

# folknik

[www.sffmc.org](http://www.sffmc.org)

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

**Volume LXI Number 2**

**March-April 2025**

## **Spring Harmony Online is March 7-9: Register now!**

*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, is coming up very soon, on March 7 to 9. Preregistration is required! Registration is still open, but only until March 5. You can register [here](#). SHO is free to the world, with donations requested to support camperships for our winter in-person Camp Harmony.

## **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. In recent years. We’ve held many of our weekend gatherings at Camp Herms, a 20-acre camp high in the El Cerrito hills, and some at city parks in Berkeley. More information about our summer gatherings is [here](#).

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

We will to return to Camp Herms 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 on July 12!**

*by Daniel Hersh*

SFFMC’s 2025 San Francisco Free Folk Festival will be on Saturday July 12, in our 2023/24 location in Golden Gate Park. Details are on the festival website [sfolkfest.org](http://sfolkfest.org). We’re accepting proposals for workshops and performances until March 15 [here](#). The festival will again be cosponsored by [Illuminate!](#) and the [San Francisco Recreation and Parks Department](#).

## **Camp Harmony rung in 2025 with gusto**

*by the SFFMC Camp Harmony Committee*

Nearly 200 enrolled campers joined in all sorts of harmonies at Camp Harmony 2024-25. This was our second year back at Camp Newman, now greatly rebuilt since the Tubbs fire of 2017, and we are learning how to best use its new facilities while also anticipating that an additional activities building, estimated to be completed in 2026, will greatly expand our ability to spread into new workshop and jamming spaces. (Recall the green construction fencing just above the Lodge? That will be its footprint: a fourth substantial structure in central camp.)

Long-standing traditions endure: a wide variety of [workshops](#) appealing to many musical preferences, evening concerts and dances, the Triple Crown (ale-tasting, pub songs, sea chanteys), late night singing and jamming, ringing in the New Year. Hanukkah candles were lit, with songs sung around the menorahs table, each evening this year because calendars aligned.

— continued on page 3

## 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

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New traditions are tuning up, such as marshmallow roasting at outdoor fire pits and hybrid sessions sharing camp with others who are unable to attend in person. As always, the joys of camp are found in, around, and beyond scheduled activities, as each of us finds renewal in this special annual retreat.

We awarded over \$8,500 in camperships, and now we face the growing annual need for donations to replenish these funds. Spring Harmony Online, the Club's annual fundraiser, will be held March 7-9, 2025. If you haven't yet registered, do so right away to attend this free online event that also solicits donations for camperships. Together, we all make it possible for everyone to attend some or all of Camp Harmony. Please give generously.

And mark your calendars! At this year's end, New Year's falls on a Thursday. As we always take advantage of a weekend, camp will open on Tuesday, December 30th, for five nights / four full days and close on Sunday, January 4, 2026. Plan now to attend, and encourage others to join us!

[Editor's note: Camp Harmony photos coming in the next Folknik!]

## **Our dedication to inclusion**

*by the Camp Harmony Committee*

This letter to the SFFMC community is intended to activate discussion about inclusivity issues and raise awareness with club members and friends.

Unfortunate encounters at Camp Harmony prompted the alarming announcement this year that some campers had displayed racist behavior. SFFMC has zero tolerance for racism, sexism including disregard for queer identity, ageism, and any other form of bigotry. We can do better at addressing the shortcomings of some members. Since camp, the committee has met to hear others' concerns and we are now discussing how to address these issues.

A few campers, perhaps well-intentioned but careless and at times downright rude, have jeopardized our good standing with Newman staff and management by their disrespectful behavior.

Some campers treated Newman staff poorly; some have mistaken other campers for site staff and, due to racial bias, spoken impolitely to them – it is doubly troubling that any camper should assume authority over another person, whether the other is a fellow camper or site staff person.

This is not new; we've also heard incidents from our Walker Creek stays. It is time to address these concerns head-on and to recognize that actions can have lasting impact. We have recruited new members and then lost them. We have discouraged others of ever finding their place in our club. We send mixed signals to newcomers.

In our best spirit, SFFMC is a community that strives to be inclusive. Our purpose is to provide opportunities for people, ALL people, to join together in traditional music, song, dance, and cultural expressions of all flavors. When at camp or other club events, our communal hospitality ought to include everyone on site: attendees, volunteers, facilities staff, on-site contractors. Some of us are privileged to pay for the opportunity to attend; we can welcome others who are on site to share our bounty and to join as possible in our revelries. We gather together, whatever the location, to make a safe and special space for everyone to find all sorts of harmonies.

While the committee has heard about infractions to the club's code of conduct and etiquette, and is serious about addressing them, we are especially intent in our work ahead with the SFFMC Board to recreate our club to be all that it can be, forging new awareness and acceptance among all our members and the public. We will be reviewing and revising our Code of Conduct and Etiquette documents regarding anti-racist language and inclusion and making them more visible to everyone. We will determine consequences for violating these codes as we explore ways to encourage universal kindness, inclusivity, and open acceptance at all our events.

These issues are all the more relevant as the Club seeks to attract new members reflecting our society at large, and we all have work ahead to achieve this. Together we can strengthen the Club to deliver the very best of its potential to all people anywhere.

## Trad Lore 6: Supernatural Creatures in Traditional Songs

### Part 1. Talking Animals and Transformations

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.*

References to the supernatural are quite common in the ballads, and in traditional songs in general. It's such a big subject, I plan to tackle it in four short articles, of which this inventory of talking animals and animal-human transformations is the first. Look for future articles on: elves in the ballads; devils, witches, and spells; and ghosts and revenants.

As always, I hope you'll be inspired to grab some easily-located sources like the site [MainlyNorfolk.info](http://MainlyNorfolk.info) and the ballad collections *The English and Scottish Popular Ballads* by Francis James Child, and *Traditional Tunes of the Child Ballads* by Bertrand Harris Bronson. Read for yourself the lyrics to the songs I mention; or even better, go to YouTube and listen to them! For quick reference, I'll list at the end of the article the ballads I mention, in order of appearance.

### TALKING ANIMALS

One of the characteristics of a traditional ballad is that it tells a story, and in the songs and folk tales of every continent, talking animals are as common as mice. Some, in fact, are mice, like Miss Mousie in the familiar "Froggie Went a-Courting". (It's not in the Child collection, but it's definitely a quite old narrative song.) Here we find the mouse and frog couple wearing clothes, riding horses, flirting, and worrying what the neighbors will say about an eligible bachelor gaining admittance to the house while Uncle Rat is away. In short, the animals here act pretty much like people — though I make an exception for the couple's dining habits. In some American versions, the entire wedding party feasts on "two green beans and a black-eyed pea". In a related animal-wedding song from Trinidad, "Hell of a Wedding" (a version of "The Monkey's Wedding"), the happy couple serve

mosquito liver and sandfly gizzard. (...Thanks, Mrs., um, Frog, but I ate just before coming over!)



"Daddy Fox" seems pretty animal-like in his pursuit of domestic fowl to feed his little fox kits back at the den... until he and his wife start cutting up the goose with a fork and knife while the kids chatter about sending Daddy back to the farm for more! A similar case might be "Lady Isabel and the Elf Knight/The Outlandish Knight", in which the girl's parrot acts pretty much like any parrot, going into a tizzy over prowling cats, and squawking out embarrassing things. What makes him supernatural is that he goes on to exercise a bit of gentle blackmail, negotiating with his little mistress for more luxurious living conditions, in exchange for keeping his beak shut about her murderous nocturnal wandering with handsome rascals.

Talking birds turn out to be fairly numerous in the ballads, where they are often messengers or witnesses. The beaten and starved cage-bird in "The Bonnie Birdie" has been abused by the knight's philandering wife, and is out for revenge.

“Had your good lady but keepit her word  
I wouldna thus betray her!”

Most talking birds in the ballads, however, are bystanders who witness an event. The bird in “Young Hunting” sees a girl ruthlessly kill her lover. He chides her about it, and then carefully stays out of her reach — for fear she’ll kill him too. (In some versions, he then leads the search party to the body.) In “The Broomfield Hill”, the would-be rapist berates his hunting hawk for allowing its master to sleep through the visit of the girl he’s stalking — and the bird vigorously answers him that it was his own fault:

“If ye slept more in the night, master,  
Ye’d waken more in the day!  
If ye’d awakened from your sleep  
She would’t have gotten away.”

In “The Twa Corbies/Three Ravens”, hungry talking corvids converse in distastefully culinary terms about a slain knight. (There is a clearly supernatural, but silent, doe in this song, too. She personifies the dead knight’s pregnant lover, who sadly buries him before the crows can carry out their grisly intentions.) In “The Gay Goshawk” the messenger bird not only carries a letter, but discusses a lover’s feelings at length with the desired girl.

“Here’s a letter from your love,  
He says he sent you three;  
He cannot wait your love any longer,  
He says for your sake he’ll die.”



1742.—Casting off the Hawk.  
*The Gay Goshawk*

In “The Earl of Mar’s Daughter”, the lover goes even farther: through a spell cast by his mother, he is a captive dove by day, but a man by night. The “dove” becomes the secret father of the girl’s seven children.

“O coo-my-dove, my love so true,  
It’s time to go to bed;”  
“With all my heart, my dear marrow,  
It’ll be as ye have said!”

In “The Carnal and the Crane”, the birds seem to have been chosen for their symbolic associations: the carrion crow is a symbol of death and afterlife in more than one tradition, and the crane is associated with loyalty, good fortune, and a life well lived. The two birds discuss how the world has changed with the birth of Christ, and exchange news about the holy family’s escape from Herod.

### TRANSFORMATIONS BETWEEN HUMAN AND SUPERNATURAL SHAPES

Leaving the talking animals for a moment, let’s look at a different category of supernatural creature. In several ballads, people are described as voluntarily turning into some creature. Some of these, like the silkies or seal people in “the Grey Selchie of Sule Skerry”, are by their nature shapeshifters: they are seals when in the water and humans on land. Their children by mortal women inherit the same ability:

“It shall come to pass on a summer’s day  
When the sun shines hot on every stone  
I’ll come and fetch my little, wee son  
And teach him for to swim the foam.”



*Selchie skin*

There is a ballad, “Clerk Colvin”, that has a cognate in French, “Le seigneur Nann et la fée”. In the Scottish ballad, the indwelling spirit of a natural spring (called a “well”) turns herself into a fish, to escape the man she has just made love to and doomed to death for two-timing her.

“And he’s taken out his bright brown brand  
And sought with it to be her deid (to kill her)  
But she’s become a fish again  
And lightly sprang into the fleed.”

(the upwelling water)



*Clerk Colvin, illustration by Arthur Rackham*

Other ballad personae start out human and are transformed by a spell or curse, like the young woman turned into a captive dragon (“worm”) by her stepmother in “Kemp Owyne”,

“Her breath grew strong, her hair grew long,

And twisted thrice about the tree,  
And all the people, far and near,  
Thought that a savage beast was she.”

Or, consider the two children enchanted by their stepmother into a loathsome serpent and a sea creature respectively in “The Laily Worm and Machrel of the Sea”.

“My brother you made the laily worm  
And the mackerel you made me;  
You shaped me once an unseemly shape,  
But you’ll never more shape me!”



*The Laily Worm and Machrel of the Sea  
illustration by Arthur Rackham*

In both these ballads, the transformations presumably are meant to clear the way for the stepmother’s own children to inherit. Stepmothers in ballads, like stepmothers in fairy tales, have a decidedly bad rep.

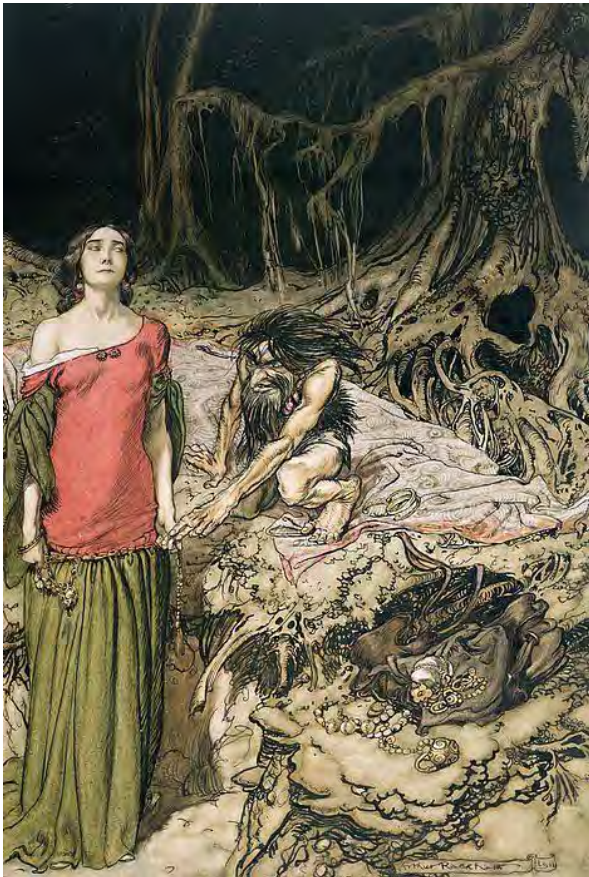
Then there’s the young man turned into a hairy creeping monster by Allison Gross, a witch whose romantic attentions he had rejected with disgust:

“She’s taken out her silver wand,  
She’s turned three times around the tree,

Muttered such words that my senses failed  
And I fell down senseless to the ground.”

Or consider the woman turned into an ogress by a curse (the perpetrator is never named). The curse is broken by King Henry’s courtesy in giving the ogress everything she asks for. And, of course, there is the beautiful sorcerous duel in “The Twa Magicians” in which the two protagonists shift their form repeatedly, each responding to the other’s shape — she becomes a hare and her nemesis becomes a greyhound, for example. Some of the action even involves transformation to inanimate things! She becomes a horse, and he a saddle; she becomes a ship and he the ship’s captain, and so on.

“Then she became a hot griddle  
And he became a cake,  
And every change that poor girl made  
The blacksmith was her mate.”



*The Twa Magicians (Arthur Rackham illustration for “The Wooing of Grimhilde”)*

The same sort of thing is threatened, but doesn’t actually happen, in the very widely spread French traditional song “Les métamorphoses”.

“Si tu te fais carpe dans un étang,  
Je me ferai pêcheur, pour te pêcher”  
[If you were to become a carp in a pool  
I would become a fisherman, to fish you out!]

Are you ready to continue with more supernatural creatures from the ballads? Next issue: the elves! (Not the little twinkly kind from Disney, these elves are human-looking. And dangerous...)

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## SONGS MENTIONED ABOVE

### TALKING ANIMALS:

<i>Froggie Went a-Courting</i> .....	Roud 16
<i>Monkey’s Wedding/Hell of a Wedding</i> .....	Roud 3123
<i>Daddy Fox</i> .....	Roud 131
<i>Lady Isabel and The Elf Knight</i> .....	Child #004
<i>The Bonny Birdie</i> .....	Child #082
<i>Young Hunting</i> .....	Child #068
<i>The Broomfield Hill</i> .....	Child #043
<i>Twa Corbies / Three Ravens</i> .....	Child #026
<i>The Gay Goshawk</i> .....	Child #096
<i>Earl of Mar’s Daughter</i> .....	Child #270
<i>The Carnal and The Crane</i> .....	Child #055

### TRANSFORMATIONS:

<i>The Grey Selchie of Sule Skerry</i> .....	Child #113
<i>Clerk Colvin/Le seigneur Nann et la fée</i> .....	Child #042
<i>Kemp Owyne</i> .....	Child #034
<i>Laily Worm and Machrel of the Sea</i> .....	Child #036
<i>Allison Gross</i> .....	Child #035
<i>King Henry</i> .....	Child #032
<i>Twa Magicians/Les métamorphoses</i> .....	Child #044

## New YouTube channel

by Jessica Bryan & Tom Clunie  
[editor@mind.net](mailto:editor@mind.net) and [kemosaby@mind.net](mailto:kemosaby@mind.net)

A wonderful man recently created a YouTube channel for the CDs that we (Tom Clunie and I) recorded, my “Don’t mind the Rain” CD and “Waterbound” with both of us. Tom and I met at folk music camp 26 years ago and are now living in Ashland, Oregon. Many of you will remember me from the Berkeley Free Folk Festival and singing many of these songs at the Starry Plough in the late

1990s. Thank you to the musicians who contributed to Don't Mind the Rain, especially Shay Black and Ed Sherry. (By the way, does anyone know what's going on with Ed Sherry? Please let us know.) [Here's the link](#) to the YouTube channel.



## 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](mailto:marlenepersonal@officeservices911.com).
- Virtual and live event calendar listings: Shelby Solomon at [folknikcal@yahoo.com](mailto:folknikcal@yahoo.com).
- Anything else: send to me at [hrshsand@earthlink.net](mailto: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!

## Song Scope 5: Fair Ellender & Lord Thomas

by Marlene McCall

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

Ballad collector and folklorist Francis James Child thought that the Scottish version of this ballad was “one of the most beautiful of our ballads, and indeed of all ballads.” His opinion seems to have been shared by British and American ballad singers, for despite its age, it has remained one of the more popular ballads on both sides of the Atlantic.

This may be partly to do with the story, with its dramatic ending, and partly because it was frequently printed on broadsides. The earliest known text can be dated from between 1663 to 1685, and there are several eighteenth-century broadsides.

### Background and variations:

This is Child Ballad #73 and Roud #4, and has been sung with many titles:

- Fair Eleanor
- Fair Eleanor and the Brown Girl
- Fair Eleanor and the Brown Maid
- Fair Ellen
- Fair Ellen and the Brown Girl
- Fair Ellender
- Fair Ellender and Lord Thomas
- Lord Thomas
- Lord Thomas and Fair Annet
- Lord Thomas and Fair Annie
- Lord Thomas and Fair Eleanor
- Lord Thomas and Fair Ellender
- Lord Thomas and Fair Ellinor
- Lord Thomas's Wedding
- Sweet Willie and Fair Annie
- The Brown Bride
- The Brown Girl
- The Dun Broon Bride



### Not to be confused with...

- Roud #9796, a different song also called Fair Eleanor, which is probably a variant of Pretty Polly or Child #4.
- An American murder ballad variously called Pearl Bryan, Nell Cropsey, The Jealous Lover, Florella, or Floella, but also sometimes called Fair Ellen.
- Child #63, a different song sometimes called Fair Ellen, but also called Fair Margaret, Lord William and Lady Margaret, and Burd Ellen.
- The Brown Girl, Child #295 and Roud #180, also sometimes called Sally and Billy, The Seaman of Dover, Fine Sally, A Royal Fair Damsel.
- The Nut-Brown Maid, a ballad first published in 1502 by the chronicler Richard Arnold, which might be based on a German ballad. Alternatively, the poem may be based on the exploits of Henry Clifford (1454-1523), the tenth Baron Clifford, and his wife Anne St John. Like the knight in the ballad, Clifford was said to have spent part of his early life as an outlaw.

### The story:

Just to get this point out of the way ... in traditional ballads, the terms “fair” and “brown” (or “nut brown”) sometimes relate to skin color, and other times to hair color, with fair being blond. Most of the discussions I’ve seen about this particular song and its variants have interpreted those terms as relating to hair color. Do I know for sure? I do not.

