

folknik

www.sffmc.org

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

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2026 SFFMC summer gatherings – Memorial Day 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.

On Memorial Day weekend on **Saturday and Sunday May 23 and 24** we'll be back at [Cedar Rose Park](#) in Berkeley where we had our last two Memorial Day gatherings, for day use only, **12 noon to 8:00 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 want to lead a workshop on Memorial Day weekend and want to schedule it in advance, email Daniel Hersh at hrshsand@earthlink.net with your workshop title and preferred day and times.

Our July 4 weekend gathering on **Friday July 3 to Monday July 6** will again be at Camp Herms, a 20-acre camp high in the El Cerrito hills. 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.

On Labor Day weekend **Saturday September 5 and Sunday September 6** we will be at the Center for the Blind in Berkeley. More details will be in upcoming issues of the folknik.

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

50th SF Free Folk Festival on July 11

by Daniel Hersh

SFFMC's 2026 San Francisco Free Folk Festival (our 50th annual festival!) will run from 11 am to 6 pm on Saturday July 11. We'll be returning to our current location in Golden Gate Park.

The festival program is almost done and looks great! We're expecting to add several dance workshops this year.

This year's festival will feature an emphasis on protest and freedom songs. 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 on October 10

by Daniel Hersh

SFFMC's 2026 El Cerrito Free Folk Festival will be on Sunday October 10, 2025 at the El Cerrito Community Center at 7007 Moeser Lane in El Cerrito. Details will be posted on the [festival website](#) as they become available.

2026 Spring Harmony Online was a success

by Daniel Hersh and Robin Cohen

Spring Harmony Online, SFFMC's annual online gathering for folk musicians around the world, ran from March 6 to 8 this year. There were [45](#) workshops, sing-arounds, and concerts. A total of 137 people attended, up from around 100 last year, with over 90 attending each day. Registrants included people from 7 countries and 26 US states. If you missed Spring Harmony Online this time, make sure to attend 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
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Membership Secretary: Ellen Eagan

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Song Scope 12: Broken Truth

by Marlene McCall

This month's Song Scope column is going to be a bit different. I'm writing about a new song I heard for the first time last month, although it was written two years ago. That was in 2024, the year that half of the country once again decided that Donald Trump was the man they wanted to lead the country. This song is about that.

I'm not going to do a detailed analysis, although that is my usual wont in this column. I'm just going to encourage readers to listen to this resonant song, and to add it to your repertoire if you feel moved to do so. Reading the lyrics on paper is good, but you won't get the full impact unless you hear it. (And as far as the impact of the song, I will share that Broken Truth was the #1 song on International Folk Radio for 2 years in a row – 2024 and 2025.)



Listen on Youtube [here](#)



Tim Grimm.

From his [website](#): Tim Grimm is a bit of a Renaissance man in the performing arts world, forging a rich and varied career that blends his love of songwriting, travel, and acting in theatre, film and television. For most of his 25-year career as a storytelling balladeer in the tradition of John Prine, Woody Guthrie, and Bob Dylan, Tim has written primarily about community, family, and social issues - often framed by his strong sense of place, and his love of the rolling hills, woods, and rural folk with whom he grew up in rural Indiana. His songs are filled with colorful characters and landscapes, written and sung with vivid warmth and intimacy.

I've put the lyrics and chords on the next page. I'll add one note about a specific lyric that puzzled me, so I looked into it and will explain here for others who may not understand the reference.

The phrase "honey in the lion's head" in the closing verse was a mystery to me. I found out that it refers to a Bible story found in Judges 14:8-9. It describes a scene in which Samson, having previously killed a lion with his bare hands, returns later to find a swarm of bees and honey inside the dead beast. Samson eats the honey and shares it with his parents. He later turns this experience into a riddle: "Out of the eater came something to eat, and out of the strong came something sweet".

So this image has come to symbolize either finding a positive outcome after overcoming a major obstacle, or else highlighting the unexpected — life emerging from death.

As used in this song, I think the writer uses the phrase as a hopeful metaphor or a call for resilience — seeking "sweetness" or "truth" amidst a dark, broken, or destructive situation.

BROKEN TRUTH

(Tim Grimm)
(capo 2nd fret)

C G
Here we go again, thought we'd been down that road
Am F
Thought we'd left it all behind us— I guess we should have known
C G
It's fight or flight— it's so far from bring great
Am F
Can't believe that laughing fool might lead us to our fate

C G
Don't it break your heart ? 'Cause it breaks my heart
Am F
Damn that man who tears this country apart
C G
He's got no shame, he's got no soul
Am F
He's got no poetry inside to make him whole

When I was a kid in Public School
thought we'd learned a thing or two beyond the Golden rule
Put faith in science, truth in words
Acts of kindness and hope for all the world

CHORUS-

Sometimes we walk a thin line with our heads deep in the sand
One man's sense of justice ties another woman's hands
And the simple price of freedom — to be left alone and dream—
Is in the hands of his judges who just bend the laws and scheme

CHORUS-

If you follow him, and you can count to seven
If you call yourself a Christian and you believe in Heaven...
Greed, Lust, Sloth, Pride, Envy, Gluttony and Wrath
It's clear as day- they stormed the house,
All the hate inside his little mouth
Damn that man

CHORUS-

Nine years we've lived with sorrow, nine years we shook our heads
It's time we lift the hammer and ring them bells instead
The Times they are a Changin', Honey in the Lion's head
It's time we stamp these fires out and let the peace be spread

Jews in Irish music #9 – Jason Pollack

by Riggy Rackin

Folk Club member Riggy Rackin explores the intersection of the two, Jews and Irish Music. In this edition, we present the 6th of several interviews with well-known folk musicians that are a part of this series. Additional interviews will continue in future issues of the Folknik. Reprinted with permission.

[Editor's note: Watch for the next excerpt of Jews in Irish Music, an interview with Mickie Zekley, in the next Folknik]



Jason Pollack is one of the premier Irish fluters in the SF Bay Area.

Jason: My dad was a psychiatrist. He had the Newman family name on his mother's side. His father was Pollack, but died when he was young, so my dad was raised by the Newmans. So I could just as well be a Newman. My great-grandmother, Naomi Newman, was the sister of Barnett Newman, the famous modern artist, whose sculpture stands in the entrance to MOMA in New York; an upside-down obelisk that stands on a rock. He was also a painter, famous for his brilliant white canvas with a perfectly symmetrical blue stripe going down it. He and his wife were not related to Jackson Pollack, but one of his first patrons.

My grandfather grew up poor on New York's Lower East Side, eventually an orphan,

because his mother died. His uncle Newman raised him. They lived in one room in a two-room tenement and another family lived in the other. My uncle and aunt traced my heritage in Poland, because in Poland they kept records of the Jews. They had records of centuries of Newmans; a uniquely Polish thing. On the other side of my family in Ukraine, my grandmother didn't have a birth certificate until she emigrated. So she had two birthdays; one when she thinks she was actually born and the birthday that's on her records which is two or three years later. It took her that two to three years longer to get her social security.

On my dad's side of the family, actually my grandmother's, were the Weinbergers – crazy, artistic Hungarians. They also grew up on the Lower East Side, where this person was practicing the piano, that person was practicing the violin; they were driven. They ALL played instruments, and were very demonstrative and zany. They all ended up in LA coming from New York in the '50s to be pharmacists. Uncle Irving came out first and said, "Hey, we can all open pharmacies, it's sunny, it's beautiful, we can get homes." So that's what they did, and were successful. My great aunt Dorothy started a graphic arts business that's still thriving. Dad moved from The Bronx to Van Nuys in The Valley when he was 12. He ended up going to school first at Reed College in Oregon for Pre-med. The science classes were too hard at Reed, so he transferred to Cal Berkeley and then UCSF. He was Mental Health Director for Contra Costa County, which is why we moved there from San Francisco, where I was born. But then he established a practice here in Berkeley. He's now retired.

My Weinberger grandmother was such a good pianist that she was accepted to Julliard out of high school, but she was unable to go. The Depression hit, it was the '30s and her father had died. So she had to go to work. But she was always a very good musician. The Weinbergers would get together and play classical music. Irving loved Bach, and Artie was a bad violinist, but he played along and they had their "party pieces" that they performed together. I got to hear them a lot in LA. On my mom's side were the Steimans; but her mom's name was Katz, who came here through Corpus Christi and then up to Detroit. They came to

San Francisco and eventually owned a building at Frederick and Stanyan in The Haight, where she grew up. She actually went to Cal in the '30s. She met her husband and dropped out. They had two kids and she became a Steiman, who were also related to the Shanskys who were part of the Petaluma chicken farmer empire; good old-world agricultural folk. My grandfather became an egg distributor. They had their chickens in Hayward.

My mother's brother Harold was a fantastic musician, with perfect pitch, who ended up playing trombone. Went to SF State and then got his Masters at Eastman School of Music in Rochester, New York. Played in the Ottawa Symphony for a while and then got a Second Chair position at Pittsburg Symphony in Pennsylvania that he held for 30 years. He then became the Personnel Manager for the PSO until he retired. He was a big jazz fan, with great records by Woody Herman and Stan Kenton.

My dad is pretty talented as a singer, takes lessons and is part of the UC Berkeley Alumni Chorus. They do arranged pieces like Carmina Burana; very challenging.



So I started off being more interested in jazz. My big influences were Phil Woods, a great alto sax player who just passed away, Charlie Parker, John Coltrane, Miles. Not on flute; I started on saxophone, in third grade. But I never really quite got it. My parents did not get me lessons, or find me the best teachers, or get me the best instruments. They were kinda absentee.

I was at the San Francisco Conservatory of Music studying flute in my freshman year out of high school. I wanted to be a jazz reed guy; meaning you have to play saxophone, flute and clarinet. My dream was to be a New York reed man; studio, jazz, kick-ass player, wear a dark suit. Sax is the king instrument because it's the most creative, with the most compelling sound, which I believe can do the most things melodically. It's not EASY; I've tried and was not very good at it. The really great tenor players tend to be big men, 'cause it's a big horn. There aren't too many little tenor players. I was in the jazz band before and my high school band teacher was a tyrant. The flute worked best for me. I just picked up the flute and I was shredding on it. So I started to take lessons with my junior high school teacher, and he was a classical flute player, so we started to do classical flute. The Diablo Youth Orchestra was just starting, this was the early '80s, I was living in Martinez, and auditioned and got in as the second flute player. That same year the San Francisco Youth Orchestra started, funded by the SF Symphony, with rehearsals and performances at Davies Symphony Hall, and the assistant conductor Jahja Ling led the Youth Orchestra. So I auditioned for that and I got in. That was my sophomore year. I was one of four flute players from around the bay area. At the same time, I was doing the Pepsi Competition, and the first time I was finalist. They gave out scholarship money if you win. I played Mozart's Second Flute Concerto; that was my piece.

I gave up playing in the high school band, and started lessons with Floyd Gowan, the piccolo/third flute player in the SF Symphony, going to his place in Daly City during the week, and on Saturday I'm going to Davies Symphony Hall to rehearse with the Youth Orchestra. At the time Michael Tilson Thomas guest conducted rehearsal, as did Kurt Mazur, the head of the NY Philharmonic. We also had Emanuel Ax. I met James Galway backstage when he was rehearsing with the Symphony. He wasn't playing any Irish music in that program.

I ended up moving to San Francisco at 17, and got into the SF Conservatory. My plan was to go there and eventually transfer.

Everybody plays Boehm Flutes in classical. The early flutes, that they originally played Bach on, are now called Baroque Flutes. They're still made and played by period musicians. They are similar to Irish flutes. They have the embouchure hole, and six holes for your fingers, three for each hand. And only one key at the end. So you can do all the chromatics and all the intricacies of Bach with this instrument via cross-fingerings. And you only needed that one key to play a D#/Eb. It was known as the one-key flute that was the de facto flute for 200 years. In the 19th century, they figured out this flute was too hard to play, and it's too quiet. They wanted to play louder, and the symphonies started to get louder, and larger.

The English came up with the English Simple System flute, which made the teeny holes in the Baroque flute much larger, and the bore larger, and the embouchure hole larger, as well. So it was capable of having much more volume, but once you opened up those holes you couldn't do all the cross-fingerings, so they had to add more keys. So at the height of that design it was an 8-key Simple System; a louder, fully chromatic flute that was easier to play. But then they went crazy. If you look at the 19th century, there are literally a hundred design iterations. Everyone was still trying to crack the code.

Theobald Boehm came up with a system he first adapted to the Simple System flute, in the sense that the head of the flute is cylindrical and the body is conical. Eventually Boehm figured out to make the head elliptical with a cylindrical body; he switched it. Then he based his hole placement on acoustic scientific principles. Because on the Simple System flutes, the placement was full of compromises to fit the human hand. For example, the G hole was placed incorrectly and it was the wrong size. Putting keys on the Boehm system solved this. On the G and A keys in Boehm flutes two pads actually cover two large holes simultaneously for each of those notes. So there is no way that the human hand could actually perform such an operation.



It also coincides with the mechanical / industrial revolution. They were just now capable of making all these complex metal things. And springs and pads and tiny screws. By the end of the 19th century, it was SO much easier to play. So much easier to play in tune, to play fast, everything. If you're getting paid to play, you'd better play perfectly. So there was a wide-spread migration from Simple System flutes to Boehm modern System. Some of those Simple flutes were just scrapped. They were worthless. Nobody wanted them. The story is that a lot of them showed up in Ireland in the pawnshops. The traditional players came by and said, "let me see that thing. It fingers just like my whistle and pipes." They liked it. That's how it got started.

In my freshman year at the SF Conservatory in the mid '80s, I was a fairly heavy drinker, like my dad and grandfather. I found I could go to the Irish pubs in San Francisco and get served even though I was under-age. I went to Yancy's in the Inner Sunset, and the Plough and Stars on Clement St. I was sitting there drinking Irish whiskey, and I saw this guy playing this crazy flute and making crazy sounds. I came up to him and said "I'm a flute-player, too, attending the Conservatory, I'm curious what you're doing. How do you learn to do that?" He said in his Irish accent, "You just have to come and sit and listen." It was so different than my formal training. It was like he was speaking from

Mars. That was my first exposure to Irish flute. Totally forgot about it.

I spent one year at the Conservatory and went to SF State and got a really killer tenor saxophone. I was taking lessons from Mel Martin, who's still around and one the top tenor sax and flute players here in the Bay Area. I was in the jazz band, but wasn't really taking off, doing poorly as an alcohol and drug addict, very depressed and messed up. I dropped out of school and ignored my family. I got clean and sober when I was 25. I stopped playing music, both jazz and classical. I began playing guitar and singing pop and Beatles stuff. I ended up in a band playing bass. I got OK, pretty good; not great. I got my Masters in English Composition with hope of teaching college, which I did do. I got married to Karen and we had my daughter. When she was like three years old, she was really into these dance shows, Flamenco, Hawaiian, and other big productions, like Celtic Women. We watched it in 2006. The women wore these beautiful dresses, and they're up by this castle, and they have smoke effects and all that. They have the really cheesy fiddler/violinist.



