

folknik

www.sffmc.org

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

Volume LXI Number 1

January-February 2025

Faith Petric film in SF in February!

by Estelle Freedman

Save the date! On Saturday afternoon, February 22, 2025, SINGING FOR JUSTICE — the documentary film about singer and longtime SFFMC leader Faith Petric — will screen at the Roxie Theater in San Francisco. Come see the film and join the sing-along! Details about time and tickets will appear in the new year on the [SFFMC website](#), the [film Facebook page](#) and the SFFMC's [Harmony email list](#).

Spring Harmony Online: March 7-9, 2025

by the SFFMC Spring Harmony Committee

Spring Harmony Online, the annual online gathering presented by SFFMC that brings together musical friends near and far to share all sorts of traditional music, will be held March 7-9 this coming spring. SHO is free to the world, with donations requested to support camperships for our winter in-person Camp Harmony. Registration in advance is required to attend. Mark your 2025 calendar now, and look for registration details in late January on the [SFFMC website](#).

2025 SFFMC summer gatherings

by Hali Hammer

On summer holiday weekends, SFFMC hosts multi-day music gatherings in the Bay Area with musical and outdoor activities for the whole family. Most people now come for “day use” and go home to sleep, but overnight camping (including motorhome parking) is also usually available.

We have hosted these camps at several locations over the years. Since 2021, we have held many summer holiday weekend gatherings at Camp

Hermes, a 20-acre camp high in the El Cerrito hills, and some at city parks in Berkeley.

For Memorial Day weekend this year, we will be at Cedar Rose Park in Berkeley, where we had our 2024 Memorial Day gathering, on **Saturday May 24 and Sun May 25**, for day use only, **12 noon to 8:30 pm**. We plan to have workshops scheduled on both days.

We will return to Camp Hermes for our 2025 July 4 and Labor Day weekend gatherings: **Friday July 4 to Monday July 7** and **Friday August 29 to Monday September 1**.

SF Free Festival status

by Daniel Hersh

SFFMC is planning to have our annual San Francisco Free Folk Festival in summer 2025. We are hoping to return to our 2023/2024 location in Golden Gate Park, and we are in contact with Illuminate (our partner organization at that site) about possible dates. More information will be posted when it becomes available on the [SFFMC](#) and [SF Free Festival](#) websites, and in upcoming *folkniks*.

Camp Harmony is about to begin

by Daniel Hersh

As announced in earlier *Folkniks*, 2024-25 Camp Harmony (SFFMC's New Year's Camp) will run from December 27 until January 1 at Camp Newman, between Santa Rosa and Calistoga. Registration closed several weeks ago, so if you want to come, we hope you registered! We plan to have a report on how it went in the March-April *folknik*.

WHO WE ARE

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

Board Members:

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

Membership Secretary: Ellen Eagan

Treasurer: Dave Sahn

TABLE OF CONTENTS

Faith Petric film in SF in February!	page 1
Spring Harmony Online	page 1
2025 SFFMC summer gatherings	page 1
SF Free Festival status	page 1
Camp Harmony is about to begin	page 1
Trad Lore 5: The Upbeat Ballads	page 3
Write for the Folknik	page 6
Song Scope 4: Good Shepherd	page 6
Announcing a new partnership between the BOTMC and Ashkenaz	page 9
SFFMC's Articles of Incorporation and Bylaws	page 9
Jews in Irish Music 1	page 10
Ed would love to hear from you	page 13
East Bay Pickin' Potlucks	page 13
Update on Les Blank Films, Arhoolie Foundation, and Down Home Records	page 14
Hybrid board meetings	page 15
Club music meetings	page 15
Malvina Reynold's "Morningtown Ride"	page 16
November board meeting highlights	page 16
December board meeting highlights	page 17
Nelly/Nellie Bly	page 18
Peter Yarrow	page 19
Community folk calendar	page 20
Regularly scheduled events	page 20
Irregularly scheduled events	page 23
One-time events	page 24
Genre music calendars/resources online	page 32
The Folknik	page 35
Membership form	page 35

Trad Lore 5: The Upbeat Ballads

by Casey Casebeer

Singer Casey Casebeer, a member of both the Portland and SF folk clubs, explores topics of interest to the folk community. This article will also be published in the January-February issue of Local Lore, the newsletter of the Portland Folk Music Society.

Let me tell you about some traditional ballads where everybody doesn't die (yes, they do exist—forty of them!) Warning: Persons of delicate sensibility might choose to skip this article!

A great contemporary song by Jo Nell Dart-Bevington says “If it’s a Child ballad, it’s bound to turn out sad!” That’s mostly true — over 80 percent of the ballads in Child’s collection are tragic, or at least describe dramatic events that don’t come out well. But the other fifteen or twenty percent have endings that aren’t tragic, including some that are quite upbeat. Some of the ballads are funny or bawdy, some are happy-ending love stories, and some of the most popular ballads describe powerful bad guys being outmaneuvered by ordinary people. I’m going to tell you about several of these more, dare I say it, cheerful ballads, and I urge you to get your hands on Francis Child’s “*The English and Scottish Popular Ballads*”, look up the songs by their number, and read the lyrics! (To avoid constant repetition of the numbers Child assigned to these ballads, I’ll give you a list of the ones I mention here. See the end of the article.)

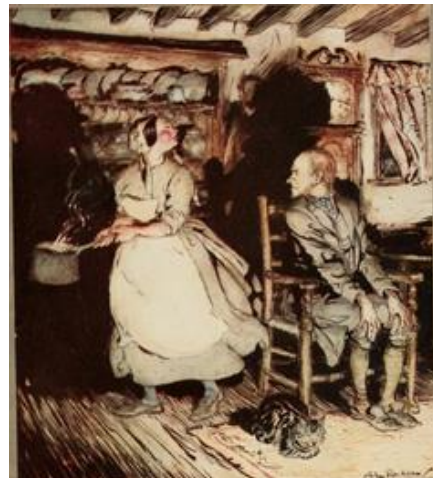
Like the humor you find in Shakespeare, ballad humor tends toward the slapstick and bawdy, and is occasionally crude. This presented Professor Child with a dilemma. He was writing in Victorian times, when people hung skirts over their piano so nobody accidentally referred to the piano’s — gasp — legs. In preparing “*The English and Scottish Popular Ballads*”, Child knew he would have to get his text past the editors if it were ever to make it into print. He left out some traditional ballads deemed too bawdy to publish (though he included others that were not-too-explicit, or that concealed their sexual content in metaphor).

The UK and the US have undergone big social changes since Child’s time, and we contemporary folkies have all heard old songs that make us cringe and then feel guilty about laughing — especially those in a category you might call “sexuality and

agency” (what used to be called the “war between the sexes”).

Child’s collection contains plenty of ballads based on sexual situations. Most of our English and Scottish singing forebears were farmers, and they knew exactly what happened in barnyards. They delighted in singing about subjects like socially-condoned domestic violence and rape, male impotence, and married women undermining their husbands’ dominance by having sex outside the marriage (known as “cuckolding” their husbands.) It was also common in former times that men, and some women, found amusing the scenario of a trifling rogue who gets away with abandoning his pregnant partner and going merrily on his way. This was a common theme in traditional song, because it was a common occurrence in real life, and still is. If you look at how this situation is treated in the ballads, there are some terrible tragedies, but you will also hear about a number of clever women who turned the tables on a would-be rapist or exploiter, and these are stories worth re-telling.

The ballads draw on the battle of the sexes in other ways. One ballad situation that many married people today will immediately recognize is the struggle for the moral high ground. In *Get Up and Bar the Door*, a married couple snipe at one another over whether the woman should stop her cooking and go lock the door for the night. The man and wife retreat into stubborn silence, agreeing that whomever speaks the first word will have to go bar the door. Even when robbers enter the unlocked house and abuse and threaten the two, they hesitate to speak for fear of losing the argument!



*Illustration by Arthur Rackham of
Get Up and Bar the Door*

In *Our Goodman*, a habitually inebriated husband stumbles over daily evidence that his wife has a lover. Impaired or not, the husband can see through the wife's flimsy and hilarious explanations, especially when he eventually finds the lover in her bed! Some *Our Goodman* variants are downright explicit, like *T'Owd Chap*, (which means 'the old fellow'), sung by the ballad-meister himself, Ewan MacColl. (This is a family venue, folks, so I'll just say the song ends "...but a carrot diggin' a great big hole, I've never seen before!")

Another example of the battle of the sexes is *The Farmer's Curst Wife*, in which the Devil snatches a stereotypically scolding old wife and takes her off to Hell, to the relief of her husband. She proves to be such a feisty handful that the Devil gives up, and brings her back. The song concludes: "This proves that the women are better than men. They can go to Hell ... and come straight back again!"

A person with a modern conscience might reasonably decide not to sing these songs, thinking they glorify hateful behavior. I come out with a slightly different take: if you're interested in where we find ourselves today, then there is useful information to be gained from talking and singing about how we got here. Listen to two traditional songs for instance: one song making fun of girls who were foolish enough to take men at their word and who ended up abandoned or worse, and a different song achingly describing the girl's loss of self-respect, freedom, and social standing and an end to her plans for the future. It's hard to see the full picture of our forebears without understanding the social conditions behind both songs.

On a different note: Like us, the singers who came before us seem to have loved tales where the little guy tangles with the great and powerful, and comes out on top. In *King John and the Bishop*, a simple shepherd saves the wealthy bishop from the threat of beheading, by answering the King's riddles in a creative way that makes the King laugh. In *The Broomfield Hill*, a country girl bets a wealthy squire's son that she can meet him off in the woods alone, and come back still a virgin. (She uses a harmless little sleeping charm to pull that one off.) In *The Friar in the Well*, a supposedly ascetic member of the Franciscan religious order, under vows of poverty

and chastity, offers a girl gold to sleep with him. She gets the gold, and the friar gets a dunking in the well. Many of the 39 Robin Hood ballads in the Child collection emphasize that the outlaws were more clever, and thought and acted more nobly, than the self-serving and wealthy people they robbed. Most of the Robin Hood ballads have an element of humor, in a guys-in-the-pub sort of way — conspicuous examples are *Robin Hood and the Bishop of Hereford*, and *Robin Hood's Golden Prize*. In both of these, Robin doesn't kill anyone, but relieves various churchmen of ill-gotten gold and a bit of their dignity.

There are beloved ballads where humans tangle with the supernatural and are able to face what they fear. In *Tam Lin*, Janet's determined bravery allows her to rescue her lover from the elves. In *King Henry*, the king shows the generosity and courtesy to guests that is expected of a great man. Faced with a demanding ogress, he even kills and feeds his horse, his dogs, and his trained hunting falcons to her, and at her request, agrees to sleep with her. He is rewarded for his forbearance, when he finds himself in bed in the morning with an attractive and grateful young lady whose curse was broken by his virtue.

When ballads from England and Scotland came to America, nonsense choruses and our American delight in absurdity often became incorporated. *Henry My Son*, also called *Green and Yaller*, is an American version of the grim *Lord Randal*. It's a favorite of



Illustration by John D. Batten for *Tamlane* (alternative title of *Tam Lin*) in *More English Fairy Tales*

children because of its extravagantly vomiting protagonist. (“Urrrp, dear mother! Urrrp, dear mother! Mother be quick, I’m gonna be sick and lay me down to die!”). The tragic ballad *The Two Sisters* becomes ridiculous when set to a monotonous sing-song nursery tune in *Peter and I*.



Binnorie, a Scottish variant of The Twa Sisters. The murdered sister’s ribs have been made into a harp. (In some versions, it’s a fiddle.) Illustration by Daria Kato (aka ‘Tanmorna’) tanmorna.deviantart.com/gallery/

Finally, you will even find a couple of genuine happy-ending love stories in the Child collection, like *Willie o Winsbury* and *Glenlogie*, in which people of different social standing, whose families would normally try to keep them apart, are able to marry for love.



The Laird o Drum, on the other hand, is not what you’d call a happy ending, but contains a memorable witty comeback, and nobody dies! A wealthy landowner or “laird” marries a shepherd’s daughter, but once she’s his wife, he continues to treat her as his inferior. When he chides her for putting on airs, she makes a telling observation which some find humorous: “If we were both dead and laid in one grave, in nine years’ time, who could tell your dust from mine?”

Next time someone remarks to you that they avoid ballads because they prefer a happy ending, refer them to one of the ballads listed below: Sometimes the ballad heroine doesn’t get killed!

For a one-line synopsis of each Child ballad, search online for “List of the Child Ballads + Wikipedia”.

Child, Francis James. *The English and Scottish Popular Ballads*, in five volumes (or eight, depending on the edition). Available to read free on archive.org

Child ballads mentioned in this article, in order of appearance:

<i>Get Up and Bar the Door</i>	Child #275
<i>Our Goodman</i>	Child #274
<i>The Farmer’s Curs’d Wife</i>	Child #278
<i>King John and the Bishop</i>	Child #045
<i>The Broomfield Hill</i>	Child #043
<i>The Friar in the Well</i>	Child #276
<i>The Robin Hood Ballads</i>	Child #115 thru 154
<i>Robin Hood & the Bishop of Hereford</i>	Child #144
<i>Robin Hood’s Golden Prize</i>	Child #147
<i>Tam Lin</i>	Child #039
<i>King Henry</i>	Child #032
<i>Lord Randal</i> variant <i>Henry My Son</i>	Child #012
<i>The Twa Sisters</i> variant <i>Peter & I</i>	Child #010
<i>Willie o Winsbury</i>	Child #100
<i>Glenlogie</i>	Child #238
<i>The Laird o Drum</i>	Child #236

The song by Jo Nell Dart-Bevington mentioned in the opening paragraph, is *Child Ballad Brief*. You can read the whole thing on the Mudcat Discussion Forum (along with a LOT of wonderful folk and traditional music info and lyrics).

