/Deer Creek/Goat Hill Morris teams, Sutro Heights, SF <https://berkeleymorris.org/performances/>
- Fri Jun 20 7:30 pm: Esmé Patterson, Ashkenaz: 1317 San Pablo, Berkeley <https://www.ashkenaz.com/>
- Fri Jun 20 7:30 pm: Eric Long Band, 3850 Doris Murphy, Occidental <https://www.occidentalcenterforthearts.org/>
- Fri Jun 20 8 pm: Jocelyn Pettit & Ellen Gira online, Rogue Folk, BC, tickets: <https://www.roguefolk.bc.ca/concerts/>
- Fri Jun 20 8:15 pm: Rainee Blake/Chloe Kat, Lost Church SF: 988 Columbus, SF <https://www.thelostchurch.com/>
- Sat Jun 21: Make Music Day, see cities of Oakland, SF, San Jose, Auburn: <https://makemusicday.org/cities/#>
- Sat Jun 21 5 pm: solstice music, Chapel of the Chimes, Oakland <https://www.gardenofmemory.com/>
- Sat Jun 21 6:30 pm: Rita Hoskings Band, Robin's Nest house, Davis, RSVP: <https://www.robinsnestconcerts.com/home>
- Sat Jun 21 7 pm: David Houston Band, Side Door: 2900 Franklin, Sacramento <https://www.thesidedoor.net/>
- Sat Jun 21 7:30 pm: Ira Marlowe & the Slow Reveal, 1638 University, Berkeley <https://www.themonkeyhouse.org/>
- Sat Jun 21 8 pm: Rhiannon Giddens & The Old-Time Revue, Zellerbach, UCB <https://calperformances.org/>
- Jun 22-29: Big Sur Fiddle Camp <https://www.bigsurfiddlecamp.org/>
- Sun Jun 22 2:30 pm: James Lee Stanley, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>
- Sun Jun 22 3:30 pm: Scott Ray Laws, Dala's Nest house concert, Menlo Park <https://www.dalasneshouseconcerts.com/>
- Sun Jun 22 4 pm: Wake the Dead, 3850 Doris Murphy, Occidental <https://www.occidentalcenterforthearts.org/>
- Sun Jun 22 4 pm: Roy Rogers/Delta Rhythm Kings, Moe's: 1535 Commercial Way, Santa Cruz <https://moesalley.com/>
- Mon Jun 23 12 pm: Bobby McFerrin & MOTION, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Tu Jun 24 5:30 pm: David Luning, 50 Mark West Springs, Santa Rosa <https://lutherburbankcenter.org/>
- Wed Jun 25 4 pm: Jaeger & Reid, Golden Gate Park Bandshell: 75 Hagiwara Tea Garden Drive, SF
- Wed Jun 25 7:30 pm: Old Blind Dogs, Kuumbwa: 320 Cedar, Santa Cruz <https://www.celticsociety.org/>
- Wed Jun 25 8 pm: Terrance Simien/Zydeco Experience, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Th Jun 26 8 pm: Old Blind Dogs, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Jun 27-Jul 1: Chris Thile's Acousticamp, Asilomar, Pacific Grove <https://christhileacousticamp.com/>
- Jun 27-29: Ten Mile Creek Revival, Black Oak Ranch, Laytonville <https://www.tenmilecreekrevival.com/>
- Fri Jun 27 7 pm: **SFFMC musical meeting**, St. Cyprian's: 2097 Turk, SF <https://www.sffmc.org/musical-meetings/>
- Fri Jun 27 7 pm: The Wailin' Jennys, Golden State: 417 Alvarado, Monterey <https://goldenstatetheatre.com/>
- Fri Jun 27 7 pm: Crying Uncle, Side Door: 2900 Franklin, Sacramento <https://www.thesidedoor.net/>
- Jun 28-Jul 5: Balkan Music & Dance Workshop, Mendocino Woodlands <https://eefc.org/balkan-camp/west-coast/>
- Sat Jun 28 4 pm: Jackie Greene, Rancho Nicasio: Town Square, Nicasio <https://www.ranchonicasio.com/>