I enjoyed it. After the fourth or fifth time watching it, I was impressed by a tune set she played. I thought "that's the truth." Then I thought, this is Irish music, there's a flute in Irish music. At that point, I went on the Internet and entered "Irish flute" and—BAM! There it was!

The first thing I went to was The Chieftains, then I heard Matt Malloy play, and, I don't know what he's doing, but it sounded really cool. I later got Grey Larson's book, like a PHD dissertation on Irish flute, too much based on ornamentation for me. I discovered others besides Matt Malloy from Roscommon like Kevin Crawford that I was really more drawn toward. I'm very choosy. Across the whole spectrum of Irish traditional music, I'm very choosy; it's got to have wind. If it's dominated by a

banjo or accordion, forget it, I'm out. One of the things I've discovered about Irish music is it's one of the best applications of flute. It's a very masculine approach to the instrument in that you're really driving the flute. The sound that's prized by most people is a very "blasting" tone, which can only be produced in that way on a Simple System flute because of the conical bore. My technique is, for the lower note, you have to allow the air to go all the way down and back up to blast out the embouchure. Very different from the more classically influenced players like Grey Larson and Chris Norman, where the sound comes through the flute. To me the most quintessential Irish sound is this blast; both Kevin Crawford and Michael McGoldrick have it. But, there's all these different schools of playing in Irish music. Conal O'Grada, Harry Bradley, and Michael Clarkson are all well-known in the Irish flute world. It's a broad spectrum. You could be totally mellow and lyrical; or you can be really harsh and rhythmic and pulsing. I tell my students: the goal is, you need to be able to play, solo, by yourself, so people can dance to it. So the rhythm, and the feel, and the groove, is so strong. That's the magic. If people start moving while I'm playing, it's a credit to me that they can't control themselves. I've just activated something in them that is forcing them to move their body.

I sometimes do play whistle, but I try to avoid it because it takes away from my flute embouchure. After I play a tune on whistle, say at a session, it takes me a set to get it back. I practice my Irish flute every day. I don't miss a day.



The only Irish group I've had is the one I have now with Valerie Rose. It's just she and I. We've never had anyone commit to being our guitarist. Kyle and Will played a lot with us, then

Mark Boronkay, who's also Jewish. Valerie always remarks, "How come I'm always hanging around with all these Jewish guys?" Playing Irish music, right? Also, Daniel Hersh, who plays anglo concertina with her from time to time.

One of my ideas for a project is to have a more progressive trad band, kinda like Michael McGoldrick and one of my teachers Brian Finnegan, more inclusive and not just "pure drop" Irish trad, but including newly composed tunes, intentional arrangements, and more jazz influence. Almost nobody's doing it.

I was mentioning to someone recently that 20–30% of the Irish players in the Bay Area are Jewish. An older family friend said that's because Jews are active in all the arts. We're artistic people who perceive quality and are attracted to it.



Irish music is like klezmer without the schmaltz. It's more straightforward. We're happier. We're comfortable. There's something modern sounding there. Cleaner and more modern. Interesting, I'm now getting into klezmer music and taking it into a project and bringing an Irish sensibility to it.

The way I started off is, I found all these tunes online, and started learning them and then I saw there's a slow session for beginners; great! I went and learned about session etiquette, and experimenting with actual Irish flutes. Then I went down this rabbit hole and I didn't come out. And I keep being compelled to play this music. I think the reason why Jewish people really like it is that it's egalitarian. It's democratic. You show up, and if you know the tune, great. Play the tune. You don't know the tune, fine, don't play the tune, hang out and

listen. Its open. Come, we encourage you. Like Shay Black at the Starry Plough, he knows my name, he encourages me to play. I consider him a mentor. Early on he asks me to start a set, then invites me to move in and join the inner circle. "Hey, Jason, I want you to come lead one of the sessions." We did and eventually he tells me "You and Valerie are going to lead the session on the third Sunday of every month." I couldn't sustain it, though, because I was working, and the family, and all that. It was good experience. Shay is so kind to musicians. He never taught me to play any tune, but he is my mentor on encouraging others, nonetheless. I now feel that being welcoming is my charge.

Back to the connection of Jews to Irish music—the music is great, and it's challenging enough, and it's communal. And playing in unison. I think this is a deep Jewish principal. We are all unified; we are all equal. There's not really a hierarchy. A brotherhood ethos. They formed one of the first tribal councils and cooperative styles of governing. Mishpucha. Kibbutzim. Communism. Actually, Christianity is also a Jewish construct.

With the music again, it's a beautiful thing when you're all playing together. You're all welcome. And, you're all equal. There are two (or more) takes on this, for example The Starry Plough's inclusion of players at all levels vs. the Plough and Stars' more exclusive, expert sessions.

It depends on where you are as a player. Where you are in your journey as an Irish musician. Players at The Plough and Stars are much further down the road. The tunes that I play, they've played ten thousand times, and they've moved on to other tunes. The people in that session are in similar parts of their journey. I'm somewhere in between. I have the chops to play with them at the Plough and Stars, but not the repertoire.

SFFMC's Articles of Incorporation & Bylaws

by Marlene McCall

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

Old Music New Roots: A conversation with Dutch guitar builder Orla Striker

by Eric Cornforth



Orla pictured here working on one of her guitars at her shop in the Netherlands

When we think of guitars, seldom do we understand the fine points and detail required to make a musical instrument produce great tonal qualities. Today we read about Orla Striker, a Dutch Guitar Builder, and Master Luthier who began playing guitar at the age of 7, with her first complete guitar built at 14 years old.

At 26 years old, Orla is one of the youngest Guitar Luthiers in the Netherlands where she lives today, gaining acclaim for her master craftsmanship with every instrument that she produces.

Eric: Orla, tell me a little bit about tone woods, and the importance that they play in making a fine guitar...

Orla: As a guitar builder, I work with many different types of tonewoods. Some of the woods I often use are: Sitka spruce, Adirondack, Spruce, Engelmann spruce, Indian Rosewood, Mahogany, Cocobolo, Ebony, Madagascar Rosewood, and Koa. When a customer comes to me and says, "I play bluegrass and I'm looking for a real killer guitar, but I'm not sure which woods to choose," I can guide them based on their playing style.

For Bluegrass, I would usually recommend Mahogany back and sides with an Adirondack spruce top. It gives you that strong, direct sound with plenty of headroom and punch.

If someone is more into Fingerstyle, I might suggest Cocobolo back and sides with an

Engelmann Spruce Top. The combination of the two woods tends to be more responsive, with a wider dynamic range and a bit more warmth and complexity.

If you're more of an all-round player, Sitka Spruce with Indian Rosewood is always a great choice. It's a very balanced combination that works well in many different styles. Of course, every guitar is unique and there's always a bit of surprise in how it will turn out, but by combining the right woods, you can get a very good idea of the direction of the sound.

Eric: Tell me about when you first knew you wanted to be a Guitar Builder. What really made you say you want to make great instruments?

Orla: I knew from a very young age that I wanted to become a guitar builder. I was 13 when I first saw a luthier and thought, "That's what I want to do." I had already been playing guitar since I was 9. Guitar builders are pretty rare in the Netherlands, so when I told my woodworking teacher in school about my dream, he was like, "That's really cool, I don't know anyone who does that." But he also said, "If you still feel the same next year, we'll build an electric guitar together."

Eric: Tell our readers about the first Guitar you built...

Orla: At 14, I built my first guitar, an Electric Flying V. While I was building that guitar, a job opportunity came up at The Fellowship of Acoustics, the biggest guitar shop in Europe, which luckily is only about 20 minutes from my home. I worked there for 10 years as a repair technician. That's where I learned a lot about how guitars are built, how they work, and what players are really looking for. It's also where my love for acoustic guitars really started to grow.

Eric: Orla, you also studied in Canada with Master Guitar Luthier Sergei de Jonge, how old were you when you studied with him, and can you please tell our readers a little bit about what you learned?

Orla: When I was 17, I stopped school, and at 18 years old I moved to Canada for six months to learn from Canadian Guitar Builder Sergei de Jonge. That's where I built my first few acoustic guitars. Even though I already had a good understanding of how guitars are put together, I was still surprised by

how many small details go into building an acoustic guitar. Everything comes down to millimeters, every tiny detail matters.

Eric: Tell us a little bit about Scale Length of Guitars, and how it affects playability...

Orla: I put a lot of love and precision into every instrument I make, which is also why the waiting time for a custom guitar is usually around 6 to 12 months. A guitar only leaves my shop when I am fully satisfied. Scale Length is one of those details that players aren't always fully aware of, but it has a huge impact on how a guitar feels and sounds. Scale length is simply the length of the vibrating string, from the nut to the saddle. It sounds technical, but you feel the difference immediately.

What does it do to the sound? I'm not going to say one is better than the other, it really comes down to character. When we think of Long Scale Length, we tend to think of guitars like Martin, with more tension on the strings, and a tighter feel, brighter sound, more note definition, and a punchy, responsive bass...

When we think of short scale length, we tend to think of Gibson. Gibson guitars have less tension, a softer and oftentimes more relaxed feel with a warmer and rounder tone, more midrange, and a slightly looser bass, but fuller sound.

When building an acoustic guitar, the most important part is how the instrument feels. This is really what it all comes down to. A longer scale feels tighter and a bit stiffer under your fingers. A shorter scale feels looser, smoother, and easier to play. You notice it in everything: chord bends, vibrato, even how much effort it takes to get sound out of the instrument.

Eric: What do you ask a customer when they are ready to have a custom guitar built?

Orla: If you come to me and say, "I'd love to have an Orla Guitar built," these are some of the questions I would ask to get a good idea of what you're looking for. First of all, I ask the customer which of my 5 body models they would prefer: O, L-00, OM, Medium Dreadnought, or Dreadnought? I also ask the customer if they have thought about tonewoods, and if I don't have a specific wood in stock, I always look into ordering it. I ask them if they would like a 12th, 13th, or 14th fret neck joint,

I also ask about scale length, and whether or not they prefer a short or long scale length.

Some players like a pickup, and I can also do that too. If they want a satin, high gloss, or silk/matte nitrocellulose finish, wood binding, inlay work, a special neck profile, or a purfling or wooden binding, all of these details I can do to make an instrument special for a player.

Eric: Orla, tell me a little bit about why someone should choose an Orla Guitar when deciding to purchase a custom instrument...

Orla: That's a good question. I'm not going to say I'm the best builder out there or that I'm better than anyone else, but I can tell you my vision... These days, a lot of builders are focused on creating new designs and innovations. me, I see it a bit differently. Guitars have been built since the 18th century. By now, we have a pretty good idea of what makes a guitar sound and feel great. I build in a traditional way, but with a bit of an Orla touch. After 13 years and having thousands of guitars in my hands, from small independent builders, to brands like Collings, Martin, and Gibson, I've taken all the best elements and funneled them into my own builds. For example, I often build 13-fret guitars. Not many builders do this, but in my experience, they sound magical.



A picture of a finished guitar crafted by Orla.

13 fret guitars with a 13th fret neck joint do something to the tone that you don't quite get with 12 or 14 fret guitars. It feels: more open and resonant, almost magical. I also finish my necks with an oil finish, while the headstock and heel are lacquered. This is because the instrument feels better to play.

A guitar's setup is also one of the most important aspects of a great sounding, and great playing instrument.... I've done thousands of setups, and know exactly how much of a difference a great setup makes. With every guitar I build, I really listen to what the customer wants and I put all of my love and passion into the instrument. I'm quite a perfectionist, if it's not right, I redo it until it is. A guitar only leaves my workshop when it feels completely right, and I give every one of my instruments "The Orla Touch..."

Eric: Tell me a little bit about humidity and climate in the Netherlands, and how changes in such can affect the playability of an instrument...

Orla: Like in any country, there are a lot of guitar players here in the Netherlands, but what about humidity, and what's the best way to take care of your guitar in this climate?

In the Netherlands, humidity can vary quite a lot throughout the year. It can be dry in the summer, and very humid in the winter. In my workshop, I use humidifiers and dehumidifiers to keep the humidity between 40% and 50%. That's the ideal range for building guitars, and also for storing them. The best way to store a vintage guitar, or maybe one day an Orla guitar, is to keep it in its case. That way, it's much less affected by sudden changes in humidity. I also always recommend not placing your guitar near doors, windows, heaters, underfloor heating, or in a damp basement.

Humidity works a bit like a sponge. When a sponge is full of water, it expands, and when it dries out, it shrinks. Wood behaves the same way. When it's very humid, the guitars will swell, and when it's dry, guitars will shrink. If these changes happen too quickly or too extremely, problems can occur.

For example: Too humid means higher string action, and bridges coming loose, fret buzz caused by the fingerboard swelling, especially near the higher frets (sometimes creating a "ski jump" effect) Too dry means lower string action and cracks in the body, and also fret buzz because the action becomes too low, with sharp fret ends caused by the fingerboard shrinking. The best advice I can give is to have your guitar checked by a repair technician about twice a year, especially during the seasonal changes between summer and winter. That way, it can be properly adjusted.

Eric: That's very good advice for players, collectors, and professionals alike. Tell me a little bit about your relationship with country and bluegrass music, Orla...

Orla: I've been playing guitar since I was 9 years old, and I've always been a big fan of old-time bluegrass and country music. The way this music carries emotion is something very special to me. In my opinion, not many genres can bring feelings across in the same honest and pure way. Unfortunately, it's not a very popular genre here in the Netherlands, but that never stopped me from loving it. If anything, it made me appreciate it even more. Playing this kind of music might sound simple, but simple is often more than enough. It's about respecting the instrument and letting it speak, rather than overcomplicating things. That's also why my Orla guitars fit these genres so well. They're built to be responsive, open, and full of character, so the player can really bring out the emotion in the music.

Orla Striker Guitars can be purchased online through [her website](#).

Orla also offers full-service guitar repairs, and handmade wooden bespoke cases designed to protect the humidity of her instruments hand made by polish guitar case maker Artur Benedyct. Visit Orla Guitars today for order information.

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



Los Arribeños de San Francisco

by Jim Letchworth

I'm sure everyone knows 2026 is the 205th anniversary of the Declaration of Independence, but did you also know it is the 250th anniversary of the founding of San Francisco (Yerba Buena) with the De Anza Party's arrival and the founding of the Presidio? The Anza Expedition brought many families from Sonora and Sinaloa states in Old Mexico to Spanish California. They brought their dance and music with them, and developed their own California dance styles on their ranchos. Many of their surnames – Moraga, Bernal, Noe, Arguello and Berryessa – are familiar to Bay Area folks.