Before I tell the story, keep in mind that there are many versions. Parts of the story line may be present in some versions, absent in others, and changed in yet other. I’ll try to stick to the basics as much as possible!

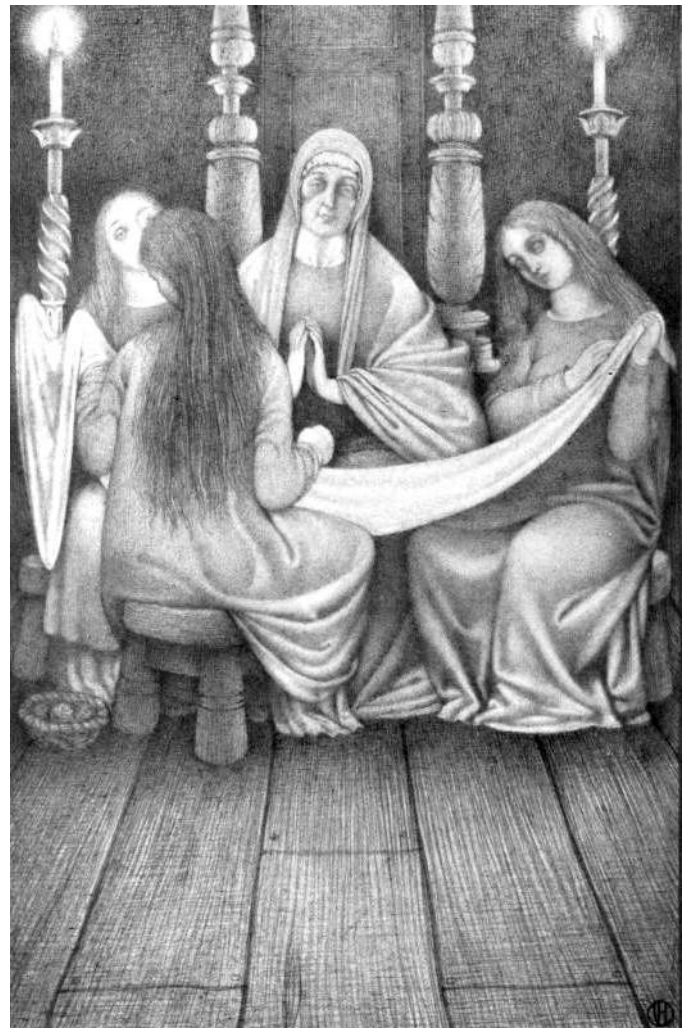
The ballad tale involves the ever-popular literary cliché of the love triangle—but the tale ends rather gruesomely with the death of all three parties.

Lord Thomas (or Sweet Willie) is in love with fair Ellender, but she has little property. He asks his mother (or father or brother) for advice. He’s advised to marry the brown girl with the lands

and the rich dowry. His mother promises to curse him if he marries Ellender and bless him if he marries the brown girl. His sister warns her that her dowry may be lost and then he’ll be stuck with nothing but a hideous bride. What does he do? Of course, he capitulates to his mother and consents to marrying the brown girl.

Thomas invites Ellender to the wedding. (Is that a strange move or what? There’s probably some centuries-old protocol or courtesy of which I am unaware.)

Fair Ellender, in grief that she has been dumped, asks her mother if she should attend Lord Thomas’s wedding to the rich brown girl. Her mother advises her to stay home and mourn; she has no business attending the wedding. But does Ellender heed her mother? She does not. She dresses as splendidly as she can and goes to the wedding.



*Vernon Hill's illustration of Annet being dressed for the*

wedding by her handmaids, from 1912 book *Ballads Weird and Wonderful* by Richard Chope.

Thomas sits her down with all the rich folk, and Ellender can't help but insult the bride's looks, compared to her own. Thomas hushes her, and tries to quietly tell Ellender how he really loves her more than the brown girl. In other words, he's marrying the brown girl for her lands and riches.

The bride – the brown girl -- is so jealous when she overhears this that she stabs fair Ellender to death with her penknife. Lord Thomas then kills the brown girl – either stabbing her or beheading her, and kicking her head against the wall – and then proceeds to kill himself. “Here is the last of three true lovers.”

In some version, the story ends with the popular motif of love-animated plants springing from the graves of the dead lovers. A rose grows from Fair Ellender's grave, a brier from Lord Thomas's, and they grow together.

#### From Martin Carthy's liner notes.

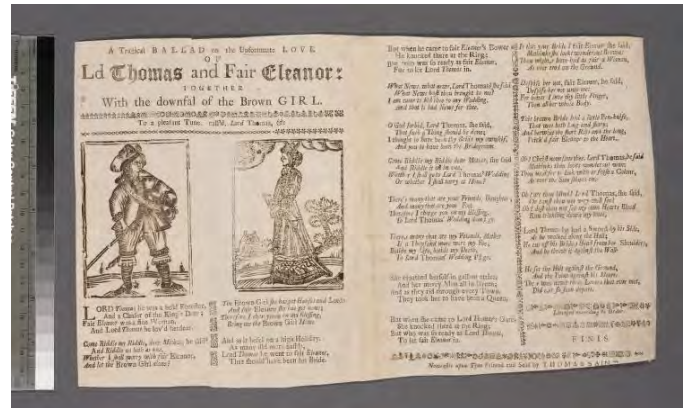
While researching this article, I came across these liner notes, and they are so cleverly written, I wanted to share them with you verbatim:

“Lord Thomas is a twerp whose mother thinks that the sun shines out of his saddle sores. Does a lot of riding, does our Thomas, what with all the to-ing and fro-ing between his place, his mother's place, the penniless but very lofty and fragrant (where O where have we heard that word before?) Fair Eleanor in her gaff and his imminent wedding. Seems that Thomas and Eleanor think of the brown girl as nothing more than some nouveau riche arriviste unworthy of his attentions—except (as far as he is concerned) for that damnably interesting “rich” part following on from the loathed “nouveau” and preceding the equally contemptible “arriviste” bit.

“Eleanor's mother, however, is possessed of at least half a brain, and is far from blind to this disaster waiting to happen, but even her focused warnings fail to stem her daughter's drive to impale herself on her own spite.

“The one truly lamented casualty here is the Brown Girl, whose love is thrown back in her

face but whose riposte is swift, silent, and final. Costs her her own life though.”



#### Jerry Garcia and Jean Ritchie:

If you listen to the recording of Fair Ellender by Jerria Garcia and David Grisman, you'll notice the similarity to Jean Ritchie's version. That is true. In the early 60s, both Jerry Garcia and Jean Ritchie were folk musicians and sometimes performed at the same folk festivals, and were well acquainted with each other, although Ritchie was twenty years older than Garcia.



Raph Rinzler, Jerry Garcia, and Jean Ritchie, together at the 1962 Berkeley Folk Music Festival.

Ritchie was renowned as a scholar as well as one of the best-known ballad singers in the country. She came from an influential musical family that collected and preserved traditional songs from the old countries and brought them to the Appalachian Mountain region where they resided. Garcia, like all folk musicians at the time, considered Ritchie, who became known as the "Mother of Folk Music", an influence and inspiration.

On Garcia and David Grisman's album "Shady Grove", the traditional European songs "Jackaroo", "Fair Ellender", "Shady Grove", and "Oh the Wind and Rain" originated from – and were popularized by – the Ritchie family.

After only a few years playing folk and bluegrass music, Garcia would form Mother McCree's Uptown Jug Champions, the precursor to the Grateful Dead.

### Lyrics:

As is true with many songs this old, differences in lyrics either crept in or were purposely written. In this case, because the song is so old and has been so widely spread and distributed, the lyric differences are even broader and more varied than in many other traditional ballads. So, in this article, rather than printing many different sets of 13 or 15 or 17-verses, I'm going to print only the introductory three verses from the oldest known text, and then the 17 verses in Jean Ritchie's version. After that, I'll comment on significant lyric differences in other versions.

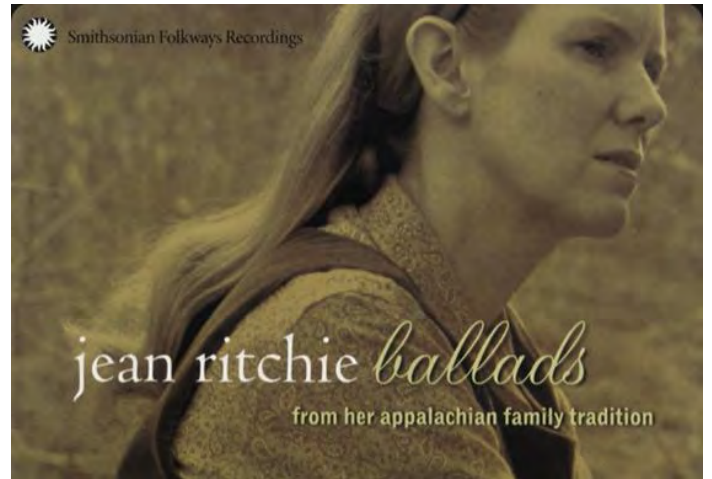
### Here's how it started...

The oldest known text, entitled "A tragical Story of Lord Thomas and Fair Ellinor", was printed in London in 1677. It opens with the following three verses:

Lord Thomas he was a bold forester,  
The chaser of the King's deer,  
Fair Eleanor she was a fair woman,  
Lord Thomas he loved her dear.

Come riddle, my riddle, dear mother, he said,  
And riddle us both as one;  
Whether I shall marry with fair Ellinor,  
And let the brown-girl alone.

The brown girl she has got houses and lands,  
Fair Ellinor she has got none,  
Therefore I charge you on my blessing,  
To bring me the brown girl home.



### Jean Ritchie sings Lord Thomas & Fair Ellender (17 verses)

*(See the link to Jean Ritchie's recording in the list below if you want to listen to her singing while you read the lyrics.)*

"Oh mother, oh mother; come riddle it down,  
Come riddle two hearts as one,  
Say must I marry fair Ellender  
Or bring the brown girl home."

"The brown girl she has house and lands,  
Fair Ellender she has none,  
Oh, the best advice I can give you, my son,  
Is go bring me the brown girl home."

He rode till he come to fair Ellender's gate,  
He tingled the bell with his cane,  
No one so ready as fair Ellender herself  
To arise and bid him come in.

"Oh, what's the news, Lord Thomas?" she cried,  
"What's the news you brung to me?  
I've come to ask you to my wedding,  
Now what do you think of me?"

"Oh mother, oh mother, come riddle it down,  
Come riddle two hearts as one,  
Oh must I go to Lord Thomas's wedding  
Or stay at home and mourn?"

"Oh, the brown girl she's got business there,  
You know you have got none;  
Oh the best advice I can give you, my daughter,  
Is to stay at home and mourn."

She dressed herself in a snow-white dress,  
Her maids they dressed in green,

And every town that they rode through  
They took her to be some queen.



*Fair Ellender riding to Lord Thomas' wedding*

She rode till she come to Lord Thomas's gate,  
She pulled all in her rein;  
No one so ready as Lord Thomas himself  
To arise and bid her come in.

He took her by the lily-white hand,  
He led her through the hall,  
He seated her down in a rockin'-chair,  
Amongst those ladies all.

"Is this your bride, Lord Thomas?" she cried,  
"She looks so wonderful brown.  
You once could-a married a maiden as fair  
As ever the sun shone on."

"Dispraise her not, fair Ellender," he cried,  
"Dispraise her not to me,  
For I think more of your little finger  
Than of her whole body."

The brown girl had a little pen knife,  
It being both keen and sharp,  
Betwixt the long ribs and the short,  
Pierced fair Ellender to the heart.

"Oh, what's the matter?" Lord Thomas, he cried,  
"You look so pale and wan,  
You used to have a rosy a color  
As ever the sun shone on."

"Oh, are you blind, Lord Thomas?" she cried,  
"Or is it you cannot see?"

And can't you see my own heart's blood  
Come a-trinkling down to my knee?"

Lord Thomas, he drew his sword from his side,  
As he run through the hall;  
He cut off the head of his bonny brown bride  
And kicked it against the wall.

Then placin' the handle against the wall,  
And the blade a-towards his heart,  
Said, "Did you ever see three true-lovers meet  
That had so soon to part?"

"Oh mother, oh mother, go dig my grave,  
And dig it both wide and deep,  
And bury fair Ellender in my arms,  
And the brown girl at my feet."

### **Significant variations**

In some versions, Lord Thomas' conversation with his mother is not presented as a simple "Who should I marry?" query, but rather starts as Thomas' joyful announcement that he's decided to marry (Ellender) and his mother strenuously disagreeing and raining on his parade. For example, here's Texas Gladden:

"Oh, mother, oh, mother, I'm going to get married,  
And never more will I roam.  
Fair Ellen is going to be my bride,  
Please let me bring her home."

"The brown girl, she has houses and land,  
Fair Ellen, she has none.  
So I would advise my own dear son  
To bring the brown girl home."

Some versions omit the whole storyline of Lord Thomas being confused about what's happening, and why Ellender is suddenly, well, dying. None of that "why are you so wan and pale?" Instead, the minute Lord Thomas' wife attacks Ellender, he immediately attacks and beheads his wife. Also, Lord Thomas, when committing suicide, sometimes places the hilt of the sword against the floor rather than the wall. (Both seem somewhat implausible compared to thrusting the sword into his breast, but hey, what do I know about suicide by sword?) Here's an example from Bob Copper:

The brown girl had a little penknife  
That cut both keen and sharp  
And between fair Eleanor's long and short ribs  
She plunged it into her heart.

Then off he cut his own bride's head  
And dashed it against the wall.  
He leaned his sword upon the ground  
And on the point did fall.

In some versions, the advice from Ellender's mother that she should stay home and not go to the wedding contains warnings of danger, not just tender consideration for her daughter's private grief. Here's an example from Peter Bellamy:

"Well, many are your friends," she said,  
"But thousands are your foes.  
And so I charge you do my bidding  
And bide with me at home."

And as mentioned before, some versions, after the burials at the graveside, invoke the intertwining rose-and-briar theme found in Barbara Allen. For example, here's Bob Copper again:

"Oh, dig me a grave," Lord Thomas he cried,  
"Both long and wide and deep.  
And lay fair Eleanor at my side  
And the brown girl at my feet."

Lord Thomas was buried beneath the church wall,  
Fair Eleanor in the choir;  
Out of fair Eleanor grew a red rose  
And out of Lord Thomas a briar.

They grew and grew to the chancel top  
Till they couldn't grow any higher,  
And there they entwined in a true lover's knot  
For all the people to admire.

### Listen to the Song:

1928 recording by Bradley Kincaid  
"Fair Ellen"  
<https://www.youtube.com/watch?v=F4J94bxm0tM>

1941 recording by Texas Gladden  
"Lord Thomas"  
<https://www.youtube.com/watch?v=0WhNVUgHfl4>

1956 recording by Ewan MacColl and Peggy Seeger  
"Lord Thomas and Fair Annie"  
<https://www.youtube.com/watch?v=U172vETtI5Y>

1957 recording by Hermes Nye  
"Lord Thomas and Fair Ellinor"  
<https://www.youtube.com/watch?v=7FVHJ55tUiY>

1960. recording by Jean Ritchie  
"Lord Thomas and Fair Ellender"  
<https://www.youtube.com/watch?v=66-u5A0K4oU>

1961 recording by Jessie Murray  
"Lord Thomas and Fair Ellen"  
<https://www.youtube.com/watch?v=EM2M52w24yI>

1974. recording by Grandpa Jones  
"Brown Girl and Fair Eleanor"  
<https://www.youtube.com/watch?v=WkXL0mVhg4A>

1977 recording by Bob Copper  
"Lord Thomas"  
<https://www.youtube.com/watch?v=IHI5pjHWeVw>

1989 recording by Peter Bellamy  
"Lord Thomas and Fair Elanor"  
<https://www.youtube.com/watch?v=ly8oBRGcfQo>

1996 recording by Jerry Garcia and David Grisman  
"Fair Ellender"  
[https://www.youtube.com/watch?v=Uby\\_FsTfdaE](https://www.youtube.com/watch?v=Uby_FsTfdaE)

2006 recording by Martin Carthy and Dave Swarbrick  
"Lord Thomas and Fair Eleanor"  
<https://www.youtube.com/watch?v=J4Hp0lDwx8o>

2008 recording by Malinky  
"Sweet Willie and Fair Annie"  
[https://www.youtube.com/watch?v=E\\_PulmzDSDM](https://www.youtube.com/watch?v=E_PulmzDSDM)

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## 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](#).

## My Little Brother, Ed Silberman

by Steve Silberman

Ed and I shared a bedroom until I left for college. Our window looked over an alley into the large backyard of the house around the block. Perpendicular to the road that house was on, was a road that ended there at a tee, so that headlights at night shown into our bedroom until cars turned left or right.

There was a big oak tree full of squirrels in that yard, right up against the alley. Ed and I used to watch the squirrels run around and up and down. When we were knee-high to a married grasshopper, those squirrels could keep us fascinated for hours.

The best was at night, when we were supposed to be asleep. Cars approaching on the perpendicular road cast shadows of the leaves on the wall of our room. We called them movies and watched them as long as we could stay awake.

If there's a difference between me and my little brother, it's that he kept for a lifetime the imagination and playfulness that went into pretending the moving shadows were a movie. Ed never grew out of it, and his life was the richer for it.

When I was big enough to play football and Ed couldn't join, he'd make up his own version that he played by himself. Of course, he narrated his game out loud with great enthusiasm. He loved announcing that he had made a brilliant touchdown, by which he meant that he had fallen to the ground. It made perfect sense, I should think. He played his game right next to the "big" boys on the empty lot at the end of the street, just a few steps off to the side so we didn't run him over. That was his entire career in sports. When he got big enough to have to follow rules and play like everyone else, he lost all interest.

That was the way he was about nearly everything. When he got his first harmonica, he just played around and occasionally got a combination of sounds he liked. Being the sensible big brother, I bought him a book on playing the harmonica with explanations of musical notation, exercises, and simple songs. I don't think he ever

looked at it. It was all trial and error and another error and another. It was pretty painful to listen to, but eventually he was able to repeat the sounds he liked deliberately. More like music, less like chance. Eventually, it was almost all music and hardly any chance. Ed learned to play harmonica the Ed way.

When he was supposed to learn read'n, writ'n, and 'rithmetic, he was absolutely hopeless, we thought. I think the truth is that he simply wasn't interested in the school way and the school materials. We thought he was going to grow up nearly illiterate, but he eventually wrote plays, songs, and stories. He could do it all, but using the Ed method, not the teachers' method.

One thing it took me a long time to realize is how sweet he was. Taking his own path in everything didn't get him an easy childhood, yet he was never bitter. On one visit to California, I asked him if he had forgiven dad for a particular incident when dad's anger took him way overboard. I witnessed it and I can never forget it, but Ed did—he had no idea what I was talking about. Said straight out that he couldn't remember it. I think that was his way most of the time — put unpleasantness aside and move on to the fun stuff.

I think that when I grow up, I want to be more like Ed.