Write for the Folknik

by Daniel Hersh

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

Here's where to send items:

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

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



Muzykanci (Musicians) by Franciszek Streitt-Wędrawni, 1879

Song Scope 4: Good Shepherd

by Marlene McCall

Background and History:

This song has been called by nearly a dozen different names, with various lyrics and melodies, but with a common theme. Its history reflects many of the evolutionary changes and cross-currents of American music. It originated in a hymn written by the Methodist minister Reverend John Adam Granade, "Let Thy Kingdom, Blessed Savior". It appears in this form in several hymnals of the 1830s and 1840s, including one created by the Mormons. The most likely tune for it, however, would have been different from the eventual gospel blues one. By the 1880s, "Let Thy Kingdom, Blessed Savior" could be found in Marshall W. Taylor's hymnal of African American religious songs, A Collection of Revival Hymns and Plantation Melodies.



It subsequently was transformed by the more general forces shaping American music. (The influence of Methodist hymns on Negro spirituals is a complex topic on which scholars often disagree, but there was a more definite and direct influence of African-American spirituals on the blues.)

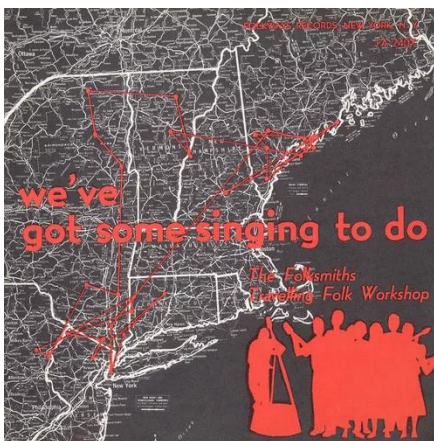
In any case, an aging blind blues player named Jimmie Strothers recorded the song for Alan Lomax and Harold Spivacke, on behalf of the Library of Congress in 1936. They named it "The Blood-Strained Banders", probably a corruption of "Blood Stained Bandits". Strothers' recording of "Blood-Strained Banders" was described in the 1941 book *Our Singing Country* by Alan Lomax and his father

John A. Lomax, with the transcription being done by Ruth Crawford Seeger. Bob Tarte, in his 1998 article "*From Bauhaus to Shoe House*", in *The Beat*. Vol. 17, called *Blood-Stained Banders* a "dark homily [that] bubbles up archaic invectives for the devil that huddles behind every stranger's face."



Jimmie Strothers

The recording was released in 1942 by the Library of Congress as *Archive of Folk Song, Recording Laboratory AFS L3 Folk Music of the United States: Afro American Spirituals, Work Songs and Ballads*, a collection of field recordings including those by State Penitentiary and State Farm prisoners. In 1953, Ruth Crawford Seeger collected and transcribed the song as "Don't You Hear the Lambs A-Crying" in her acclaimed volume *American Folk Songs for Christmas*. Dartmouth College music professor Larry Polansky comments that in doing so, Ruth Crawford Seeger took the hard-edged gospel blues and "revoice[d] it as a beautiful, shape-note influenced hymn.



The "*Blood Stained Banders*" form was then recorded by The Folksmiths in 1958 on their Folkways Records LP *We've Got Some Singing to Do*. This was an effort organized by Joe Hickerson, who would become director of the American Folklife Center at the Library of Congress. *We've Got Some Singing to Do* and its accompanying songbook were distributed to a number of summer camps, and were responsible for the popularization of several freedom-longing African-American songs such as "*Kum Ba Yah*".

The song was circulating in folk circles in other forms as well, and in 1963, Pete Seeger published a variant with a more explicitly political message, called "*If You Want to Go to Freedom*", in the mimeographed-but-influential *Broadside Magazine*. Meanwhile, a recording of Ruth Crawford Seeger's "*Don't You Hear the Lambs A-Crying*" was included on a 1989 album *American Folk Songs for Christmas* by Peggy Seeger, Mike Seeger, and Penny Seeger.

In 2003, Bobby Horton recorded the original strain of "*Blood-Stained Banders*" with an extended guitar part, as part of the soundtrack for the Ken Burns documentary *Horatio's Drive*, a 2003 documentary film directed by Ken Burns about the first cross-country automobile journey in the United States, in 1903.

"*Blood-Stained Banders*" was the proximate source for what was taught to guitarist Jorma Kaukonen by folk singer Roger Perkins and friend Tom Hobson in the early 1960s. Kaukonen had grown up in Washington, D.C. and around the world as the son of a diplomat, and had then migrated to the San Francisco Bay Area where he became a lover of various folk revival styles, especially acoustic blues and downhome blues. The song became part of Kaukonen's repertoire, as he played in San Francisco clubs. Kaukonen continued to evolve musically; the enticement of exploring the technology around the electric guitar led him to join Jefferson Airplane. An evolving rendition of Kaukonen's imagining of the song was captured on a circulating recording of his May 21, 1968, performance at the Carousel Ballroom in San Francisco during a jam session of area musicians led by Jerry Garcia.

A recording of the song titled simply "Good Shepherd" became Kaukonen's major showcase number on the Airplane's 1969 Volunteers album, where it avoided the political topicality of most of the tracks on the rest of the album. "Good Shepherd", as performed by Jorma Kaukonen, encompassed elements of both gospel and blues, and showed that folk roots were still quite present in the Airplane's mixture of sounds and influences that led to psychedelic rock. Indeed, folk music underlay many aspects of the San Francisco psychedelic sound, with Jefferson Airplane as a prime example. Their recording of "Good Shepherd" featured a rare Kaukonen lead vocal backed by mellow harmonies from the group.

Lyrics:

As is true with many songs this old, differences in lyrics either crept in or were purposely written. All of the lyrics address god as a shepherd, and beg him to feed his sheep (presumably an analogy for taking care of the protagonist and his loved ones) Some of them include – and others don't – a warning to stay away from varied bad actors if you want to get to heaven.

Lyrics to Blood Strained Banders by Jimmie Strothers

*If you want to go to heaven
Over on the other shore
Keep out the way of the blood-strained banders
Oh good shepherd, feed my sheep.*

CHORUS: *Some for Paul, some for Silas
Some for to make my heart rejoice.
Don't you hear lambs a-cryin'?
Oh, good shepherd, feed my sheep.*

*If you want to go to heaven
Just over on the other shore
Keep out the way of the gunshot devils
Oh, good shepherd, feed my sheep.*

CHORUS

*If you want to go to heaven
Just over on the other shore
Keep out the way of the long-tongued liars
Oh, good shepherd, feed my sheep.*

CHORUS

Lyrics to Good Shepherd by Jefferson Airplane

*If you want to get to heaven
Over on the other shore
Stay out of the way of the blood-stained bandit
Oh good shepherd, feed my sheep*

CHORUS: *One for Paul, one for Silas
One for to make my heart rejoice
Can't you hear my lambs are callin'
Oh, good shepherd, feed my sheep*

*If you want (if you want) to get to heaven
Over on (over on) the other shore
Stay out of the way of the long-tongue liar
Oh, good shepherd, feed my sheep*

CHORUS

*If you want to get to heaven (if you wanna get to heaven)
Over on the other shore (over on the other shore)
Stay out of the way of the gun shot devil
Oh good shepherd, feed my sheep*

CHORUS

Lyrics to Don't You Hear the Lambs a-Cryin' by Peggy Seeger

*Don't you hear the lambs a-cryin'
On that other green shore?
Don't you hear the lambs a-cryin'?
Oh good shepherd, feed my sheep*

CHORUS: *Some for Paul, some for Silas
Some for to make my heart rejoice.
Don't you hear lambs a-cryin'?
Oh, good shepherd, feed my sheep.*

*Don't you see the stars a-shinin'
On that other green shore?
Don't you see the stars a-shinin'?
Oh good shepherd, feed my sheep*

CHORUS

*Don't you hear the lambs a-cryin'
On that other green shore?
Don't you hear the lambs a-cryin'?
Oh good shepherd, feed my sheep*

CHORUS

Listen to the Song:

1920 recording by Fisk Jubilee Singers
"Hear the Lambs a Cryin'"

<https://www.youtube.com/watch?v=LJ6MqpZzXcU>

1936 recording by Jimmy Strothers:
"Blood-Strained Banders"

<https://www.youtube.com/watch?v=0GAQrUW-XP0>

1958 recording by the Folksmiths:
"Blood-Strained Banders"

https://www.youtube.com/watch?v=Bi_DVcmnz9o

1969 recording by Jefferson Airplane
"Good Shepherd"

<https://www.youtube.com/watch?v=XtrYVj5e3cs>

1989 recording by Peggy Seeger, Mike Seeger, and
Penny Seeger

"Don't You Hear the Lambs a-Cryin'"

<https://www.youtube.com/watch?v=dAbvzF1SJJQ>

Announcing a new partnership between the BOTMC and Ashkenaz

by *Suzy Thompson*

The Berkeley Old Time Music Convention is very happy to announce that we have a new fiscal sponsor, [Ashkenaz Music & Dance Community Center](#)! Ashkenaz is the wonderful dance hall where we've always held our BOTMC dances, and they have been supporting all kinds of traditional and roots music here in the Bay Area since 1973. Ashkenaz is a 501(c)3 nonprofit. So if you want to make a tax-deductible donation to the BOTMC, you can now do so through Ashkenaz, just make sure to indicate that your donation is earmarked for BOTMC. Send your check to: Ashkenaz, 1317 San Pablo Ave., Berkeley, CA 94702. At this time, their online donation portal doesn't allow for making earmarked donations, so they must be paid by check, but hopefully that will eventually be set up.

The Freight & Salvage let us know earlier this year that beginning in 2025 they would no longer serve as fiscal sponsor for the BOTMC, a relationship that began 21 years ago with the festival's inception. We are sorry to see this long and fruitful partnership come to a close; we do still plan to present our annual concerts and weekday workshops at the

Freight through their rentals program. We are looking for a new location to host workshops on the Sun of the festival. If you know of a space with three or four classrooms that would be suitable, please let us know!

We are also excited to announce that BOTMC is co-sponsoring a monthly old-time jam at the Berkeley Public Library Central Branch, intended as a continuation of the Freight's monthly old-time jam, which has been discontinued. [This jam](#) will begin in January 2025 and will be held every third Tuesday from 6:00-7:30 PM. The first one will be on Tues. Jan. 21st, from 6:00 to 7:30 p.m. Free admission, of course. Everybody is welcome!!

Big thanks to the staff and Board of Ashkenaz for welcoming us! We look forward to many years of working together. Mark your calendars for 2025 BOTMC: Sept. 17-21, 2025. Performers will include Jake Blount and Jeff & Judy Hyman (of the Horseflies), with more to be added!



Happy holidays from Suzy & the rest of the BOTMC organizers.

Suzy Thompson is the director of the [Berkeley Old Time Music Convention](#). Contact her by email at info@BerkeleyOldTimeMusic.org or suzy@ericandsuzy.com, or phone at 510-225-5508.

SFFMC's Articles of Incorporation and Bylaws

by *Marlene McCall*

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

Jews in Irish Music 1

by Riggy Rackin

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



The [Roman diaspora](#) following the destruction of the Second Temple in Jerusalem in 70 AD sent Jews all over the known world. Many subsequent events pushed them out of one place to another, most notably the Spanish Inquisition at the end of the 15th Century. Part of their survival (and success) was their ability to live in two cultures simultaneously — a Jewish life and one of their adopted new country.



Another factor would prove to be an advantage on one level and a vulnerability on another: in order to pray, Jewish males needed to be able to read (and write), making for an entirely literate culture, for at least half the population. So, if the rulers of a host country needed a speech or law written, or taxes collected, they could get a Jew to do it for them. Then, as it nearly always happened, when the poorer people had enough of the laws or paying taxes, they would revolt against their oppressors. Those at the top would simply deflect this wrath to their Jewish employees (or slaves) and say: “[The Jews did it ...](#)” Time for more Jews to die or move on. [My father](#) was a very insightful man, and used to say that anti-Semites were in a way their own worst enemies, because each [pogrom](#) had the Darwinian effect of winnowing out the slower, less-intelligent Jews, leaving the hated race much more able to succeed and thrive.

In many countries, Jews were forbidden to own land. They could not be farmers, so had to find other ways to feed their families, like owning stores, writing books, or playing music. They became a disproportionate majority of the high-level virtuosi in classical music. In the US, they formed the core of Tin Pan Alley and Broadway composers early in the 20th Century.



As the folk music revival of the '50s and '60s blossomed, they once again were over-represented in all aspects of the “business” compared to their percentage in the overall population. I was part of that world, introduced by my father and uncle to the rich culture of NY’s Greenwich Village.

What many of us involved in folk music sought was an anchor in a shifting, unstable culture

that seemed to celebrate change and chaos for its own sake. We listened to the old “tradition-bearers” sing and play the music they had inherited from their ancestors in the continuum, and found roots there, ones that extended deep into time and place. We became able and enthusiastic participants in a cultural experience that was not ours, but one of great comfort and inclusion. Many of the older players from the blues, bluegrass, country and various kinds of ethnic music greatly appreciated the recognition of their talent (and concert/recording income) from a new, young, sophisticated audience. Many gave these younger players lessons as well.