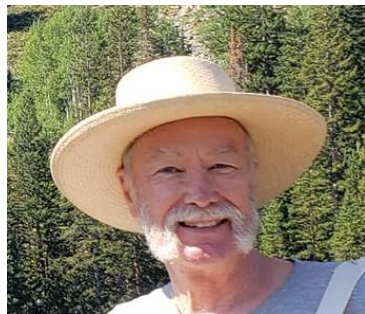
My group, Los Arribeños de San Francisco, presents interactive music, dance and activities of Hispanic California via live performances.

On May 2, 2026, we'll be playing at Columbia State Historic Park for their Cinco de Mayo celebration. (The Cinco de Mayo celebration, which became an American holiday – it isn't celebrated in Mexico – began there spontaneously among Mexican miners from Sonora State and among the Californios who were now American citizens, when the news of the victory over the French arrived in 1862.)

Then, on June 27th, we'll be playing at the San Francisco Presidio itself again for their 250th anniversary celebration.

A final piece of trivia to share with your dance partner: the 1850 California State Constitution was originally written in two languages, English and Spanish.

Jim Letchworth is a long-time member of the SFFMC who has led Old California dance workshops, with live music by Los Arribeños de San Francisco and friends, at SFFFF and ECFFF for several years.



Origin of Where Have All the Flowers Gone melody

by Mark Levy

Just yesterday I was having an email discussion with a friend about the origin of Where Have All the Flowers Gone melody, when – lo and behold – a song came on the radio from the other room, and I listened through the wall, then went into the room and listened further. Was this some miraculous sign from some folk goddess in heaven? My partner Debbie, who had been listening to the radio (WFUV-FM Bronx NYC) in that other room quickly looked up the title on their playlist, which I loaded into my desktop: [Banks of Sweet Dundee](#).



This particular iteration of The Banks of Sweet Dundee, by the Outside Track, is a jig-like rendering that bears a striking resemblance to Pete's melody, especially if slowed down, as he said he did. It is not a perfect match, but does sound enough like Pete's melody that I thought to write out my story. It is often found to be the case that several songs can be derived "genealogically" from an older melody that has been around for centuries, this one being a Scots/Irish song that made it to the Catskills and was being knocked around in folk music circles that Pete frequented in the 1950's. Those wanting to do a bit more research to establish provenance can start by checking out the YouTube video link above.

Camp Harmony 2025-2026 photos

Here are a few more photos held over from the last Folknik. Photo credits with each picture.



Eclectic tunes session: David Brown, Sarah Kostka, Noah Stroe, Susan Goodis. Photo by Casey Casebeer



David Hersh, Jordan Hersh, Anita Brown, David Spies, Emma Breitbard, Mary Hill, Bob Reid. Photo by Karen Chester.



Irish tunes hybrid session led by Paul Kostka: Betsy St. Aubin, Dave Sahn, unknown, Lee Anne Welch, Nancy Gendel, David Chadwick, Mary Kay Hansen, Eileen Scholl, Jonathan Pazer. Photo by Casey Casebeer.



In the dining hall: Jordan Hersh, Paul Wendt, David Spies, David Hersh, Anita Brown, Arlene Immerman, Julia Silver. Photo by Karen Chester.

Acoustic Guitar: I've Got Rhythm

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 ...

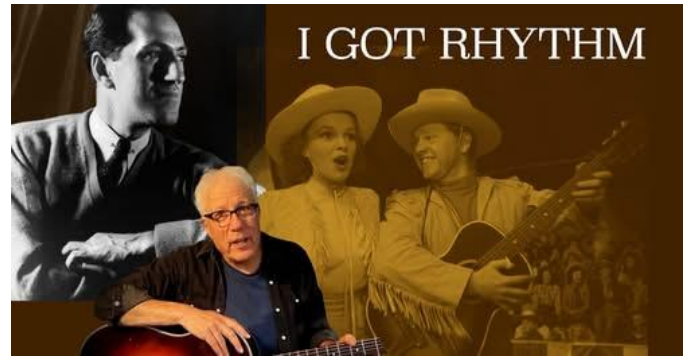
In his latest how-to video, Maurice features the classic "I've Got Rhythm", by George and Ira Gershwin, in the beginner-friendly key of C. As he says, lots of chords but easy to play.

Not only will this be of interest to guitar players who would like to play the song, but it's also a great introduction to the chord progression that is generally called – because of this very song – "rhythm changes", especially in swing and jazz environments.

This 32-bar, AABA structure is perhaps the most common harmonic template in jazz after the 12-bar blues. It's often used for fast, improvised songs, particularly during the swing and bebop eras. Think, for instance, of Nat King Cole's "Straighten Up and Fly Right" or even, yes, "Meet the Flintstones"!

Even though "I Got Rhythm" popularized the structure, it was not strictly the first to use its elements. The "bridge" (B section) of the song—a series of dominant seventh chords moving through the circle of fifths — was used by Gershwin in his own earlier works, such as "Hang on to Me" (1924) and "Sweet and Lowdown" (1925). The specific 32-bar progression was famously adapted and popularized by jazz musicians starting around 1932.

The link to the video on YouTube is [here](#).



If you're an acoustic guitar player who likes this, and would like to see more in the future, you can visit the Acoustic Guitar website [here](#) and subscribe. Full lyrics, chords, and notation are included.

Down Home Music upcoming events

by Marlene McCall

These live in-store performances are free! All shows start at 2:00 p.m. (except the record swap) at 10341 San Pablo Ave., El Cerrito, CA.

- Sat., 5/2/26: Wiley Gabby, outlaw pride country
- Sat., 5/9/26: The IFIC, garage rock
- Sat., 5/16/26: MundoMuzik aka Jose Ruiz, DJ world music
- Sun., 5/31/25 8 am to noon: Down Home record swap
- Sat., 6/6/26: Chuckleberries, breakfast rock
- Sun., 6/7/26: San Kazakgascar, art punk
- Sat., 6/13/26: Goat Family, jug band music
- Sun., 6/14/26: The Seagulls, garage rock
- Sat., 6/20/26: Flowers for Angela, alt rock
- Sat., 6/27/26: Capitals, post punk

Also, Down Homes Music's friend, Maureen Gosling, film director of "The Nine Lives of Barbara Dane" has launched a new Kickstarter drive. Help prepare this award-winning Film for broadcast nationally and internationally! Kickstarter link [here](#).



Upcoming Jaeger & Reid concerts

by Judi Jaeger

Saturday, May 30, 2026 Sing Out for Pete's Sake. Oakland: A singalong concert at 3:00 pm at First Unitarian Church of Oakland. See address in poster below. \$20 in advance; \$25 at the door; sliding scale for low income; no one turned away. Ticket link [here](#).



SING OUT FOR PETE'S SAKE!
Concert

Join Emma's Revolution, Jaeger & Reid & Aileen Vance

MAY 30TH, 2026 @ 3 PM
for a sing-along celebration of Pete Seeger's life + music

FIRST UNITARIAN CHURCH OF OAKLAND
685 14TH ST. OAKLAND, CA

DOORS OPEN AT 2:30 PM
PRICE: \$20 ADVANCE/\$25 AT THE DOOR
SLIDING SCALE FOR LOW INCOME, NO ONE TURNED AWAY FOR LACK OF FUNDS



May 31, 2026 Sing Out for Pete's Sake

Santa Cruz: A singalong concert at 3:00 pm at Kumbwaa Jazz Center in Santa Cruz. See address in poster below. \$25 advance; \$30 at the door; sliding scale for low income. Ticket link [here](#):



JAEGER + REID PRESENT

SING OUT FOR PETE'S SAKE!
Concert

Join Emma's Revolution, Jaeger & Reid Aileen Vance & Katie Sontag
for a sing-along celebration of Pete Seeger's life + music

KUUMBWA JAZZ CENTER
SUNDAY, MAY 31ST @ 3PM
DOORS OPEN AT 2:15 PM
PRICE: \$25 ADVANCE/\$30 AT THE DOOR
[SLIDING SCALE FOR LOW INCOME]

The Dulcimer Corner

by DJ Hamouris

Mountain Dulcimer Options in the 21st Century

In 1979, when I was shopping for my first dulcimer, there were less choices available to a player than there are today. Builders have been innovating ever since we got an extra fret from Howie Mitchell*! My original instrument, from Rugg & Jackel Folk Roots in Felton, CA, has a 29 ¼" vibrating string length (vsl) and did not come with that extra fret. It was the only one I played until 2012, and by then there were so many more options.

(*Kevin Roth: *On the dulcimer there is sometimes an extra fret called the 6 ½ fret or "H" fret. Was the idea of the extra fret started here at your home?*

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

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

My "workhorse" dulcimer is a custom Folk Roots from Folkcraft instruments* (Richard Ash is the current owner) built in 2012. I ordered a 28" vsl and an installed Fishman pickup – yet another addition to modern dulcimers. It was astounding how much easier it was to play extended chords & reach larger intervals with just 1 ¼" less. (*See images of our home collection [here.](#))

Other Dulcimer Types

But standard dulcimers, tuned to either DAD (D3-A3-D4) or DAA (D3-A3-A3), were not

where innovators stopped! We now have an entire string orchestra set of options: Ginger, Dulcimette, Baritone, Bass, Ban-Jammer (dulcimer-banjo hybrid), and DulciBro (dulcimer dobro hybrid).

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



Ron Ewing Dulcimettes are small dulcimers designed in 1975 as instruments suitable for backpacking, ensembles, carseat playing and children. They have a delightful mandolin-like sound that really carries. Built 24" long, 5" wide, and 1 1/2" deep, with a 1 1/4" wide fretboard with 3, 4, or 6 strings, 13 frets. They're set up for D-A-D' tuning an octave above a standard dulcimer, unless otherwise specified (DAA'). See them [here.](#)

Dusty Thorburn plays [Three-Legged Skunk](#), [an original tune](#) on a baritone dulcimette.

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

Bass Dulcimers are generally not played as other dulcimers (strummed, picked, melodies, or chords), but individual notes as on both electric & acoustic basses. They are tuned DAD, each of those an octave lower than a standard dulcimer. These instruments not only use much heavier gauge strings, but also have more bracing to handle that tension of those strings. Elaine & Larry Conger [compare Bass Dulcimers](#) (via [Dulcimercrossing.com](#)) Details of one can be seen [here](#).

Fret Placement from Diatonic to Chromatic

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

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

In steps Howie Mitchell** & his ilk, and the 6+ fret was born. This is placed halfway between the 6th & 7th frets so that we get that half-step up to the octave. Many older instruments don't have this and luthiers are able to add it if the player wants it. It's called the 6+ fret, or 6.5 or 6-and-a-half, and ends up being the first major introduction

to beginning mountain dulcimer players. By count, 6+ *is* the 7th fret, but we don't call it that, because 7 is the octave – the exact half-point of the strings.

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

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

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

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

In my next column I'll give you more info on the hybrid instruments. Let me know if you have any questions about mountain dulcimers or the details above. Write to me: deborahj@djhamouris.com

DJ Hamouris is an East Bay local, teaching at the Freight and at Berkeley Adult School, as well as her home studio on Albany Hill. She sings and plays with her husband, Buffalo, as The DulciMates, whose motto is "Dulcimers without Borders". Click [here](#) to see schedule of classes & events.



Lamento di tristano is fairly well-known from John Renbourn's "The Lady and the Unicorn" recording of 1970. This is arranged for baritone mountain dulcimer tuned AEG, a minor tuning. Standard dulcimers tuned DAC can also use this tablature, though the key will be D minor instead of A minor.

Lamento di Tristano

flatpick or fingerpick

A

First system of musical notation for 'Lamento di Tristano'. It consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. Below the staff is a six-string dulcimer tablature with strings labeled A, E, and G. The tablature includes fret numbers (0-8) and rhythmic markings such as '8.' and '7.' indicating eighth notes. The first measure is marked with a box 'A'.

Second system of musical notation. It continues the melody from the first system. The tablature shows fret numbers and rhythmic markings, including a '3.' marking for a triplet. The system ends with a double bar line and repeat dots.

1.

Third system of musical notation, starting with a first ending bracket labeled '1.'. The tablature includes fret numbers and rhythmic markings, such as '1.' and '2.' for eighth notes. The system ends with a double bar line and repeat dots.

2.

B

Fourth system of musical notation, starting with a second ending bracket labeled '2.'. It includes a box 'B' above the staff. The tablature shows fret numbers and rhythmic markings, including a '3.' marking for a triplet. The system ends with a double bar line and repeat dots.

1.

Fifth system of musical notation, starting with a first ending bracket labeled '1.'. The tablature includes fret numbers and rhythmic markings, such as '1.' and '2.' for eighth notes. The system ends with a double bar line and repeat dots.

2. C

22
A E G
0 0 1
4 3 2 1 2 1 0
1 4 3 2 1 2 1 0 1 1 2 3 2 3 4

26
A E G
5 4 3 4 5
0 0 5
8 8 7
6+ 7 6+ 7 8 9 8 7 6+ 5 4

1.

30
A E G
5 4 5 6+ 5 6+ 5 4
0 0 3
2 3 2 3 4 5 4 3 2 1 2 3 4 5 4 3

2.

34
A E G
1 0 2
3 2 1 0 1 2
0 0 1 1 2
1 2 2 1 2 1 0
1 0 0 1

It's the Ray Frank Non-Memorial Musical Potluck!

by Jane (McKendry Frank)

Ray specifically asked that we not have a memorial service or celebration of life for him, but I think he'd approve of a celebration of music and food. And if his name is fondly mentioned a time or two, well....

So, after the model of musical gatherings of all times and places, let's get together to play, sing, dance, eat, drink (or not), and generally make merry.

Come to the Muir Commons Common House, 2222 Muir Woods Place in Davis on Sunday, May 24th, between 2:00 and 8:00 P.M. Please don't park in the Muir Commons parking lots, but there's parking on Muir Woods Place, Shasta Drive, and across Shasta at Patwin school.

There'll be a big pasta salad (vegan) and a gluten free mac and cheese as well as coffee, water, wine, maybe lemonade. Please bring another dish to share, and perhaps a beverage of your choice, your instrument(s), your voice, or just your ears.

This is not an exhaustive/exclusive invitation list; I've probably forgotten someone unforgettable or had technical problems. If you know someone who would want to be there, be sure they get the particulars.

Questions? Contact me at

PineAuntJane@gmail.com.

Looking forward to a lovely event! See you there.




St. Cecilia and the Angel, circa 1610, by Carlo Saraceni, Italian early-Baroque painter. St. Cecilia is known as a patroness of musicians, and is often depicted in paintings as playing an instrument herself. Her feast day became an occasion for musical concerts and festivals, the first one being recorded in 1570.

Sail Away

Instructions freely


Mary Benson
copyright 2000 words and music.