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### From others, on Ed (in no particular order)



*Ed at a Traditional Ballads session in April of 2022, surrounded by fellow balladeers, after we decided to resume "live" sessions, but hold them outdoors. Left to right: Elaine Belkind, Ellen Auriti, Ed Silberman, Claire Sherman, and Mary O'Brien.*



*Young Ed with younger Anita Brown?*



I can't believe that Ed Silberman has died today. I thought he'd live forever. So intelligent (in a warped sort of way), so imaginative, and so damn funny. He had an amazing bass voice (I don't think I knew anyone who could hit the low notes better), and an amazing knowledge of songs. And such a quirky sense of humor. He had a penchant for wearing sparkly gowns for the New Year's celebration at Camp Harmony. But for New Year's

Day in 2000, he wore a diaper and a beauty queen sash (and that's all - for the rest of my life, I cannot unsee that). He brought so much life to the San Francisco Folk Music Club. Damn, Ed, I'm gonna miss you.

I don't know how old Ed was, but it always seemed he was younger than me. I suppose most people thought of him as a clown, but I often had fascinating discussions with him on all sorts of subjects.

He was a pain in the ass, and I loved him. And I always felt so privileged to know that he loved me. I never knew why, but we had a bond. I think maybe it's because we knew that we both were excruciatingly and annoyingly honest. And we found a deep kinship in that.

*— Joe Offer*



So sad to hear this. Ed moved in with us for a few months at one point when he didn't have a place to live. What a great sense of humor! He will be missed.

*— Suzy Thompson*



My old friend Ed has died and I have so many memories of him: Ed singing bass and doing a spoken part on "The Hallelujah Trilogy" on my first CD; Ed's kitchen on Henry St with the coffee pot labeled "Psychotic Blend;" Ed taking me to a Yom Kippur service so that I could experience its beauty and majesty; Ed getting obsessed with songs from New Jersey; Ed wearing dresses on New Year's Eve and skirts on no occasion at all; Ed being asked to peel potatoes for a holiday dinner -- we showed him the bin and he peeled all ten or twenty pounds (badly, leaving skin and eyes -- my Grandmother, who loved mashed potatoes, ate only a teaspoon and refused to take any home); Ed turning around at the original Freight and Salvage when he heard me sing and asking who I was, and Ed and I going after Mary O'Brien when we first heard her sing at Camp Harmony ("Who's that? Let's find out!"); Ed writing a love song to Dale about snoring; Ed snoring the loudest of all in the snoring cabin at camp; Ed getting in bicycle accidents (His automobile driving was terrifying); Ed driving a car with a bumper sticker that said "Legalize lutefisk": we got stopped on Amherst Ave by an overzealous Kensington cop who wanted to know what lutefisk was and if it was legal; Ed's loud laugh; his big blue eyes; Ed coming to a company party wearing a suit the color of orange sherbet with an elegant woman dressed in black velvet. One of the things I remember best about him is that, despite bouts of depression and discouragement, he often had some idealistic new plan for his future.

— Sharyn Dimmick



I knew Ed for forty years or more, and learned a lot of songs from him. He was a funny man, one of the funniest. His New Years Eve costumes and jokes made us happy. I am shocked that he is dead. Farewell, Ed. — Sadie Damascus



— Photo by Wendy Leyden



At David Brown & Arlene Immerman's wedding



Ed was one of the first people I got to know when I started going to Folk Club meetings at Faith's house in 1975. But I was not alone - others have written about their first experiences at the club and being immediately befriended by Ed.

He was then known as Hudie, short for Yehuda, his Hebrew name, but also similar to Huddie



Ledbetter (Leadbelly). Or so we thought. At his funeral, we learned that his actual Hebrew name was Yochanan, but Ed was never one to let the truth get in the way of a good tale.

He always carried a tin whistle and his metal lunchbox full of harmonicas, ready to launch into a song at any time, such as standing on the corner waiting for the N Judah streetcar. And you knew when Ed was approaching your house by his yodel.

He was always curious about all types of music, reflected in the heavy boxes of LP's that we carried every time he moved (along with his jar of pennies - hopefully those got cashed in at some point). He might sing a British acapella song learned from the Watsons, and then mix it up with some blues harmonica inspired by Sonny Terry or a Yiddish/Hebrew/English macaronic (mixed language) drinking song from Manitoba.

I think this record review from the Jan-Feb 1989 Folknik sums up his sense of humor and wide-ranging musical tastes:

*Unbelievable Recordings !!!*

*Lost and withheld recordings finally released review by Debussy Fields*

*Western music has known many distinguished families: the Bachs, the Seegers, the Watsons, the Trapps. Country music, in particular, has always celebrated its "brother duets" — the Delmores, the Monroes, the Louvins, the Judds.*

*In light of this, it is a joy to see the release of "The Family Tradition Both Sides of the Atlantic - Bob and Ron meet Phil and Don". On first hearing of it, the combination of America's rockabilly sweethearts, the Everlys, with England's singing farmers, the Coppers, may seem a tad incongruous; but the respect these four have for each other transcends categoric limitations. It is, in fact, their very differences that bring out the best in both. The Everlys' "clear mountain water" tenors complement the sweetness of such Copper chestnuts as "Shepherd of the Downs" and "Birds in the Spring" while the Coppers' more rustic voices add a brand new dimension to the Everly hits "Bird Boy" and "Devoted to You".*

*Fans of rock, country and English music will all want to have this unique and invaluable document.*

David Brown



Ed at Anita Brown's bat mitzvah



With Joe Offer at Camp Harmony, 2015



I knew Ed from the folk dance world. He performed in a dance company for which I was artistic director. He was fun and funny and full of life. In my last interaction with Ed, I brought him a menorah I bought for him ... one he admired at my home. It was a menorah of high heeled shoes 🍷. We had a good laugh, a hug, a thank you, and some I'll see you ... I never did see him again ... News of his passing hit hard. I am forever grateful for his quick wit, our shared NY accents, and the comfort I felt around him. His memory IS a blessing, and I am forever thankful for knowing him. ❤️💔

— Hilary Roberts





Ed was indeed a master songster and storyteller. Also, a snappy dresser, especially for New Year's Eve 😊

I do have a favorite saying I heard Ed say one very late Camp Harmony night (early morning) in the Visvars cabin at Camp Campbell. In between whatever he was singing, imbibing, and the general hour of such shenanigans, he said, "I don't know whose body I think I'm doing this in!" We all laughed and I have repeated that line at many opportune moments over the decades.

— Laurie Story



*[Editor's note: Even though the funeral has already taken place at the time this Folknik is being edited, I wanted to include this post from Amelia simply because the requests that Ed made of her are so reflective of who he was.]*

Hi everybody,

One of the things Ed asked me to be responsible for in the event of his incapacitation or passing... was what he wanted to have happen at any funerals or celebrations of his life. So, if you're coming to Gan Yarak on Monday, or Shalom Netivot

on Thursday evening for Shiva or we're hoping to be able to do a bigger memorial for him on his actual birthday so, if that's the one you can make, these things still apply.

1st. He specifically asked people not to make it no big deal. Do emotional processing at his graveside, let yourself be sad. don't "hold it together" for his sake. "I hate when people say, 'he would've wanted us to get on with things', no NO he wouldn't, I want people to mourn and be sad and be allowed to be sad I'm gone! It's important to mark these things and feel them, really feel them." He wanted a fuss to be made, and to have made an impact.

2nd. Wear purple, or sequins, or something different than you normally would in your regular wardrobe that makes you think of Ed. We'd discussed this as a way to show him you are thinking about or doing something FOR HIM before he passed and for after he passed. His favorite color was purple. So... take that as a strong suggestion. He felt clothing wasn't gendered. If it was beautiful it was for anybody that fit it. Scarves, skirts, dresses, hats, so please take a moment to consider putting care into choosing something beautiful.

3rd. If you're a drinky person he liked beer, bourbon, and scotch, 15 years ago when he was still enjoying more of such things. and we shared a glass or two of each over the years... So raise a glass and share your most outlandish stories and songs about him, that he would've liked, or that he shared with you.

4th. Foods, movies, and music. Think of him and acknowledge him when you eat something or listen to something or watch something he shared with you. He loved babaganoush, Humphry slocomb secret breakfast ice cream, doughnuts, Shawarma and really great hummus (he was picky), Playtime by Jaques Tati was one of very favorite films in the world. And he loved deeply emotive singers, and storytellers, Susan McKeown, Etta James, Nina Simone, Ewan MacColl... soooo many.

Basically, please pass this info along to any and everybody you know who is going to any of Ed's services. These are each things that he shared over the years with me more than once in various language iterations.

And thank you all for loving Ed. Everybody in this list has been very loving, even when he forgot to thank you for it, it mattered to him.

— Amelia L Hogan



Ed and Dale, 2011  
— Barbara Millikan (HL 1/24)



An original: eclectic and talented. Rich in obscure songs and poems and puns and jokes. And kindness. And I recall when he was goofing around at Camp Harmony dancing with a skirt and remarking how fun it was to twirl the fabric and what a cool part of dancing. Had to agree. Shared a few interesting long conversations over coffee. Will miss his unusual wit.

— Laura Lind



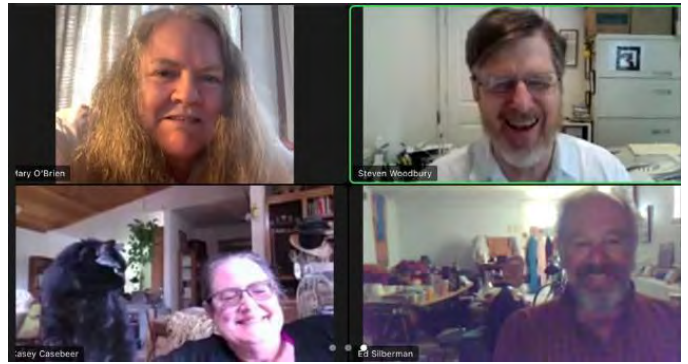
December 2018, at the Dickens party: Ed, Peg Healy, Marlene McCall, Sharyn Dimmick



[Editor's note: Presumably at Camp Harmony some year.]  
From Patience Young



That's my dress that he's wearing. I was a little concerned that he would stretch it out. But he didn't. And I still have the dress. Ellen Eagan



Screenshot of part of an online singing circle, 2020. No doubt Ed Silberman had just made a joke. Check out his expression of glee. — Peg Healy

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Click to listen:

<https://www.facebook.com/marykatherineobrien/videos/1552541202118088>



Ed Silberman at Louise Oehler's house, Davis, CA. Dec 16, 2017 — Mary O'Brien

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That's me, Steve Woodbury from Washington DC area, Casey from Volcano, CA and Ed Silberman from Berkeley. Ed is somebody I've known since 1988. We were singing rounds on zoom, a project started by Casey during the shutdown. Ed was a funny guy and he no doubt cracked a joke right before I took this screenshot. Ed unfortunately just passed away and we all will miss him. — Mary O'Brien

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I will miss how sardonic your sense of humor was and those late nights we spent talking at the old Harmony. Carole Craig



2008-2009 at Camp Harmony — photo from Barbara Millikan



From a 2019 event at the San Francisco Free Folk Festival, led by Ed, entitled Philadelphia Mummers Parade:

“Ed Silberman is a singer, storyteller, and harmonica player who has been active with the San Francisco Folk Music Club for many years. He plays with a blend of energy, humor, and insight. His aim is for listeners to feel something unexpected and refreshing when they hear him play.”



He was one of the first people I met in the Folk Club. This memory is from my first visit to Faith’s and my discovery of the SFFMC - May 1979, shortly after I moved to San Francisco. As I would later find out was a frequent occurrence at these gatherings, a large group of us was singing chorus songs in the kitchen. As “Hal-An-Tow” started, I noticed a guy rooting around in the refrigerator but assumed he must live at the house - I didn’t know anybody in the group yet. As we launched into the chorus (“Hal-an-Tow, Jolly rumble-O, We were up, Long before the day-o, To welcome in the summer, To welcome in the May-O!...”, at that exact moment the guy closed the refrigerator door and leapt to his feet, triumphantly thrusting aloft a jar of “mayo” (mayonnaise!). The entire room cracked up! It was a moment of intense hilarity and sheer joy I have never forgotten. I thought

“Who IS this guy?!” It was Ed, of course. And I felt at that moment that I had found my tribe.

— Deborah Sandler



More sad news to add to those of these times. Ed has been a bright lite to our folkie world for many, many years. I am glad to have known and sung with him.

Carol and I will deeply miss him. — Dick Holdstock



And last but not least, a labor of love. Casey Casebeer and Arlene Immerman have put together an on-line compilation of the Ed’s songs and parodies. It includes his parody of Colcannon (“A Culinary Link”) and of Shoals of Herring (“The Shuls of Erin”), as well as around 30 other compositions big and small. Also, info on many other songs that Ed was known for singing, but didn’t write. In many cases, there is a recording or YouTube link. Let’s keep Ed’s songs in circulation!

This link will also give you access to an Anecdotes and Tributes page, editable, where people can leave their memories of Ed. [Here](#) is a link.

The collection process is still going on, and anyone who has a parody or other song by Ed that is not already in the collection, please send it to Casey at [diplocase9919@yahoo.com](mailto:diplocase9919@yahoo.com) for posting so everyone can enjoy it.



*There were so many online remembrances of Ed that we couldn’t publish them all! You can read more at <https://mudcat.org/thread.cfm?threadid=173828> on Mudcat Cafe and, if you subscribe to SFFMC’s Harmony email list, in its archive at <https://groups.io/g/harmony/topics> (login required, then scroll down to various Ed-related topics). There were many posts and comments on Facebook too.*

## Jews in Irish Music #2 – Longing

by Riggy Rackin

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



### Longing

That's it — a common thread that weaves and surges through both cultures' hearts, blood, and DNA.

Longing for a home never had, or lost through no fault or failure, and loved-ones banished, enslaved, or murdered.

Two peoples that have a fearlessness of singing sad songs, publicly, and doing it well.

If you've ever held both hands of an old woman in a cottage in Connemara, while she makes circular motions with those hands, singing a 20-minute [Sean-nós](#) song in Irish, you know her "longing."

If you've ever joined a [dancing circle of Hassidic men](#) singing a wordless prayer, you saw it there, as well.

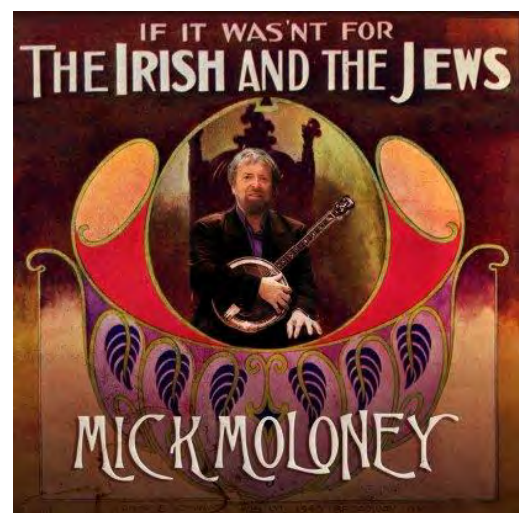
I've had the amazing fortune of having both those experiences, and I'm all the richer for it.



Freilachs and jigs are both supposed to be "happy" dance tunes. But ask any musician in either genre and they will tell you they are most drawn to those melodies that are neither harmonic or melodic major or minor, but of a mode that the bluegrass players fondly call "the high-lonesome sound".

[Mick Moloney](#) left Limerick in the late '60s and went off to Philadelphia to study folklore with [Kenny Goldstein](#). The rest is history. In 2009, not only did he record the song If It Wasn't for the Irish and the Jews, he made it the title song of the album. The song had been written in 1912 by the Tin Pan Alley duo William Jerome (Irish-American) and Jean Schwartz (Hungarian-born Jewish-American). The lyrics reflect a common theme in comic songs of the era: the pairing of disparate ethnic groups, especially Irish and Jews.

Listen to it [here](#).



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

## 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!



**March 9:** Kathy & Bob Helliesen, 398 Vassar Ave., Berkeley. Coordinators: Betsy Nichols & Forest McDonald.

**April 13:** Ken Hayes, 2111 Stuart St., Berkeley. Coordinators: Ernie Isaacs & Hali Hammer.

**May 11:** Michael Coleman, Co-Housing at Swan's Market, 930 Clay St., Oakland. Coordinators: Sue Lukito & 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](mailto:nkarigaca@comcast.net). Full information here: <https://www.pickinpotlucks.com/>.



## Hybrid board meetings

by Marlene McCall

SFFMC board meetings (currently in a hybrid Zoom/in-person format) are held on the 2nd Tuesday of each month at 8:00 p.m. There is an exception this month. The meeting that would normally be held on March 11<sup>th</sup> will instead be held on March 12<sup>th</sup> to address a board member's last-minute schedule conflict. Upcoming dates are *March 12<sup>th</sup>*, *April 8<sup>th</sup>*, and *May 15<sup>th</sup>*. If you'd like to attend a board meeting in person or via Zoom, please contact Ed Hilton, club president, at [info@sffmc.org](mailto: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 1<sup>st</sup> and 3<sup>rd</sup> Friday of each month, from 7:00 to 11:00 p.m.

*Exception: In March, there will be no meeting on March 7<sup>th</sup> because Camp Harmony Online starts that day.* Upcoming Friday dates are:

*March 21<sup>st</sup>, 2025.*

and

*April 4<sup>th</sup> and 18<sup>th</sup>, 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:

*March 4<sup>th</sup> and 18<sup>th</sup>, 2025*

and

*April 1<sup>st</sup> and 15<sup>th</sup>, 2025*

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

*March 14<sup>th</sup> & 28<sup>th</sup>, 2025*

and

*April 11<sup>th</sup> & 25<sup>th</sup>, 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](mailto:gvanlehn@sonic.net).

## Singing for Justice brings Faith Petric to the big and the small screen!

by Estelle Freedman and Christie Herring

Following the music-filled celebration of Faith Petric at the Roxie Theater in San Francisco in February, the documentary film *Singing for Justice* moves onto public television and online this March! The [press coverage](#) and responses to the film have been glowing.

During Women's History Month, the San Francisco Bay

Area station KQED-TV will roll out the national public television broadcast of the film on Friday, March 14 at 8 pm (with replays Sunday, March 15 at 6 pm and Monday, March 31 at 11 pm). Public television stations across the country have scheduled the film — check for local listings, and please call and write your station to request that they broadcast [Singing for Justice!](#)

If you are a member of the AARP, you can register for the March 6 (5 pm PT) [exclusive online screening](#) of the festival cut of the film, part of their popular “Movies for Grownups” series. After the screening, co-directors Estelle Freedman and Christie Herring will comment during a live Q&A.

Film festivals have been recognizing *Singing for Justice* with awards for documentary, editing, and more. See some of our laurels!



Upcoming screenings include the [Lopez Island Grange](#) in Washington State on March 8, the [Folk Song Society of Greater Boston](#) on March 16, an Atlanta screening on April 19, and [The Reel Work Labor Film Festival](#) in Santa Cruz, CA on May 12. We will be showing the film at the annual conference of the Organization of American Historians in Chicago on April 5, reaching out to college and high school teachers who might show the film in classes.