When I made a choice to trade rock’n’roll for folk in my late teens, I unknowingly began my “roots” quest. Once again, not my roots, but those of the poor people of the Mississippi Delta and the Appalachian Mountains. I had the great fortune of working at radio stations and record stores during these early years, and got to see many of these artists perform at smaller intimate clubs, where you could see their hands make that special magic.



Roots are products of the geography of place, but also a result of migration and marriage. More precisely, the banjo tune or ballad played or sung on a porch in the American South often has lived previous lives in England or Ireland. I found this dynamic fascinating and sought answers to the recurring “where’s that from?” question. Gradually, my interest in American roots music extended and morphed into one more focused on those Western European places.



After college and the demise of my last record store job, I moved to the northeast of England to immerse myself in their local music, which I had discovered and with which I had fallen in love. So much of the wild abandon of Appalachian old-time music was there, but with chords and lyrics I found more compelling. It turned out that the kinds

of economic and social injustices that made for wandering Jews had done similar things to Irish folks, and they had come to Northumberland to work in the coal mines. And, have fun playing their own music. And, bring their unique approach to the music of the Geordies, as well. I was invited by some young players to travel to a village on the outskirts of Newcastle called Hebburn to attend an Irish “session.” I had no idea what that meant. When we got there, a whole bunch of guys were sitting around a table playing an instrumental. All of a sudden, they all changed, simultaneously, to a new, different tune. I turned to my buddy and asked “How did they do that?” That was “it”—I was hooked for life!

When I returned to the States, I moved to Boston, and found the same dynamic Irish music scene was alive and thriving there. My friend Tommy had a family friend who was a cop who played accordion, and took us to an “Irish social” in Dorchester. The music was similar to the pub session scene, but this was an ancient-feeling family event. The tunes were not just being played around a table by guys drinking; they were on a stage playing for dancing couples and groups of little girls. I had never seen anything like it in my life. It felt like I was in Ireland, even though I had never been there as of yet. We were scruffy hippies, but everyone welcomed us in, and encouraged us to play along. They had a similar interest in our interest in them as the old blues guys, or the southern fiddlers, did: “these nice young people think we have something good going on in our culture!”



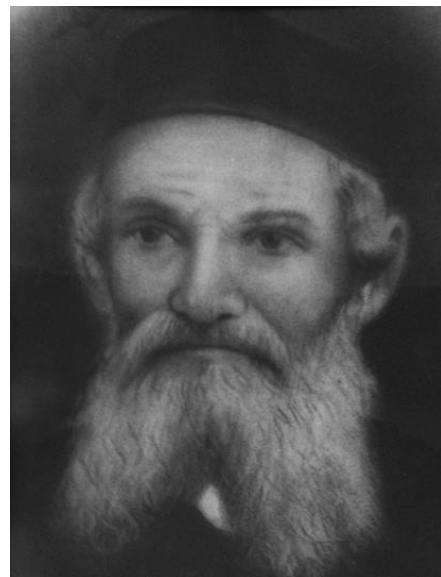
The Comhaltas Ceoltóirí Éireann, a group of traditional Irish musicians, perform.

And they did, indeed; something much more compelling than what mainstream culture was offering up. Within a year or so of attending socials, I was asked by the two best musicians to be the music director of Boston’s branch of [Comhaltas Ceoltóirí Éireann](#). (Why? — got me!

I was honored and did what I could to serve the organization and promote the music. Eventually, I did get to Ireland, staying with those musicians’ families, getting pointers from the best-of-the-best players, and enjoying the exquisite joy of experiencing the music truly in situ.

There is a unique concept in Jewish culture called “nachas,” meaning the pride and joy you get from your children. You can “harvest” or “shep” this pride by telling someone about your child, “Oh, my son the doctor has a successful practice on Park Avenue.” I was at a family gathering very early in my involvement with Comhaltas where all these things collided. My grandmother had passed away and relatives from all over the East Coast were having a get-together at my father’s cousin’s house. I overheard our host “shepping nachas” about his son’s many tin whistle trophies on a shelf. I barged into the conversation, “What?” He replied, “Oh yes, he also teaches the Irish bagpipes at the Irish Arts Center of New York, where he is the Music Director.” After I picked myself off the floor, I got his phone number and arranged to visit him in New York the next day.

This cousin, [Bill Ochs](#), was someone I never met growing up, yet we had lived parallel lives and arrived at amazingly similar destinations.



We shared a common great-great grandfather, Reb Lerman, and now, a lot more.

The New York Times

ARTS AND LEISURE

Sunday, July 21, 1974

Studies in Dedication



Bill Ochs playing the Uilleann pipes in the ancient manner Jack Arnold

'Irish Music Fills a Deep Longing'

By NANCY LYON

WHAT could possess a young student from West Orange, N.J., brought up in a Jewish family, to drive himself to master an

ter) and performing with them, looking for instruments for the Arts Center, pursuing his research into pipers and pipers' root making and the histories of

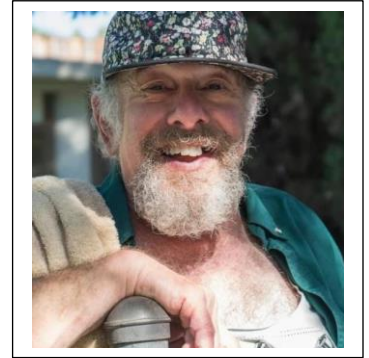
The above coincidence was the inspiration for writing this piece, 40 years later.

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

Ed would love to hear from you!

by Peg Healy

Ed Silberman is still at Creekside Healthcare, just 5 miles from North Berkeley, and he would welcome books and visits. He is generally at home to guests from Saturday through Wednesday, 9 a.m. to 5 p.m. He has no phone at the moment, but you needn't make an appointment, although you can call Creekside at 510-235-5514 and ask them to give him a message. (Don't expect a call back). 1900 Church Street, San Pablo— San Pablo Dam Road is the freeway exit.



East Bay Pickin' Potlucks

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



January 12: Ken Lipman, 1032 Alvarado Rd., Berkeley. Coordinators: Larry White & Angela DeVictoria.

February 9: Joan Hall-Feinberg, 1121 Ashmount Ave., Oakland. Coordinators: Teresa Allen & Nancy Karigaca.

March 9: Kathy & Bob Helliesen, 398 Vassar Ave., Berkeley. Coordinators: TBD.

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

Update on Les Blank Films, Arhoolie Foundation, and Down Home Music

by Marlene McCall

In the last Folknik, I wrote about the situation that was taking place. The building in El Cerrito (which was owned by Chris Strachwitz) was about to be put up for sale by Chris' heirs (and, if sold to developers, was likely to be torn down for housing).

Harrod Blank (Les Blank's son) started a Go Fund Me to raise donations to purchase the building before it went on the market, or to help relocate the 3 organizations if that effort fails. As I'm writing this today – 12/13/24 – the GoFundMe campaign has raised over \$57,000 of the needed \$65,000 goal.

An announcement on the GoFundMe page states: *"We are thrilled to announce that as of 11/21/24 we are now under contract to buy the Down Home building!"* and there's a YouTube video link: <https://www.youtube.com/watch?v=iwEydDA58r0>.

This came to me by separate email dated 12/3/24 directly from Down Home:



We Are Under Contract to Buy the Building

Dear Friends of Les Blank Films, Arhoolie Foundation and Down Home Music,
They need your help!

I'm not a musician, but I know the value of music in all its varieties. I'm not a filmmaker, but I know the value of films that show us aspects of cultures we don't know from our own experience. And I also know the value of preserving institutions that bridge our past and our present.

All of those values course through the building at 10341 San Pablo Avenue, the site of Arhoolie Foundation and Les Blank Films (formerly Flower Films), as well as the much-beloved Down Home Music store, in El Cerrito, California.

Long before I moved to El Cerrito myself, I knew about the history and occupants here and that it was one of the most familiar landmarks in the Bay Area. But now, the tenants of this culturally historic icon need some help to secure their legacy for the next generation.

After Chris Strachwitz, the founder of Arhoolie Records and sole owner of the property, died in May, 2023, his heirs decided to sell the premises. Luckily, Chris gave Harrod Blank, son of Les Blank and also a filmmaker, an option to purchase the building. In partnership with Arhoolie Foundation, Harrod has exercised that option to save the site's historical functions. As of November 21, 2024, they are in contract to purchase the property.

That's where the rest of us come in. The would-be new owners, (Les Blank Films and Arhoolie Foundation) need our financial support, in the form of tax-deductible donations, whether cash or stocks, to provide the necessary funds to reduce the monetary burden of the purchase. Even if our contributions get them closer – but not all the way – to the payoff amount, they'll then be in position to apply for low-cost, non-profit business loans to finalize the acquisition.

In short, the "Three Amigos" that occupy the building are going to be there for the foreseeable future; we just need to be part of the effort.

Please donate using any of the following:

- The GoFundMe page at <https://gofund.me/fd279b0f> (Donations to this fund are shared by all three of the tenants)

- Direct donations, or securities for either of the two non-profits*
- Harrod Blank at Les Blank Films <https://lesblank.com/contact/>
or
Adam Machado at Arhoolie Foundation, <https://store.arhoolie.org/contact>

(*Down Home Music is currently a for-profit entity but may be switching its designation in the future.)

Please make your donation NOW. It's our way of preserving part of our own community heritage!

With many thanks,

– Bill Barish, El Cerrito



"As a performing artist with deep El Cerrito roots, it is very important to me that Down Home Music, The Arhoolie Foundation, and Les Blank Films continue to grow their respective missions at this location, and in this city. I am a proud donor to their building purchase fund, and I hope you will join with me in helping to preserve and sustain their place as a unique cultural treasure in our community."

– Joe Paulino (voice actor)



"Down Home Music in El Cerrito is a temple of musical history that honors the roots of the past and illuminates the creativity of the present. At a time when artificial intelligence and digital streams are replacing human beings and real tangible physical heirlooms, we need Down Home Music more than ever to honor the musical art of our ancestors and invigorate future generations with its beauty. Please, Keep Down Home Alive!"

– Jesse "Chuy" Varela (KCSM JAZZ 91
Program / Music Director)



Hybrid board meetings

by Marlene McCall

SFFMC board meetings (currently in a hybrid Zoom/in-person format) are held on the 2nd Tuesday of each month at 8:00 p.m. Upcoming dates are *January 14th and February 11th*. 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:

January 3rd & 17th, 2025.

and

February 7th & 21st, 2025.

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

Upcoming Tuesday dates are:

January 7th and 21st, 2025

and

February 4th and 18th, 2025

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

January 10th & 24th, 2025

and

February 14th & 28th, 2025

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

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

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

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

Malvina Reynolds' "Morningtown Ride"

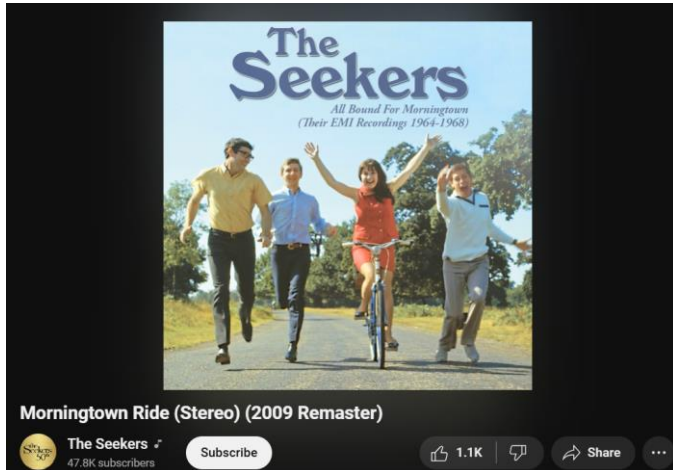
by Peter Ross

Recently, I led Malvina's song at an a cappella singers' circle in Oakland, partly as it has such a great singalong chorus:

"Rocking, rolling, riding, out along the Bay,
All bound for Morningtown, many miles away."

I used lyrics popularized by The Seekers in their 1966 hit version of the song – click image below to listen on Youtube – which substituted Driver, Fireman, and Sandman for the three children's names in verse 2:

"Sarah's at the engine, Tony rings the bell,
John swings the lantern to show that all is well."



I got curious about why Malvina used those kids' names and emailed Nancy Schimmel, Malvina Reynolds' daughter, with whom I used to sing at the same singers' circle before COVID. Nancy replied that her mother probably liked the idea of a girl engineer, which was not common in the mid-20th century. Nancy also thought that Tony was named after Lou Gottlieb's son, who was a little boy when her mother wrote the song. (Lou Gottlieb was a founding member of The Limelitters.)

Malvina explained, regarding the song's title, in a radio interview given at the 1977 Pied Piper Music Festival:

"I remember how it was when I was little. I know youngsters hate to go to bed at night because it seems like, as far as they're concerned, it is the end of the world. Going to sleep means you are going to be cut off from everything, and I wanted to

help them understand that they were heading somewhere, when they got into bed, that they were heading for morning. And strangely enough, this song became a grown-up hit all over the world. It really amazed me..."