1




Sail a - way, Sail - a - way. John - ny's sail - ing

7




home to - day, Sail a - way Sail - a - way. John - ny's go - ing

16



Met him on a fine spring day, Sailed his ship in - to our bay,

18



Came a - shore and made his way, Said no words of - go - ing home.

CHORUS:

*Sail away, sail away,
Johnny's sailing home today
Sail away, sail away,
Johnny's going home.*



Barbara Millikan is a long-time member of the folk club, and she's given us permission to share in each Folknik one of the songs she's transcribed

Met him on a fine spring day,
Sailed his ship into our bay
Came ashore and made his way
Said no words of going home..... **CHORUS**

Stole my heart, he stole the key
Gave a promise to love only me
Now he's leaving, he says I'm free
All he thinks of is going home..... **CHORUS**

Think I'll go down to the sea,
Walk along the lonely quay
Now there's nothing left here for me
Lovely Johnny has gone back home.... **CHORUS**

So beware, oh sisters mine,
Of sailor lads so young and fine
Soon they'll leave you 'lone to pine
When they leave to sail back home..... **CHORUS**



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Lark Traditional Arts



Write for the Folknik

by Daniel Hersh

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

Here's where to send items:

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

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

Intergenerational Chorus Song Circles in Berkeley – next tentatively on June 27th

by Marlene McCall

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

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

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



Invitation and RSVP list is [here](#). A Berkeley Public Library event page should be posted soon.

The next one is tentatively set for **Saturday, June 27th, 2:00 to 5:00 pm, in the meeting room at Berkeley Public Library's South Branch, 1901 Russell St, Berkeley.** I intend to be there, and I hope some of you will be, as well.

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



Some things to know:

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

We hope to see you there!



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 fourth 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 \$300, 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!

[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"*

East Bay Pickin' Potlucks

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



May 10: Paul King (925) 938-3035. 60 Rider Court, Walnut Creek. Coordinators: TBD.

June 14: Michael Coleman (510) 451-6797. Co-Housing at Swan's Market, 930 Clay Street, Oakland. Coordinators: Jim Blakeley & 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 Betsy Nichols: nichols.betsy@gmail.com. Full information here: <https://www.pickinpotlucks.com/>.

Hybrid board meetings

by Marlene McCall

SFFMC board meetings (currently in a hybrid Zoom/in-person format) are held on the 2nd Tuesday of each month at 8:00 p.m. Upcoming dates are *May 19th and June 9th, 2026*. Note: the May meeting is a week later than usual.

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

Club music meetings

by Marlene McCall

I'll give info here on both Zoom and in-person meetings. Whichever way you participate, please keep remarks brief (in between songs and during introductions) so everyone can contribute.

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

May 1st and 15th, 2026

and

June 5th and 19th, 2026.

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

May 5th and 19th, 2026

and

June 2nd and 16th, 2026.

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

May 17th, 2026

and

June 21st, 2025

March Board Meeting Highlights

by Hali Hammer

Code of Conduct: Margaret Miles, Deborah Sandler and Patience Young worked on a procedure (how to handle complaints and what steps to follow to ensure that complaints were addressed) and an intake form emailed to the Board before this meeting as an addendum to the Code of Conduct which had already been approved by the Board.

There were several complaints this year at Harmony and the committee was able to follow through. The revised form, which was the version that was presented to the Board, was developed after using the initial form to address these complaints.

At each club event, there should be someone who is familiar with the form so that complaints can be addressed. Jerry: Were any of the complaints resolved after using the form? There was a reminder sent to the violator regarding the code and the person was spoken to at camp. The person was told that this is the code and everyone is expected to follow it. Margaret is requesting that the Board approve the amended form and procedure. Daniel: Overall, he liked them but at some of our events these issues can be dealt with less formally. One example that came up at a Harmony meeting: every once in a while, someone says something off-color. This is what would be said: "We want to bring to your attention..." and then if it's documented we have a record of this violation of the code. If this behavior continues, the board can make a decision as to whether this person can return to club events. If the person owns up to a mistake, that should be the end of it, if they understand what was offensive. If it's documented, there is proof that this was discussed before. If it happens again, Ed said he would be involved since he has experience dealing with this kind of interaction. Margaret wanted us to vote on the accompanying papers so it becomes part of board documents. Hali made the motion that we accept the new documents and Ed seconded. Vote was 6 yes, Jerry abstained.

Finances: Dave reported: Vanguard online and e-consenter access has been accomplished.

Dave can now set up a Cash Plus account, insured up to \$1.5 million with about double the interest. Same or better rate of return as existing Vanguard brokerage account.

Dave still must fill out another form to do the Cash Plus. We will put all our Vanguard money into the Cash Plus account. It was suggested that Dave check the account in a month or two to make sure that no balance is left in the old account.

Election of Officers: Jerry was not here at the last meeting, so we did not vote on him until we knew he wanted to remain on the Board. He has agreed to return. Bob made the motion, Hali seconded, approved unanimously. So, Jerry was elected to serve on the Board for a term ending in September 2027, along with the Board members who were elected to the same term at our last meeting in February.

Marketing: Daniel reported that there has been lots of back and forth about a postcard handout to publicize Camp Harmony 2026-27. Karen Chester has been a big help. It's almost ready to go out.

Folknik: The next issue is May/June. There were 53 pages of material in this last issue, and we had additional material in hand that was held over until the next issue.

Website: Daniel: There was a problem with the SFFFF website – we needed to update which was long overdue. Valerie updated the PHP and it broke. There was a plug-in that hadn't been updated in a long time. She eventually got it done but she will be billing us for her time.

Daniel: Would like to see a partial redesign to modernize the website.

A 53-page Folknik on a pdf is almost impossible to look at from a phone. Valerie and Daniel would like to have both the pdf and an html version available. The Board gave Daniel the ok to ask Valerie and her business partner for price estimates for a partial redesign of the SFFFF website and an online tool that could be used to create a Folknik in both an html (mobile-friendly) and a pdf format.

MailChimp: Free accounts are now limited to 250 contacts. The MailChimp that Ellen uses is already paid for by the Club, and the last folknik announcement was sent out from that MailChimp account with no problem. 1500 contacts is the limit for that price tier and we are currently up to 1300 but for the moment we're okay. If we go over that amount, we can bump up to the next price tier.

Instagram: Alina made one entry on the club's Instagram account. She posted a photo and added a collaborative photo from her account. She shares stories, videos and some quotes just to boost the page. She thinks people look at stories more.

Ed is one of the administrators for Facebook for the club Facebook group and wanted to know who else is on as administrators. Daniel and Hali are also administrators.

Spring Camp Harmony: Several people did not get the Zoom link after having registered, especially those with yahoo addresses. The extra step is to prevent Zoom bombing. Everyone agreed that the event went really well. Attendance was

significantly higher than last year. People were having a good time. There were a lot of people from the British Isles and other parts of the world.

SFFMC Summer Outings: Cedar Rose Park for Memorial Day weekend (Saturday & Sunday noon to 8), July 4 weekend at Camp Herms with overnight camping available, Labor Day weekend (Saturday & Sunday noon to 9). Hali will put something on the Harmony list to encourage workshops.

San Francisco Free Folk Festival: Proposals for workshops and performances will be taken until March 19.

Glen and Tes live music meetings: This brings together a small but solid group.

Zoom music meetings: Ed reports the meeting is trucking along as usual.

El Cerrito Free Folk Festival: Nothing to report

Camp Harmony: Nothing to report

April Board Meeting Highlights

by Hali Hammer

Financial: Dave made a motion that we complete process of opening a Vanguard Cash Plus account with signatories David S. Sahn, Edward B. Hilton, and Hali D. Hammer and with David S. Sahn as designated E-consenter. Vanguard had already updated the signatories, but Dave introduced this motion in case they required specific mention of the Cash Plus account. Daniel seconded. Passed unanimously.

Taxes: Dave looked at the tax return and Hali signed for it. She will send the RRF-1 form to the state. Hali will make sure SFFFF bookkeeper Sara Shallcross has gotten the emails about this. The Board had been sent the final tax return for approval last week.

Secretary: Bob has agreed to be listed as Secretary for the Board after Marian cannot continue in the position.

Marketing: The postcards for Camp Harmony have been printed up. The California Bluegrass Association has a table at Hardly Strictly and may be willing to let us put them out at their booth.

Folknik: The May/June issue deadline is due tomorrow.

Instagram: Alina will post whatever board members send to her.

Website: Valerie had to fix a glitch and billed us for an hour.

Next Intergenerational Chorus Song Circle will be held again at the Berkeley South Branch Library.

Spring Harmony Online: Its original purpose was as a fundraiser. Daniel pointed out the community benefits from the event, whether or not it makes a profit. There is no international online folk club but there are several organizations that have online events like us, Seattle and Portland, which all have benefits to the folk community in general.

Camp Harmony: The hybrid sessions are to allow people to come to Camp, but in the future the Camp Harmony committee has decided that people will need to make a donation in order to participate. The hybrid sessions will continue to be in one room only. People who have only attended on Zoom may not understand that the experience of coming to the live camp is much different than attending via Zoom.

Summer Camps: Hali has reserved Cedar Rose Park for Memorial Day weekend. She will be putting out a call for workshops on the Harmony list this week.

SFFFF 50th annual festival this year: Saturday July 11 is the date. They are tentatively planning to have a dance program at the concrete space by the fountain, as the grass area is not permitted to be used. There were lots of workshop proposals this year, as well as the usual high number of performer applications.

Live gatherings in SF: Ed reported that at the last Sunday gathering at Glen and Tes's house there were 19 people (a new high number for the gatherings there). They stayed in one room even though two were available. 4 or 5 new people came as well.

Gatherings on Zoom: continuing at around 10-15 people over a four-hour period (about eight at a time)

Community folk calendar

by *Shelby Solomon*

- Event times are PDT. Events are in-person if a location is provided, online (“virtual”) otherwise.
- Email calendar items or corrections to SFFMC Calendar Editor Shelby Solomon at folknikcal at yahoo.com.

Regularly scheduled events (in-person)

Every Sun 1 pm	instrumental Irish Traditional session, Plough & Stars: 116 Clement, SF https://theploughandstars.com/
Every Sun 5:30 pm	moderate-pace Irish session, Starry Plough: 3101 Shattuck, Berkeley https://thestarryplough.com/
Every Sun 6 pm	Buncrana, Sláinte Pub: 131 Broadway, Oakland https://slainteokland.com/
Every Sun 7:30 pm	open session, Starry Plough: 3101 Shattuck, Berkeley https://thestarryplough.com/
1 st ,3 rd Sun 12 pm	Bay Area Sacred Harp (BASH) sing, SF https://bayareasacredharp.org/local-singings/
1 st ,3 rd Sun 5 pm	Irish music session, Redwood Café: 8240 Old Redwood Hwy, Cotati https://redwoodcafecotati.com/
1 st Sun 1 pm	potluck jam, Hali’s: 1609 Woolsey St, Berkeley
1 st Sun 1:15 pm	SCVFA jam, Hoover School cafeteria: 1474 Naglee Ave, San Jose, https://www.fiddlers.org/
1 st Sun 3 pm	Old Time session, Church of the Oaks: 160 West Sierra, Cotati https://californiabluegrass.org/calendar/
1 st Sun 6 pm	Irish session, Mad Dog in the Fog: 1568 Haight, SF https://www.meetup.com/irish-music-trad-session/
2 nd ,4 th Sun 2 pm	Bay Area Sacred Harp (BASH) sing, Palo Alto https://bayareasacredharp.org/local-singings/
2 nd ,4 th Sun 4 pm	Kids/Beginners Irish Session, Starry Plough: 3101 Shattuck, Berkeley https://thestarryplough.com/
2 nd Sun 12-5 pm	East Bay Fiddlin’ & Pickin’ Potluck (EBFPP), location: https://www.pickinpotlucks.com/
2 nd Sun 12 pm	Marin jam, 620 Del Ganado Rd, San Rafael https://www.meetup.com/Marin-Acoustic-Guitar-Group
2 nd Sun 1 pm	CA old time fiddlers District 5 jam, Orangevale Grange: 5807 Walnut, Orangevale https://csotfa.org/
2 nd Sun 2 pm	Bluegrass jam, Starry Plough: 3101 Shattuck, Berkeley https://thestarryplough.com/
2 nd /3 rd ,5 th Sun 3 pm:	Euro-tunes session, Way Station: 2120 Dwight, Berkeley, info: mick.phillips at gmail.com
3rd Sun 1-5 pm	SFFMC musical meeting & potluck, 2001 Oak St, SF https://www.sffmc.org/musical-meetings/
3 rd Sun 1 pm	SCVFA jam at various parks, check https://www.fiddlers.org/ for location
3 rd Sun 2 pm	Old Time Shred Sesh, Starry Plough: 3101 Shattuck, Berkeley https://thestarryplough.com/
4 th Sun 12 pm	Bluegrass session, Sweetwater: 19 Corte Madera Ave, Mill Valley https://sweetwatermusicall.com/
4 th Sun 1 pm	Bluegrass & old-time jam, Ocean View Park, Santa Cruz, email: luke at playingbyear.com
4 th Sun 1:30 pm	CA old time fiddlers jam, United Methodist Church: 19806 Wisteria, Castro Valley http://csotfa9.org/
4 th Sun 2 pm	Accordion/Zydeco jam, Starry Plough: 3101 Shattuck, Berkeley https://thestarryplough.com/
4 th Sun 3 pm	The Café bluegrass jam, Redwood Café: 8240 Old Redwood Hwy, Cotati https://redwoodcafecotati.com/
5 th Sun 1 pm	SCVFA jam at Ocean View Park, Santa Cruz https://www.fiddlers.org/