Let us know if your community or educational group wants to screen *Singing for Justice*. Viewers have welcomed Faith's life-long musical and political engagement as a much-needed model for our own troubled times. They have rejoiced in Faith's performances and personal story.

*I enjoyed spending the best part of an hour with Faith once again. . . The film is a paean to community through singing, as well as how the arts can inspire activism.*

*What a big and warm personality Faith was! .... What a moving, moving documentary.*

*[So] important that we learn about and remember role models like Faith to keep us going.*

If you've seen the film, please send your responses to [FaithPetricFilm@gmail.com](mailto:FaithPetricFilm@gmail.com)! For film updates, check [www.facebook.com/FaithPetricFilm](https://www.facebook.com/FaithPetricFilm). Thank you for your support!



## The origins and career of Oak Ash & Thorn

by Doug Olsen

In the autumn of 1973, five young men (Lord, we were young!) hatched a plan to get into the Northern California Renaissance Faire for free. No more carrying the Queen or paying for our own beer! We formed **Bellonna's Bridegrooms** (Dale Hill, E J Koford, Doug Olsen, Dan Roberts, and Tom Wagner) to pursue that end. We knew six songs, as I recall. We did indeed get in for free, but the beer never materialized. So three of us (Dale, Doug and Tom) had the bright idea of asking the Faire to pay us. We auditioned and were accepted. But we needed a new name and a larger repertoire.

Enter Amie Hill, whom Dale had met and befriended on the strength of their shared last name. She saw a seed of potential in us and proceeded to nourish the seed. She suggested our name, based on Kipling's poem A Tree Song, and gave us a tape of songs to learn, selected by her from John Roberts' and Tony Barrand's record libraries. And so **Oak Ash & Thorn** (OAT) was born.

Our first work for the Faire was at the 1973 Dickens Christmas Fair, at the old Army Street warehouse. We sang our throats raw (no amplification back then) and loved it. We continued at Renaissance Faires both North and South. And in the very small pond of the Faires, we thrived. With the generous help of seasoned professionals like Peg Long (QE I) and Scott Beach (the Lord Mayor), we expanded our repertoire, learned a bit about vocal production, harmonic arrangement, stage presence, and audiences, and we were on our way.



Dale Hill, Doug Olsen, Tom Wagner  
Renaissance Pleasure Faire North 1977

Our emphasis was on good cheer and good songs, and from what I could tell, nobody like us had before been seen at the Faire. There had been a trio called the Wry-Catchers, who sang catches by Purcell and others, but our net was far wider—drawing from resources like the Copper Family, Cecil Sharpe House, Chappell's *Popular Music of the Olden Time* and D'Urfey's *Pills to Purge Melancholy*. Our behavior was also far more rambunctious, framing our bursts of song with Faire character brabble and dither with the audience. We sang about love and drink, and once in while about other topics.

Those Renaissance and Dickens Christmas Fairs were hot beds for folk and early music performers, attracting singers like Ricky Perkins, Frankie Armstrong, John Roberts, Ruthie Barrett, and Sylvia Herold, to name a very few. We frequently gathered in the streets outside of our published show times to sing together and share (steal) repertoire from each other in the time-honored folk process.

Audience response at the Faires led us to dare to audition for the Freight and Salvage Coffeehouse. In those days, the Freight was a storefront on San Pablo Avenue, capacity about 47. So the facts that we "sold out the Freight" (which we did) and held the "record for beer sales" (which we did) sound impressive, but aren't. (Later on, at the Freight's alcohol-free location on Addison, they'd apply for a one-day permit to sell wine and beer whenever we appeared. The ABC eventually caught on.)

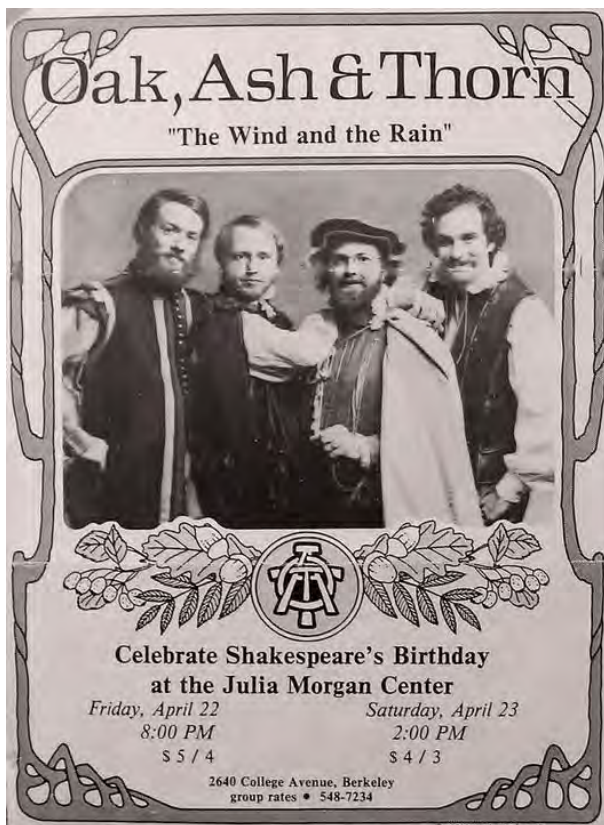
We also in those days produced two songbooks, "The Drink-Along Songbook" and "God Bless the Human Elbow." They were old-school cut-and-paste camera-ready-copy productions, without benefit of cybertools. A few weeks ago, I saw one for sale on eBay for \$995.00. Ridiculous, since you can still buy them from us for \$15 at [www.oakashthorn.com](http://www.oakashthorn.com). (The current Omnibus version did use cybertools. We're not *that* stuck in the past).

And we continued to expand our repertoire. Dale pulled in shape note tunes from his Alabama roots in the Southern harmony tradition. All of us worked up music hall turns for the Dickens' Pennygaffe Theatre and our regular Freight shows (drawn from *Songs of the British Music Hall* by Peter

Davison and other sources). We seemed to gravitate toward somewhat obscure songs, or obscure variants of well-known songs. And although we didn't actually write new songs, I wrote new verses for songs that were too short. Tom and I also wrote out a few harmony arrangements; but mostly we arranged things by ear, jointly.

About this time, our friend Sharon Green offered to be our manager. She spruced us up a bit, encouraged us, and arranged a tour for us of English folk clubs. Talk about bringing coals to Newcastle! But we were well received; our songs had been well-known in those circles years before, but had been left by the wayside, so we were a bit of Old Home Week for them. (A real Newcastle moment happened at the Workingmen's Club there. Their featured guest was a Londoner who sang Mississippi delta blues. As floor singers, we Yanks sang English songs. And at the end, we looked at each other and said "Hey, when you sing, your accent disappears!")

But I digress.



One of the numerous incarnations of Oak, Ash and Thorn. Mitchell Sandler, Dale Hill, Doug Olsen, and Dave Swan.

{Editor's note: Based on the dates, this was probably 1977 or 1983.}

Upon returning from England, replete with new (to us) repertoire gleaned from the U.K. clubs,

we dove right in to the 1979 Dickens Fair. But screaming to be heard in the last row of benches took its toll. At the end of 1979, Tom announced he was done. Six years of poor technique, cigarettes, and pretending to be a real tenor had him waking on mornings after gigs with an aching throat and a slight taste of blood.

Dale and I weren't ready to quit, so we discussed asking other people we knew who might want to join in the mayhem. In the end, we couldn't choose between Mitchell Sandler and Dave Swan, so we asked them both. Thus was born the Four Man Trio. (The house announcer at the Great American Music Hall introduced us that way, and the nickname stuck.)



Peg Long offered to help produce an LP (remember those?), and we accepted. There soon appeared "Sowing Wild Oats" followed by an LP of live performances called "Out on a Limb." The repertoire expansion included more modern songs (Mitchell's arrangement of Teddy Bears' Picnic) and obscure curiosities (we found an article about deciphering a song in ancient Sumerian, and immediately added it to the rep.) Mitchell also wrote a new tune and arrangement for Shakespeare's Fear No More poem from *Cymbeline*. It's a funeral song, and we've sung it too much recently.

We continued to split our time between the Renaissance and Dickens Fairs, and the Freight & Salvage, with occasional forays into other venues – even swanky ones like Domaine Chandon winery in the Napa Valley. We were cast as singers in a

Berkeley Shakespeare Company production of *Twelfth Night*. At the Northern Ren Faire we were awarded goblets for our ubiquity and flamboyance.

Toward the middle of the 1990s, change overcame us once again. Dale relocated to Alabama, then again to Maine, where he lives to this day. Mitchell moved to the Netherlands, where he makes a living as a classical singer and musician. Dave, Tom (who had started singing with us again), and I made noises to each other about re-forming the band.

But it was all noises until Dick Holdstock called Dave one day. Dick and Allan MacLeod were running the Castle Folk Club in San Francisco, and the opening act for the 1999 season had just canceled. So Dick called Dave and asked "Are you guys still performing?" to which Dave replied "Er... sure!" Then Dave called Tom and me, and announced "I got us a gig!" to which we screamed "But we're not ready!" So we had to get ready. And did. And had a very successful evening, leading to a whole new era for OAT.

The 2000's saw us crafting an album (a CD this time) of live performances called "Old Enough to Drink" – a name Dave had suggested when OAT turned 21 in 1994. It only took us about 9 years to actually produce the thing.



Promo for *Old Enough to Drink*, shot at Beckett's in Berkeley.  
Doug Olsen, Tom Wagner, and Dave Swan.

There were some real highlights from that era, such as the night we opened for the Copper family at the Freight, and the day we sang the

National Anthem at an A's game. We also belatedly put up a website, which is still running ([www.oakashthorn.com](http://www.oakashthorn.com)).

By 2013, we had to admit that time and age were creeping on. We couldn't seem to find new things to say. So we stopped performing, only reviving for the occasional funeral (e.g. Ron Patterson and Phyllis Patterson) and the weddings of my two daughters.

When I retired from my job in 2014, I set to work reviewing a mass of recordings from 40 years of performances at gigs, and some songs that had been studio-recorded but never released. The result was a 2-CD set called "40 Years On."

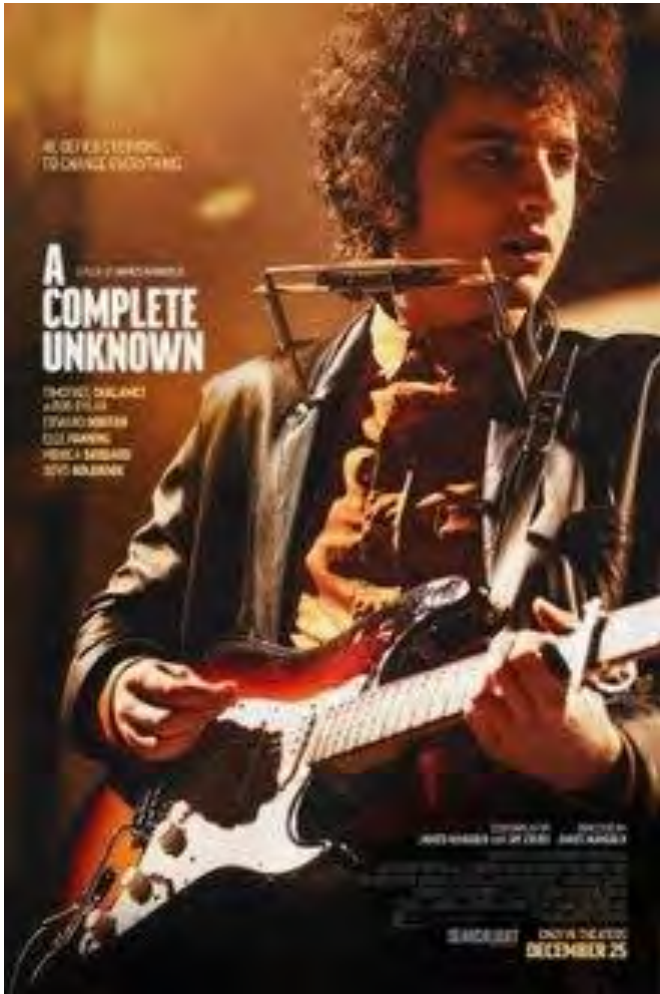
Looking back, I have to say we're proud of the strong sing-along following we won and are grateful beyond measure for their loyalty and affection. Among other things, I think we introduced to the Faires, and to the local folk community, a number of songs which are now part of the shared pool of "songs we all know." We didn't write them or "own" them in any way, and most of them were well known in wider circles. But when we arrived, we didn't hear anyone else singing these songs. So we started, and they seem to have caught on. If that's our legacy, I'm proud of it. And at least we were loud.

## Jaeger & Reid to play with Emma's Revolution

by Judi Jaeger

Jaeger & Reid will be playing at The Freight on April 26, 2025, at the 2nd Annual Emma's Revolution & Friends concert, joining Pat Humphries and Sandy O. Also performing are Vicki Randle, Maggie Wheeler and others. Concert is at 8:00, doors open at 7:00 Tickets are [here](#).





## A Complete Unknown

by Robert Reid

Ok! I have now seen “A Complete Unknown”, the film about Bob Dylan.

I sort of enjoyed it, but the things that are sticking out for me are: the music wasn't all that great, the singing was unremarkable, and they should have been. Both Dylan and Baez were odd. What struck me most was that Timothy Chalumet didn't seem to inhabit his voice, or the songs during most of the songs. He did better with “Like A Rolling Stone”, but on some of the others, “Times They Are a-Changin'”, “It's All Over Now, Baby Blue”, he sounded like he was trying to sound like something, but I don't know what. Mainly he didn't inhabit the songs, or the lyrics.

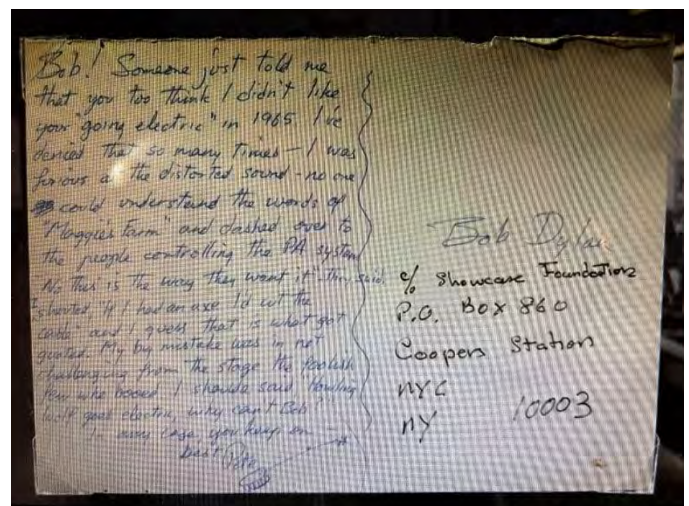
I thought Ed Norton did more than a passable job playing Pete. He captured Pete's stiffness and earnestness, but not much of the playfulness. I am not sure what perspective Pete is supposed to have had. He was strongly drawn to Dylan's original songs,

which was shown in the film, but seemingly presented him as against his musical growth, which I don't think was true. Pete's complaint about the electric performance at Newport in 1965 was that the music was so loud it was distorted and you could not hear the lyrics.

I experienced the same feeling when I saw Dylan perform with the Hawks, later the Band, in Berkeley. The first set was Dylan, solo acoustic, and then the second set was so loud I could not understand anything. I had brought my mother and she had to go to the lobby. It was certainly one of the loudest concerts I had ever experienced. I experienced the same when I heard him some years ago at the Greek Theater in Berkeley. I had no idea what the musicians were playing, until I left and was a couple of blocks away. Then I could tell what the song was.

I think Pete was reacting to that same experience. As a songwriter, you want people to hear the lyrics and that was a large part of what he heard in Dylan. Pete came to regret the use of the term “folk music”, largely in the form it came to be used. It was inaccurate and exclusive of many cultures. (Pete came to describe himself as “a professional performer of folk-based material”, rather than a “folk musician”).

This is a postcard Pete sent to Dylan which was apparently in the Bob Dylan Museum, explaining what he was thinking, and trying to clear up the misconception that it was Dylan's “going electric” which upset him.



I thought it was unfortunate that the Suze Rotolo character, “Sylvie”, was shown to be so torn

about her relationship with him. From my reading of her book, she seemed to be an independent person who was quite clear about the problems in their relationship. I don't see her pining after him. Films need to compact and compartmentalize people, places, and things, and that was one of them. (Read her book.)

Another was that there was no Ramblin' Jack Elliot. Dylan's first album was him trying to be Jack Elliot, who was trying to be Woody Guthrie. Also, there was no Bruce Langhorne, "Mr. Tambourine Man" himself, whose tambourine was the inspiration on the song, and who was the guitarist accompanying Dylan on his magical recording of the tune. I loved the interplay between the lyric and the two guitars. For me, it was the recording of "Tambourine Man" that opened the door for me.

I think the battle between Alan Lomax and Albert Grossman was significant. I don't know how well that represented the truth, but the schism between those who saw a chance to make some money out of the music. Albert with Dylan and Peter, Paul and Mary (who were enlisted to support the late Peter Yarrow, one of Grossman's favorite singers), and the Butterfield Blues and Lomax who did the field recordings and tried to capture the "real" folk music of the people.

Others have remarked on the silence of Toshi. Those who know are aware that she was very involved in the Newport Folk Festival and everything Pete worked on. Her power was hinted at, however. It was not her film. I don't think I want to see one that pretends to capture her.

I can't agree that it was a "great film" and that the "music was great", but then it is attempting to tell a story that is close to sacred for many of us. It was a powerful cultural experience of our youth, which, for many of us, we are still in the process of understanding. It was an interesting sojourn which has sparked many interesting conversations.

## A Complete Unknown

by Dave Webber

Reprinted with permission

Sorry but I am about to upset some worshippers of an icon.

Yesterday I went to see the Dylan movie, (Complete Unknown) it was Amazing, the casting was superb, especially of Dylan, Pete Seeger, and Joan Baez. The musicianship and singing were also great.

But the best bit for me was that it confirmed what I have long believed, which is that Dylan was a brilliant and skilled songwriter but totally ruthless in the way he used people to get to where he wanted to be.

He used his skills to join the folk and protest movement and to use the audiences who completely invested in it, along with those who inspired it: Seeger, Guthrie, Baez to name but a few. They believed him and gave him all of the support they could.

Once he had achieved some level of fame, he turned his back on them all in order to attain wider fame in populist culture. Not satisfied with turning his back on those who gave him so much, he tried to rubbish everything they stood for.

Pete and Toshi lived their ethics of equality and freedom until the day they died, as did Woody Guthrie. Joan Baez still lives her ethics and musical culture to this day. Dylan is brilliant, gifted and driven, but compared to them a total ethical lightweight.

**SAVE THE DATE!**  
**San Francisco Free Folk Festival**  
**Saturday, July 12, 2025**



## When I Die

by Paul Rippey

*Paul Rippey is a member of the Portland FolkMusic Society and the San Francisco Folk Music Club.*

I wrote this song when I was doing my will and advance directives and all that. A little background: I've been a serious composter for a half century, I had my hip replaced a few years ago, and I'm not much into the funeral-industrial complex. Really easy, catchy tune that you can hear the song [here](#) (but the scansion is better in the tweaked lyrics below, so if you want to sing this, and I hope you do, use these words. I use C chords with the capo at about the third fret, but of course you do whatever you like.