Sat Jun 28 4:45 pm:	Erica & Friends, Cheeseboard: 1512 Shattuck, Berkeley https://www.ericandfriends.com/events
Sat Jun 28 6 pm:	Jaeger & Reid, house concert, Napa RSVP: judi at jaegerreidmusic.com
Sat Jun 28 7 pm:	The Heifer Belles, Side Door: 2900 Franklin, Sacramento https://www.thesidedoor.net/
Sat Jun 28 7:30 pm:	Teja Gerken/Doug Young/Stevie Coyle, 1638 University, Berkeley https://www.themonkeyhouse.org/
Sat Jun 28 8 pm:	The Wailin' Jennys, Freight & Salvage: 2020 Addison St, Berkeley https://thefreight.org/
Sat Jun 28 8 pm:	Nitty Gritty Dirt Band, 50 Mark West Springs, Santa Rosa https://lutherburbankcenter.org/
Sun Jun 29 4 pm:	19 Voices in Solidarity for ACLU, 230 Petaluma Ave, Sebastopol https://www.hopmonk.com/sebastopol
Sun Jun 29 4 pm:	Jackie Greene, Rancho Nicasio: Town Square, Nicasio https://www.ranchnicasio.com/
Sun Jun 29 7 pm:	Pride at the Freight, Freight & Salvage: 2020 Addison St, Berkeley https://thefreight.org/
Mon Jun 30 12 pm:	Bobby McFerrin & MOTION, Freight & Salvage: 2020 Addison St, Berkeley https://thefreight.org/
Mon Jun 30 8 pm:	Cat Clyde, Harlow's: 2708 J St, Sacramento https://www.harlows.com/
Tu Jul 1 1 pm:	SFFMC Zoom sing , https://www.sffmc.org/musical-meetings/
Tu Jul 1 8 pm:	Cat Clyde, HopMonk: 224 Vintage Way, Novato https://kcturnerpresents.com/
Jul 4-7:	SFFMC July 4th gathering, Camp Herms, El Cerrito https://www.sffmc.org/
Fri Jul 4 4 pm:	Zydeco Flames, Rancho Nicasio: Town Square, Nicasio https://www.ranchnicasio.com/
Fri Jul 4 7 pm:	SFFMC Zoom sing , https://www.sffmc.org/musical-meetings/
Sun Jul 6 4 pm:	Wake the Dead, St. Columba's: 12835 Sir Francis Drake, Inverness https://wakethedead.org/
Sun Jul 6 6 pm:	John Craigie w/Coffis Brothers, HopMonk: 224 Vintage Way, Novato https://kcturnerpresents.com/
Sun Jul 6 8 pm:	Aki Kumar/Maurice Tani, Sweetwater: 19 Corte Madera Ave, Mill Valley https://sweetwatermusichall.com/
Mon Jul 7 7:30 pm:	Open Mic, Freight & Salvage: 2020 Addison St, Berkeley https://thefreight.org/
Tu Jul 8 8 pm:	SFFMC Board Meeting , email info at sffmc.org for details
Th Jul 10 7:30 pm:	The Kingston Trio, Yoshi's: 510 Embarcadero West, Oakland https://yoshis.com/
Fri Jul 11 7 pm:	SFFMC musical meeting , St. Cyprian's: 2097 Turk, SF https://www.sffmc.org/musical-meetings/
Sat Jul 12 11 am:	SFFMC presents the SF Free Folk Festival, Golden Gate Park bandshell, SF https://sffolkfest.org/

Genre music calendars/resources online

Genre	Calendar & Resources
A Cappella	printed music & instruction for many song styles https://www.singers.com/
Bluegrass	Bluegrass Signal: concert, jam, class, & radio show listings https://www.bgsignal.com/
Bluegrass	California Bluegrass Association (CBA): events, calendar https://californiabluegrass.org/
Bluegrass	Northern California Bluegrass Society (NCBS): events https://ncbs.info/
Blues	https://groups.io/g/JacksBluesClues/calendar