5 th Sun 1 pm	SoCoFoSo 5 th Sun jam, Sebastopol Grange: 6000 Sebastopol Ave, Sebastopol https://socofoso.com/
Last Sun 6:30 pm	Irish trad instrumental session, Sayla Music Academy, Lodi https://www.saylamusicacademy.com/
Every Mon 5 pm	open mic, Ugly Mug: 4640 Soquel Dr., Soquel https://www.cafeugly.com/live-music-the-mug
Every Mon 6:30 pm	bluegrass jam, 16905 Roberts, Los Gatos http://www.keithhollandguitars.com/events.html
Every Mon 7 pm	old time jam, UUCPA: 505 E Charleston Rd, Palo Alto, email: banjoclarka at yahoo.com
Every Mon 7 pm	World Harmony Chorus, 505 E. Charleston, Palo Alto https://instantharmony.com/concerts.html
Every Mon 7 pm	Bay Area Sacred Harp (BASH) sing, Berkeley https://bayareasacredharp.org/local-singings/
1 st , 3 rd Mon 6:30 pm	Celtic music session, Steel Bonnet: 20 Victor Sq, Scotts Valley https://www.steelbon.net/music
1 st Mon 6 pm	bluegrass jam, Out West Garage: 321 2 nd St., Petaluma https://californiabluegrass.org/calendar/
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/
1 st , 3 rd , 5 th Tu 7 pm	Odd Tu Old Time jam at Plough & Stars: 116 Clement St, SF, info: dinahbeatrice at gmail.com
1 st , 3 rd , 5 th Tu 7 pm	Irish jam, Dublin Heritage Park: 6600 Donlon Way, Dublin, join: https://groups.io/g/dublinirishjam
1 st , 3 rd Tu 7:15 pm	open mic, The Monkey House: 1638 University, Berkeley https://www.themonkeyhouse.org/
1 st Tu 7 pm	bluegrass jam w/David Pascoe, Occidental https://www.occidentalcenterforthearts.org/programs
2nd Tu 8 pm	SFFMC Board Meeting, in-person & Zoom https://www.sffmc.org/about-us/
3 rd Tu 5:30 pm	BOTMC Old Time jam, Central Library 5 th Floor: 2090 Kittredge, Berkeley https://berkeleypubliclibrary.libnet.info/events?term=old-time&r=thismonth
4 th Tu 7 pm	Performers Circle, Odd Fellows: 415 2 nd St, Davis https://www.facebook.com/villagehomesperformers
Every Wed 6 pm	World Harmony, Room 5, 301 Center, Santa Cruz https://instantharmony.com/concerts.html
Every Wed 6:30 pm	open mic w/Dennis Haneda, 224 Vintage Way, Novato https://www.hopmonk.com/novato
Every Wed 7 pm	bluegrass jam, UUCPA: 505 E Charleston Rd, Palo Alto, email: banjoclarka at yahoo.com
Every Wed 7 pm	(Apr 29-Jun 3) Joyful Voices Chorus, San Anselmo https://www.singwithmarv.com/
2 nd Wed 7 pm	CircleSing workshop, First Congregational: 2501 Harrison, Oakland https://www.circlesing.org/
3 rd Wed 6:30 pm	family-friendly music jam, La Peña: 3105 Shattuck, Berkeley https://lapena.org/
3 rd Wed 7 pm	CircleSing, First Congregational: 2501 Harrison, Oakland https://www.circlesing.org/
Last Wed 7:30 pm	Lark in the Evening song circle on Zoom & Oakland https://www.facebook.com/groups/693877204029944
1 st , 3 rd Th 7 pm	traditional Irish seisiún, Rosie McCann's: 1220 Pacific Ave, Santa Cruz https://rosiemccanns.com/
1 st Th 7:30 pm	concert, 415 2 nd St, Davis https://www.davislodge.org/odd-fellows-events/thursday-live/
3 rd Th 4 pm	ukulele club w/Jerri Miller, Occidental https://www.occidentalcenterforthearts.org/programs
3 rd Th 7 pm	(Oct-May) Americana night, Cloverdale https://www.cloverdaleartsalliance.org/americana-night

1 st Fri 6 pm	Anny's sing along, 6350 Sir Francis Drake, San Geronimo, https://www.sgvcc.org/
1 st Fri 8 pm	CCE Irish/Scottish singing session in person & on Zoom https://sfcooleykeegancece.org/music/singing.html
2 nd Fri 6 pm	Community vocal tapestry, 6350 Sir Francis Drake, San Geronimo, https://www.sgvcc.org/
3 rd /4 th Fri 3 pm	Marin uke jam, Belvedere-Tiburon Library https://www.meetup.com/San-Francisco-Ukulele-Meetup/
3 rd Fri 11 am	South City Folk Jam, South San Francisco https://www.meetup.com/south-san-francisco-folk-jam/
3 rd Fri 7 pm	(sign-up 6:30) open mic, BFUU: 1924 Cedar, Berkeley https://bfuu.org/
4 th Fri 7 pm	Kate's Café open mic, 6350 Sir Francis Drake, San Geronimo & on Zoom, https://www.sgvcc.org/
Every Sat 4 pm	Irish seisiún, UICC Emerald Pub: 2700 45 th , SF https://irishcentersf.org/events/
1 st Sat 2 pm	Davis Area Sacred Harp sing, Davis https://bayareasacredharp.org/local-singings/
1 st Sat 4 pm	Irish Trad session, Plough & Stars: 116 Clement, SF https://www.meetup.com/irish-music-trad-session/
1 st Sat 6 pm	Chantey Sing, Maritime Museum: 900 Beach, SF, RSVP: peterkasin5 at gmail.com
2 nd Sat 12 pm	bluegrass jam, Santa Clara Depot: 1005 Railroad Ave, Santa Clara, email: kennedymk at comcast.net
2 nd Sat 3 pm	South City Folk Jam, South San Francisco https://www.meetup.com/south-san-francisco-folk-jam/
2 nd Sat 5 pm	Uke jam, SF https://www.meetup.com/San-Francisco-Ukulele-Meetup/
3 rd Sat 1 pm	Americana slow jam, Liberties Bar: 998 Guerrero, SF https://www.theliberties.com/
3 rd Sat 1 pm	River City dulcimer jam, Strum Shop: 209 Vernon, Roseville https://www.rivercitydulcimers.com/
4 th Sat 2 pm	session, O'Reilly's Pub: 1840 Haight, SF https://www.ceol-sa-cheo.com/
Last Sat 2 pm	Irish slow session, UICC: 2700 45 th , SF https://www.meetup.com/irish-music-sessions-not-full-speed/

Regularly scheduled events (online/virtual)

Daily 9 am	Daily Antidote of Song https://carpediemarts.org/daily-antidote-of-song
Every Sun 12 pm	Loch Down Folk Club (UK) on Zoom: https://link.americeltic.net/lochdown
Every Sun 7 pm	Agoura Hills song circle on Zoom, info: https://songmakers.org/events/month
1 st ,3 rd Sun 7 pm	Seattle song circle https://www.seafolklore.org/about-sfs/seattle-song-circle
1 st Sun 11 am	Mermaid's Tavern sing online https://digitalheritageconsulting.com/tavern/
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 1 pm	Ag Teacht Le Chéile Irish session on Zoom, email maureenmcnally6 at gmail.com
Every Mon 8 pm:	Meredith Axelrod & Craig Ventresco, live & archive: https://www.youtube.com/@meredithanthraxelrod/streams
1 st Mon 12 pm	Mudcat Worldwide Singaround on Zoom, email: joe at mudcat.org
Every Tu 11:30 am	Phoenix Folk singaround on Zoom https://phoenixfolk.co.uk/
Every even Tu 8 pm:	Meredith Axelrod & Craig Ventresco, live & archive: https://www.youtube.com/@meredithanthraxelrod/streams
1 st , 3 rd , 5 th Tu 7pm	SF Bay Eclectic Fiddle Tune Session on Zoom https://www.facebook.com/groups/SFFMC/posts/25795021610086562/
1 st ,3 rd Tu 1pm	SFFMC Zoom sing, https://www.sffmc.org/musical-meetings/

- 1st Tu 3:35 pm Protest/Social Justice song swap on Zoom, email jburrill at gmail.com for Zoom link
- 1st Tu 7 pm FAR-West new song salon on Zoom, register: <https://far-west.org/new-song-salon>
- 2nd, 4th Tu 7 pm (Andronico's) Old Time jam on Zoom, email for link: jrs at johnrsweet.com
- 2nd, 4th Tu 7 pm FAR-West Campfire song circle on Zoom, register: <https://far-west.org/campfire>
- 2nd Tu 4 pm Hueneme song circle on Zoom, info: <https://songmakers.org/events/month>
- 2nd Tu 8 pm SFFMC Board Meeting, in-person & Zoom** <https://www.sffmc.org/about-us/>
- Every Wed 12 pm Trans-Atlantic Irish session on Zoom, info: <https://americeltic.net/online/#ta>
- Every Wed 3 pm John Whelan tune teach on Zoom <http://johnwhelanmusic.com/slow-session/>
archive: <http://michaeleskin.com/johnwhelan.html>
- Every Wed 4 pm John Whelan's slow Irish session on Zoom <https://johnwhelanmusic.com/slow-session/>
archive: <https://michaeleskin.com/johnwhelan.html>
- Every Wed 5 pm Irish session repertoire lessons w/Autumn Rhodes on Zoom, email autumn at cei.li
- Every Wed 5 pm Jay Ungar & Molly Mason online <https://www.facebook.com/jayandmolly/>
- Every Wed 7 pm Pacific Evening Session on Zoom, info: <https://americeltic.net/online/#pe>
- Every Wed 7 pm open mic on Zoom <https://www.facebook.com/yosemitessongwriting/>
- Every Wed 8 pm: Meredith Axelrod & Craig Ventresco, live & archive: <https://www.youtube.com/@meredithanthraxelrod/streams>
- 3rd Wed 7:20 pm Vancouver song circle on Zoom <https://vfss.ca/events/>
- Last Wed 7:30 pm Lark in the Evening song circle on Zoom & Oakland
<https://www.facebook.com/groups/693877204029944>
- Every Th 12 pm Phoenix Folk Irish full-speed session on Zoom <https://phoenixfolk.co.uk/>
- Every Th 7 pm Chuck Behrman's song circle on Zoom, info: <https://songmakers.org/events/month>
- Every Th 8 pm Irish session repertoire lessons w/Autumn Rhodes on Zoom, email autumn at cei.li
- 1st Th 6 pm The Ould Sod Irish session on Zoom <https://michaeleskin.com/session.html>
- Every Fri 9:30 am: David Steinhart's song circle on Zoom, info: <https://songmakers.org/events/month>
- 1st & 3rd Fri 7 pm SFFMC Zoom sing,** <https://www.sffmc.org/musical-meetings/>
- 1st Fri 8 pm CCE Irish/Scottish singing session in person & on Zoom <https://sfcooleykeegance.org/music/singing.html>
- 2nd Fri 7 pm Seattle chantey sing online simulcast <http://www.nwseaport.org/chantey-sings.html>
- 3rd Fri 7 pm online open mic <https://www.meetup.com/southbayacousticmusic/>
- 4th Fri 7 pm Kate's Café open mic, 6350 Sir Francis Drake, San Geronimo & on Zoom, <https://www.sgvcc.org/>
- Every Sat 6 pm Portland Folk Music Society virtual song circle on Zoom
https://portlandfolkmusic.org/content.aspx?page_id=22&club_id=748368&module_id=350693
- Every Sat 8 pm: Meredith Axelrod & Craig Ventresco, live & archive: <https://www.youtube.com/@meredithanthraxelrod/streams>
- 2nd Sat 12 pm Portsmouth NH chantey sing online <http://pmffest.org/monthly-chantey-sing/>
- 3rd Sat 11 am SF Maritime virtual Chantey Sing <https://givebutter.com/ChanteySing>
- 3rd Sat 1 pm Protest/Social Justice song swap on Zoom, email jburrill at gmail.com for Zoom link

3rd or 4th Sat 7 pm Uke jam online, SF <https://www.meetup.com/San-Francisco-Ukulele-Meetup/>
 4th Sat 11 am River City dulcimer virtual jam, info: <https://www.rivercitydulcimers.com/>

Irregularly scheduled events (in-person)

Aloha Uke squad jams & concerts <https://www.facebook.com/alohaukesquad/>
 Golden Gate Park Bandshell Concerts, SF, schedule: <https://illuminate.org/venues/golden-gate-bandshell/>
 San Francisco concerts in various venues <https://illuminate.org/events/>
 San Mateo Area Folk Music Singalongs <https://meetup.com/San-Mateo-Folk-Music-Meetup>
 Walnut Creek Jams <https://meetup.com/walnut-creek-guitar-meetup-group>
 Yerba Buena Gardens Festival daily events, Mission St between 3rd & 4th, SF <https://ybgfestival.org/events/>

Irregularly scheduled events (online/virtual)

Abbie Weisenbloom house concert (Portland, OR) livestreams <https://froggie.com/livestream/>
 Caffè Lena (Saratoga Springs, NY) livestreams & classes <https://caffelena.tv/categories/live-streams>
 Club Passim (Cambridge, MA) livestreams most concerts <https://passim.org/stream/>
 Folk Music Notebook 24/7 Internet radio station <https://folkmusicnotebook.com/>
 Open Mic America showcase on YouTube at 5pm some Sundays <https://openmicamerica.com/index.html>

One-time events

May 1-3 KVMR Celtic Festival, Grass Valley <https://kvmrcelticfestival.org/>
 Fri May 1 5:20 am Welcome in the May! with Berkeley Morris, Inspiration Point, Tilden Park <https://berkeleymorris.org/>
 with Deer Creek Morris & Mrs Prunely's Pride, Baylands Nature Preserve, Palo Alto <https://bacds.org/events/mayday/>
 6 am with Goat Hill Morris, Christmas Tree Point on Twin Peaks, SF <https://www.facebook.com/goathillmorris/>
 with Seabright Morris, Santa Cruz Lighthouse <https://www.facebook.com/people/Seabright-Morris/100054221750612/>
 5 am with Apple Tree Morris, SCCC, Sebastopol <https://nbcds.org/event/may-morn-morris-and-community-dances/>
Fri May 1 7 pm SFFMC Zoom sing, <https://www.sffmc.org/musical-meetings/>
 Fri May 1 7 pm Chris Jones & The Night Drivers, Side Door: 2900 Franklin, Sacramento <https://thesidedoor.net/>
 Fri May 1 7:30 pm Kalos, house, Santa Clara, RSVP: SantaClaraHouseConcerts at yahoo.com
 Fri May 1 7:30 pm Dervish, SCCC: 390 Morris, Sebastopol <https://seb.org/>
 Fri May 1 7:30 pm Scottish Fish, Kuumbwa: 320 Cedar, Santa Cruz <https://www.celticsociety.org/>
 Fri May 1 8 pm Windborne, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
 Fri May 1 8 pm Molly Tuttle & Ketch Secor, Sweetwater: 19 Corte Madera, Mill Valley <https://sweetwatermusicall.com/>
 May 2-3 Berkeley Bluegrass Festival, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/bluegrass/>
 Sat May 2 1 pm Herdeljezi Romani Festival, Ashkenaz: 1317 San Pablo, Berkeley <https://ashkenaz.com/#/events>

Sat May 2 3 pm Misner & Smith/open mic, house concert, Sebastopol, RSVP: <https://insidelands.org/>

Sat May 2 3 pm The Good Talks, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>

Sat May 2 4 pm Hardly Strictly Irish, Inn at Occidental: 3657 Church St, Occidental <https://www.suzukicady.com/shows>

Sat May 2 4:30 pm MOTION, Community Music Center: 544 Capp, SF https://www.sfiaf.org/2026_music

Sat May 2 4:30 pm É.T.É on YouTube livestream from NY, ticket: <https://oldsongs.org/concerts/>

Sat May 2 7 pm Don Burnham & The Bolos, Ugly Mug: 4640 Soquel Dr, Soquel <https://fiddlingcricket.com/>