## When I Die

Paul Rippey

When I die, I don't want no box  
 Won't need a shirt, no use for socks.  
 Give away my clothes, I'm happy to strip  
 Feed the rest to the worms (except for my hip)

When I die, no funeral home  
 Just stick me down in the cool wet loam  
 It's a kind of sweet, sweet partnership  
 feeding me to the bugs (except for the hip)

When I die, no funeral pyre.  
 Save your matches, don't start a fire.  
 No burial at sea, don't charter a ship  
 Put it all to good use (except for the hip)

When I die, no embalming chemical.  
 To microbial life, that's likely inimical.  
 There's lots of good food from toe to fingertip  
 And it's all organic (except for the hip)

Cause when we die, it's a lot like birth  
 Earth to earth, for what it's worth

Invite every worm, microbe and thrip:  
 They can have it all (except for the hip)

When I die, don't want no tears  
 I've had more than my share of wonderful years.  
 Please no regrets, don't freak or flip  
 Just compost it all (except for the hip).

## Peter Yarrow: In Memoriam

by Steve Seskin

*Written 1/7/25, reprinted with permission*

The world lost a giant among men and folk singers when Peter Yarrow succumbed to his long battle with cancer this morning. I write this as a fan, as a friend and a human being feeling the loss of one of the great human beings of our time and my life.

I had the pleasure of working with Peter for 25 years on Operation Respect, which was and still is dedicated to teaching respect, inclusion, friendship, conflict resolution and being of service to your community to our young people. When Peter, Paul and Mary recorded a song I wrote with Allen Shamblin called "Don't Laugh at Me", I felt completed as a songwriter.

For those of you not familiar with the program, it is unique in that it utilizes the arts to impart these messages. It is also a true non-profit and is available for free to schools, camps, and any organization that feels like it can make a difference in their journey.

Speaking of making a difference, Peter taught me and many others more about that than anyone on earth. His dedication to using his musical voice and humble celebrity for positive change was evident at every turn. Walking the walk was his thing and he was vigilant about convincing all of us making music to carry that torch.

I could go on forever, but I'll just mention a few projects I worked on with him. In addition to the 25 years of work we did in schools, I was one of ten songwriters he brought to Parkland, Florida, after the tragic shooting there leaving 17 students dead. We spent 4 days writing 20 songs with 35 students, honoring the loss of their friends and their commitment to turn the tragedy into positive change for our society.

## SFFMC annual meeting at Camp Harmony, December 31, 2024

by Hali Hammer, with assistance from Casey Casebeer



*Steve Seskin and Peter Yarrow*

When the synagogue shooting happened in Pittsburgh, Peter called me and asked if I'd lead a group of people on zoom to write a song about the division in the community.

Peter was an activist in the best way possible. He was all about using music to bring people together rather than drive them further apart. Never was this more evident than the work he and I did with Braver Angels committing to try to bring Red and Blue closer together with the notion that we had more in common than our differences. Some may call a lot of things he sunk his heart into a bit Pollyanna, but I call it courageous and loving, and wonder how much worse our world would be if we don't at least try to mend fences.

I'll miss his courage, his wit, his hilarious puns, his smile, and his heart. Most of all, I'll miss his love and his belief in me as a human being and an artist trying to use my gift to make a difference. Fear not, Peter, I will carry that torch you lit in me for the rest of my life. May your journey be peaceful and joyous to your next performance, wherever that may be. As we all grieve down here, I'm sure you are already organizing a choir to sing songs that matter. You, my brother, mattered way more than most...

**Board members present:** Daniel Hersh, Ed Hilton, Bob Helliesen, Hali Hammer, Charlie Fenton, Dave Sahn

**Intro:** Daniel reported on the history of the Club. The SF Folk Music Club has been in existence since the late 1940's. We currently have about 350 members, including some worldwide members via Zoom. We are a nonprofit.

The Club maintains 3 websites (SFFMC, SF Free Folk Festival and El Cerrito Free Folk Festival), a bimonthly newsletter (The Folknik), a comprehensive folk calendar, and the Harmony email list.

SFFMC was run primarily by Faith Petric and the board (which she was a major part of), until her death in 2013, and the board continues to this day.

**Report from Ed Hilton on music meetings:** There is an ongoing in person song swap twice a month at St. Cyprian's Episcopal Church in San Francisco. Notices for that and Zoom meetings are sent out regularly. See Ed to get on that list. There is a folk circle downstairs and old-time music upstairs. We have online musical meetings too, with about 12 people on Tuesdays and 18 on Fridays via Zoom. Contact Ed for a tutorial on getting started on Zoom.

**Report from Ellen Eagan, Camp Harmony Treasurer:** We have 198 campers this year. The minimum is 700 camper days which we've made but we're down lower than we used to be.

Previous camps were higher—2017 was 910 camper days - please encourage people to come.

This year there were about \$6100 in campership donations (of which \$900 came from a donation when In Harmony's Way dissolved.) and we gave \$8400 in camperships. Even though Camp Newman costs a lot of money, it's a bargain for what we get.

**Report from Patience Young, Spring Harmony Online:** This year the dates are March 7-9. This is open to all, whether or not you are a Club member. People Zoom in from all over the world and we have gotten members from this event. Registration will be open by February 1. We have workshops, song swaps and unlimited Zoom rooms.

We rely upon volunteers, especially with tech skills. One committee member lives in Nova Scotia.

We are an open generous community- please welcome our new members. We need to encourage newcomers.

**Report by Casey Casebeer on hybrid zooms for this camp:** Not everyone can come for various reasons but they are still part of our community. Members can't come because they are caregivers, or have mobility issues, or can't afford it, or live too far away. Even if they don't come, they are still part of our circle. This year the conferencing system in the Carpeted Room didn't work—Casey arrived Friday to find AC (a Camp Newman staffer) working on it. They provided a projector but the image broke up too much to use. Kudos to Paul Kostka who brought a monitor and speakers from his own system which allowed planned hybrid workshops to carry on. Valentine Doyle couldn't come to camp, but was able to do her River Songs workshop as a hybrid. Workshops were well attended. Zoom and hybrid are important to the community and a good way to advertise the club. Deborah: people on Zoom are sharing our supportive workshops. Hybrid sessions are a chance to sell our club, show our enthusiasm.

**Report from Hali Hammer on summer holiday weekend gatherings/campouts:** Historically we had a small group for a Memorial Day weekend campout at Mark Levy's for years until he moved out of the area. We tried a full camp that weekend at Camp Herms but were losing about \$800 a camp. Weather is unpredictable for Memorial Day weekend. One year we had only 8-9 overnight campers.

Last year Camp Herms was unavailable on Memorial Day weekend, so we reserved Cedar Rose Park in Berkeley for day use. This worked out well and we will be back at Cedar Rose Park on Saturday and Sunday on Memorial Day weekend 2025, with workshops this year. In case of rain, Hali's house is less than two miles away and we can have a get-together there.

We have already reserved Camp Herms Boy Scout Camp in El Cerrito for both July 4 and Labor Day weekends. These camps run from Friday afternoon through cleanup by early afternoon Monday. We have workshops, open mic, many opportunities for jamming, and a pot luck shared

meal on Saturday. As long as there is no fire danger, we can have a wood fire in the quarry nightly. If there is high fire danger, we can use the propane ring supplied by the camp. Most people come for day use, which is only \$15 per day. Campers pay \$25 per day. Hali and Randy run the camp and Daniel schedules workshops.

**Report from Daniel Hersh on the SF Free Folk Festival:** It has been going since 1977, including virtually during the pandemic. The last two years, it was held at the Golden Gate Park Bandshell. The committee is working with a group called Illuminate and the Parks Commission. This event reaches a lot of people we don't normally reach: people who are just passing by in the park come and stay. The committee is currently working on returning there again this coming year.

**Report from Bob Helliesen on the El Cerrito Free Folk Festival:** It is currently held at the El Cerrito Community Center with financial support from the El Cerrito Arts and Culture commission. We started in 2009 at Windrush School, then went to El Cerrito High School until the pandemic. We currently have two stages and workshops all day. About 250 people attend. We have a very small committee with a lot of help day of the event. We need volunteers, especially a volunteer coordinator.

**Report from Dave Sahn, treasurer:** The Club has been in good financial shape, due to the generosity of members. Club's fiscal year begins Sept 1. Fiscal year ending 8/31/24 income totaled \$160,375 with expenses of \$152,393 and a total gain of \$7,983. This was better than last year when we lost about \$7,000.

In December 2023, we returned to live musical meetings at Cyprian's. It is not a money maker, but is a live event sponsored by the club.

The club recently opened a money market account, which accrues interest. We have deposited \$50,000 in that account and we also have a Vanguard account which makes some money. There is an unrealized gain of \$954 for a grand total \$10,012.

2024-25 year to date through December: \$136,932 with \$100,730 net operating income.

Principal in money market around \$50,000 and principal in Vanguard around \$25,000.



We have a substantial deposit due to Camp Newman for Camp Harmony long before we collect any payment from members' registrations, so we need to have significant savings to cover that. We use the cash method of bookkeeping.

There was a discussion of camper days v campership so there was clarification. **Camper days** are calculated by multiplying each person registered by how many days they are at camp. This metric is used by the club to measure camp attendance, and is also used by Camp Newman to calculate what we pay them. **Campership** is the discount given to a camper who has financial need. Our number of camper days are declining so we need to get more people to attend camp. Note: when you donate to the Campership Fund, you're actually adding to the number of camper days by bringing to camp people who wouldn't be able to come. This improves our ability to make that 700 camper-day minimum for using Camp Newman. Camperships are good for the club.

**Should next year's annual meeting be hybrid on zoom?** Tech problems could make this hard. The meeting could be recorded and made available (such as via YouTube) but privacy is important. These difficulties might be overcome, but need thought. We could nominate a small committee to look into Zoom meetings online. We will be publishing the notes from this year's meeting in the Folknik, which is available to everyone online.

The only club event exclusive to members is Camp Harmony.

## January Board Meeting Highlights

*by Bob Helliesen and Hali Hammer*

**Spring Harmony:** Patience Young reported. This online festival will be March 7,8, and 9. The deadline for registration is March 5. Workshop leaders need to report in by February 21. The committee is looking for a coordinator for concerts. Patience pointed out that the gathering is quite inexpensive. There is a software product called Team Up which the committee is using that costs \$12 per month.

**(In person) Camp Harmony:** Charlie reported that Harmony was overall a success. Attendance was down about 100 from pre-pandemic attendance. We

are hoping that Karen's efforts in publicizing the event will help draw additional participants.

Charlie feels the biggest problem at the event was some participants' bad treatment of camp staff and of campers who are different from themselves. It was suggested that a page of do's and don'ts should be prepared and emphasized to see if we can clean this up and get us to treat each other with dignity.

There were problems with Zoom hookups. This was in part because each presenter used their own computer. It was suggested that we should use camp-provided computers to simplify hookups. It was proposed that we post a phone number for remote users to call to get problems resolved.

Regarding the annual meeting, we discussed making the meeting hybrid, but a true hybrid meeting would be too complicated. Suggestions for improvement included broadcasting the meeting online and getting questions ahead of time from remote participants.

It was suggested that we make sure a microwave is available where meals are served.

**Summer get-togethers:** Memorial Day will be at Cedar Rose Park in Berkeley, two days noon to 8:30 p.m. for a rental cost of \$140 total. July 4 and Labor Day will be three-day weekends from Friday evening to Monday morning at Camp Herms for a rental cost of \$900 each night, \$2,700 each weekend, \$5,400 total. We have made 50% deposits to reserve the camps.

**San Francisco Free Folk Festival:** We have a date circled, but it is too soon to release it. We are working with a group called Illuminate, which schedules the band shell.

**El Cerrito Free Folk Festival:** No report  
**Cyprians:** We have paid for the past 13 months and signed a contract at Cyprian's. There were 14 people at the last meeting.

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

## February Board Meeting Highlights

by Hali Hammer

**Singing for Justice:** Estelle updated the Board on the Roxie Theater presentation of Singing for Justice, the documentary about Faith Petric. There will be a showing at the Roxie on February 22 at 1 pm followed by a Q & A with Faith's granddaughter Alex, and an afterparty nearby from 3-6 pm. Estelle said that some people in the East Bay are disappointed that there is no showing at the Freight. There will be online screenings, and the film team is working on getting it to PBS standards for a KQED showing in March. We could possibly do a screening at Camp Herms during our July 4 camp. Hali will check with Ranger Sean to see what capability for a showing would be available there. The documentary is being shown at several film festivals.

**Bookkeeper:** Daniel reported. Sara Shallcross worked with Daniel and Hali, and everything is ready for us to file our taxes.

**Correspondence:** Jim Burrill wanted us to sponsor the Kindred Gathering and wanted to use the club insurance. Charlie said he got an insurance certificate from his homeowner policy to add events at a rented venue, at no extra cost. Daniel: If we can help the broader folk community, he sees no problem with that. What would our criteria be to co-sponsor events and/or to allow the use of our insurance? What would our liability be? The Kindred Gathering has been around for a long time. We could ask them if there have been any claims against them during that time. Could Jim get a rider or could someone else in his organization be able to do so? Hali will contact Jim.

**Website:** Daniel did routine updates.

**Membership:** Daniel is in the process of cleaning up the problem with the database.

**Board Expansion:** Alina Larson would have come but she is not feeling well and did not want to bring any illness to the meeting. She introduced herself and her connection with folk music and dance. She wants to bring people together and help make this happen.

Her dad is a computer programmer, and she is tech savvy.

She was on the East Bay Waltz board for several years (stopped due to an injury). She loves

being "part of the party", more behind the scenes than in the spotlight.

Daniel: She's led workshops and recruited people to come to Camp Harmony.

Alina will attend the next meeting so we can get to know her in person, but all looks good for her joining the Board.

**Camp Harmony:** Charlie has not seen a final financial report. Refunds should be paid by now.

The committee said there were serious concerns about some of our members' behavior. Please see the "Our Dedication to Inclusion" article in this issue of the folknik for more information.

Daniel has the post camp survey; he would like to pass it on to the Harmony committee. Alina will be glad to help with it if needed.

**Spring Harmony Online:** The dates are March 7-9. There was a glitch with registration which has now been resolved, so the committee will again be encouraging people to register online

**Summer Camps:** Hali has reserved and paid for Cedar Rose Park for day use Saturday and Sunday of Memorial Day weekend. She has all the paperwork for the two gatherings at Camp Herms July 4 and Labor Day weekends and has paid 50% deposits for both of those camps.

**SFFFF:** Daniel reported: Illuminate! is the group they work with at Golden Gate Park and need the go-ahead from them before moving on this. As of tomorrow, the committee should be able to publicize the date and get the word out for performers and workshops.

**Cyprian's and Zoom Meetings:** Ed said they are still having problems with getting their numbers up. A couple of weeks ago he got an email from the vicar saying that they would be having AA meetings upstairs, which would cut into about an hour of our time. Ed is not in favor because some AA people are stressed and can be upset. There had been a good-sized old-time group, but they are now back at Andronico's where they started and met pre-pandemic. About six people could use the small "crying room" if these AA meetings do happen.

People are showing up to the Zoom meetings, but they usually don't come until an hour into the meeting. There were 19 people at the last one.

**ECFFF:** Nothing to report.

## Community folk calendar

by *Shelby Solomon*

Events are in-person if a location is provided, online (“virtual”) otherwise.

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: Meredith Axelrod & Craig Ventresco, live & archive:  
M-Th, Sat 8 pm: <https://www.youtube.com/@meredithanthraxelrod/streams>
- Every Sun 12 pm: (1 pm on Mar 9,16,23): Loch Down Folk Club (UK) on Zoom: <https://link.americeltic.net/lochdown>
- Every Sun 1 pm: instrumental Irish Traditional session, Plough & Stars: 116 Clement, SF <https://theploughandstars.com/>
- Every Sun 3 pm: jam (check schedule for type), Freight & Salvage: 2020 Addison St, Berkeley  
<https://secure.thefreight.org/events?k=jams&view=list>
- Every Sun 5:30 pm: moderate-pace Irish session, Starry Plough: 3101 Shattuck, Berkeley <https://thestarryplough.com/>
- Every Sun 6 pm: Buncrana, Sláinte Pub: 131 Broadway, Oakland <https://slainteoakland.com/>
- Every Sun 6:30 pm: open Irish Trad session, Chieftain: 198 5<sup>th</sup> St, SF <https://www.thechieftain.com/live-music/>
- Every Sun 7 pm: Agoura Hills song circle on Zoom, info: <https://songmakers.org/events/month>
- Every Sun 7 pm: Seattle song circle <https://www.seafolklore.org/>
- Every Sun 7:30 pm: open session, Starry Plough: 3101 Shattuck, Berkeley <https://thestarryplough.com/>
- 1<sup>st</sup>, 3<sup>rd</sup> Sun 12 pm: Bay Area Sacred Harp (BASH) sing, SF <https://bayareasacredharp.org/local-singings/>
- 1<sup>st</sup>, 3<sup>rd</sup> Sun 5 pm: Irish music session, Redwood Café: 8240 Old Redwood Hwy, Cotati <https://redwoodcafecotati.com/>
- 1<sup>st</sup> Sun 1 pm: SCVFA jam, Hoover School cafeteria: 1474 Naglee Ave, San Jose, <https://www.fiddlers.org/>
- 1<sup>st</sup> Sun 1 pm: ukulele jam, Sports Basement in Stonestown Galleria <https://www.facebook.com/alohaukesquad/>
- 1<sup>st</sup> Sun 1 pm: The Cross Keys, Way Station: 2001 Sir Francis Drake Blvd, Fairfax <http://waystationmarin.com/>
- 1<sup>st</sup> Sun 3 pm: Old Time session, Church of the Oaks: 160 West Sierra, Cotati <https://californiabluegrass.org/calendar/>
- 1<sup>st</sup> Sun 4 pm: Greenwich Village Folk Festival online <https://greenwichvillagefolkfestival.org/>
- 2<sup>nd</sup>, 4<sup>th</sup> Sun 2 pm: Bay Area Sacred Harp (BASH) sing, Palo Alto <https://bayareasacredharp.org/local-singings/>
- 2<sup>nd</sup> Sun 12-5 pm: East Bay Fiddlin’ & Pickin’ Potluck (EBFPP), location: <http://www.pickinpotlucks.com/>
- 2<sup>nd</sup> Sun 12 pm: Marin jam, 620 Del Ganado Rd, San Rafael <https://www.meetup.com/Marin-Acoustic-Guitar-Group>
- 2<sup>nd</sup> Sun 1 pm: Irish music jam, Way Station: 2001 Sir Francis Drake Blvd, Fairfax <http://waystationmarin.com/>
- 2<sup>nd</sup> Sun 1 pm: CA old time fiddlers jam, Orangevale Grange: 5807 Walnut, Orangevale <http://www.csotfa5.org/>
- 2<sup>nd</sup> Sun 3 pm: Euro-tunes session, Way Station Brew: 2120 Dwight Way, Berkeley
- 2<sup>nd</sup> 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](https://portlandfolkmusic.org/content.aspx?page_id=22&club_id=748368&module_id=350693)