(Malvina's quote is taken from a radio interview given at the 1977 Pied Piper Music Festival. The entire interview and workshop notes appear in Patty Zeitlin's book *A Song Is a Rainbow: Music, Movement and Rhythm Instruments in the Nursery School and Kindergarten*: Scott, Foresman, 1982. It is excerpted [here](#).)



*Folk Musicians – Shepherdstown, W.V.,
painting by RG McMahon*

November Board Meeting Highlights

by Bob Helliesen and Hali Hammer

Discussion of paid bookkeeper Sara Shallcroft. Dave and Sara met and talked about getting her set up to do the bookkeeping. They talked and agreed about the chart of accounts. We are getting our Quickbooks linked to our bank, BMO. Dave is happy working with Sara.

Election of Board Members: We voted on board members whose terms are expiring. These include Thad, Phyllis, Hali, Bob and Daniel. Each of these members expressed a desire to re-up and each was elected unanimously.

Folknik: The November-December issue has just come out. Daniel is getting help from Doris Atkinson with sending out the remaining paper copies.

El Cerrito Free Folk Festival: A good time was had by all. We had 350-400 attendees.

Harmony: Charlie and Amelia went to Camp Newman to check out the site. There has been some additional sleeping space added (and more will come on line next year). Amelia talked to the chef, who was unavailable last year but is scheduled to be there for our Harmony.

Spring Harmony online: No news.

Memorial Day Campout: We have reserved Cedar Rose Park in Berkeley for day use from noon to 8:30 Saturday and Sun of Memorial Day weekend.

San Francisco Free Folk Festival: Just getting started.

4th of July and Labor Day Campouts: At Camp Herms. We are trying to lock in the site for 2025 but are having trouble making contact.

Cyprian's: Ed signed the (correct) contract. Attendance is a bit low.

December Board Meeting Highlights

by Hali Hammer

El Cerrito Free Folk Festival: We ended up losing \$50. We will ask for \$1,200 from the City of El Cerrito next year rather than the \$1,000 we asked for this time. Their donation the year before was \$1,200.

Camp Harmony: Patience Young reported. We made the 700 camper nights we are contracted for. Workshops are filling up – there are a lot of Irish sessions. The schedule is at <https://tinyurl.com/harmonyschedule>. Dances have been confirmed. There will be a Potpourri dance as well as Shabbat the first night. Michael Reimer will take on coffee duties. Paul is bringing arts and crafts supplies. Hybrid sessions are all in the Carpeted Room.

Annual Meeting at Camp Harmony: 1) Do we want a hybrid meeting? We could discuss the possibility of this option for next year at the Annual Meeting. 2) What will we be discussing? Daniel kept his notes from last year and we will follow that agenda.

Spring Harmony: The committee has been meeting and putting out publicity to other folk groups who also do online gatherings. They are looking at a new scheduling software system which

should streamline the process and make it easier to add other information for other attendees. The program is called Team Up and was introduced by Alix Huntley-Speirs of Nova Scotia, who is now on the committee.

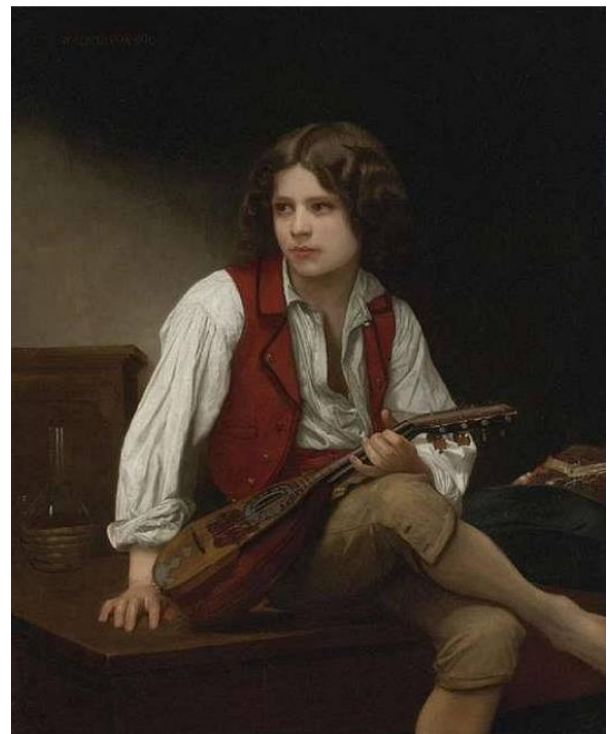
Memorial Day Gathering: At Cedar Rose Park.

Camp Herms 4th of July, Labor Day: The Boy Scouts already had us down for these two weekends, so we're all set. Joe Barton would like to collaborate with us on having younger people come to camp and having workshops on beginning guitar and such for them. We would be willing to work this out. Melissa Yarns is on vacation and Joe Barton requested that she get the paperwork done when she returns.

San Francisco Free Folk Festival: Daniel reported that they are just getting moving on this.

Cyprian's: The vicar responded that we can either mail the check or drop it off at her office next time we're there. Ed asked Glen to contact Fiddle Ray about tuning the piano.

Tuesdays and Fridays on Zoom: Numbers are gradually going down as people do more activities outside of their homes.



Italien à la Mandoline
William-Adolphe Bouguereau, 1870

Nelly/Nellie Bly

by Marlene McCall

Songs often describe or reflect what happened historically or what's happening in the world now. But sometimes a song will actually impact what happens in the future. Here's a song that actually made a difference in the world with its title, in a way the songwriter might never have imagined.

"Nelly Bly" was a minstrel song written by Stephen Foster and published in 1850. The song anticipates the joys and contentment of marriage and housekeeping; having a "sweet, domestic idyllic message." Most of Foster's songs were of a sentimental and melancholy nature; the yearnings of homesickness and sad memories of the past. "Nelly Bly" is one of the few happy songs Foster wrote. "Nelly Bly" was later adapted to a campaign song for Lincoln.

Before continuing, here's a link to a very brief explanation about minstrel songs in general:

<https://library.brown.edu/cds/sheetmusic/afam/faultsandmerits.html>

Eighteen-year-old Elizabeth Cochrane, living in Pittsburgh in the late 19th century, became inspired to challenge societal norms after reading a local newspaper article titled "What Girls are Good For." This piece suggested that women's roles were limited to childbearing and managing households, which deeply offended her. In response, Elizabeth anonymously wrote a rebuttal that impressed the newspaper's editor so much that he invited the author to reveal herself. Upon doing so, she was hired on the spot, adopting the pen name Nellie Bly, inspired by Stephen Foster's song.

(Elizabeth originally intended her pseudonym to be "Nelly Bly", after the African-American title character in the popular song by Stephen Foster, but her editor wrote "Nellie", and the error stuck.)

Nelly was passionate about investigative journalism but often found herself assigned to cover lighter topics, such as theater and fashion, rather than the serious issues she wanted to address. At the age of 21, frustrated by these limitations, she embarked on a daring mission to Mexico to report on the living conditions of the working class. However, her critical reporting led to trouble with local authorities, forcing her to flee back to the U.S., where she compiled her experiences into a popular book. This endeavor demonstrated her commitment to highlighting the

struggles of the working class and the pressing social issues of her time.

At age 23, she made a name for herself as a bold and innovative reporter when she was hired by Joseph Pulitzer's New York World. She famously conducted an undercover investigation by faking insanity to expose the conditions inside New York's "Women's Lunatic Asylum." The shocking account of her ten days there sparked significant reforms in mental health treatment.

Inspired by Jules Verne's "Around the World in 80 Days", Bly embarked on a solo journey around the globe, completing it in a remarkable 72 days and becoming an international sensation. Though she later married industrialist Robert Seaman and briefly stepped away from journalism, she returned during World War I, making history as one of the first women to cover an active war zone.

Nellie passed away in 1922, leaving a lasting legacy in the field of journalism.



Additional resources:

Information about, and lyrics from, the Stephen Foster song: <https://songofamerica.net/song/nelly-bly/>

1979 recording of Grandpa Jones singing Nelly Bly: <https://www.youtube.com/watch?v=JSi9RIJmJSw>

2020 recording of Haversacks and Hardtack String Band singing Nelly Bly: <https://www.facebook.com/watch/?v=2626690710780771>

Peter Yarrow

by Joanna Katzen

Sadly, it looks like Peter Yarrow is pretty sick. His daughter, Bethany Yarrow, who is herself a song keeper and earth activist, has set up a Living Tribute page where people can share thoughts and memories of interactions they have had with him, or stories of how his music has affected them.

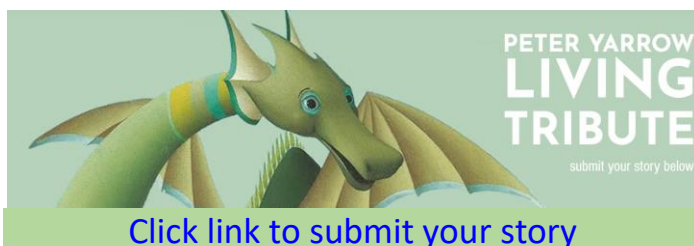
You can find the page at the link below, and enter some words of encouragement and appreciation if you're so inclined. *[Editor's note: I have pasted the message (written by Bethany and Christopher Yarrow) below. And the link to submit a story is at the very bottom of this article.]*

As you may know, our beloved father Peter Yarrow has been battling cancer for some time. He has kept his doctors in awe at his resilience as he has continued to perform and live life in his own generous and cause-driven way. It has been a long road and he has been a strong dragon, but right now he is very weak and, at 86, his dragon days are numbered.

We've asked friends and extended family to contribute a written story, video, or audio message about how Peter's humanity, music, unwavering social activism, and generous heart had touched their lives in ways big and small. There is Peter Yarrow the folk activist legend, and then there is the man, a deeply compassionate man, who changed the lives of so many people in very personal ways.

Please share your stories and messages at the link below. They will be shared with Peter now and added to his website as a living tribute. Thank you for taking the time to honor him and contribute to this collective reflection of his spectacular, inspiring, singular LIFE. These words and contributions are more than just stories – they are his true legacy which will endure long after he is gone. Puff the Magic Dragon is forever... ❤️ Visit www.peteryarrow.net to see all the updated tributes.

With peace and love always,
Bethany and Christopher Yarrow



folk

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37th Annual Conference

Montréal, Québec, Canada

February 19 - 23, 2025

Preserve. Promote. Present.

FAI is an arts nonprofit founded in 1989 to connect folk music leaders, aiming to sustain the community and genre worldwide.

For more info:
<https://www.folk.org>



*Tavern Musicians,
18th century Dutch School painting,
unsigned and artist unknown*

Community folk calendar

by *Shelby Solomon*

Events are online (“virtual”) unless a location is provided. Event times are PST.

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

Regularly scheduled events

- Daily 9 am: Daily Antidote of Song <https://carpediemarts.org/daily-antidote-of-song>
- Sun 12 pm, and
M-Th, Sa 8 pm: Meredith Axelrod & Craig Ventresco <https://meredithaxelrod.com/> , live & archive:
<https://www.youtube.com/@meredithanthraxelrod/streams>
- Every Sun 12pm: Loch Down Folk Club (UK) on Zoom: <https://link.americeltic.net/lochdown>
- Every Sun 1pm: Instrumental Irish Traditional session, Plough & Stars: 116 Clement, SF <https://theploughandstars.com/>
- Every Sun 3pm: Jam (check schedule for type), Freight & Salvage: 2020 Addison St, Berkeley
<https://secure.thefreight.org/events?k=jams&view=list>
- Every Sun 5:30pm: Moderate-pace Irish session, Starry Plough: 3101 Shattuck, Berkeley <https://thestarryplough.com/>
- Every Sun 6pm: Buncrana, Sláinte Pub: 131 Broadway, Oakland <https://slainteokland.com/>
- Every Sun 6:30pm: Open Irish Trad session, Chieftain: 198 5th St, SF <https://www.thechieftain.com/live-music/>
- Every Sun 7pm: Agoura Hills song circle on Zoom, info: <https://songmakers.org/>
- Every Sun 7pm: Seattle song circle <https://www.seafolklore.org/>
- Every Sun 7:30pm: Open session, Starry Plough: 3101 Shattuck, Berkeley <https://thestarryplough.com/>
- 1st, 3rd Sun 12pm: Bay Area Sacred Harp (BASH) sing, SF <https://bayareasacredharp.org/local-singings/>
- 1st, 3rd Sun 5pm: Irish music session, Redwood Café: 8240 Old Redwood Hwy, Cotati <https://redwoodcafecotati.com/>
- 1st Sun 1pm: SCVFA jam, Hoover School cafeteria: 1474 Naglee Ave, San Jose, <https://www.fiddlers.org/>
- 1st Sun 1 pm: Ukulele jam, Sports Basement in Stonestown Galleria <https://www.meetup.com/oc-ukulele-jams/>
- 1st Sun 1 pm: The Cross Keys, Way Station: 2001 Sir Francis Drake Blvd, Fairfax <http://waystationmarin.com/>
- 1st Sun 3 pm: Old Time session, Church of the Oaks: 160 West Sierra, Cotati <https://californiabluegrass.org/calendar/>
- 2nd Sun 12-5 pm: East Bay Fiddlin’ & Pickin’ Potluck (EBFPP), location: <http://www.pickinpotlucks.com/>
- 2nd, 4th Sun 1 pm: Bay Area Sacred Harp (BASH) sing, Palo Alto <https://bayareasacredharp.org/local-singings/>
- 2nd Sun 12 pm: Marin jam, 620 Del Ganado Rd, San Rafael <https://www.meetup.com/Marin-Acoustic-Guitar-Group>
- 2nd Sun 1 pm: Irish music jam, Way Station: 2001 Sir Francis Drake Blvd, Fairfax <http://waystationmarin.com/>
- 2nd Sun 1 pm: CA old time fiddlers jam, Orangevale Grange: 5807 Walnut, Orangevale <http://www.csotfa5.org/>
- 2nd Sun 6:30 pm: Portland Folk Music Society virtual songwriters circle on Zoom
https://portlandfolkmusic.org/content.aspx?page_id=22&club_id=748368&module_id=350693