Cajun-Zydeco	SFBAYou.com https://calendar10.tripod.com/
Celtic	AmeriCeltic: concert, session, lessons, & radio show listings https://americeltic.net/
Celtic	Celtic Society of Monterey Bay: concert, session, & radio show listings https://www.celticsociety.org/
Celtic	CelticSF group, info to join https://groups.io/g/CelticSF
Celtic	David Brown's monthly calendar https://sites.google.com/site/davbrown2/celtic
Country Dance	Country Dance & Song Society (CDSS) https://cdss.org/events/
Fiddlers	Santa Clara Valley Fiddlers Association: resources https://www.fiddlers.org/acoustic-music-resources/
Flamenco	The Flamenco Society of San Jose: concert & class listings https://www.theflamencosociety.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/home
Folk	Folklife West: UK folk magazines https://www.folklife.uk/ and https://www.folklife-traditions.uk/
Folk	Folkstreams: documentary films on American traditional cultures https://www.folkstreams.net/
Folk	FolkWorks: even listing, information/interviews https://folkworks.org/
Folk	Library of Congress American Folklife Center: American folklife https://www.loc.gov/folklife/ Folklife concert schedule: https://www.loc.gov/concerts/folklife/
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	Online Academy of Irish Music: instruction https://www.oaim.ie/
Irish	The Session: tunes, recording, sessions & events worldwide https://thesession.org/
Klezmer/Yiddish	KlezCalifornia: https://klezcalifornia.org/ & https://klezcalifornia.org/other-organizations/
Music Hall	Song collection & history https://folksongandmusichall.com/
Old Time	Oldtime Central: https://web.archive.org/web/20231216124321/https://oldtime-central.com/
YouTube channel	https://www.youtube.com/channel/UCn8yR2Aj_InUHQXHTA4FGGw
Old Time	oldtimeSF group, info to join https://groups.io/g/oldtimeSF
Old Time	David Brown's monthly calendar under "Other Events" https://www.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 https://stringband.mossyroof.com/
Old Time	Slippery-Hill: fiddle & banjo tunes https://www.slippery-hill.com/
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://www.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://www.hickswithsticks.com/
Sacred Harp	Sacred Harp Musical Heritage Association: sings and info https://fasola.org/
Saw	Saw Notes: https://sawnotes.com/
Scottish	Traditional Music Forum https://www.traditionalmusicforum.org/
Sea Chanteys	SF Maritime National Park https://www.nps.gov/safr/learn/historyculture/chantey-pathfinder.htm https://maritime.org/chantey-sing/seachanteysongs/ https://www.nps.gov/safr/learn/photosmultimedia/shelter-in-chantey-series.htm
Sea Chanteys	chantey song families (versions) http://shantyman.dk/ShantyBigSings/
Sea Chanteys	Maritime Music Directory: Sea music groups, events & recordings https://seashanties4all.com/
Song Circles	(you may have to copy & paste this into your browser's address bar to get it to work) https://calendar.google.com/calendar/embed?src=omflgqdt0jbq1c59j86rvkkpo%40group.calendar.google.com
Song Circles	Bay Area/Central California song circles, songs https://www.singwithmarv.com/resources
Song Circles	Boston Song Sessions: virtual sessions worldwide https://www.bostonsongsessions.org/virtual-sessions
Song Circles	Seattle Folklore Society https://www.seafolklore.org/virtual-sings/
Song Circles	Songmakers: LA area Song circles (& more) https://songmakers.org/
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 http://ukuleleclubofsantacruz.com/
Ukulele	Ukulele groups & performances in Sonoma County https://ukegigsinsoco.com/

The Folknik

Submissions for next folknik: Deadline: Sunday, June 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:

Interim lead editor: Daniel Hersh hrshsand@earthlink.net

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

Calendar editor: Shelby Solomon folknikcal@yahoo.com



SAN FRANCISCO FOLK MUSIC CLUB

Yearly membership levels (please check only one box):

☐ **\$40 Standard**

☐ **\$20 Economy**

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

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

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

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

☐ New member ☐ Renew or Extend ☐ Rejoin

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

Name: _____

Address: _____

City: _____ State: _____ ZIP: _____

Phone: (____) _____ - _____

E-mail (print clearly): _____

Web site: _____

I want to know more about volunteer opportunities:

☐ Please call me

☐ Please send me information by e-mail

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

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

☐ Name ☐ Address ☐ Phone ☐ E-mail

**Make checks payable to "SFFMC" & mail to: SFFMC – Dues, c/o Ellen Eagan, 149 Santa Maria Ave., San Bruno, CA 94066.
For further information, email membership@sffmc.org or phone (650) 274-6413.**