- 3<sup>rd</sup> Sun 1 pm: SCVFA jam at various parks, check <https://www.fiddlers.org/> for location
- 3<sup>rd</sup> Sun 1 pm: Oldtime jam, Way Station: 2001 Sir Francis Drake Blvd, Fairfax <http://waystationmarin.com/>
- 4<sup>th</sup> Sun 1 pm: Bluegrass & old time jam, Ocean View Park, Santa Cruz, email: luke at playingbyear.com
- 4<sup>th</sup> Sun 1:30 pm: CA old time fiddlers jam, United Methodist Church: 19806 Wisteria, Castro Valley <http://csotfa9.org/>
- 4<sup>th</sup> Sun 3 pm: The Café bluegrass jam, Redwood Café: 8240 Old Redwood Hwy, Cotati <https://redwoodcafecotati.com/>
- 5<sup>th</sup> Sun 1 pm: SoCoFoSo 5<sup>th</sup> Sun jam, Sebastopol Grange: 6000 Sebastopol Ave, Sebastopol <https://socofofo.com/>
- Last Sun 6:30 pm: Irish trad instrumental session, Sayla Music Academy, Lodi <https://www.saylamusicacademy.com/>
- Every Mon 12 pm: Mudcat Worldwide Singaround on Zoom, email: joe at mudcat.org
- Every Mon 12 pm (1 pm Mar 10,17,24): 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/>
- 1<sup>st</sup>/3<sup>rd</sup> Mon 6:30 pm: Celtic music session, Steel Bonnet: 20 Victor Sq, Scotts Valley <https://www.steelbon.net/music>
- 1<sup>st</sup> Mon 6 pm: Garage bluegrass jam, Out West Garage: 321 2<sup>nd</sup> St., Petaluma <https://californiabluegrass.org/calendar/>
- Every Tue 11:30 am: (12:30 Mar 11, 18, 25): Phoenix Folk singaround on Zoom <https://phoenixfolk.co.uk/>
- Every Tue 5:30 pm: Circlesing VocaLab, GaiaWise: 179 Dutton, Sebastopol <https://www.circlesing.org/>
- Every Tue 7 pm: Irish seisiún, O'Flaherty's Irish Pub: 25 N San Pedro St., San Jose <https://www.oflahertyspub.com/>
- Every Tue 7 pm: World Harmony, 2288 Fulton, Suite 203, Berkeley <https://instantharmony.com/concerts.html>
- Every Tue 7:30 pm: open mic, Starry Plough: 3101 Shattuck, Berkeley <https://thestarryplough.com/>
- 1<sup>st</sup>, 3<sup>rd</sup>, 5<sup>th</sup> Tue 7 pm: Andronico's Old Time jam at Andronico's: 1200 Irving St, SF
- 2<sup>nd</sup>, 4<sup>th</sup> Tue 7 pm: Andronico's Old Time jam on Zoom, email for link: steve.goldfield at gmail.com
- 1<sup>st</sup>, 3<sup>rd</sup>, 5<sup>th</sup> Tue 7 pm: Irish jam, Dublin Heritage Park: 6600 Donlon Way, Dublin, join: <https://groups.io/g/dublinirishjam>
- 1<sup>st</sup>,3<sup>rd</sup> Tue 1 pm: SFFMC Zoom sing, <https://www.sffmc.org/musical-meetings/>**
- 1<sup>st</sup>/3<sup>rd</sup> Tue 7:15 pm: open mic, The Monkey House: 1638 University, Berkeley <https://www.themonkeyhouse.org/>
- 1<sup>st</sup> Tue 3:35 pm: Social Justice song swap on Zoom, email jburrrill at gmail.com for Zoom link
- 1<sup>st</sup> Tue 4 pm: fiddle workshop w/Calvin Vollrath online <https://www.campcalvin.ca/cv-tow>
- 1<sup>st</sup> Tue 7 pm: bluegrass jam w/David Pascoe, Occidental <https://www.occidentalcenterforthearts.org/programs>
- 1<sup>st</sup> Tue 7 pm: FAR-West new song salon on Zoom, register: <https://far-west.org/programs>
- 2<sup>nd</sup>,4<sup>th</sup> Tue 7 pm: FAR-West Campfire song circle on Zoom, register: <https://far-west.org/campfire>
- 2<sup>nd</sup> Tue 6:30 pm: open mic, Jack's: 39176 Argonaut, Fremont <https://www.jacksbrewing.com/events>
- 2<sup>nd</sup> Tue 8 pm: SFFMC Board Meeting, email info at sffmc.org for details**

- 3<sup>rd</sup> Tue 5:30 pm: Old Time jam, Central Library 5<sup>th</sup> Floor: 2090 Kittredge, Berkeley  
<https://www.berkeleypubliclibrary.org/events/old-time-tune-jam-hosted-berkeley-old-time-music-convention>
- 3<sup>rd</sup> Tue 7 pm: fiddle workshop w/David Pascoe, Occidental <https://www.occidentalcenterforthearts.org/programs>
- 4<sup>th</sup> Tue 7 pm: Performers Circle, Odd Fellows: 415 2<sup>nd</sup> St, Davis <https://www.facebook.com/villagehomesperformers>
- Every Wed 12 pm: Trans-Atlantic Irish session on Zoom, info: <https://americeltic.net/online/#ta>
- Every Wed 2:30 pm: John Whelan tune teach on Zoom <http://johnwhelanmusic.com/slow-session/>  
 archive: <http://michaeleskin.com/johnwhelan.html>
- Every Wed 4 pm: John Whelan's slow Irish session on Zoom <https://johnwhelanmusic.com/slow-session/>  
 archive: <https://michaeleskin.com/johnwhelan.html>
- Every Wed 5 pm: Irish session repertoire lessons w/Autumn Rhodes on Zoom, email autumn at cei.li
- Every Wed 5 pm: Jay Ungar & Molly Mason online <https://www.facebook.com/jayandmolly/>
- Every Wed 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
- Every Wed 7 pm: Joyful Voices Chorus, San Anselmo <https://www.singwithmarv.com/>
- Every Wed 7 pm: open mic on Zoom <https://www.facebook.com/yosemitesongwriting/>
- 2<sup>nd</sup> Wed 7 pm: Circlesing workshop, First Church: 2345 Channing, Berkeley <https://www.circlesing.org/>
- 3<sup>rd</sup> Wed 7 pm: Circlesing, First Church: 2345 Channing, Berkeley <https://www.circlesing.org/>
- 3<sup>rd</sup>, 5<sup>th</sup> Wed 7:20 pm: Vancouver song circle on Zoom <https://vfss.ca/events/calendar/>
- Last Wed 7:30 pm: Lark in the Evening song circle on Zoom & Oakland  
<https://www.facebook.com/groups/693877204029944>
- Every Thu 12 pm: (1 pm Mar 13, 20, 27) Phoenix Folk Irish full-speed session on Zoom <https://phoenixfolk.co.uk/>
- Every Thu 7 pm: Chuck Behrman's song circle on Zoom, info: <https://songmakers.org/events/month>
- Every Thu 8 pm: Irish session repertoire lessons w/Autumn Rhodes on Zoom, email autumn at cei.li
- 1<sup>st</sup> & 3<sup>rd</sup> Thu 7 pm: traditional Irish seisiún, Rosie McCann's: 1220 Pacific Ave, Santa Cruz <https://rosiemccanns.com/>
- 1<sup>st</sup> Thu 6 pm: The Ould Sod Irish session on Zoom <https://michaeleskin.com/session.html>
- 1<sup>st</sup> Thu 7:30 pm: concert, 415 2<sup>nd</sup> St, Davis <https://www.davislodge.org/odd-fellows-events/Thu-live/>
- 3<sup>rd</sup> Thu 4 pm: ukulele club w/Jerri Miller, Occidental <https://www.occidentalcenterforthearts.org/programs>
- Every Fri 9:30am: David Steinhart's song circle on Zoom, info: <https://songmakers.org/events/month>
- 1<sup>st</sup> & 3<sup>rd</sup> Fri 7 pm: SFFMC Zoom sing, <https://www.sffmc.org/musical-meetings/>**
- 1<sup>st</sup> Fri 8 pm: CCE Irish/Scottish singing session in person & on Zoom <https://sfcooleykeegancee.org/music/singing.html>
- 2<sup>nd</sup>, 4<sup>th</sup> Fri 7 pm: SFFMC musical meeting, St. Cyprian's: 2097 Turk, SF <https://www.sffmc.org/musical-meetings/>**
- 2<sup>nd</sup> Fri 7 pm: Seattle chantey sing online simulcast <http://www.nwseaport.org/chantey-sings.html>

- 3<sup>rd</sup> Fri 7 pm: (sign-up 6:30): open mic, BFUU: 1924 Cedar, Berkeley <https://bfuu.org/>
- 3<sup>rd</sup> Fri 7 pm: online open mic <https://www.meetup.com/southbayacousticmusic/>
- 4<sup>th</sup> Fri 7 pm: Kate's Café open mic, 6350 Sir Francis Drake, San Geronimo & on Zoom, <https://www.sgvcc.org/>
- Every Sat 4 pm: Irish seisiún, UICC Emerald Pub: 2700 45<sup>th</sup>, 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](https://portlandfolkmusic.org/content.aspx?page_id=22&club_id=748368&module_id=350693)
- 1<sup>st</sup> Sat 2 pm: Davis Area Sacred Harp sing, 345 L St, Davis <https://bayareasacredharp.org/local-singings/>
- 1<sup>st</sup> Sat 4 pm: Irish Trad session, Plough & Stars: 116 Clement, SF <https://www.meetup.com/irish-music-trad-session/>
- 1<sup>st</sup> Sat 6 pm: Chantey Sing, Maritime Museum: 900 Beach, SF, RSVP: peterkasin5 at gmail.com
- 2<sup>nd</sup> or 3<sup>rd</sup> Sat 11am: SF Maritime virtual Chantey Sing <https://maritime.org/chantey-sing/>
- 2<sup>nd</sup> Sat 12 pm: bluegrass jam, Santa Clara Depot: 1005 Railroad Ave, Santa Clara, email: kennedymk at comcast.net
- 2<sup>nd</sup> Sat 12 pm: Portsmouth NH chantey sing online [http:// pmffest.org/monthly-chantey-sing/](http://pmffest.org/monthly-chantey-sing/)
- 2<sup>nd</sup> Sat 4 pm: Bluegrass session, Starry Plough: 3101 Shattuck, Berkeley <https://thestarryplough.com/>
- 2<sup>nd</sup> Sat 5 pm: Uke jam, SF <https://www.meetup.com/San-Francisco-Ukulele-Meetup/>
- 3<sup>rd</sup> Sat 1 pm: Americana slow jam, Liberties Bar: 998 Guerrero, SF <https://www.theliberties.com/>
- 3<sup>rd</sup> Sat 1 pm: Social Justice song swap on Zoom, email jburrrill at gmail.com for Zoom link
- 3<sup>rd</sup> Sat 1 pm: River City dulcimer jam, Strum Shop: 209 Vernon, Roseville <https://www.rivercitydulcimers.com/>
- 3<sup>rd</sup> Sat 4 pm: Old Time Shred Sesh, Starry Plough: 3101 Shattuck, Berkeley <https://thestarryplough.com/>
- 3<sup>rd</sup> Sat 7 pm: Teton Tea song swap on Zoom, email kevinlangdon86 at yahoo.com
- 4<sup>th</sup> Sat 11am: River City dulcimer virtual jam, info: <https://www.rivercitydulcimers.com/>
- 4<sup>th</sup> Sat 4 pm: Accordion/Zydeco jam, Starry Plough: 3101 Shattuck, Berkeley <https://thestarryplough.com/>
- Last Sat 2 pm: Irish slow session, UICC: 2700 45<sup>th</sup>, SF <https://www.meetup.com/irish-music-sessions-not-full-speed/>

### Irregularly scheduled events

- Abbie Weisenbloom house concert (Portland, OR) livestreams <https://froggie.com/livestream/>
- Caffè Lena (Saratoga Springs, NY) livestreams <https://caffelena.tv/categories/live-streams>
- Club Passim (Cambridge, MA) livestreams most concerts <https://www.passim.org/stream/>
- Open Mic America showcase on YouTube at 5 pm some Sundays <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

- Th Feb 27 7 pm: Rob Ickes & Trey Hensley, Kuumbwa: 320 Cedar, Santa Cruz <https://www.kuumbwajazz.org/>
- Th Feb 27 7 pm: Ladysmith Black Mambazo, SCCC: 390 Morris, Sebastopol <https://seb.org/>
- Th Feb 27 7:30 pm: Alash, Ashkenaz: 1317 San Pablo, Berkeley <https://www.ashkenaz.com/>
- Fri Feb 28 4 pm: Black Banjo/Fiddle Fellowship, 1901 Russell, Berk. <https://berkeleypubliclibrary.libnet.info/event/12746114>
- 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 9:30 am: Community choral workshop fest, 2515 Fillmore, SF <https://www.sfbach.org/>
- Sat Mar 1 10 am: Harmony workshop #1 w/Libby McLaren & Celia Ramsey, Hillside Club: 2286 Cedar, Berkeley, register: <https://www.hootexclamationpoint.com/hoot-camp.html>
- Sat Mar 1 1 pm: Erica & Friends, Sailing Goat: 1900 Stenmark Dr, Richmond <https://www.ericandfriends.com/events>
- Sat Mar 1 5 pm: The Kerry Sheepdogs, Steel Bonnet: 20 Victor Sq, Scotts Valley <https://www.steelbon.net/music>
- Sat Mar 1 7 pm: Mark St. Mary, Ashkenaz: 1317 San Pablo, Berkeley <https://www.ashkenaz.com/>
- 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 7:30 pm: Carlos Reyes, Firehouse Arts: 4444 Railroad, Pleasanton <https://www.firehousearts.org/>
- 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, Hopmonk: 230 Petaluma, Sebastopol <https://www.hopmonk.com/sebastopol>
- Sat Mar 1 8 pm: Bruce Cockburn, Crest: 1013 K St, Sacramento <https://crestssacramento.com/>
- Sun Mar 2 11 am: Irish/St. Pat's sing online <https://sites.google.com/view/lynnoel/music/mermaidstavern>
- Sun Mar 2 11:30 am: Srùbag Gaelic song cèilidh on Zoom <https://linnphippfolk.co.uk/current-projects-and-performances/>
- Sun Mar 2 3 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 5 pm: Open Mic America showcase on YouTube <https://openmicamerica.com/index.html>
- Sun Mar 2 6 pm: Rachel Sumner, Ugly Mug: 4640 Soquel Dr., Soquel <https://www.cafeugly.com/live-music-the-mug>
- Mon Mar 3 12 pm: Bobby McFerrin & MOTION, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Mon Mar 3 7:30 pm: Open Mic, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>

## Starting week

- of Mar 4: music classes from Freight & Salvage <https://thefreight.org/learn-to-play/classes/view-all-classes/>
- Tu Mar 4 1 pm:** **SFFMC Zoom sing**, <https://www.sffmc.org/musical-meetings/>
- Tu Mar 4 7 pm: Aux Cajunals/Tom Rligny, Ashkenaz: 1317 San Pablo, Berkeley <https://www.ashkenaz.com/>
- Tu Mar 4 7:30 pm: Lonesome Ace Stringband, house concert, Santa Cruz, RSVP: concerts at InstantHarmony.com
- Tu 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 7:30 pm: Téada, UICC: 2700 45<sup>th</sup>, SF <https://irishcentersf.org/>
- Wed Mar 5 8 pm: Wesley Stace, Ho pmonk: 224 Vintage Way, Novato <https://kcturnerpresents.com/>
- Wed Mar 6-9: Smoldering Uke XIV retreat, 104 W Carmel Valley Rd, Carmel Valley <https://www.hiddenvalleymusic.org/>
- Th Mar 6 7:30 pm: Lonesome Ace Stringband, Hillside Club: 2286 Cedar, Berkeley <https://www.hillsideclub.org/>
- Th Mar 6 7:30 pm: George Kahumoku Jr/Sonny Lim/Herb Ohta Jr, Mondavi Center, UC Davis <https://www.mondaviarts.org/>
- Th Mar 6 8 pm: Dan and Peggy Reeder, Café du Nord: 2174 Market, SF <https://cafedunord.com/>
- Th Mar 6 8 pm: Kitka/Tess Posner/Rowan Katz, Lost Church SF: 988 Columbus, SF <https://www.thelostchurch.com/>
- Th Mar 6 8 pm: Téada, Ho pmonk: 230 Petaluma, Sebastopol [https://www.ho\\_pmonk.com/sebastopol](https://www.ho_pmonk.com/sebastopol)
- Th Mar 6 8 pm: The Wailin' Jennys, Uptown Theatre: 1350 3<sup>rd</sup> St, Napa <https://www.uptowntheatrenapa.com/>
- Th 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: Dave Holodiloff Trio, Ugly Mug: 4640 Soquel Dr., Soquel <http://www.fiddlingcricket.com/>
- Fri Mar 7 7 pm: Altan, B Street: 2700 Capitol Ave, Sacramento <https://bstreettheatre.org/shows/>
- Fri Mar 7 7 pm: Lonesome Ace String Band, B Street: 2700 Capitol Ave, Sacramento <https://bstreettheatre.org/shows/>
- Fri Mar 7 7 pm: Kiki Morente & Carlos de Jacoba, 2791 24<sup>th</sup> St, Sacramento <https://www.theflamencosociety.org/>
- Fri Mar 7 7:30 pm: Iain Matthews, Hillside Club: 2286 Cedar, Berkeley <https://www.hillsideclub.org/>
- Fri Mar 7 7:30 pm: The Black Brothers w/Eamonn Flynn, UICC: 2700 45<sup>th</sup>, SF <https://irishcentersf.org/>
- Fri Mar 7 7:30 pm: Broken Compass Bluegrass, Kuumbwa: 320 Cedar, Santa Cruz <https://www.kuumbwajazz.org/>
- Fri Mar 7 7:30 pm: Taraf de Akácfa, house concert, Santa Cruz, RSVP: hermann at ucsc.edu
- 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 10am: Harmony workshop #2 w/Libby McLaren & Celia Ramsey, Hillside Club: 2286 Cedar, Berkeley, register: <https://www.hootexclamationpoint.com/hoot-camp.html>