- 3rd Sun 1 pm: SCVFA jam at various parks, check <https://www.fiddlers.org/> for location
- 3rd Sun 1 pm: Oldtime jam, Way Station: 2001 Sir Francis Drake Blvd, Fairfax <http://waystationmarin.com/>
- 4th Sun 1 pm: Bluegrass & old time jam, Ocean View Park, Santa Cruz, email: luke at playingbyear.com
- 4th Sun 1:30 pm: CA old time fiddlers jam, United Methodist Church: 19806 Wisteria, Castro Valley <http://csotfa9.org/>
- 4th Sun 3 pm: The Café bluegrass jam, Redwood Café: 8240 Old Redwood Hwy, Cotati <https://redwoodcafecotati.com/>
- 5th Sun 1 pm: SoCoFoSo 5th Sun jam, Sebastopol Grange: 6000 Sebastopol Ave, Sebastopol <https://socofoso.com/>
- Last Sun 6:30 pm: Irish trad instrumental session, Sayla Music Academy, Lodi <https://www.saylamusicacademy.com/>
- Every Mon 12 pm: Mudcat Worldwide Singaround on Zoom, email: joe at mudcat.org
- Every Mon 12 pm: Phoenix Folk Irish session on Zoom <https://phoenixfolk.co.uk/>
- Every Mon 12 pm: Moosehead Trad Irish session on Zoom <https://www.facebook.com/groups/trad.irish.music.session>
- Every Mon 3 pm: Ag Teacht Le Chéile Irish session on Zoom, email maureenmcnally6 at gmail.com
- Every Mon 5 pm: Open mic, Ugly Mug: 4640 Soquel Dr., Soquel <https://www.cafeugly.com/live-music-the-mug>
- Every Mon 6:30 pm: Bluegrass jam, 16905 Roberts, Los Gatos <http://www.keithhollandguitars.com/events.html>
- Every Mon 7 pm: Oldtime jam, UUCPA: 505 E Charleston Rd, Palo Alto, email: banjoclarka at yahoo.com
- Every Mon 7 pm: World Harmony Chorus, 505 E. Charleston, Palo Alto <https://instantharmony.com/concerts.html>
- Every Mon 7 pm: Bay Area Sacred Harp (BASH) sing, Berkeley <https://bayareasacredharp.org/local-singings/>
- 1st & 3rd Mon 6:30 pm: Scottish session, Steel Bonnet: 20 Victor Sq, Scotts Valley <https://www.steelbon.net/music>
- 1st Mon 6 pm: Garage bluegrass jam, Out West Garage: 321 2nd St., Petaluma <https://californiabluegrass.org/calendar/>
- Every Tues 11:30am: Phoenix Folk singaround on Zoom <https://phoenixfolk.co.uk/>
- Every Tues 5:30 pm: Circlesing VocaLab, GaiaWise: 179 Dutton, Sebastopol <https://www.circlesing.org/>
- Every Tues 6:30 pm: Open mic, Jack's: 39176 Argonaut, Fremont <https://www.jacksbrewing.com/events>
- Every Tues 7 pm: Irish seisiún, O'Flaherty's Irish Pub: 25 N San Pedro St., San Jose
https://www.meetup.com/Santa-Cruz-South-Bay_Irish-Music-Meetup/
- Every Tues 7 pm: World Harmony, 2288 Fulton, Suite 203, Berkeley <https://instantharmony.com/concerts.html>
- Every Tues 7:30 pm: Open mic, Starry Plough: 3101 Shattuck, Berkeley <https://thestarryplough.com/>
- 1st, 3rd, 5th Tues 7 pm: Andronico's Old Time jam at Andronico's: 1200 Irving St, SF
- 1st, 3rd, 5th Tues 7 pm: Irish jam, Dublin Heritage Park: 6600 Donlon Way, Dublin, join: <https://groups.io/g/dublinirishjam>
- 1st, 3rd Tues 1 pm: SFFMC Zoom sing, <https://www.sffmc.org/musical-meetings/>**
- 1st & 3rd Tues 7:15 pm: Open mic, The Monkey House: 1638 University, Berkeley <https://www.themonkeyhouse.org/>
- 1st Tues 3:35 pm: Social Justice song swap on Zoom, email jburrrill at gmail.com for Zoom link
- 1st Tues 4 pm (starting Feb): Fiddle workshop w/Calvin Vollrath online <https://www.campcalvin.ca/cv-tow>
- 1st Tues 7 pm: Bluegrass jam w/David Pascoe, Occidental <https://www.occidentalcenterforthearts.org/>
- 1st Tues 7 pm: FAR-West new song salon on Zoom, register: <https://far-west.org/programs>
- 2nd, 4th Tues 7 pm: FAR-West Campfire song circle on Zoom, register: <https://far-west.org/campfire>

- 2nd Tues 8 pm:** **SFFMC Board Meeting, email info at sffmc.org for details**
- 3rd Tues 6 pm: Old Time jam, Central Library 5th Floor: 2090 Kittredge, Berkeley
<https://www.berkeleypubliclibrary.org/events/old-time-tune-jam-hosted-berkeley-old-time-music-convention>
- 3rd Tues 7 pm: Fiddle workshop w/David Pascoe, Occidental <https://www.occidentalcenterforthearts.org/>
- Every Wed 12 pm: Trans-Atlantic Irish session on Zoom, info: <https://americeltic.net/online/#ta>
- 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 5:30 pm: Open mic at Café Paradiso, Iowa <https://www.facebook.com/OpenMicAtCafeParadiso>
- Every Wed 6 pm: World Harmony, Room 5, 301 Center, Santa Cruz <https://instantharmony.com/concerts.html>
- Every Wed 6:30 pm: Open mic w/Dennis Haneda, 224 Vintage Way, Novato <https://www.hopmonk.com/novato>
- Every Wed 7 pm: Pacific Evening Session on Zoom, info: <https://americeltic.net/online/#pe>
- Every Wed 7 pm: Bluegrass jam, UUCPA: 505 E Charleston Rd, Palo Alto, email: banjoclarka at yahoo.com
- 2nd Wed 7 pm: Circlesing workshop, First Church: 2345 Channing, Berkeley <https://www.circlesing.org/>
- 3rd Wed 7 pm: Circlesing, First Church: 2345 Channing, Berkeley <https://www.circlesing.org/>
- 3rd, 5th Wed 7:30 pm: Vancouver song circle on Zoom <https://vfss.ca/events/calendar/>
- Last Wed 7:30 pm: Lark in the Evening song circle on Zoom & Oakland
<https://www.facebook.com/groups/693877204029944>
- Every Thur 12 pm: Phoenix Folk Irish full-speed session on Zoom <https://phoenixfolk.co.uk/>
- Every Thur 7 pm: Chuck Behrman's song circle on Zoom, info: <https://songmakers.org/>
- Every Thur 8 pm: Irish session repertoire lessons w/Autumn Rhodes on Zoom, email autumn at cei.li
- 1st Thur 6 pm: The Ould Sod Irish session on Zoom <https://michaeleskin.com/session.html>
- 1st Thur 7:30 pm: concert, 415 2nd St, Davis <https://www.davislodge.org/odd-fellows-events/Thur-live/>
- 1st & 3rd Thur 7 pm: traditional Irish seisiún, Rosie McCann's: 1220 Pacific Ave, Santa Cruz
https://www.meetup.com/santa-cruz-south-bay_irish-music-meetup/
- 1st & 3rd Thur 8 pm: Chanties w/Sons of the Buccaneers, Quinn's: 1951 Embarcadero, Oakland
- 3rd Thur 4 pm: Ukulele club w/Jerri Miller, Occidental <https://www.occidentalcenterforthearts.org/>
- Every Fri 9:30am: David Steinhart's song circle on Zoom, info: <https://songmakers.org/>
- 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, 4th Fri 7 pm:** **SFFMC musical meeting, St. Cyprian's: 2097 Turk, SF <https://www.sffmc.org/musical-meetings/>**
- 2nd Fri 7 pm: Seattle chantey sing online simulcast <http://www.nwseaport.org/chantey-sings.html>

- 3rd Fri 7 pm (sign-up 6:30): Open mic, BFUU: 1924 Cedar, Berkeley <https://bfuu.org/>
- 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 4 pm: Community Singing, Berkeley <https://thelivingroomchoir.com/whats happening now/>
- Every Sat 4 pm: Irish seisiún, UICC Emerald Pub: 2700 45th, SF <https://irishcentersf.org/events/>
- Every Sat 6 pm: Portland Folk Music Society virtual song circle on Zoom
https://portlandfolkmusic.org/content.aspx?page_id=22&club_id=748368&module_id=350693
- 1st Sat 2 pm: Davis Area Sacred Harp sing, 345 L St, Davis <https://bayareasacredharp.org/local-singings/>
- 1st Sat 6 pm: Chantey Sing, Maritime Museum: 900 Beach, SF, RSVP: peterkasin5 at gmail.com
- 2nd or 3rd Sat 11am: Hyde St Pier virtual Chantey Sing <https://maritime.org/chantey-sing/>
- 2nd Sat 12 pm: Bluegrass jam, Santa Clara Depot: 1005 Railroad Ave, Santa Clara, email: kennedymk at comcast.net
- 2nd Sat 12 pm: Portsmouth NH chantey sing online [http:// pmffest.org/monthly-chantey-sing/](http://pmffest.org/monthly-chantey-sing/)
- 2nd Sat 4 pm: Bluegrass session, Starry Plough: 3101 Shattuck, Berkeley <https://thestarryplough.com/>
- 3rd Sat 1 pm: Americana slow jam, Liberties Bar: 998 Guerrero, SF <https://www.theliberties.com/>
- 3rd Sat 1 pm: Social Justice song swap on Zoom, email jburrrill at gmail.com for Zoom link
- 3rd Sat 1 pm: River City dulcimer jam, Strum Shop: 209 Vernon, Roseville <https://www.rivercitydulcimers.com/>
- 3rd Sat 4 pm: Old Time Shred Sesh, Starry Plough: 3101 Shattuck, Berkeley <https://thestarryplough.com/>
- 3rd Sat 7pm: Teton Tea song swap on Zoom, email kevinlangdon86 at yahoo.com
- 4th Sat 11am: River City dulcimer virtual jam, info: <https://www.rivercitydulcimers.com/>

Irregularly scheduled events

- Abbie Weisenbloom house concert (Portland, OR) livestreams <https://froggie.com/livestream/>
- Caffè Lena (Saratoga Springs, NY) livestreams <https://www.caffelena.org/live-streaming-events/>
- Club Passim (Cambridge, MA) livestreams most concerts <https://www.passim.org/stream/>
- Open Mic America showcase on YouTube at 5pm some Suns <https://openmicamerica.com/index.html>
- QuaranPaloosa monthly livestream benefit concert <https://www.facebook.com/QuaranPaloosa/>
- San Francisco Ukulele Rebellion jams <https://www.meetup.com/San-Francisco-Ukulele-Meetup/>
- San Mateo Area Folk Music Singalongs <https://www.meetup.com/San-Mateo-Folk-Music-Meetup>
- Walnut Creek Jams <https://www.meetup.com/walnut-creek-guitar-meetup-group>