Sat May 2 7 pm Molly Tuttle & Ketch Secor, Golden State: 417 Alvarado, Monterey <https://goldenstatetheatre.com/>

Sat May 2 7 pm Aryeh Frankfurter & Lisa Lynne, house concert, Santa Rosa, email howard.booster at gmail.com

Sat May 2 7 pm Tony Furtado Trio, 3850 Doris Murphy, Occidental <https://occidentalcenterforthearts.org/>

Sat May 2 7 pm Cantara Loop, Side Door: 2900 Franklin, Sacramento <https://thesidedoor.net/>

Sat May 2 7 pm Windborne, B Street: 2700 Capitol Ave, Sacramento <https://bstreettheatre.org/shows/>

Sat May 2 7 pm Emma's Revolution livestream, tickets: <https://emmasrevolution.com/tickets-may-2nd-long-beach-ca>

Sat May 2 7:30 pm Kalos, Fifth St Farms house, Berkeley, RSVP: <https://fifthstfarms.com/>

Sat May 2 7:30 pm Ira Marlowe, Monkey House: 1638 University, Berkeley <https://themonkeyhouse.org/>

Sat May 2 7:30 pm Aki Kumar, 1220 Linda Mar, Pacifica <https://pacificaperformances.org/>

Sat May 2 8 pm The Heart Collectors, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>

Sat May 2 8 pm Karla Bonoff, Felton Music Hall: 6275 Hwy 9, Felton <https://feltonmusichall.com/>

Sat May 2 8 pm The Ollam, Napa Music Hall: 1030 Main St, Napa <https://napamusichall.com/>

Sat May 2 8 pm Le Vent du Nord online, Rogue Folk, BC, tickets: <https://roguefolk.bc.ca/concerts/>

Sat May 2 8:15 pm Scottish Fish, Lost Church SR: 545 Mendocino Ave, Santa Rosa <https://www.thelostchurch.com/>

Su May 3 3 pm Kalos, St Mary's by-the-Sea Episcopal, Pacific Grove <https://www.celticsociety.org/>

Su May 3 3 pm Lisa Lynne & Aryeh Frankfurter, Inverness <https://www.stcolumbasinverness.org/music-series>

Su May 3 5 pm 50th anniversary concert, 1220 Linda Mar, Pacifica <https://pacificaperformances.org/>

Su May 3 5 pm Broken Compass Bluegrass, Rancho Nicasio: Town Square, Nicasio <https://ranchonicasio.com/>

Su May 3 5:30 pm Peter Kronowitt & Everyday Items, Monkeybrains: 933 Treat, SF https://www.sfiaf.org/2026_music

Su May 3 7 pm Madeira music w/Roberto Moniz, Ashkenaz: 1317 San Pablo, Berkeley <https://ashkenaz.com/#/events>

Su May 3 7:30 pm Resting Klezmer Face/Trio Lunay, Monkey: 1638 University, Berkeley <https://themonkeyhouse.org/>

Su May 3 8 pm The Ollam, Felton Music Hall: 6275 Hwy 9, Felton <https://feltonmusichall.com/>

Mon May 4 12 pm Bobby McFerrin & MOTION, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>

Mon May 4 7:30 pm open mic, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>

Starting wk. of May 5 music classes from The Freight <https://thefreight.org/learn-to-play/classes/view-all-classes/>

Tu May 5 1 pm SFFMC Zoom sing, <https://www.sffmc.org/musical-meetings/>

Tu May 5 8 pm The Wood Brothers, The Fillmore: 1805 Geary, SF <https://www.livenation.com/venues>

Wed May 6 7 pm Kalos, barn concert, Healdsburg, RSVP: clenbarnconcerts at gmail.com

Wed May 6 8 pm Hayde Bluegrass Orchestra, Ashkenaz: 1317 San Pablo, Berkeley <https://ashkenaz.com/#/events>

Wed May 6 8 pm	Patrick Landeza & Sons, Yoshi's: 510 Embarcadero West, Oakland https://yoshis.com/
May 7-10	Parkfield Bluegrass Festival, Parkfield https://www.parkfieldbluegrass.org/
Th May 7 6:30 pm	Open mic, Match Point Brewing: 745 San Pablo, Albany https://www.matchpointbrewing.com/
Th May 7 7:30 pm	Jim Infantino, Monkey House: 1638 University, Berkeley https://themonkeyhouse.org/
Th May 7 7:30 pm	Okie Weiss & Zydeco, 415 2 nd St, Davis https://www.davislodge.org/odd-fellows-events/thursday-live/
Th May 7 7:30 pm	Kalos, house concert, Santa Cruz, RSVP: concerts at InstantHarmony.com
Th May 7 8 pm	Le Vent Du Nord & Foghorn Stringband, The Freight: 2020 Addison St, Berkeley https://thefreight.org/
Th May 7 8 pm	Mélanie Quintet Trad online, Rogue Folk, BC, tickets: https://roguefolk.bc.ca/concerts/
Fri May 8 12 pm	Jaeger & Reid, Davis Community Church: 412 C St, Davis https://dccpres.org/calendar-and-events/live-dcc
Fri May 8 12 pm	John Kelly on Zoom, tickets: https://events.livetoyourlivingroom.com/
Fri May 8 5:30 pm	Robert Joseph & open mic, 3657 Church, Occidental, RSVP: https://insidelands.org/
Fri May 8 7 pm	SF Scottish Fiddlers, Veterans: 203 E 14 th St, Davis https://sfscottishfiddlers.org/
Fri May 8 7 pm	Geoffrey Miller, Side Door: 2900 Franklin, Sacramento https://thesidedoor.net/
Fri May 8 7:30 pm	Nina Gerber & Chris Webster, 1638 University, Berkeley https://themonkeyhouse.org/
Fri May 8 8 pm	Glen Phillips, Felton Music Hall: 6275 Hwy 9, Felton https://feltonmusichall.com/
Fri May 8 8 pm	The Brothers Comatose, Rio: 1205 Soquel Ave, Santa Cruz https://www.riotheatre.com/
Fri May 8 8 pm	Wesley Stace, HopMonk: 224 Vintage Way, Novato https://kcturnerpresents.com/
Fri May 8 8 pm	Homin Choir from Ukraine, Crest: 1013 K St, Sacramento https://crestsacramento.com/
Fri May 8 8 pm	Supertrad online, Rogue Folk, BC, tickets: https://roguefolk.bc.ca/concerts/
Sat May 9 12:30 pm	Hardly Strictly Irish, Hopmonk: 691 Broadway, Sonoma https://www.hopmonk.com/sonoma
Sat May 9 3 pm	Bryan Bowers, house concert, Auburn, RSVP: http://auburnhouseconcerts.org/
Sat May 9 5 pm	Joe Jencks live stream from Caffè Lena https://caffelena.tv/categories/live-streams
Sat May 9 6 pm	Hattie & Joe Craven, Robin's Nest house, Davis, RSVP: https://www.robinsnestconcerts.com/home
Sat May 9 7 pm	SF Scottish Fiddlers, The Freight: 2020 Addison St, Berkeley https://sfscottishfiddlers.org/
Sat May 9 7 pm	Gaelic Muses, Wheelhouse: 1173 Lincoln, San Jose https://gaelicmuses.com/
Sat May 9 7 pm	Rags Rosenberg & Ginny Mitchell, Ugly Mug: 4640 Soquel Dr, Soquel https://fiddlingcricket.com/
Sat May 9 7 pm	hootenanny, 568 Lighthouse, Pacific Grove https://pgartcenter.org/Events/Coming-Events.php
Sat May 9 7 pm	The Hot Licks, 3850 Doris Murphy, Occidental https://occidentalcenterforthearts.org/
Sat May 9 7:30 pm	Jhene Canody/Edie O'Hara/Fay Sara, 1638 University, Berkeley https://themonkeyhouse.org/
Sat May 9 7:30 pm	Sweet Honey in the Rock, Presidio Theatre: 99 Moraga Ave, SF https://www.presidiotheatre.org/
Sat May 9 8 pm	Don Burnham & the Bolos, Back Room: 1984 Bonita Ave, Berkeley https://backroommusic.com/
Sat May 9 8 pm	Lara Downes/Judy Collins/Tarriona Ball/etc., Zellerbach, UCB https://calperformances.org/
Sat May 9 8 pm	Poor Man's Whiskey, HopMonk: 224 Vintage Way, Novato https://kcturnerpresents.com/
Sat May 9 8 pm	Glen Phillips, Bankhead: 2400 1 st St, Livermore https://livermorearts.org/
Su May 10 12:30 pm	Chris Hanlin, Hopmonk: 691 Broadway, Sonoma https://www.hopmonk.com/sonoma

- Su May 10 2 pm Sweet Honey in the Rock, Presidio Theatre: 99 Moraga Ave, SF <https://www.presidiotheatre.org/>
- Su May 10 2 pm SF Scottish Fiddlers, Crocker Theater, Cabrillo College, Aptos <https://sfscottishfiddlers.org/>
- Su May 10 4 pm Cate Clifford: Helen Creighton collected songs online <https://digitalheritageconsulting.com/tavern/>
- Su May 10 7 pm HOOT! The Gods in Song, Timbre: 801 Bancroft, Berkeley <https://www.hootexclamationpoint.com/>
- Su May 10 7 pm Glen Phillips, B Street: 2700 Capitol Ave, Sacramento <https://bstreettheatre.org/shows/>
- Su May 10 7:30 pm Dirty Cello/Zoe Fitzgerald Carter/Ruby Lee Hill, 528 7th St, Santa Rosa <https://caltheatre.com/>
- Mon May 11 12 pm Bobby McFerrin & MOTION, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
- Mon May 11 7:30 pm bluegrass/country jam, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
- May 12-17 CA Autoharp Gathering, Dunlop <https://calautoharp.com/>
- Tu May 12 7 pm HOOT! The Gods in Song, Hillside Club: 2286 Cedar, Berkeley <https://www.hootexclamationpoint.com/>
- Tu May 12 7 pm Shelby Means Band, United Methodist Church: 1 Soledad Dr, Monterey <https://otteropry.org/>
- Tu May 12 8:15 pm Block/Mickelson, Lost Church SF: 988 Columbus, SF <https://www.thelostchurch.com/>
- Wed May 13 4:30 pm John Gorka live stream from Caffè Lena <https://caffelena.tv/categories/live-streams>
- Wed May 13 7:30 pm Shelby Means, Mondavi Center, UC Davis <https://www.mondaviarts.org/>
- Wed May 13 8 pm Caren Armstrong/Steve Seskin, Strings: 6320 San Pablo, Berkeley <https://strings.org/>
- Wed May 13 8 pm Nat Lefkoff/Dead Nettle/Good Friends, Moe's: 1535 Commercial Way, Santa Cruz <https://moesalley.com/>
- Th May 14 7:30 pm Foxtail Pines/Mannequin Cider, Monkey: 1638 University, Berkeley <https://themonkeyhouse.org/>
- Th May 14 7:30 pm Shelby Means, Mondavi Center, UC Davis <https://www.mondaviarts.org/>
- Th May 14 7:30 pm Yair Dalal & Dror Sinai, house concert, Santa Cruz, RSVP: concerts at InstantHarmony.com
- Th May 14 8 pm Aleksi Campagne online, Rogue Folk, BC, tickets: <https://roguefolk.bc.ca/concerts/>
- Th May 14 8:15 pm singer-songwriters, Lost Church SR: 545 Mendocino Ave, Santa Rosa <https://www.thelostchurch.com/>
- Fri May 15 5 pm The Mike Block Trio on YouTube, tickets: <https://princetonfolk.org/>
- Fri **May 15 7 pm** **SFFMC Zoom sing**, <https://www.sffmc.org/musical-meetings/>
- Fri May 15 7 pm Jennings & Keller, Ugly Mug: 4640 Soquel Dr, Soquel <https://cafeugly.com/live-music-the-mug>
- Fri May 15 7 pm The Jessica Malone Quintet, Ruhstaller Farm, Dixon <https://ruhstallerfarm.com/events/>
- Fri May 15 7 pm Edgar Loudermilk, Side Door: 2900 Franklin, Sacramento <https://thesidedoor.net/>
- Fri May 15 7:30 pm Misner & Smith, Monkey House: 1638 University, Berkeley <https://themonkeyhouse.org/>
- Fri May 15 7:30 pm Dirty Cello, Starry Plough: 3101 Shattuck, Berkeley <https://thestarryplough.com/>
- Fri May 15 8 pm Aki Kumar, Mt. Diablo UUC: 55 Eckley, Walnut Creek <https://mduuc.org/ccs-our-season/>
- Fri May 15 8:15 pm Ellie James/Ryan Woodard/N.Weisskoff, 545 Mendocino, Santa Rosa <https://www.thelostchurch.com/>
- May 16-17 Marin Irish Festival, Lagoon Park, Marin County Fairgrounds <https://marinirishfestival.com/>
- Sat May 16 12:30 pm Berkeley Dulcimer Gathering, BFUU <https://djamouris.com/event/berkeley-dulcimer-gathering/>
- Sat May 16 12:30 pm The Sun Followers, Hopmonk: 691 Broadway, Sonoma <https://www.hopmonk.com/sonoma>
- Sat June 27 2 pm intergenerational song circle, 1901 Russell, Berkeley <https://berkeleypubliclibrary.libnet.info/event/15804100>
- Sat May 16 4 pm Peppino D'Agostino, Meder St Barn, Santa Cruz, RSVP: <http://mederstreetbarn.com/>

Sat May 16 4 pm Debutants on Zoom from Indianapolis, tickets: <https://www.indyfolkseries.org/>

Sat May 16 4:45 pm benefit: 19 voices in Solidarity, 545 Mendocino Ave, Santa Rosa <https://www.thelostchurch.com/>

Sat May 16 6 pm The Sun Followers, Hopmonk: 691 Broadway, Sonoma <https://www.hopmonk.com/sonoma>

Sat May 16 7 pm Shelby Means Band/Mission Blue, 3850 Doris Murphy, Occidental <https://occidentalcenterforthearts.org/>

Sat May 16 7 pm Ali Tod, Side Door: 2900 Franklin, Sacramento <https://thesidedoor.net/>

Sat May 16 7:30 pm Nat Seelen & Veretski Pass, Fifth St Farms house, Berkeley, RSVP: <https://fifthstfarms.com/>

Sat May 16 7:30 pm Hither/Jeff Desira/Rob Dietrich, Monkey: 1638 University, Berkeley <https://themonkeyhouse.org/>

Su May 17 1-5 pm SFFMC musical meeting, 2001 Oak St, SF <https://www.sffmc.org/musical-meetings/>

Su May 17 3:30 pm Jennings & Keller, Dala's Nest house, Menlo Park <https://www.dalasneshouseconcerts.com/>

Su May 17 4:45 pm The Musers, Lost Church SR: 545 Mendocino Ave, Santa Rosa <https://www.thelostchurch.com/>