- Sat Mar 8 12 pm: Sonoma County Bluegrass & Folk Festival, SCCC: 390 Morris, Sebastopol  
<https://californiabluegrass.org/cbaevent/sonoma-festival/>
- Sat Mar 8 5 pm: Jo Coleman, Steel Bonnet: 20 Victor Sq, Scotts Valley <https://www.steelbon.net/music>
- Sat Mar 8 7 pm: hootenanny, 568 Lighthouse, Pacific Grove <https://pgartcenter.org/Events/Coming-Events.php>
- Sat Mar 8 7 pm: Sourdough Slim & Robert Armstrong, Side Door: 2900 Franklin, Sacramento <https://www.thesidedoor.net/>
- Sat Mar 8 7:30 pm: Jim Bruno/Tom Scarpino, Monkey: 1638 University, Berkeley <https://www.themonkeyhouse.org/>
- 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 8 am: Jackie Oates & Jon Wilks online, tickets: <https://livetoyourlivingroom.com/events/>
- Sun Mar 9 1 pm: "Radical Harmonies" film, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- 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 4 pm: Todos Santos, Rancho Nicasio: Town Square, Nicasio <https://www.ranchonicasio.com/>
- Sun Mar 9 4:30 pm: Celtic Moon, Wheelhouse: 1173 Lincoln, San Jose <https://wheelhousewg.com/>
- Sun Mar 9 7 pm: Hoot! sing, Timbre: 801 Bancroft, Berkeley, register: <https://www.hootexclamationpoint.com/>
- Sun Mar 9 7 pm: Jon Shain & FJ Ventre, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>
- Sun Mar 9 7 pm: George Kahumoku Jr/Herb Ohta Jr/Sonny Lim, 2209 Broadway, Redwood City <https://clubfoxrwc.com/>
- Sun Mar 9 8 pm: Socks in the Frying Pan online, Rogue Folk, BC, tickets: <https://www.roguefolk.bc.ca/concerts/>
- Mon Mar 10 12 pm: Bobby McFerrin & MOTION, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Mon Mar 10 8 pm: Gillian Welch & David Rawlings, Golden State: 417 Alvarado, Monterey <https://goldenstatetheatre.com/>
- Tu Mar 11 6 pm: open mic w/Ceni, Ho pmonk: 230 Petaluma, Sebastopol [https://www.ho\\_pmonk.com/sebastopol](https://www.ho_pmonk.com/sebastopol)
- Tu Mar 11 7 pm: "Waiting" songs, Hillside Club: 2286 Cedar, Berkeley, register: <https://www.hootexclamationpoint.com/>
- Tu Mar 11 7 pm: David Geaney & The Irish Lads, The 418 Project: 155 River St S, Santa Cruz  
<https://www.eventbrite.com/e/david-geaney-the-irish-lads-tickets-1245423046859>
- Wed Mar 12 8 pm: SFFMC Board Meeting**, email info at sffmc.org for details
- Wed Mar 12 7 pm: David Geaney & The Irish Lads, UICC: 2700 45<sup>th</sup>, SF <https://irishcentersf.org/>
- Wed Mar 12 8 pm: Gillian Welch & David Rawlings, The Masonic: 1111 California, SF  
<https://www.livenation.com/venue/KovZpZAJ6nlA/the-masonic-events>
- Wed Mar 12 8 pm: Ramblin' Jack Elliott, Sweetwater: 19 Corte Madera Ave, Mill Valley <https://sweetwatermusicchall.com/>
- Th Mar 13 7 pm: Michelle Malone, Ugly Mug: 4640 Soquel Dr., Soquel <http://www.fiddlingcricket.com/>
- Th Mar 13 7 pm: Taraf de Akácfa, Watermelon: 1970 Lake Blvd, Davis <https://watermelonmusic.com/index.php>
- Th Mar 13 7 pm: Solas, B Street: 2700 Capitol Ave, Sacramento <https://bstreettheatre.org/shows/>
- Th Mar 13 7:30 pm: Kith & Kin, Blue Note: 1030 Main, Napa <https://www.bluenotejazz.com/napa/>

- Th Mar 13 8 pm: AJ Lee & Blue Summit, Harlow's: 2708 J St, Sacramento <https://www.harlows.com/>
- Fri Mar 14 4:30 pm: The Murphy Beds livestream from NY, ticket: <https://oldsongs.org/concerts/>
- Fri Mar 14 7 pm: SFFMC musical meeting**, St. Cyprian's: 2097 Turk, SF <https://www.sffmc.org/musical-meetings/>
- Fri Mar 14 7 pm: "St. Patrick's Day in Ireland", UICC: 2700 45<sup>th</sup>, SF <https://irishcentersf.org/>
- Fri Mar 14 7 pm: Patrick Ball, Trinity Lutheran: 1225 Hopyard Rd, Pleasanton <https://trinitypleasanton.org/events>
- Fri Mar 14 7 pm: Tempest, Woodhouse: 119 Madrone, Santa Cruz <https://mountainmusicproductions.com/home>
- Fri Mar 14 7 pm: Eric Brace & Thomm Jutz, Side Door: 2900 Franklin, Sacramento <https://www.thesidedoor.net/>
- Fri Mar 14 7:30 pm: Amie Penwell/Kyra Gordon, Monkey: 1638 University, Berkeley <https://www.themonkeyhouse.org/>
- Fri Mar 14 7:30 pm: Goitse, Montalvo Arts Center: 15400 Montalvo Rd, Saratoga <https://montalvoarts.org/>
- Fri Mar 14 7:30 pm: Dirty Cello, Kuumbwa: 320 Cedar, Santa Cruz <https://www.kuumbwajazz.org/>
- Fri Mar 14 8 pm: Solas, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Fri Mar 14 8 pm: Matt The Electrician, Ho pmonk: 224 Vintage Way, Novato <https://kcturnerpresents.com/>
- Fri Mar 14 8 pm: Gillian Welch & David Rawlings, 50 Mark West Springs, Santa Rosa <https://lutherburbankcenter.org/>
- Fri Mar 14 8 pm: Wake the Dead, Norm's Place: 356 Hartz Ave, Danville <https://wakethedead.org/>
- Sat Mar 15 10 am: Harmony workshop #3 w/Libby McLaren & Celia Ramsey, Hillside Club: 2286 Cedar, Berkeley, register: <https://www.hootexclamationpoint.com/hoot-camp.html>
- Sat Mar 15 11 am: SF Maritime virtual Chantey Sing <https://maritime.org/chantey-sing/>
- Sat Mar 15 1 pm: Misner & Smith, house concert, Sebastopol RSVP: <https://www.insidelands.org/>
- Sat Mar 15 4 pm: Jazz the Dog, Meder St Barn, Santa Cruz <https://mederstreetbarn.ticketleap.com/>
- Sat Mar 15 4:45 pm: Erica & Friends, Cheeseboard: 1512 Shattuck, Berkeley <https://www.ericandfriends.com/events>
- Sat Mar 15 7 pm: Patrick Ball, 3850 Doris Murphy, Occidental <https://www.occidentalcenterforthearts.org/>
- Sat Mar 15 7 pm: Tempest, Firehouse Arts: 4444 Railroad, Pleasanton <https://www.firehousearts.org/>
- Sat Mar 15 7:30 pm: "St. Patrick's Day in Ireland", Vacaville <https://vpat.showare.com/eventperformances.asp?evt=34>
- Sat Mar 15 8 pm: Wake the Dead, Felton Music Hall: 6275 Hwy 9, Felton <https://feltonmusic hall.com/>
- Sat Mar 15 8 pm: Gillian Welch & David Rawlings, Uptown: 1350 3<sup>rd</sup> St, Napa <https://www.uptowntheatrenapa.com/>
- Sat Mar 15 9 pm: AJ Lee & Blue Summit, The Chapel: 777 Valencia, SF <https://thechapelsf.com/>
- Sun Mar 16 3 pm: Patrick Ball, St. Columba's, Inverness <https://www.stcolumbasinverness.org/patrick-ball-concert>
- Sun Mar 16 4 pm: The Weeds, St Mary's by-the-Sea Episcopal, Pacific Grove <https://www.celticsociety.org/>
- Sun Mar 16 4 pm: John McCutcheon history songs online <https://www.folkmusic.com/>
- Sun Mar 16 5 pm: Jimmy & Suzuki Duo, Finnegan's: 877 Grant Ave, Novato <https://www.suzukicady.com/events>
- Sun Mar 16 7 pm: The Black Brothers, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Sun Mar 16 7 pm: Morgan Myles, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>
- Sun Mar 16 7 pm: Radney Foster/Maurice Tani, Hopmonk: 224 Vintage Way, Novato <https://kcturnerpresents.com/>
- Sun Mar 16 8 pm: Maria Taylor/The Glass Hours, Lost Church SF: 988 Columbus, SF <https://www.thelostchurch.com/>
- Mon Mar 17-18: QuarantUNE Irish jam & concert online, <https://www.virtualdulcimerfest.com/>

- Mon Mar 17 11 am: Celtic Moon, Jack's: 39176 Argonaut, Fremont <https://www.jacksbrewing.com/events>
- Mon Mar 17 12 pm: Bobby McFerrin & MOTION, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Mon Mar 17 7:30 pm: Colin Urwin & Kenny Somervil, Ashkenaz: 1317 San Pablo, Berkeley <https://www.ashkenaz.com/>
- Mon Mar 17 7:30 pm: Téada, Bankhead: 2400 1<sup>st</sup> St, Livermore <https://livermorearts.org/>
- Mon Mar 17 8 pm: Culann's Hounds/Lucia Comnes Band, Plough & Stars: 116 Clement, SF <https://theploughandstars.com/>
- Tue Mar 18-Apr 29: online workshops & courses from Tune Supply <https://momence.com/u/caitlin-warbelow-nh3o6u>
- Tu Mar 18 1 pm: SFFMC Zoom sing, <https://www.sffmc.org/musical-meetings/>**
- Tu Mar 18 8 pm: Carolyn Kendrick/Tristan Scroggins, Lost Church SF: 988 Columbus, SF <https://www.thelostchurch.com/>
- Th Mar 20 7 pm: Dan Frechette & Laurel Thomsen, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>
- Th Mar 20 7 pm: Hoot! Original songs, 2727 California St, Berkeley, register: <https://www.hootexclamationpoint.com/>
- Th Mar 20 7 pm: Gut, Wind, & Wire, house concert, Santa Rosa, email howard.booster at gmail.com
- Th Mar 20 7:30 pm: Caltucky, Cloverdale <http://www.cloverdaleartsalliance.org/americana-night>
- Th Mar 20 8 pm: Anda Union, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Fri Mar 21-23: Mandolin World w/Mike Marshall & Caterina Lichtenberg, Benecia  
<https://www.musicworldretreats.com/mandolin-world-march-2025>
- Fri Mar 21 12:45 pm: The Rosie Hood Band/Bristol Folk Singers online, tickets: <https://livetoyourlivingroom.com/events/>
- Fri Mar 21 3 pm: Marin uke jam, Belvedere-Tiburon Library <https://www.meetup.com/San-Francisco-Ukulele-Meetup/>
- Fri Mar 21 5 pm: Poor Man's Gambit on YouTube, tickets: <https://princetonfolk.org/>
- Fri Mar 21 6 pm: workshop: Evie Ladin Band, Oddfellows: 215 2<sup>nd</sup> St, Davis <https://evieladin.com/events/>
- Fri Mar 21 7:30 pm: concert: Evie Ladin Band, Oddfellows: 215 2<sup>nd</sup> St, Davis <https://evieladin.com/events/>
- Fri Mar 21 7 pm: SFFMC Zoom sing, <https://www.sffmc.org/musical-meetings/>**
- Fri Mar 21 7 pm: Gut, Wind, & Wire, 801 Magnolia, Piedmont <https://www.piedmontcenterforthearts.org/>
- Fri Mar 21 7:30 pm: Bekah Barnett, Monkey: 1638 University, Berkeley <https://www.themonkeyhouse.org/>
- Fri Mar 21 7:30 pm: Alaturca Connection, Ashkenaz: 1317 San Pablo, Berkeley <https://www.ashkenaz.com/>
- Fri Mar 21 8 pm: Aleksí Campagne, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>
- Fri Mar 21 8 pm: Asleep at the Wheel, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Fri Mar 21 8 pm: Misner & Smith, Lost Church SF: 988 Columbus, SF <https://www.thelostchurch.com/>
- Fri Mar 21 8 pm: Laura Zucker/Scott Cook/Pamela Mae, WalnutCreek <https://mduuc.org/news/devil-mountain-coffee-house/>
- Fri Mar 21 8 pm: The High Kings, Crest: 1013 K St, Sacramento <https://crestssacramento.com/>
- Sat Mar 22 to April 6: Irish American Crossroads Festival, SF <https://www.irishamericancrossroads.org/>
- Sat Mar 22 3 pm: The Weeds Trio, house concert, Auburn, RSVP: <http://auburnhouseconcerts.org/>
- Sat Mar 22 3:30 pm: Worlds of Music celebration, Ashkenaz: 1317 San Pablo, Berkeley <https://www.ashkenaz.com/>
- Sat Mar 22 4:30 pm: Máire Ní Chathasaigh & Chris Newman livestream from NY, ticket: <https://oldsongs.org/concerts/>
- Sat Mar 22 7 pm: Lucy Clearwater, house concert, San Rafael <https://www.meetup.com/Bay-Area-House-Concerts/>
- Sat Mar 22 7:30 pm: Essence, Monkey: 1638 University, Berkeley <https://www.themonkeyhouse.org/>

- Sat Mar 22 7:30 pm: The High Kings, Yoshi's: 510 Embarcadero West, Oakland <https://yoshis.com/>
- Sat Mar 22 9:30 pm: The High Kings, Yoshi's: 510 Embarcadero West, Oakland <https://yoshis.com/>
- Sat Mar 22 8 pm: Tom Rigney & John R. Burr, Strings: 6320 San Pablo, Berkeley <https://strings.org/>
- Sat Mar 22 8 pm: Mindy Smith, Ho pmonk: 224 Vintage Way, Novato <https://kcturnerpresents.com/>
- Sat Mar 22 8 pm: The Wellermen, Felton Music Hall: 6275 Hwy 9, Felton <https://feltonmusichall.com/>
- Sat Mar 22 8 pm: Rum Ragged online, Rogue Folk, BC, tickets: <https://www.roguefolk.bc.ca/concerts/>
- Sun Mar 23 7 pm: Patti Zlaket, Lost Church SF: 988 Columbus, SF <https://www.thelostchurch.com/>
- Sun Mar 23 8 pm: Asleep at the Wheel, Uptown Theatre: 1350 3<sup>rd</sup> St, Napa <https://www.uptowntheatrenapa.com/>
- Sun Mar 23 8 pm: Lucy MacNeil online, Rogue Folk, BC, tickets: <https://www.roguefolk.bc.ca/concerts/>
- Mon Mar 24 12 pm: Bobby McFerrin & MOTION, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Tu Mar 25 7:30 pm: Naghash Ensemble, SFJAZZ: 201 Franklin, SF <https://www.sfjazz.org/>
- Wed Mar 26 8 pm: Big Richard, Ho pmonk: 224 Vintage Way, Novato <https://kcturnerpresents.com/>
- Th Mar 27 7 pm: Motordude Zydeco, Ashkenaz: 1317 San Pablo, Berkeley <https://www.ashkenaz.com/>
- Th Mar 27 7 pm: Windborne choral singing workshop, Santa Cruz, RSVP: concerts at InstantHarmony.com
- Th Mar 27 7 pm: Mark Hanson & Greta Pederson, Side Door: 2900 Franklin, Sacramento <https://www.thesidedoor.net/>
- Th Mar 27 7:30 pm: Naghash Ensemble, GMC, Sonoma State Univ. <https://gmc.sonoma.edu/all-events/>
- Th Mar 27 8 pm: The Dogweeds/Evie Ladin Band, Lost Church SF: 988 Columbus, SF <https://www.thelostchurch.com/>
- Fri Mar 28 7 pm: SFFMC musical meeting**, St. Cyprian's: 2097 Turk, SF <https://www.sffmc.org/musical-meetings/>
- Fri Mar 28 7 pm: Richard March & Ameer Chaman, Side Door: 2900 Franklin, Sacramento <https://www.thesidedoor.net/>
- Fri Mar 28 7:30 pm: Lúnasa, Presidio Theatre: 99 Moraga Ave, SF <https://www.presidiotheatre.org/>
- Fri Mar 28 7:30 pm: Windborne, house concert, Santa Cruz, RSVP: concerts at InstantHarmony.com
- Sat Mar 29 2 pm: Lauryn Marie, Firehouse Arts: 4444 Railroad, Pleasanton <https://www.firehousearts.org/>
- Sat Mar 29 3 pm: Jimmy & Suzuki Duo, Richtig: 1689 Pleasant Hill, Sebastopol <https://www.suzukicady.com/events>
- Sat Mar 29 6 pm: Flamenco Juerga, Hoover: 1635 Park Ave, San Jose <https://www.theflamentosociety.org/>
- Sat Mar 29 7 pm: Windborne, B Street: 2700 Capitol Ave, Sacramento <https://bstreettheatre.org/shows/>
- Sat Mar 29 7:30 pm: Aux Meadows/Francesca/Winter Animals, 1638 University, Berk. <https://www.themonkeyhouse.org/>
- Sat Mar 29 8 pm: Tempest, Starry Plough: 3101 Shattuck, Berkeley <https://thestarryplough.com/>
- Sat Mar 29 8 pm: John Whelan, Plough & Stars: 116 Clement, SF <https://www.irishamericancrossroads.org/2025-3/>
- Sat Mar 29 8 pm: Daniel Ho Quintet, Bankhead: 2400 1<sup>st</sup> St, Livermore <https://livermorearts.org/>
- Sun Mar 30 2 pm: Erica & Friends, Riggers Loft: 1325 Canal Blvd, Richmond <https://www.ericandfriends.com/events>
- Sun Mar 30 7 pm: Windborne, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Sun Mar 30 7 pm: Jennifer Greer/Amy Obenski/Michael Bang, 1984 Bonita Ave, Berkeley <https://backroommusic.com/>
- Sun Mar 30 7:30 pm: Lúnasa, Kuumbwa: 320 Cedar, Santa Cruz <https://www.celticsociety.org/>
- Sun Mar 30 8 pm: Ramblin' Jack Elliott, Moe's: 1535 Commercial Way, Santa Cruz <https://moesalley.com/>
- Mon Mar 31 12 pm: Bobby McFerrin & MOTION, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>