One-time events

- Fr Jan 3-5: Alasdair Fraser's New Year Community Workshop & Ceilidh, Nevada City <http://www.sierrafiddlecamp.org/>
- Fr Jan 3 7 pm:** **SFFMC Zoom sing**, <https://www.sffmc.org/musical-meetings/>
- Fr Jan 3 7 pm: Hoot! climate benefit, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>
- Starting week of Jan 5: music classes from Freight & Salvage <https://thefreight.org/learn-to-play/classes/view-all-classes/>
- Su Jan 5-19: Online workshops & courses from Tune Supply <https://motence.com/u/caitlin-warbelow-nh3o6u>
- Su Jan 5 11am: Mermaid's Wassail sing online <https://sites.google.com/view/lynnoel/music/mermaidstavern>
- Su Jan 5 1 pm: Austin Willacy & open mic, house, Oakland RSVP: <https://www.insidelands.org/>
- Su Jan 5 4 pm: Jacob Aranda, Rancho Nicasio: Town Square, Nicasio <https://www.ranchnicasio.com/>
- Su Jan 5 5 pm: Open Mic America showcase on YouTube <https://openmicamerica.com/index.html>
- Mon Jan 6 12 pm: Bobby McFerrin & MOTION, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Mon Jan 6 6:30 pm: Cedar Dobson, Cope-a-Cabana house: 433 S. Henry, San Jose <https://cope-a-cabana.com/>
- Mon Jan 6 7:30 pm: Open Mic, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Tu Jan 7 1 pm:** **SFFMC Zoom sing**, <https://www.sffmc.org/musical-meetings/>
- Wed Jan 8 5 pm: Pi Jacobs online <https://lutherburbankcenter.org/event/pijabocs25/>
- Wed Jan 8 5 pm: Tune Supply virtual session on YouTube <https://tune.supply/>
- Fri Jan 10-12: Dulcymoon virtual dulcimer festival, register: <https://dulcymoon.com/>
- Fri Jan 10 7 pm:** **SFFMC musical meeting**, St. Cyprian's: 2097 Turk, SF <https://www.sffmc.org/musical-meetings/>
- Fri Jan 10 7 pm: Chuck Brodsky, Ugly Mug: 4640 Soquel Dr., Soquel <https://www.snazyproductions.com/>
- Fri Jan 10 7 pm: Caltucky, Side Door: 2900 Franklin, Sacramento <https://www.thesidedoor.net/>
- Fri Jan 10 7:30 pm: Ira Marlowe/Joe Christiano, Monkey: 1638 University, Berkeley <https://www.themonkeyhouse.org/>
- Fri Jan 10 7:30 pm: Ramblin' Jack Elliott, Rancho Nicasio: Town Square, Nicasio <https://www.ranchnicasio.com/>
- Sat Jan 11 12 pm: While, Matthews & While online, tickets: <https://livetoyourlivingroom.com/events/>
- Sat Jan 11 5 pm: Uke jam, SF <https://www.meetup.com/San-Francisco-Ukulele-Meetup/>
- Sat Jan 11 7 pm: Cris Williamson, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Sat Jan 11 7 pm: Dirty Cello, Side Door: 2900 Franklin, Sacramento <https://www.thesidedoor.net/>
- Sat Jan 11 7 pm: John McCutcheon, B Street: 2700 Capitol Ave, Sacramento <https://bstreettheatre.org/shows/>
- Sat Jan 11 7 pm: Hootenanny, 568 Lighthouse, Pacific Grove <https://pgartcenter.org/Events/Coming-Events.php>
- Sat Jan 11 7:30 pm: Scroggins & Rose, Fifth St Farms house, Berkeley, RSVP: <https://www.fifthstfarms.com/>
- Sat Jan 11 7:30 pm: Howard Simon & Paul Weiss/Chris Nauman, 1638 University, Berk. <https://www.themonkeyhouse.org/>
- Sat Jan 11 8 pm: Late for the Train, Ho pmonk: 230 Petaluma, Sebastopol https://www.ho_pmonk.com/sebastopol

- Sun Jan 12 2 pm: Cris Williamson, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Sun Jan 12 3 pm: John McCutcheon, Sebastiani: 476 1st St East, Sonoma <https://www.sebastianitheatre.com/>
- Sun Jan 12 5 pm: Keith Greeninger & Nina Gerber, Rancho Nicasio: Town Square, Nicasio <https://www.ranchnicasio.com/>
- Sun Jan 12 7 pm: Hoot! Dead sing, Timbre: 801 Bancroft, Berkeley, register: <https://www.hootexclamationpoint.com/>
- Mon Jan 13 12 pm: Bobby MedcFerrin & MOTION, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Tues Jan 14 7 pm: Hoot! "If" songs, Hillside Club: 2286 Cedar, Berkeley, register: <https://www.hootexclamationpoint.com/>
- Tues Jan 14 8 pm: SFFMC Board Meeting**, email info at sffmc.org for details
- Wed Jan 15 7:30 pm: Briony Greenhill, Monkey: 1638 University, Berkeley <https://www.themonkeyhouse.org/>
- Thur Jan 16-20: Pacific Songwriting Camp, Camp Ocean Pines, Cambria <https://songcamps.org/>
- Thur Jan 16 12 pm: Blair Dunlop online, tickets: <https://livetoyourlivingroom.com/events/>
- Thur Jan 16 7:30 pm: Elliott Peck Trio, Cloverdale <http://www.cloverdaleartsalliance.org/america-night>
- Thur Jan 16 8 pm: Madison Violet online, Rogue Folk, BC, tickets: <https://www.roguefolk.bc.ca/concerts/>
- Fri Jan 17-20: From Women's Hearts and Hands Guitar Camp, Mendocino <http://womensheartsandhands.com/>
- Fri Jan 17 12 pm: Karine Polwart online, tickets: <https://livetoyourlivingroom.com/events/>
- Fri Jan 17 5 pm: Mari Black on YouTube, tickets: <https://princetonfolk.org/>
- Fri Jan 17 7 pm: SFFMC Zoom sing**, <https://www.sffmc.org/musical-meetings/>
- Fri Jan 17 7:30 pm: Lucas Lawson, Kuumbwa: 320 Cedar, Santa Cruz <https://www.kuumbwajazz.org/>
- Fri Jan 17 8 pm: Marla Fibish & Rebecca Richman, house concert, Larkspur <https://www.marla-becca-music.com/>
- Fri Jan 17 8 pm: Christine Tassan et les Imposteures online, Rogue Folk, BC, tickets: <https://www.roguefolk.bc.ca/concerts/>
- Sat Jan 18-19: All-California Sacred Harp Singing Convention, 1450 High St, Alameda
<https://bayareasacredharp.org/all-california-sacred-harp-convention/>
- Sat Jan 18 2 pm: Fire & Grace, St. Columba's: 12835 Sir Francis Drake Blvd, Inverness <https://fireandgracemusic.com/>
- Sat Jan 18 7&9 pm: Maryna Krut, The Studio, Stanford University <https://live.stanford.edu/>
- Sat Jan 18 7 pm: Marla Fibish & Rebecca Richman, 8290 Old Redwood Hwy, Cotati <https://www.marla-becca-music.com/>
- Sat Jan 18 7 pm: Charlie Torch, Side Door: 2900 Franklin, Sacramento <https://www.thesidedoor.net/>
- Sat Jan 18 7 pm: San Francisco Ukulele Rebellion jam online <https://www.meetup.com/San-Francisco-Ukulele-Meetup/>
- Sat Jan 18 7:30 pm: Greensky Bluegrass, Fox Theater: 1807 Telegraph, Oakland <https://thefoxoakland.com/>
- Sat Jan 18 7:30 pm: Dennis Finnegan/Sim Castro/K Clarence, 1638 University, Berkeley <https://www.themonkeyhouse.org/>
- Sat Jan 18 8 pm: John McCutcheon, Walnut Creek <https://mduuc.org/news/devil-mountain-coffee-house/>
- Sun Jan 19 11am: Robert Burns Night sing online <https://sites.google.com/view/lynnoel/music/mermaidstavern>
- Sun Jan 19 3 pm: Carlos Reyes, Marin Center, San Rafael <https://www.marincenter.marincounty.gov/events-calendar>
- Sun Jan 19 4 pm: Elliott Peck & Nat Keefe, Rancho Nicasio: Town Square, Nicasio <https://www.ranchnicasio.com/>

- Sun Jan 19 7 pm: John McCutcheon, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Sun Jan 19 8 pm: Maryna Krut, Sweetwater: 19 Corte Madera Ave, Mill Valley <https://sweetwatermusichall.com/>
- Sun Jan 19 8 pm: Jackson Hollow & Allen Dobb online, Rogue Folk, BC, tickets: <https://www.roguefolk.bc.ca/concerts/>
- Tues Jan 21 1 pm: SFFMC Zoom sing, <https://www.sffmc.org/musical-meetings/>**
- Thur Jan 23 7:30 pm: Jim Kweskin & Samoa Wilson, Hillside Club: 2286 Cedar, Berkeley <https://www.hillsideclub.org/>
- Thur Jan 23 7:30 pm: Hoot! Original songs, 2727 California St, Berkeley, register: <https://www.hootexclatmationpoint.com/>
- Thur Jan 23 8 pm: The Clements Brothers, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Thur Jan 23 8 pm: May Erlewine, Sweetwater: 19 Corte Madera Ave, Mill Valley <https://sweetwatermusichall.com/>
- Thur Jan 23 8 pm: Rainbow Girls, Felton Music Hall: 6275 Hwy 9, Felton <https://feltonmusichall.com/>
- Fri Jan 24-26: Django Reinhardt Birthday Celebration, Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
- Fri Jan 24-26: PMN Winter Convergence on Zoom <https://peoplesmusic.org/event-5992572>
- Fri Jan 24 12 pm: Anna Massle online, tickets: <https://livetoyourlivingroom.com/events/>
- Fri Jan 24 7 pm: SFFMC musical meeting, St. Cyprian's: 2097 Turk, SF <https://www.sffmc.org/musical-meetings/>**
- Fri Jan 24 7 pm: Keith Greeninger & Nina Gerber, Side Door: 2900 Franklin, Sacramento <https://www.thesidedoor.net/>
- Fri Jan 24 7 pm: May Erlewine, B Street: 2700 Capitol Ave, Sacramento <https://bstreettheatre.org/shows/>
- Fri Jan 24 7:30 pm: Jim Kweskin & Samoa Wilson w/Suzy Thompson, Mercury Theater: 3333 Petaluma Blvd N, Petaluma
<https://app.arts-people.com/index.php?show=260534>
- Fri Jan 24 8 pm: The Wildwoods, Café du Nord: 2174 Market, SF <https://cafedunord.com/>
- Fri Jan 24 8 pm: New Monsoon/Broken Compass Bluegrass, 19 Corte Madera, Mill Valley <https://sweetwatermusichall.com/>
- Fri Jan 24 8 pm: Mason Jennings, Harlow's: 2708 J St, Sacramento <https://www.harlows.com/>
- Sat Jan 25-26: Social & Economic Justice Music Festival, Mission High: 3750 18th St, SF <https://www.csej.org/>
- Sat Jan 25 11:30 am?: QuaranPalooza livestream benefit concert <https://www.facebook.com/QuaranPalooza/>
- Sat Jan 25 12 pm: Guitar workshop w/Nina Gerber, Side Door: 2900 Franklin, Sacramento <https://www.thesidedoor.net/>
- Sat Jan 25 2 pm: San Mateo Folk Music Singalong, RSVP: <https://www.meetup.com/San-Mateo-Folk-Music-Meetup>
- Sat Jan 25 7 pm: Jim Kweskin & Samoa Wilson w/Suzy Thompson, Grange: 3275 Hagen Rd, Napa
<https://sites.google.com/view/welcomegrange791napa/home>
- Sat Jan 25 7 pm: The Clements Brothers, Side Door: 2900 Franklin, Sacramento <https://www.thesidedoor.net/>
- Sat Jan 25 7:30 pm: Triage/Richard Humphries, Monkey: 1638 University, Berkeley <https://www.themonkeyhouse.org/>
- Sat Jan 25 7:30 pm: Golden Bough, 1220 Linda Mar, Pacifica <https://pacificaperformances.org/>
- Sat Jan 25 7:30 pm: Marla Fibish & Rebecca Richman, house concert, Santa Cruz, RSVP: concerts at InstantHarmony.com
- Sat Jan 25 7:30 pm: Wildwoods/Terrier, SCCC: 390 Morris, Sebastopol <https://seb.org/>
- Sat Jan 25 8 pm: Dirty Cello, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>
- Sat Jan 25 8 pm: Fred Eaglesmith/Tif Ginn, Club Fox: 2209 Broadway, Redwood City <https://clubfoxrwc.com/>

- Sat Jan 25 8 pm: Mason Jennings, Ho pmonk: 224 Vintage Way, Novato <https://kcturnerpresents.com/>
- Sat Jan 25 8 pm: Marty O'Reilly/Jessica Malone, Harlow's: 2708 J St, Sacramento <https://www.harlows.com/>
- Sun Jan 26 3 pm: 19 voices in solidarity ACLU fundraiser, Ivy Room: 860 San Pablo, Albany <https://www.ivyroom.com/>
- Sun Jan 26 5 pm: Fred Eaglesmith/Tif Ginn, Kuumbwa: 320 Cedar, Santa Cruz <https://www.kuumbwajazz.org/>
- Sun Jan 26 7 pm: The Wildwoods, B Street: 2700 Capitol Ave, Sacramento <https://bstreettheatre.org/shows/>
- Sun Jan 26 7:30 pm: Wind Weavers/Kaptain Bottletop, 1638 University, Berkeley <https://www.themonkeyhouse.org/>
- Sun Jan 26 7:30 pm: Hot Club of Cowtown, Harlow's: 2708 J St, Sacramento <https://www.harlows.com/>
- Mon Jan 27 12 pm: Bobby McFerrin & MOTION, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Mon Jan 27 7:30 pm: PA World Harmony Chorus, 505 E. Charleston, Palo Alto <https://instantharmony.com/concerts.html>
- Mon Jan 27 8 pm: Catherine MacLellan online, Rogue Folk, BC, tickets: <https://www.roguefolk.bc.ca/concerts/>
- Tues Jan 28 8 pm: The Wildwoods, Felton Music Hall: 6275 Hwy 9, Felton <https://feltonmusichall.com/>
- Wed Jan 29 7:30 pm: World Harmony Chorus, Room 5, 301 Center, Santa Cruz <https://instantharmony.com/concerts.html>
- Wed Jan 29 8 pm: Rickie Lee Jones, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Thur Jan 30 8 pm: Rickie Lee Jones, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Fri Jan 31 7:30 pm: Wake the Dead, Rancho Nicasio: Town Square, Nicasio <https://www.ranchonicasio.com/>
- Fri Jan 31 7:30 pm: Joe Craven/The Familiar Strangers/The Musers, SCCC: 390 Morris, Sebastopol <https://seb.org/>
- Fri Jan 31 8 pm: Cheryl Wheeler/Kenny White, Felton Music Hall: 6275 Hwy 9, Felton <https://feltonmusichall.com/>
- Fri Jan 31 8 pm: Griffin House, Ho pmonk: 224 Vintage Way, Novato <https://kcturnerpresents.com/>
- Sat Feb 1 2 pm: Peppino D'Agostino, house concert, Santa Rosa, email howard.booster at gmail.com
- Sat Feb 1 5&8 pm: MoToR/dance, Ashkenaz: 1317 San Pablo, Berkeley <https://www.ashkenaz.com/>
- Sat Feb 1 7 pm: A Cappella Extravaganza!, Uptown Theatre: 1350 3rd St, Napa <https://www.uptowntheatrenapa.com/>
- Sat Feb 1 7 pm: Cheryl Wheeler/Kenny White, B Street: 2700 Capitol Ave, Sacramento <https://bstreettheatre.org/shows/>
- Sat Feb 1 7:30 pm: The Lowest Pair, Fifth St Farms house, Berkeley, RSVP: <https://www.fifthstfarms.com/>
- Sat Feb 1 8 pm: John Santos Sextet, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Sat Feb 1 8 pm: John Reischman & the Jaybirds online, Rogue Folk, BC, tickets: <https://www.roguefolk.bc.ca/concerts/>
- Sun Feb 2: International Day of Body Music, <https://www.internationalbodymusicfestival.com/>
- Sun Feb 2 11am: F.J. Child birthday ballad sing online <https://sites.google.com/view/lynnoel/music/mermaidstavern>
- Sun Feb 2 1 pm: Oakland Interfaith Gospel Choir, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Sun Feb 2 2 pm: World Harmony Chorus, 2288 Fulton, Suite 203, Berkeley <https://instantharmony.com/concerts.html>
- Sun Feb 2 5 pm: Peter Case, Rancho Nicasio: Town Square, Nicasio <https://www.ranchonicasio.com/>
- Sun Feb 2 7 pm: Cheryl Wheeler/Kenny White, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>