Su May 17 7 pm Kommuna Lux, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>

Su May 17 8 pm Van Django online, Rogue Folk, BC, tickets: <https://roguefolk.bc.ca/concerts/>

Mon May 18 12 pm Bobby McFerrin & MOTION, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>

Mon May 18 7:30 pm Freight Singers Community Chorus, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>

Tu May 19 1 pm SFFMC Zoom sing, <https://www.sffmc.org/musical-meetings/>

Tu May 19 8 pm SFFMC Board Meeting, in-person & Zoom <https://www.sffmc.org/about-us/>

May 21-24 Strawberry Music Festival, Nevada County Fairgrounds, Grass Valley <http://strawberrymusic.com/>

Th May 21 7 pm HOOT! The Gods in Song, 2727 California, Berkeley <https://www.hootexclamationpoint.com/>

Th May 21 7 pm Jenny Kerr/Izzy Lilly/Flying Salvias, 128 American Alley, Petaluma, RSVP: <https://insidelands.org/>

Th May 21 7:30 pm Miko Marks/Ms Faye Carol, Yoshi's: 510 Embarcadero West, Oakland <https://yoshis.com/>

Th May 21 8 pm Ellis Paul, HopMonk: 224 Vintage Way, Novato <https://kcturnerpresents.com/>

Fri May 22 7 pm Larry & Joe benefit EB Sanctuary Covenant, La Peña: 3105 Shattuck, Berkeley <https://lapena.org/>

Fri May 22 8 pm Ramblin' Jack Elliott & Friends, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>

May 23-24 12-8 pm SFFMC Memorial Day weekend gathering, Cedar Rose Park, Berkeley <https://www.sffmc.org/>

Sat May 23 1:30 pm Latin strings workshop/sing w/Larry & Joe, La Peña: 3105 Shattuck, Berkeley <https://lapena.org/>

Sat May 23 4:30 pm The Keller Sisters, Odd Fellows: 526 Main, Half Moon Bay <https://hmb-odd.org/events>

Sat May 23 6 pm Third Rail, Hopmonk: 691 Broadway, Sonoma <https://www.hopmonk.com/sonoma>

Sat May 23 6 pm The Real Sarahs, Robin's Nest house, Davis, RSVP: <https://www.robinsnestconcerts.com/home>

Sat May 23 7 pm Alan Bond & Skedaddle, house concert, Oakland, RSVP: ne_swik at yahoo.com

Sat May 23 8 pm Tony Trischka's Earl Jam, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>

Sat May 23 8 pm Cara Luft online, Rogue Folk, BC, tickets: <https://roguefolk.bc.ca/concerts/>

Sat May 23 8:15 pm benefit: freedom sings, Lost Church SR: 545 Mendocino, Santa Rosa <https://www.thelostchurch.com/>

Su May 24 3 pm Victoria George & High Lonesome, 3850 Doris Murphy, Occidental <https://occidentalcenterforthearts.org/>

Tu May 26 7:30 pm Eliza Gilkyson w/Nina Gerber, HopMonk: 224 Vintage Way, Novato <https://kcturnerpresents.com/>

Tu May 26 8:15 pm Kommuna Lux Ukraine benefit, 545 Mendocino Ave, Santa Rosa <https://www.thelostchurch.com/>

- Fri May 29 4:30 pm PMN (People's Music Network) summer gathering online, register: <https://peoplesmusic.org/>
- Fri May 29 7 pm Salinas Road, Side Door: 2900 Franklin, Sacramento <https://thesidedoor.net/>
- Fri May 29 8 pm Mason Jennings, Guild: 949 El Camino, Menlo Park <https://guildtheatre.com/>
- Fri May 29 8:15 pm Off the Perch/Sloan Irving, 545 Mendocino Ave, Santa Rosa <https://www.thelostchurch.com/>
- Sat May 30 10 am World Music & Dance Festival, 3850 Doris Murphy, Occidental <https://occidentalcenterforthearts.org/>
- Sat May 30 3 pm Pete Seeger singalong w/Jaeger & Reid/Vance/Emma's Rev, First Unitarian Church: 685 14th St, Oakland
<https://www.eventbrite.com/e/sing-out-for-petes-sake-comes-to-oakland-tickets-1985326130901>
- Sat May 30 4 pm Austin Willacy/Patricia Bahia, house concert, Oakland, RSVP: <https://insidelands.org/>
- Sat May 30 6 pm Mason Jennings/Megan Slankard, HopMonk: 224 Vintage Way, Novato <https://kturnerpresents.com/>
- Sat May 30 7 pm Misner & Smith, B Street: 2700 Capitol Ave, Sacramento <https://bstreettheatre.org/shows/>
- Sat May 30 7 pm Richard March & Nat Lefkoff, Side Door: 2900 Franklin, Sacramento <https://thesidedoor.net/>
- Sat May 30 7:30 pm Michael Manring/Teja Gerken, Monkey: 1638 University, Berkeley <https://themonkeyhouse.org/>
- Sat May 30 7:30 pm Nashville Honeymoon, 1220 Linda Mar, Pacifica <https://pacificaperformances.org/>
- Sat May 30 8:15 pm songs of resistance, Lost Church SR: 545 Mendocino Ave, Santa Rosa <https://www.thelostchurch.com/>
- Su May 31 3 pm Pete Seeger singalong w/Jaeger & Reid/Vance/etc, 320 Cedar, Santa Cruz <https://www.kuumbwajazz.org/>
- Su May 31 8 pm Mason Jennings, Harlow's: 2708 J St, Sacramento <https://www.harlows.com/>
- Mon Jun 1 12 pm Bobby McFerrin & MOTION, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
- Tu Jun 2 1 pm SFFMC Zoom sing, <https://www.sffmc.org/musical-meetings/>**
- Wed Jun 3 5 pm Poor Man's Whiskey, Ives Park: 7400 Willow, Sebastopol <https://www.peacetown.org/summer-series-2026>
- Wed Jun 3 6:30 pm Richard Smith, 230 Petaluma, Sebastopol <https://www.peacetown.org/hopmonk-tavern-peacetown>
- Jun 4-7 QuarantUNE Summer Fest online, <https://www.virtualdulcimerfest.com/>
- Th Jun 4 7 pm Richard Smith, Side Door: 2900 Franklin, Sacramento <https://thesidedoor.net/>
- Fri Jun 5 7 pm SFFMC Zoom sing, <https://www.sffmc.org/musical-meetings/>**
- Fri Jun 5 7 pm Sam Grisman Project, Golden State: 417 Alvarado, Monterey <https://goldenstatetheatre.com/>
- Fri Jun 5 7:30 pm I'm With Her, Sunset Center, Carmel-by-the-Sea <https://www.sunsetcenter.org/>
- Fri Jun 5 8 pm Natalie & Brittany Haas, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
- Fri Jun 5 8:15 pm The Hot Licks, Lost Church SF: 988 Columbus, SF <https://www.thelostchurch.com/>
- Sat Jun 6 SF Bluegrass & Old Time Festival, Salesforce Park, SF <https://www.facebook.com/bluegrassoldtimesf>
- Sat Jun 6 4 pm Joyful Voices Chorus Big Sing, First Presb: 72 Kensington, San Anselmo <https://www.singwithmarv.com/>
- Sat Jun 6 7 pm Natalie & Brittany Haas, barn concert, Healdsburg, RSVP: clenbarnconcerts at gmail.com
- Sat Jun 6 7:30 pm The Hot Licks, Rancho Nicasio: Town Square, Nicasio <https://ranchonicasio.com/>
- Sat Jun 6 7:30 pm Kristy Lee, Sebastiani: 476 1st St East, Sonoma <https://www.sebastianitheatre.com/>
- Sat Jun 6 8 pm I'm With Her, 50 Mark West Springs, Santa Rosa <https://lutherburbankcenter.org/>
- Su Jun 7 7 pm The Klezmatics, JCC: 3200 California, SF <https://klezcalifornia.org/events/the-klezmatics-2/>
- Mon Jun 8 12 pm Bobby McFerrin & MOTION, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>

Tu Jun 9 7 pm Minor Gold, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>

Tu Jun 9 8 pm SFFMC Board Meeting, in-person & Zoom <https://www.sffmc.org/about-us/>

Wed Jun 10 8:15 pm San Miguel Fraser, Lost Church SF: 988 Columbus, SF <https://www.thelostchurch.com/>

Th Jun 11 7? pm San Miguel Fraser, house concert, Santa Rosa, email howard.booster at gmail.com

Th Jun 11 8 pm Dan Navarro, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>

Fri Jun 12 7 pm Seán Gavin & Colm Gannon, Side Door: 2900 Franklin, Sacramento <https://thesidedoor.net/>

Fri Jun 12 8 pm Eric Thompson&Dead Roots Revival, Ashkenaz: 1317 San Pablo, Berkeley <https://ashkenaz.com/#/events>

Fri Jun 12 8 pm Oakland Interfaith Gospel Choir, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>

Fri Jun 12 8 pm Jake Shimabukuro, Guild: 949 El Camino, Menlo Park <https://guildtheatre.com/>

Jun 13-21 Alasdair Fraser's Sierra Fiddle Camp, Nevada City <http://www.sierrafiddlecamp.org/>

Sat Jun 13 3 pm Jon Muq, FogHouse concert, San Mateo <https://www.meetup.com/bay-area-house-concerts/>

Sat Jun 13 3 pm Riverlark, house concert, Auburn, RSVP: <http://auburnhouseconcerts.org/>

Sat Jun 13 4 pm Kayatta & open mic, 3657 Church, Occidental, RSVP: <https://insidelands.org/>

Sat Jun 13 6 pm Dirty Cello/Cosmo & Leslie/Evening Hawks, Davis, RSVP: <https://www.robinsnestconcerts.com/home>

Sat Jun 13 7:30 pm Hard Drive, Fifth St Farms house, Berkeley, RSVP: <https://fifthstfarms.com/>

Sat Jun 13 7:30 pm Jake Shimabukuro, Sunset Center, Carmel-by-the-Sea <https://www.sunsetcenter.org/>

Jun 14-17 CBA Summer Music Camp, Nevada County Fairgrounds, Grass Valley <https://californiabluegrass.org/>

Su Jun 14 3 pm Michael Capella Band, 3850 Doris Murphy, Occidental <https://occidentalcenterforthearts.org/>

Su Jun 14 3:30 pm The Keller Sisters, Dala's Nest house concert, Menlo Park <https://www.dalasneshouseconcerts.com/>

Su Jun 14 4 pm World Harmony Chorus concert, BFUU: 1924 Cedar, Berkeley <https://instantharmony.com/concerts.html>

Su Jun 14 4 pm Dan Navarro, Meder St Barn, Santa Cruz, RSVP: <http://mederstreetbarn.com/>

Su Jun 14 4:30 pm Dirty Cello, Odd Fellows: 526 Main, Half Moon Bay <https://hmb-odd.org/events>

Su Jun 14 4:45 pm Lily Vakili/Matt Herrero, Lost Church SF: 988 Columbus, SF <https://www.thelostchurch.com/>

Su Jun 14 7 pm Jake Shimabukuro, Crest: 1013 K St, Sacramento <https://crestssacramento.com/>

Mon Jun 15 * folknik Deadline *** Email materials to appropriate editor** (see editor list in *folknik*)

Mon Jun 15 12 pm Bobby McFerrin & MOTION, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>

Mon Jun 15 7:30 pm World Harmony Chorus concert, 505 E. Charleston, Palo Alto <https://instantharmony.com/concerts.html>

Tu Jun 16 1 pm SFFMC Zoom sing, <https://www.sffmc.org/musical-meetings/>

Tu Jun 16 7 pm Seán Gavin & Colm Gannon, Ugly Mug: 4640 Soquel Dr, Soquel <https://www.celticsociety.org/>

Tu Jun 16 8 pm Brett Dennen, Napa Music Hall: 1030 Main St, Napa <https://napamusichall.com/>

Wed Jun 17 4 pm Amelia Hogan, Golden Gate Bandshell, SF <https://illuminate.org/event/midweek-melodies-june-17/>

Wed Jun 17 7:30 pm World Harmony Chorus concert, 301 Center St, Santa Cruz <https://instantharmony.com/concerts.html>

Wed Jun 17 8 pm Stillhouse Junkies, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>

Wed Jun 17 8 pm Flamy Grant/Sam Goldsmith, Strings: 6320 San Pablo, Berkeley <https://strings.org/>

Wed Jun 17 8 pm Mary Gauthier, HopMonk: 230 Petaluma Ave, Sebastopol <https://kcturnerpresents.com/>