- Mon Feb 3 12 pm: Bobby McFerrin & MOTION, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Mon Feb 3 7:30 pm: Open Mic, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Tues Feb 4 1 pm:** **SFFMC Zoom sing**, <https://www.sffmc.org/musical-meetings/>
- Tues Feb 4 8 pm: Cheryl Wheeler/Kenny White, Ho pmonk: 224 Vintage Way, Novato <https://kcturnerpresents.com/>
- Wed Feb 5 11am: “Three Acres & A Cow” online, tickets: <https://livetoyourlivingroom.com/events/>
- Thur Feb 6 7:30 pm: Keola Beamer & Jeff Peterson, Montalvo Arts: 15400 Montalvo Rd, Saratoga <https://montalvoarts.org/>
- Thur Feb 6 8 pm: Steve Poltz, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Thur Feb 6 8 pm: John McEuen, Sweetwater: 19 Corte Madera Ave, Mill Valley <https://sweetwatermusichall.com/>
- Thur Feb 6 8:15 pm: Brothers Koren & The Kin, Lost Church SF: 988 Columbus, SF <https://www.thelostchurch.com/>
- Fri Feb 7-9: Virtual Lark <https://www.larkcamp.org/>
- Fri Feb 7-10: Women Making Music Retreat, Bishop’s Ranch, Healdsburg <https://womamu.org/>
- Fri Feb 7 7 pm:** **SFFMC Zoom sing**, <https://www.sffmc.org/musical-meetings/>
- Fri Feb 7 7:30 pm: Steve Poltz, Kuumbwa: 320 Cedar, Santa Cruz <https://www.kuumbwajazz.org/>
- Fri Feb 7 8 pm: Keola Beamer & Jeff Peterson, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Fri Feb 7 8 pm: Del McCoury Band, Guild: 949 El Camino, Menlo Park <https://guildtheatre.com/>
- Fri Feb 7 8 pm: Charlie A’Court & LJ Mounteney online, Rogue Folk, BC, tickets: <https://www.roguefolk.bc.ca/concerts/>
- Sa Feb 8-9: Virtual Yosemite Songwriting Retreat <https://yosemitesongwriting.com/>
- Sat Feb 8 1 pm: Jesse Brewster/Susan Z/Victoria George & open mic, house, San Rafael RSVP: <https://www.insidelands.org/>
- Sat Feb 8 5 pm: San Francisco Ukulele Rebellion jam, SF <https://www.meetup.com/San-Francisco-Ukulele-Meetup/>
- Sat Feb 8 7 pm: BenjaSoul, 3850 Doris Murphy, Occidental <https://www.occidentalcenterforthearts.org/>
- Sat Feb 8 7 pm: One Button Suit, Side Door: 2900 Franklin, Sacramento <https://www.thesidedoor.net/>
- Sat Feb 8 7:30 pm: Roy Rogers/Delta Rhythm Kings, 115 North St, Healdsburg <https://www.raventheater.org/index.php>
- Sat Feb 8 7:30 pm: Keola Beamer & Jeff Peterson, GMC, Sonoma State Univ. <https://gmc.sonoma.edu/all-events/>
- Sat Feb 8 8 pm: Mike Rufo & Sarah Larkin, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>
- Sat Feb 8 8 pm: Del McCoury Band, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Sat Feb 8 9 pm: Jackie Greene, Moe’s Alley: 1535 Commercial Way, Santa Cruz <https://moesalley.com/>
- Sun Feb 9 7 pm: Del McCoury Band, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Sun Feb 9 8 pm: Leo Kottke, Sweetwater: 19 Corte Madera Ave, Mill Valley <https://sweetwatermusichall.com/>
- Sun Feb 9 8 pm: Dave Gunning online, Rogue Folk, BC, tickets: <https://www.roguefolk.bc.ca/concerts/>
- Mon Feb 10 12 pm: Bobby McFerrin & MOTION, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Mon Feb 10 8 pm: Bonnie Prince Billy, Sebastiani: 476 1st St East, Sonoma <https://www.sebastianitheatre.com/>

- Tues Feb 11 8 pm:** **SFFMC Board Meeting**, email info at sffmc.org for details
- Wed Feb 12 12 pm: Duncan Chisholm online, tickets: <https://livetoyourlivingroom.com/events/>
- Wed Feb 12 8 pm: Liz Kennedy Band, Sweetwater: 19 Corte Madera Ave, Mill Valley <https://sweetwatermusichall.com/>
- Thur Feb 13-16: QuarantUNE Winter Fest, <https://www.virtualdulcimerfest.com/>
- Thur Feb 13 8 pm: Jackie Greene, Sweetwater: 19 Corte Madera Ave, Mill Valley <https://sweetwatermusichall.com/>
- Fr Feb 14 4:30 pm: House of Hamill livestream from NY, ticket: <https://oldsongs.org/concerts/>
- Fr Feb 14 7 pm:** **SFFMC musical meeting**, St. Cyprian's: 2097 Turk, SF <https://www.sffmc.org/musical-meetings/>
- Fr Feb 14 7 pm?: SonoMusette, SCCC: 390 Morris, Sebastopol <https://seb.org/>
- Fr Feb 14 7:30 pm: Laurie Lewis, Brandon Godman & Nina Gerber, Berkeley, RSVP: <https://www.fifthstfarms.com/>
- Fr Feb 14 7:30 pm: Mavis Staples, SFJAZZ: 201 Franklin, SF <https://www.sfjazz.org/>
- Fr Feb 14 7:30 pm: Tuck & Patti, Kuumbwa: 320 Cedar, Santa Cruz <https://www.kuumbwajazz.org/>
- Fr Feb 14 8 pm: Jackie Greene, Sweetwater: 19 Corte Madera Ave, Mill Valley <https://sweetwatermusichall.com/>
- Fr Feb 14 8 pm: Liz Longley, Ho pmonk: 224 Vintage Way, Novato <https://kcturnerpresents.com/>
- Sa Feb 15:** ***** folknik Deadline *** Email materials to appropriate editor** (see editor list in *folknik*)
- Sat Feb 15 6:30 pm: IrishPalooza, Harlow's: 2708 J St, Sacramento <https://www.harlows.com/>
- Sat Feb 15 7 pm: Jai Uttal/Pagan Love Orchestra, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Sat Feb 15 7 pm: McLean, Justis & Barwick, Side Door: 2900 Franklin, Sacramento <https://www.thesidedoor.net/>
- Sat Feb 15 7 pm: Laurie Lewis & Kathy Kallick, United Methodist Church: 1 Soledad Dr, Monterey <https://otteropry.org/>
- Sat Feb 15 7:30 pm: Mavis Staples, SFJAZZ: 201 Franklin, SF <https://www.sfjazz.org/>
- Sat Feb 15 8 pm: Andrew Marlin Stringband, The Chapel: 777 Valencia, SF <https://thechapelsf.com/>
- Sat Feb 15 8 pm: Jackie Greene, Sweetwater: 19 Corte Madera Ave, Mill Valley <https://sweetwatermusichall.com/>
- Su Feb 16 4 pm: Jerry Hannan & Chris Murphy, Rancho Nicasio: Town Square, Nicasio <https://www.ranchonicasio.com/>
- Sun Feb 16 7 pm: Mavis Staples, SFJAZZ: 201 Franklin, SF <https://www.sfjazz.org/>
- Sun Feb 16 7:30 pm: Darol Anger & Bruce Molsky, Hillside Club: 2286 Cedar, Berkeley <https://www.hillsideclub.org/>
- Sun Feb 16 8 pm: Louise Goffin, Sweetwater: 19 Corte Madera Ave, Mill Valley <https://sweetwatermusichall.com/>
- Mon Feb 17 7:30 pm: Ottmar Liebert & Luna Negra, Rio: 1205 Soquel Ave, Santa Cruz <https://www.riotheatre.com/>
- Mon Feb 17 8 pm: Hubby Jenkins online, Rogue Folk, BC, tickets: <https://www.roguefolk.bc.ca/concerts/>
- Tues Feb 18 1 pm:** **SFFMC Zoom sing**, <https://www.sffmc.org/musical-meetings/>
- Tues Feb 18 7:30 pm: Jim & Susie Malcolm, house concert, Soquel <https://www.celticsociety.org/>
- Thur Feb 20 7 pm: Ottmar Liebert & Luna Negra, B Street: 2700 Capitol Ave, Sacramento <https://bstreettheatre.org/shows/>
- Thur Feb 20 8 pm: David Wilcox, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>

- Fri Feb 21-23: CCMC Winter Retreat, Santa Cruz mountains, <https://musiccamp.org/ccmc-winter-retreat/>
- Fri Feb 21 11:45am: Sam Sweeney online, tickets: <https://livetoyourlivingroom.com/events/>
- Fri Feb 21 5 pm: Chris Smither on YouTube, tickets: <https://princetonfolk.org/>
- Fri Feb 21 7 pm: **SFFMC Zoom sing**, <https://www.sffmc.org/musical-meetings/>
- Fri Feb 21 7 pm: Tommy & Sandra O’Sullivan, UICC Emerald Pub: 2700 45th, SF <https://irishcentersf.org/>
- Fri Feb 21 7 pm: David Wilcox, B Street: 2700 Capitol Ave, Sacramento <https://bstreettheatre.org/shows/>
- Fri Feb 21 7:30 pm: Jim & Susie Malcolm, Hillside Club: 2286 Cedar, Berkeley <https://www.hillsideclub.org/>
- Fri Feb 21 8 pm: Four Shillings Short, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>
- Fri Feb 21 8 pm: International Guitar Night, Bankhead: 2400 1st St, Livermore <https://livermorearts.org/>
- Sa Feb 22 12 pm: Spiers & Boden online, tickets: <https://livetoyourlivingroom.com/events/>
- Sat Feb 22 3 pm: Jim & Susie Malcolm, house concert, Auburn, RSVP: <http://auburnhouseconcerts.org/>
- Sat Feb 22 7 pm: “Johnny & June Forever”, 3850 Doris Murphy, Occidental <https://www.occidentalcenterforthearts.org/>
- Sat Feb 22 7:30 pm: International Guitar Night, Montalvo Arts: 15400 Montalvo Rd, Saratoga <https://montalvoarts.org/>
- Sat Feb 22 8 pm: Maurice Tani/Mike Anderson, Strings: 6320 San Pablo, Berkeley <https://strings.org/>
- Sat Feb 22 8 pm: Martin Kerr, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>
- Sat Feb 22 8 pm: Rainbow Girls, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Sat Feb 22 8 pm: Marty O’Reilly/Maya Elise & The Good Dream, The Chapel: 777 Valencia, SF <https://thechapelsf.com/>
- Sat Feb 22 8 pm: David Wilcox/Teja Gerken, Ho pmonk: 224 Vintage Way, Novato <https://kcturnerpresents.com/>
- Sun Feb 23 2 pm: Amelia Ray & Francesca Lee & open mic, Bazaar Café: 5927 California, SF <https://www.insidelands.org/>
- Sun Feb 23 4 pm: Alex Taite lecture on “Negro Spirituals”, 1501 Washington, Albany <https://www.calliope-ebma.org/>
- Sun Feb 23 7 pm: Cesária Évora Orchestra, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Mon Feb 24 12 pm: Bobby McFerrin & MOTION, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Tues Feb 25 7 pm: Mark Hummel’s Blues Harmonica Blowout, 2700 Capitol, Sacramento <https://bstreettheatre.org/shows/>
- Wed Feb 26 12 pm: Arthur Coates & Kerran Cotterell online, tickets: <https://livetoyourlivingroom.com/events/>
- Wed Feb 26 8 pm: Rob Ickes & Trey Hensley, Sweetwater: 19 Corte Madera, Mill Valley <https://sweetwatermusicall.com/>
- Thur Feb 27 7 pm: Rob Ickes & Trey Hensley, Kuumbwa: 320 Cedar, Santa Cruz <https://www.kuumbwajazz.org/>
- Thur Feb 27 7 pm: Ladysmith Black Mambazo, SCCC: 390 Morris, Sebastopol <https://seb.org/>
- Thur Feb 27 7:30 pm: Dreamers’ Circus, Presidio Theatre: 99 Moraga Ave, SF <https://sfperformances.org/index.html>
- Fri Feb 28 4:30 pm: Sean Dagher livestream from NY, ticket: <https://oldsongs.org/concerts/>
- Fri Feb 28 7 pm: **SFFMC musical meeting**, St. Cyprian’s: 2097 Turk, SF <https://www.sffmc.org/musical-meetings/>
- Fri Feb 28 7 pm: Rob Ickes & Trey Hensley, Side Door: 2900 Franklin, Sacramento <https://www.thesidedoor.net/>
- Fri Feb 28 7 pm: Alash Ensemble, B Street: 2700 Capitol Ave, Sacramento <https://bstreettheatre.org/shows/>