- Jun 18-21 CBA Father's Day Bluegrass Festival, Nevada County Fairgrounds, Grass Valley <https://californiabluegrass.org/>
- Th Jun 18 7 pm Mary Gauthier w/Jaimee Harris, Kuumbwa: 320 Cedar, Santa Cruz <https://kuumbwajazz.org/>
- Th Jun 18 7 pm Brittany Aquamarine/Larisa Roberts/Late But Ready, Petaluma, RSVP: <https://insidelands.org/>
- Th Jun 18 7:30? pm Seán Gavin & Colm Gannon, house concert, San Anselmo, RSVP: kylealdenmusic at gmail.com
- Th Jun 18 8 pm Trillian Welch, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
- Jun 19-20: Trad Fest West, UICC: 2700 45th Ave, SF <https://irishcentersf.org/>
- Fri Jun 19 7 pm SFFMC Zoom sing, <https://www.sffmc.org/musical-meetings/>**
- Fri Jun 19 8 pm Tommy Thomsen, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>
- Sat Jun 20 4 pm Asleep at the Wheel, Rancho Nicasio: Town Square, Nicasio <https://ranchonicasio.com/>
- Sat Jun 20 6 pm Chris Webster & Nina Gerber, Robin's Nest, Davis, RSVP: <https://www.robinsnestconcerts.com/home>
- Sat Jun 20 7 pm Teresa Trull & Barbara Higbie, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
- Sat Jun 20 8 pm Thunderstorm Artis, HopMonk: 224 Vintage Way, Novato <https://kcturnerpresents.com/>
- Sat Jun 20 8:15 pm The Real Sarahs/Zoe Fitzgerald Carter, 545 Mendocino, Santa Rosa <https://www.thelostchurch.com/>
- Jun 21-28 Big Sur Fiddle Camp <https://www.bigsurfiddlecamp.org/>
- Sat Jun 21 Make Music Day, see various cities for schedules: <https://makemusicday.org/cities/#>
- Su Jun 21 1-5 pm SFFMC musical meeting, 2001 Oak St, SF <https://www.sffmc.org/musical-meetings/>**
- Su Jun 21 2:30 pm summer solstice w/Shira Kammen <https://californiarevels.org/upnext>
- Su Jun 21 3 pm Emma's Revolution, house concert, Berkeley, RSVP: sfinacom at yahoo.com
- Su Jun 21 4 pm Barbara Higbie & Teresa Trull, 3850 Doris Murphy, Occidental <https://occidentalcenterforthearts.org/>
- Su Jun 21 4 pm Asleep at the Wheel, Rancho Nicasio: Town Square, Nicasio <https://ranchonicasio.com/>
- Su Jun 21 5 pm solstice music, Chapel of the Chimes, Oakland <https://www.gardenofmemory.com/>
- Mon Jun 22 12 pm Bobby McFerrin & MOTION, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
- Wed Jun 24 5 pm Hardly Strictly Irish, Roadhouse: 14540 Canyon Two Rd, Rio Nido <https://www.suzukicady.com/shows>
- Th Jun 25 8 pm Rhiannon Giddens, The Fillmore: 1805 Geary, SF <https://rhiannongiddens.com/tour>
- Jun 26-28 Ten Mile Creek Revival, Black Oak Ranch, Laytonville <https://www.tenmilecreekrevival.com/>
- Jun 26-28 evening concert livestreams from Old Songs Festival, NY <https://festival.oldsongs.org/>
- Fri Jun 26 3:30 pm Buckeye Boys, Armstrong Redwoods, Guerneville <https://stewardscr.org/upcoming-events-programs/>
- Fri Jun 26 7 pm Crying Uncle Bluegrass Band, United Methodist Church: 1 Soledad Dr, Monterey <https://otteropry.org/>
- Fri Jun 26 8 pm Ruthie Foster, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
- Sat Jun 27 10 am Angel Island Ukulele Cruise <https://www.meetup.com/San-Francisco-Ukulele-Meetup/>
- Sat June 27 2 pm intergenerational song circle, 1901 Russell, Berkeley <https://berkeleypubliclibrary.libnet.info/event/15804100>
- Sat Jun 27 7 pm Bonny June & Bonfire, Ugly Mug: 4640 Soquel Dr, Soquel <https://fiddlingcricket.com/>
- Sat Jun 27 7 pm Duo Quartet, Sebastiani: 476 1st St East, Sonoma <https://www.sebastianitheatre.com/>**
- Sat Jun 27 7 pm Double D's, Side Door: 2900 Franklin, Sacramento <https://thesidedoor.net/>
- Sat Jun 27 8 pm Iris DeMent, The Freight: 2020 Addison St, Berkeley <https://thefreight.org/>

Sat Jun 27 8 pm	Sawyer Fredericks, HopMonk: 224 Vintage Way, Novato https://kcturnerpresents.com/
Sat Jun 27 8 pm	Oakland Interfaith Gospel Choir, Bankhead: 2400 1 st St, Livermore https://livermorearts.org/
Sat Jun 27 8 pm	Dustbowl Revival, Harlow's: 2708 J St, Sacramento https://www.harlows.com/
Sat Jun 27 8:15 pm	Sol Flamenco, Lost Church SR: 545 Mendocino Ave, Santa Rosa https://www.thelostchurch.com/
Su Jun 28 3 pm	acoustic jam workshop w/Cookie Segelstein & Mike Thompson, Albany https://www.calliope-ebma.org/
Su Jun 28 3 pm	Ellie James & open mic, house concert, Sebastopol, RSVP: https://insidelands.org/
Su Jun 28 3 pm	flamenco, 8230 Civic Center Dr, Elk Grove https://lp.constantcontactpages.com/ev/reg/ss5bbjk
Su Jun 28 4 pm	Ruthie Foster, Rancho Nicasio: Town Square, Nicasio https://ranchonicasio.com/
Su Jun 28 8 pm	Dustbowl Revival, Guild: 949 El Camino, Menlo Park https://guildtheatre.com/
Jun 29-Jul 3	Youth music camp, The Freight: 2020 Addison St, Berkeley https://thefreight.org/education/2026-summer-camp/
Mon Jun 29 12 pm	Bobby McFerrin & MOTION, The Freight: 2020 Addison St, Berkeley https://thefreight.org/
Mon Jun 29 7:30 pm	Miko Marks/Ree La Violette, Yoshi's: 510 Embarcadero West, Oakland https://yoshis.com/
Wed Jul 1 6:30 pm	David Luning, Ives Park: 7400 Willow, Sebastopol https://www.peacetown.org/summer-series-2026
Wed Jul 1 6:30 pm	Hooper & Sloss, 230 Petaluma, Sebastopol https://www.peacetown.org/hopmonk-tavern-peacetown
Th Jul 2 4 pm	Paul Thorn, Rancho Nicasio: Town Square, Nicasio https://ranchonicasio.com/
Th Jul 2 7 pm	Goldpine, Ugly Mug: 4640 Soquel Dr, Soquel https://cafeugly.com/live-music-the-mug
Th Jul 2 8 pm	The Jacob Jolliff Band, The Freight: 2020 Addison St, Berkeley https://thefreight.org/
Jul 3-6	SFFMC July 4th gathering, Camp Herms, El Cerrito https://www.sffmc.org/
Fri Jul 3 4 pm	Paul Thorn Band, Rancho Nicasio: Town Square, Nicasio https://ranchonicasio.com/
Fri Jul 3 7 pm	SFFMC Zoom sing , https://www.sffmc.org/musical-meetings/
Fri Jul 3 7:30 pm	Goldpine, Watermelon: 1970 Lake Blvd Suite 1, Davis https://watermelonmusic.com/index.php
Sat Jul 4 12-4 pm	SF Uke Jam, Yerba Buena Gardens, Mission St between 3 rd & 4 th , SF https://ybgfestival.org/events/
Sat Jul 4 4 pm	Jackie Greene, Rancho Nicasio: Town Square, Nicasio https://ranchonicasio.com/
Sat Jul 4 8 pm	Calum McIlroy/Aidan Connolly & Bryan O'Leary online, tickets: https://roguefolk.bc.ca/concerts/
Su Jul 5 4 pm	Jackie Greene, Rancho Nicasio: Town Square, Nicasio https://ranchonicasio.com/
Su Jul 5 5 pm	Wake the Dead, St. Columba's, Inverness https://www.stcolumbasinverness.org/music-series
Tu Jul 7 1 pm	SFFMC Zoom sing , https://www.sffmc.org/musical-meetings/
Th Jul 9 7 pm	Tanasi, Ugly Mug: 4640 Soquel Dr, Soquel https://fiddlingcricket.com/
Th Jul 9 7 pm	Barkley Cove, United Methodist Church: 1 Soledad Dr, Monterey https://otteropry.org/
Jul 10-13	From Women's Hearts and Hands Guitar Camp, Mendocino http://womensheartsandhands.com/
Fri Jul 10 4 pm	Hardly Strictly Irish, Armstrong Redwoods, Guerneville https://stewardscr.org/upcoming-events-programs/
Fri Jul 10 8 pm	Anemara online, Rogue Folk, BC, tickets: https://roguefolk.bc.ca/concerts/
Jul 11-17	CA Coast Music Camp (CCMC) week 1, Monterey County https://www.musiccamp.org/
Sat Jul 11	Cline Country Bluegrass, Sonoma https://www.exploretock.com/clinecellars/event/580304/bluegrass-festival
Sat Jul 11 10 am	Our Freedom Festival, First Congregational: 2501 Harrison, Oakland https://ourfreedomfest.org/

Sat Jul 11 11 am	SFFMC presents the SF Free Folk Festival, Golden Gate Park bandshell, SF https://sffolkfest.org/
Sat Jul 11 4 pm	Sloan Irving & open mic, 3657 Church, Occidental, RSVP: https://insidelands.org/
Sat Jul 11 7 pm	Jimmy Dillon & Lorin Rowan, Ugly Mug: 4640 Soquel Dr, Soquel https://fiddlingcricket.com/
Sat Jul 11 8 pm	Barkley Cove, Back Room: 1984 Bonita Ave, Berkeley https://backroommusic.com/
Sat Jul 11 8 pm	Young Dubliners, HopMonk: 230 Petaluma Ave, Sebastopol https://kcturnerpresents.com/
Su Jul 12 3:30 pm	Jack Cutter, Dala's Nest house concert, Menlo Park https://www.dalasneshouseconcerts.com/
Su Jul 12 5 pm	Broken Compass Bluegrass, HopMonk: 230 Petaluma Ave, Sebastopol https://kcturnerpresents.com/
Su Jul 12 8 pm	Aki Kumar/The Sampaguitas, Sweetwater: 19 Corte Madera, Mill Valley https://sweetwatermusicall.com/

Genre music calendars/resources online

Genre	Calendar & Resources
A Cappella	printed music & instruction for many song styles https://www.singers.com/
African American	African Origins & Adaptations in African American Music https://timeline.carnegiehall.org/
Bluegrass	Bluegrass Signal: concert, jam, class, & radio show listings https://www.bgsignal.com/
Bluegrass	California Bluegrass Association (CBA): events, calendar https://californiabluegrass.org/
Bluegrass	Northern California Bluegrass Society (NCBS): events, stolen instruments https://ncbs.info/
Blues	https://groups.io/g/JacksBluesClues/calendar
Cajun-Zydeco	SFBAYou.com https://sfczcalendar.com/
Celtic	AmeriCeltic: concert, session, lessons, & radio show listings https://americeltic.net/
Celtic	Celtic Society of Monterey Bay: concert, session, & radio show listings https://www.celticsociety.org/
Celtic	CelticSF group, info to join https://groups.io/g/CelticSF
Celtic	David Brown's monthly calendar https://sites.google.com/site/davbrown2/celtic
Country Dance	Country Dance & Song Society (CDSS) https://cdss.org/events/
Fiddlers	Santa Clara Valley Fiddlers Association: resources https://www.fiddlers.org/acoustic-music-resources/
Flamenco	The Flamenco Society of San Jose: concert & class listings https://theflamencosociety.org/
Folk	Folk Alley: 24/7 music, stories, reviews https://folkalley.com/
Folk	Folk Alliance International (FAI): event listing, resources, and conferences https://folk.org/
Folk	Folk Alliance Region - West: event listing, resources, and conferences https://far-west.org/
Folk	Folklife West: UK folk magazines https://www.folklife.uk/
Folk	Folkstreams: documentary films on American traditional cultures https://folkstreams.net/
Folk	FolkWorks: even listing, information/interviews https://folkworks.org/
Folk	Library of Congress American Folklife Center: American folklife https://loc.gov/folklife/
	Folklife concert schedule: https://loc.gov/concerts/folklife/
Folk	Ministry of Folk: resource listings, session videos, blog https://ministryoffolk.com/
Folk	Mudcat Café: lyrics & knowledge (Digital Tradition database) https://mudcat.org/

Folk	Portland Folk Music Society https://portlandfolkmusic.org/content.aspx?page_id=0&club_id=748368
Folk	Smithsonian Folkways Recordings: world's traditional music https://folkways.si.edu/
Folk	Sonoma County Folk Society https://socofofo.com/
Folk	Folks arts of England and beyond https://folkopedia.info/wiki/Main_Page
Harp	Harpers Hall: concert, gathering, & resource listings https://harpershall.com/index.html
Irish	David Brown's resources list https://sites.google.com/site/davbrown2/irish-trad-music-resources
Irish	Irish Traditional Music Tune Index by Alan Ng https://irishtune.info/
Irish	Online Academy of Irish Music: instruction https://oaim.ie/
Irish	The Session: tunes, recording, sessions & events worldwide https://thesession.org/
Klezmer/Yiddish	KlezCalifornia: https://klezcalifornia.org/ & https://klezcalifornia.org/other-organizations/
Music Hall	Song collection & history https://folksongandmusichall.com/
Old Time	California State Old Time Fiddler's Association https://csotfa.org/
Old Time	Canotes-Goldman stringband tunes, resource list https://stringband.mossyroof.com/
Old Time	David Brown's monthly calendar under "Other Events" https://berkeleyoldtimemusic.org/
Old Time	David Brown's resources list https://sites.google.com/site/davbrown2/oldtime
Old Time	jams: https://www.facebook.com/groups/390588871395459
Old Time	Oldtime Central: https://web.archive.org/web/20231216124321/https://oldtime-central.com/
Old Time	Oldtime Central YouTube: https://www.youtube.com/channel/UCn8yR2Aj_InUHQXHTA4FGGw
Old Time	oldtimeSF group, info to join https://groups.io/g/oldtimeSF
Old Time	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 resources list https://sites.google.com/site/davbrown2/quebecois
Québécois	Lisa Ornstein's https://lisaornstein.com/useful-links-for-quebecois-music-and-dance/
Québécois	QueTradSF group, info to join https://groups.io/g/QueTradSF/
Roots/Regional	Arhoolie Foundation: multimedia collections https://arhoolie.org/
Roots / Americana / Honky-Tonk / Alt Country /	
Rockabilly	Hicks with Sticks: event listings https://hickswithsticks.com/
Roots/Regional	Arhoolie Foundation: multimedia collections https://arhoolie.org/
Sacred Harp	Sacred Harp Musical Heritage Association: sings and info https://fasola.org/
Saw	Saw Notes: https://sawnotes.com/ https://www.facebook.com/InternationalMusicalSawAssociation
Scottish	Traditional Music Forum https://traditionalmusicforum.org/

Sea Chanteys	chantey song families (versions) http://shantyman.dk/ShantyBigSings/ , https://linnhippsfolk.co.uk/collaborations-links-and-other-news/
Sea Chanteys	Maritime Music Directory: Sea music groups, events & recordings https://seashanties4all.com/
Sea Chanteys	SF Maritime National Park https://nps.gov/safr/learn/historyculture/chantey-pathfinder.htm https://maritime.org/chantey-sing/seachanteysongs/ https://nps.gov/safr/learn/photosmultimedia/shelter-in-chantey-series.htm
Song Circles	Bay Area/Central California song circles, songs https://singwithmarv.com/resources
Song Circles	Boston Song Sessions: virtual sessions worldwide https://www.bostonsongsessions.org/virtual-sessions
Song Circles	online (you may have to copy & paste this into your browser's address bar to get it to work) https://calendar.google.com/calendar/embed?src=omflgqdt0jbq1c59j86rjvkkpo%40group.calendar.google.com
Song Circles	Songmakers: LA area Song circles (& more) https://songmakers.org/
Trad	David Brown's resource lists https://sites.google.com/site/davbrown2/home
Trad	Traditional music performance & instruction https://tune.supply/
Trad	Traditional Tune Archive: traditional instrumental music https://tunearch.org/wiki/TTA
Ukulele	Got a Ukulele: everything uke https://www.gotaukulele.com/
Ukulele	Ukulele Club of Santa Cruz: jams, concerts, classes https://ukuleleclubofsantacruz.com/
Ukulele	Ukulele groups & performances in Sonoma County https://ukegigsinsoco.com/

The Folknik

Submissions for next folknik: Deadline: Monday, 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:

Lead editor: Daniel Hersh hrshsand@earthlink.net

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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.