- Fri Feb 28 7:30 pm: Kalani Pe'a, Sunset Center, Carmel-by-the-Sea <https://www.sunsetcenter.org/>
- Fri Feb 28 8 pm: Martha Redbone Roots Project/American Patchwork Quartet, UCB <https://calperformances.org/>
- Fri Feb 28 8 pm: Mark Hummel's Blues Harmonica Blowout, Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
- Fri Feb 28 8 pm: Schryer, Enblom & Dobres online, Rogue Folk, BC, tickets: <https://www.roguefolk.bc.ca/concerts/>
- Sat Mar 1 7 pm: Black Brothers Band, 3850 Doris Murphy, Occidental <https://www.occidentalcenterforthearts.org/>
- Sat Mar 1 7 pm: The Town Howlers, Side Door: 2900 Franklin, Sacramento <https://www.thesidedoor.net/>
- Sat Mar 1 8 pm: Ladysmith Black Mambazo, Zellerbach, UCB <https://calperformances.org/>
- Sat Mar 1 8 pm: Mark Hummel's Blues Harmonica Blowout, Freight: 2020 Addison St, Berkeley <https://thefreight.org/>
- Sat Mar 1 8 pm: Dirty Cello, Ho pmonk: 230 Petaluma, Sebastopol https://www.ho_pmonk.com/sebastopol
- Sun Mar 2 2 pm: Mark Hummel's Harmonica Blowout, Moe's: 1535 Commercial Way, Santa Cruz <https://moesalley.com/>
- Sun Mar 2 3 pm: Téada, St Mary's by-the-Sea Episcopal, Pacific Grove <https://www.celticsociety.org/>
- Sun Mar 2 4:45 pm: Pi Jacobs & Ashley E. Norton, Lost Church SF: 988 Columbus, SF <https://www.thelostchurch.com/>
- Sun Mar 2 8 pm: Tempest, Starry Plough: 3101 Shattuck, Berkeley <https://thestarryplough.com/>
- Sun Mar 2 8 pm: Socks in the Frying Pan, Moe's: 1535 Commercial Way, Santa Cruz <https://moesalley.com/>
- Tues Mar 4 1 pm: SFFMC Zoom sing, <https://www.sffmc.org/musical-meetings/>**
- Tues Mar 4 7:30 pm: Lonesome Ace Stringband, house concert, Santa Cruz, RSVP: concerts at InstantHarmony.com
- Tues Mar 4 7:30 pm: Téada, Kuumbwa: 320 Cedar, Santa Cruz <https://www.celticsociety.org/>
- Wed Mar 5 12 pm: Jack Rutter online, tickets: <https://livetoyourlivingroom.com/events/>
- Wed Mar 5 7 pm: Dan Reeder, B Street: 2700 Capitol Ave, Sacramento <https://bstreettheatre.org/shows/>
- Wed Mar 5 7 pm: Lonesome Ace Stringband, United Methodist Church: 1 Soledad Dr, Monterey <https://otteropry.org/>
- Wed Mar 5 8 pm: Wesley Stace, Ho pmonk: 224 Vintage Way, Novato <https://kcturnerpresents.com/>
- Thur Mar 6-9: Smoldering Uke XIV retreat, 104 W Carmel Valley Rd, Carmel Valley <https://www.hiddenvalleymusic.org/>
- Thur Mar 6 7:30 pm: George Kahumoku Jr/Sonny Lim/Herb Ohta Jr, Mondavi Center, UC Davis <https://www.mondaviarts.org/>
- Thur Mar 6 8 pm: Dan and Peggy Reeder, Café du Nord: 2174 Market, SF <https://cafedunord.com/>
- Thur Mar 6 8 pm: The Wailin' Jennys, Uptown Theatre: 1350 3rd St, Napa <https://www.uptowntheatrenapa.com/>
- Thur Mar 6 8 pm: Harry Manx online, Rogue Folk, BC, tickets: <https://www.roguefolk.bc.ca/concerts/>
- Fri Mar 7-9: SFFMC Spring Harmony online <https://www.sffmc.org/>**
- Fri Mar 7-9: Calaveras Celtic Faire & Concert, Angels Camp <https://calaverascelticfaire.com/>
- Fri Mar 7 4:30 pm: Medusa livestream from NY, ticket: <https://oldsongs.org/concerts/>
- Fri Mar 7 7 pm: SFFMC Zoom sing, <https://www.sffmc.org/musical-meetings/>**
- Fri Mar 7 7 pm: Altan, B Street: 2700 Capitol Ave, Sacramento <https://bstreettheatre.org/shows/>
- Fri Mar 7 7 pm: Kiki Morente & Carlos de Jacoba, 2791 24th St, Sacramento <https://www.theflamentosociety.org/>

- Fri Mar 7 7:30 pm: Iain Matthews, Hillside Club: 2286 Cedar, Berkeley <https://www.hillsideclub.org/>
- Fri Mar 7 7:30 pm: George Kahumoku Jr/Sonny Lim/Herb Ohta Jr, Mondavi Center, UC Davis <https://www.mondaviarts.org/>
- Fri Mar 7 8 pm: Nefesh Mountain, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Sat Mar 8 12 pm: Sonoma County Bluegrass & Folk Festival, SCCC: 390 Morris, Sebastopol
<https://californiabluegrass.org/cbaevent/sonoma-festival/>
- Sat Mar 8 5:30 pm: Jaeger & Reid, El Rancho House Concert, San Rafael <https://jaegerreidmusic.com/shows/>
- Sat Mar 8 7 pm: Sourdough Slim & Robert Armstrong, Side Door: 2900 Franklin, Sacramento <https://www.thesidedoor.net/>
- Sat Mar 8 7:30 pm: George Kahumoku Jr/Sonny Lim/Herb Ohta Jr, Mondavi Center, UC Davis <https://www.mondaviarts.org/>
- Sat Mar 8 8 pm: Altan, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Sat Mar 8 8 pm: Wake the Dead, Sweetwater: 19 Corte Madera Ave, Mill Valley <https://sweetwatermusicchall.com/>
- Sat Mar 8 8 pm: Dan & Peggy Reeder, Felton Music Hall: 6275 Hwy 9, Felton <https://feltonmusicchall.com/>
- Sun Mar 9 7am: Jackie Oates & Jon Wilks online, tickets: <https://livetoyourlivingroom.com/events/>
- Sun Mar 9 1 pm: SonoMusette, Sweetwater: 19 Corte Madera Ave, Mill Valley <https://sweetwatermusicchall.com/>
- Sun Mar 9 3 pm: Teresa Clark/3 Acre Holler, 3850 Doris Murphy, Occidental <https://www.occidentalcenterforthearts.org/>
- Sun Mar 9 7 pm: Jon Shain & FJ Ventre, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>
- Sun Mar 9 8 pm: Socks in the Frying Pan online, Rogue Folk, BC, tickets: <https://www.roguefolk.bc.ca/concerts/>

Genre music calendars/resources online

Genre	Calendar & Resources
A Cappella	printed music & instruction for many song styles https://www.singers.com/
Bluegrass	Bluegrass Signal: concert, jam, class, & radio show listings https://www.bgsignal.com/
Bluegrass	California Bluegrass Association (CBA): events, calendar https://californiabluegrass.org/
Bluegrass	Northern California Bluegrass Society (NCBS): events https://ncbs.info/
Blues	https://groups.io/g/JacksBluesClues/calendar
Cajun-Zydeco	SFBAYou.com https://calendar10.tripod.com/
Celtic	AmeriCeltic: concert, session, lessons, & radio show listings https://americeltic.net/
Celtic	Celtic Society of Monterey Bay: concert, session, & radio show listings https://www.celticsociety.org/
Celtic	CelticSF group, info to join https://groups.io/g/CelticSF
Celtic	David Brown's monthly calendar https://sites.google.com/site/davbrown2/celtic
Country Dance	Country Dance & Song Society (CDSS) https://cdss.org/events/
Fiddlers	Santa Clara Valley Fiddlers Association: resources https://www.fiddlers.org/acoustic-music-resources/
Flamenco	The Flamenco Society of San Jose: concert & class listings https://www.theflamencosociety.org/
Folk	Folk Alley: music, stories, reviews https://folkalley.com/

Folk	Folk Alliance International (FAI): event listing, resources, and conferences https://folk.org/
Folk	Folk Alliance Region - West: event listing, resources, and conferences https://far-west.org/home
Folk	Folklife West: UK folk print magazine https://www.folklife.uk/
Folk	Folkstreams: documentary films on American traditional cultures https://www.folkstreams.net/
Folk	FolkWorks: even listing, information/interviews https://folkworks.org/
Folk	Library of Congress American Folklife Center: American folklife https://www.loc.gov/folklife/ Folklife concert schedule: https://www.loc.gov/concerts/folklife/
Folk	Ministry of Folk: resource listings, session videos, blog https://www.ministryoffolk.com/
Folk	Mudcat Café: lyrics & knowledge (Digital Tradition database) https://mudcat.org/
Folk	Portland Folk Music Society https://portlandfolkmusic.org/content.aspx?page_id=0&club_id=748368
Folk	Smithsonian Folkways Recordings: world's traditional music https://folkways.si.edu/
Folk	Sonoma County Folk Society https://socofofo.com/
Harp	Harpers Hall: concert, gathering, & resource listings https://harpershall.com/index.html
Irish	Online Academy of Irish Music: instruction https://www.oaim.ie/
Irish	The Session: tunes, recording, sessions & events worldwide https://thesession.org/
Klezmer/Yiddish	KlezCalifornia: https://klezcalifornia.org/ & https://klezcalifornia.org/other-organizations/
Music Hall	Song collection & history https://folksongandmusichall.com/
Old Time	Oldtime Central: https://web.archive.org/web/20231216124321/https://oldtime-central.com/ YouTube channel: https://www.youtube.com/channel/UCn8yR2Aj_InUHQXHTA4FGGw
Old Time	OldtimeSF group, info to join https://groups.io/g/oldtimeSF
Old Time	David Brown's monthly calendar under "Other Events" https://www.berkeleyoldtimemusic.org/
Old Time	David Brown's resource list https://sites.google.com/site/davbrown2/oldtime
Old Time	jams: https://www.facebook.com/groups/390588871395459
Old Time	Canotes-Goldman stringband tunes https://stringband.mossyroof.com/
Old Time	Slippery-Hill: fiddle & banjo tunes https://www.slippery-hill.com/
Open Mics	list of open mics in U.S. states https://openmicamerica.com/local_mics.html
Protest Songs	English protest song collection https://oursubversivevoice.com/
Québécois	David Brown's resource list https://sites.google.com/site/davbrown2/qu%C3%A9becois
Québécois	Lisa Ornstein's https://www.lisaornstein.com/useful-links-for-quebecois-music-and-dance/
Québécois	QueTradSF group, info to join https://groups.io/g/QueTradSF/
Roots/Regional	Arhoolie Foundation: multimedia collections https://arhoolie.org/
Roots Americana-Honky-Tonk-Alt Country-Rockabilly:	Hicks with Sticks: event listings https://www.hickswithsticks.com/
Sacred Harp	Sacred Harp Musical Heritage Association: sings and info https://fasola.org/
Saw	Saw Notes: https://sawnotes.com/

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

The Folknik

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

Editors for this edition of the folknik:

Interim lead editor: Daniel Hersh hrshsand@earthlink.net

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

Calendar editor: Shelby Solomon folknikcal@yahoo.com



SAN FRANCISCO FOLK MUSIC CLUB

Yearly membership levels (please check only one box):

\$40 Standard

\$20 Economy

\$10 Low Income: or pay what you can

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

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

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

New member Renew or Extend Rejoin

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

Name: _____

Address: _____

City: _____ State: _____ ZIP: _____

Phone: (____) _____ - _____

E-mail (print clearly): _____

Web site: _____

I want to know more about volunteer opportunities:

Please call me

Please send me information by e-mail

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

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

Name Address Phone E-mail

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