- Tu Apr 1 1 pm:** **SFFMC Zoom sing**, <https://www.sffmc.org/musical-meetings/>
- Wed Apr 2 8 pm: Kris Delmhorst, Ho pmonk: 224 Vintage Way, Novato <https://kcturnerpresents.com/>
- Wed Apr 2 8 pm: Drew and Ellie Holcomb, Uptown Theatre: 1350 3<sup>rd</sup> St, Napa <https://www.uptowntheatrenapa.com/>
- Th Apr 3-6: Fiddle Hell Online <https://www.fiddlehell.org/>
- Th Apr 3 7 pm: Kray Van Kirk, Ugly Mug: 4640 Soquel Dr., Soquel <http://www.fiddlingcricket.com/>
- Th Apr 3 7:30 pm: Silkroad Ensemble, Sunset Center, Carmel-by-the-Sea <https://www.sunsetcenter.org/>
- Fri Apr 4 4:30 pm: Evie Ladin & Keith Terry livestream from NY, ticket: <https://oldsongs.org/concerts/>
- Fri Apr 4 7 pm:** **SFFMC Zoom sing**, <https://www.sffmc.org/musical-meetings/>
- Fri Apr 4 7:30 pm: Ira Marlowe/Adrian West Trio, Monkey: 1638 University, Berkeley <https://www.themonkeyhouse.org/>
- Fri Apr 4 7:30 pm: Tom Rigney & Flambeau, Firehouse Arts: 4444 Railroad, Pleasanton <https://www.firehousearts.org/>
- Fri Apr 4 8 pm: DakhaBrakha, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Fri Apr 4 8 pm: Bitchcraft Stringband/Karen Segal Trio, Lost Church SF: 988 Columbus, SF <https://www.thelostchurch.com/>
- Fri Apr 4 8 pm: Jake Xerxes Fussell, Ho pmonk: 224 Vintage Way, Novato <https://kcturnerpresents.com/>
- Fri Apr 4 8 pm: Silkroad Ensemble, Bankhead: 2400 1<sup>st</sup> St, Livermore <https://livermorearts.org/>
- Sat Apr 5 3 pm: Bean Creek, United Methodist Church: 1 Soledad Dr, Monterey <https://otteropry.org/>
- Sat Apr 5 7 pm: Seth Walker, Side Door: 2900 Franklin, Sacramento <https://www.thesidedoor.net/>
- Sat Apr 5 7:30 pm: Aki Kumar, Monkey: 1638 University, Berkeley <https://www.themonkeyhouse.org/>
- Sat Apr 5 8 pm: DakhaBrakha, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Sat Apr 5 8 pm: Bay Area Harmony Sweepstakes A Cappella Festival, 3301 Lyon, SF <https://www.palaceoffinearts.org/>
- Sun Apr 6 11am: Chantey sing online <https://sites.google.com/view/lynnoel/music/mermaidstavern>
- Sun Apr 6 5 pm: LoWatters, Rancho Nicasio: Town Square, Nicasio <https://www.ranchonicasio.com/>
- Sun Apr 6 7 pm: DakhaBrakha, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Mon Apr 7 12 pm: Bobby McFerrin & MOTION, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Mon Apr 7 8 pm: Matt Andersen, Ho pmonk: 224 Vintage Way, Novato <https://kcturnerpresents.com/>
- Tu Apr 8 8 pm:** **SFFMC Board Meeting**, email info at sffmc.org for details
- Wed Apr 9 12 pm: Kris Drever online, tickets: <https://livetoyourlivingroom.com/events/>
- Wed Apr 9 7:30 pm: DakhaBrakha, Mondavi Center, UC Davis <https://www.mondaviarts.org/>
- Th Apr 10 8 pm: The Brothers Comatose w/Two Runner, Moe's: 1535 Commercial Way, Santa Cruz <https://moesalley.com/>
- Th Apr 10 8 pm: Còig online, Rogue Folk, BC, tickets: <https://www.roguefolk.bc.ca/concerts/>
- Fri Apr 11 6:30 pm: Duo Quartet, Oddfellows: 215 2<sup>nd</sup> St, Davis <https://duoquartet.com/events>
- Fri Apr 11 7 pm:** **SFFMC musical meeting**, St. Cyprian's: 2097 Turk, SF <https://www.sffmc.org/musical-meetings/>
- Fri Apr 11 7:30 pm: Veretski Pass, Fifth St Farms house, Berkeley, RSVP: <https://www.fifthstfarms.com/>
- Fri Apr 11 7:30 pm: Neil Byrne, UICC: 2700 45<sup>th</sup>, SF <https://irishcentersf.org/>
- Fri Apr 11 8 pm: Eric & Suzy Thompson/Mitch Greenhill, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>
- Fri Apr 11 8 pm: Sons of the Pioneers, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>

- Fri Apr 11 8 pm: Aki Kumar/The Sampaguitas, WalnutCreek <https://mduuc.org/news/devil-mountain-coffee-house/>
- Fri Apr 11 9 pm: The Brothers Comatose w/Two Runner, Moe's: 1535 Commercial Way, Santa Cruz <https://moesalley.com/>
- Sat Apr 12 8 pm: Andrea Prichett, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Sat Apr 12 8 pm: Scottish Fish, Ho pmonk: 230 Petaluma, Sebastopol [https://www.ho\\_pmonk.com/sebastopol](https://www.ho_pmonk.com/sebastopol)
- Sat Apr 12 8 pm: Hildaland/Collage Trad online, Rogue Folk, BC, tickets: <https://www.roguefolk.bc.ca/concerts/>
- Sun Apr 13 3 pm: Duo Quartet, 3850 Doris Murphy, Occidental <https://www.occidentalcenterforthearts.org/>
- Sun Apr 13 3 pm: Sons of the Pioneers, Bankhead: 2400 1<sup>st</sup> St, Livermore <https://livermorearts.org/>
- Sun Apr 13 4 pm: John McCutcheon family songs online <https://www.folkmusic.com/>
- Sun Apr 13 5 pm: Josh Brough & the Contraband, Rancho Nicasio: Town Square, Nicasio <https://www.ranchnicasio.com/>
- Sun Apr 13 7 pm: Glen Phillips, Ho pmonk: 224 Vintage Way, Novato <https://kturnerpresents.com/>
- Sun Apr 13 7:30 pm: The Ladles, Fifth St Farms house, Berkeley, RSVP: <https://www.fifthstfarms.com/>
- Sun Apr 13 8 pm: Windborne online, Rogue Folk, BC, tickets: <https://www.roguefolk.bc.ca/concerts/>
- Mon Apr 14 12 pm: Bobby McFerrin & MOTION, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Tue Apr 15 to Apr 20: CBA Spring Campout, 413 E. Lockeford, Lodi <https://californiabluegrass.org/spring-campout/home/>
- Tu Apr 15:** \*\*\* *folknik* Deadline \*\*\* Email materials to appropriate editor (see editor list in *folknik*)
- Tu Apr 15 1 pm:** SFFMC Zoom sing, <https://www.sffmc.org/musical-meetings/>
- Wed Apr 16 12 pm: Fraser-Coope online, tickets: <https://livetoyourlivingroom.com/events/>
- Th Apr 17 7:30 pm: Laurie Lewis & Nina Gerber, Cloverdale <http://www.cloverdaleartsalliance.org/americana-night>
- Fri Apr 18 7 pm:** SFFMC Zoom sing, <https://www.sffmc.org/musical-meetings/>
- Fri Apr 18 7 pm: Laurie Lewis & Nina Gerber, Side Door: 2900 Franklin, Sacramento <https://www.thesidedoor.net/>
- Fri Apr 18 8 pm: The Real Sarahs/Erin Ash Sullivan, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>
- Fri Apr 18 8 pm: Yonder Mountain String Band, 19 Corte Madera Ave, Mill Valley <https://sweetwatermusichall.com/>
- Fri Apr 18 8 pm: Garrison Starr & Megan Slankard, Ho pmonk: 224 Vintage Way, Novato <https://kturnerpresents.com/>
- Sat Apr 19 1 pm: Adam Traum & Eric Long, house concert, Sonoma, RSVP: <https://www.insidelands.org/>
- Sat Apr 19 4:30 pm: Dirty Cello, Odd Fellows: 526 Main, Half Moon Bay <https://hmb-odd.org/events>
- Sat Apr 19 7:30 pm: Women of Choro, house concert, Santa Cruz, RSVP: concerts at InstantHarmony.com
- Sat Apr 19 7:30 pm: HellaCappella 2025, Mondavi Center, UC Davis <https://www.mondaviarts.org/>
- Sat Apr 19 8 pm: Tim Goodin, Back Room: 1984 Bonita Ave, Berkeley <https://backroommusic.com/>
- Sat Apr 19 8 pm: Chimera/Dora Lee, Strings: 6320 San Pablo, Berkeley <https://strings.org/>
- Sat Apr 19 8 pm: Yonder Mountain String Band, 19 Corte Madera Ave, Mill Valley <https://sweetwatermusichall.com/>
- Sat Apr 19 8 pm: Tall Tall Redwoods w/DeSCALA, Lost Church SF: 988 Columbus, SF <https://www.thelostchurch.com/>
- Sun Apr 20 7 pm: YAGÓDY, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Sun Apr 20 7 pm: Jazz the Dog, Ugly Mug: 4640 Soquel Dr., Soquel <http://www.fiddlingcricket.com/>
- Mon Apr 21 12 pm: Bobby McFerrin & MOTION, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Mon Apr 21 7:30 pm: Open Mic, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>

- Th Apr 24 7:30 pm: Laurie Lewis & Nina Gerber, 230 Petaluma, Sebastopol <https://www.hopmonk.com/sebastopol>
- Th Apr 24 8 pm: Melissa Ferrick, Sweetwater: 19 Corte Madera Ave, Mill Valley <https://sweetwatermusicall.com/>
- Fri Apr 25-28: Walker Creek Music Camp, Walker Creek Ranch, West Marin <https://walkercreekmusiccamp.org/>
- Fri Apr 25 11:30 am: Andy Irvine w/Quilty online, tickets: <https://livetoyourlivingroom.com/events/>
- Fri Apr 25 5 pm: John McCutcheon on YouTube, tickets: <https://princetonfolk.org/>
- Fri Apr 25 7 pm: SFFMC musical meeting**, St. Cyprian's: 2097 Turk, SF <https://www.sffmc.org/musical-meetings/>
- Fri Apr 25 7 pm: Mike Beck, Ugly Mug: 4640 Soquel Dr., Soquel <http://www.fiddlingcricket.com/>
- Fri Apr 25 7 pm: SF Scottish Fiddlers, Veterans: 203 E 14<sup>th</sup> St, Davis <https://sfscottishfiddlers.org/>
- Fri Apr 25 7:30 pm: Tom Rigney & Flambeau, Rancho Nicasio: Town Square, Nicasio <https://www.ranchnicasio.com/>
- Fri Apr 25 8 pm: Iris DeMent, Golden State: 417 Alvarado, Monterey <https://goldenstatetheatre.com/>
- Sat Apr 26-27: Golden Gate All-Day Sacred Harp sing, Berkeley <https://bayareafasola.wordpress.com/golden-gate/>
- Sat Apr 26-27: NorCal Celtic Festival, Woodland <https://www.norcalcelticfestival.com/>
- Sat Apr 26 4:30 pm: Zigue livestream from NY, ticket: <https://oldsongs.org/concerts/>
- Sat Apr 26 7 pm: SF Scottish Fiddlers, Angelico Hall, Dominican: 200 Olive Ave, San Rafael <https://sfscottishfiddlers.org/>
- Sat Apr 26 7 pm: Poi Rogers/Mood Indigo, Kuumbwa: 320 Cedar, Santa Cruz <https://www.kuumbwajazz.org/>
- Sat Apr 26 7 pm: Teslim, Watermelon: 1970 Lake Blvd, Davis <https://watermelonmusic.com/index.php>
- Sat Apr 26 7 pm: The Real Sarahs & Jessica Malone, Side Door: 2900 Franklin, Sacramento <https://www.thesidedoor.net/>
- Sat Apr 26 8 pm: Emma's Revolution, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Sat Apr 26 8 pm: Hot Buttered Rum, SCCC: 390 Morris, Sebastopol <https://seb.org/>
- Sat Apr 26 9 pm: Sean Hayes, Moe's: 1535 Commercial Way, Santa Cruz <https://moesalley.com/>
- Sat Apr 27-30: JAMBoree music camp, Dixon <https://rivertunes.net/>
- Sun Apr 27 12-5 pm: SF Festival of the Mandolins, 60 Onondaga, SF <https://croatianamericanweb.org/events/>
- Sun Apr 27 3 pm: Cynthia Lin & Steven Espaniola, Blue Note: 1030 Main, Napa <https://www.bluenotejazz.com/napa/>
- Sun Apr 27 6:30 pm: Cynthia Lin & Steven Espaniola, Blue Note: 1030 Main, Napa <https://www.bluenotejazz.com/napa/>
- Sun Apr 27 3 pm: SF Scottish Fiddlers, Sonoma Country Day School, Santa Rosa <https://sfscottishfiddlers.org/>
- Sun Apr 27 4 pm: Teslim, St. Alban's: 1501 Washington, Albany <https://www.calliope-ebma.org/>
- Sun Apr 27 4:30 pm: Iris DeMent, Hopmonk: 224 Vintage Way, Novato <https://kcturnerpresents.com/>
- Sun Apr 27 5 pm: Aux Cajunals, Rancho Nicasio: Town Square, Nicasio <https://www.ranchnicasio.com/>
- Mon Apr 28 12 pm: Bobby McFerrin & MOTION, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/>
- Tu Apr 29 7:30 pm: Josh Radnor, B Street: 2700 Capitol Ave, Sacramento <https://bstreettheatre.org/shows/>
- Tu Apr 29 8 pm: Gordie & Jaxon, Watermelon: 1970 Lake Blvd, Davis <https://watermelonmusic.com/index.php>
- Th May 1 5:20am: Welcome in the May! with Berkeley Morris, Inspiration Point, Tilden Park <https://berkeleymorris.org/>
- Fri May 2 to May 4: Berkeley Bluegrass Festival, Freight & Salvage: 2020 Addison St, Berkeley <https://thefreight.org/bluegrass/>
- Fri May 2 to May 4: KVMR Celtic Festival, Grass Valley <https://kvmrcelticfestival.org/>
- Fri May 2 11:30 am: Kerr Fagan Van Eyken online, tickets: <https://livetoyourlivingroom.com/events/>

- Fri May 2 4:30 pm: Martin & Eliza Carthy livestream from NY, ticket: <https://oldsongs.org/concerts/>
- Fri May 2 6 pm: Erica & Friends, Riggers Loft: 1325 Canal Blvd, Richmond <https://www.ericandfriends.com/events>
- Fri May 2 7 pm: Jaeger & Reid, 2955 Woodside Rd, Woodside <https://jaegerreidmusic.com/shows/>
- Fri May 2 7 pm: SFFMC Zoom sing, <https://www.sffmc.org/musical-meetings/>**
- Fri May 2 7 pm: Darol Anger & Mr Sun, Side Door: 2900 Franklin, Sacramento <https://www.thesidedoor.net/>
- Fri May 2 7:30 pm: Andrew Finn Magill Trio, UICC: 2700 45<sup>th</sup>, SF <https://irishcentersf.org/>
- Sat May 3 to May 4: Marin Irish Festival & Céilí on the Lake Irish Festival, Lagoon Park, Marin <https://marinirishfestival.com/>
- Sat May 3 1 pm: John Courage & Chris Hanlin, house concert, Sebastopol RSVP: <https://www.insidelands.org/>
- Sat May 3 4 pm: Brothers Comatose, Ho pmonk: 230 Petaluma, Sebastopol [https://www.ho\\_pmonk.com/sebastopol](https://www.ho_pmonk.com/sebastopol)
- Sat May 3 6:30 pm: Misner & Smith, Robin's Nest house, Davis, RSVP: <https://www.robinsnestconcerts.com/home>
- Sat May 3 7 pm: The Messiahs, Ugly Mug: 4640 Soquel Dr., Soquel <http://www.fiddlingcricket.com/>
- Sat May 3 7 pm: Fog Holler, Side Door: 2900 Franklin, Sacramento <https://www.thesidedoor.net/>
- Sat May 3 7:30 pm: 3 on the Bund, Fifth St Farms house, Berkeley, RSVP: <https://www.fifthstfarms.com/>
- Sat May 3 7:30 pm: Patrice Haan & Steve Baughman, house concert, Santa Cruz, RSVP: [concerts at InstantHarmony.com](https://www.instantharmony.com)
- Sun May 4 4 pm: John McCutcheon "Ghost Light" album songs online <https://www.folkmusic.com/>
- Sun May 4 5 pm: Foxes in the Henhouse, Rancho Nicasio: Town Square, Nicasio <https://www.rancho nicasio.com/>
- Sun May 4 7 pm: John Jorgenson Bluegrass Band, Kuumbwa: 320 Cedar, Santa Cruz <https://www.kuumbwajazz.org/>

### Genre music calendars/resources online

Genre	Calendar & Resources
A Cappella	printed music & instruction for many song styles <a href="https://www.singers.com/">https://www.singers.com/</a>
Alt Country	Hicks with Sticks: event listings <a href="https://www.hickswithsticks.com/">https://www.hickswithsticks.com/</a>
Americana	Hicks with Sticks: event listings <a href="https://www.hickswithsticks.com/">https://www.hickswithsticks.com/</a>
Bluegrass	Bluegrass Signal: concert, jam, class, & radio show listings <a href="https://www.bgsignal.com/">https://www.bgsignal.com/</a>
Bluegrass	California Bluegrass Association (CBA): events, calendar <a href="https://californiabluegrass.org/">https://californiabluegrass.org/</a>
Bluegrass	Northern California Bluegrass Society (NCBS): events <a href="https://ncbs.info/">https://ncbs.info/</a>
Blues	<a href="https://groups.io/g/JacksBluesClues/calendar">https://groups.io/g/JacksBluesClues/calendar</a>
Cajun-Zydeco	SFBAYou.com <a href="https://calendar10.tripod.com/">https://calendar10.tripod.com/</a>
Celtic	AmeriCeltic: concert, session, lessons, & radio show listings <a href="https://americeltic.net/">https://americeltic.net/</a>
Celtic	Celtic Society of Monterey Bay: concert, session, & radio show listings <a href="https://www.celticsociety.org/">https://www.celticsociety.org/</a>
Celtic	CelticSF group, info to join <a href="https://groups.io/g/CelticSF">https://groups.io/g/CelticSF</a>



Celtic	David Brown's monthly calendar <a href="https://sites.google.com/site/davbrown2/celtic">https://sites.google.com/site/davbrown2/celtic</a>
Country Dance	Country Dance & Song Society (CDSS) <a href="https://cdss.org/events/">https://cdss.org/events/</a>
Fiddlers	Santa Clara Valley Fiddlers Association: resources <a href="https://www.fiddlers.org/acoustic-music-resources/">https://www.fiddlers.org/acoustic-music-resources/</a>
Flamenco	The Flamenco Society of San Jose: concert & class listings <a href="https://www.theflamentosociety.org/">https://www.theflamentosociety.org/</a>
Folk	Folk Alley: music, stories, reviews <a href="https://folkalley.com/">https://folkalley.com/</a>
Folk	Folk Alliance International (FAI): event listing, resources, and conferences <a href="https://folk.org/">https://folk.org/</a>
Folk	Folk Alliance Region - West: event listing, resources, and conferences <a href="https://far-west.org/home">https://far-west.org/home</a>
Folk	Folklife West: UK folk magazines <a href="https://www.folklife.uk/">https://www.folklife.uk/</a> and <a href="https://www.folklife-traditions.uk/">https://www.folklife-traditions.uk/</a>
Folk	Folkstreams: documentary films on American traditional cultures <a href="https://www.folkstreams.net/">https://www.folkstreams.net/</a>
Folk	FolkWorks: even listing, information/interviews <a href="https://folkworks.org/">https://folkworks.org/</a>
Folk	Library of Congress American Folklife Center: American folklife <a href="https://www.loc.gov/folklife/">https://www.loc.gov/folklife/</a> Folklife concert schedule: <a href="https://www.loc.gov/concerts/folklife/">https://www.loc.gov/concerts/folklife/</a>
Folk	Ministry of Folk: resource listings, session videos, blog <a href="https://www.ministryoffolk.com/">https://www.ministryoffolk.com/</a>
Folk	Mudcat Café: lyrics & knowledge (Digital Tradition database) <a href="https://mudcat.org/">https://mudcat.org/</a>
Folk	Portland Folk Music Society <a href="https://portlandfolkmusic.org/content.aspx?page_id=0&amp;club_id=748368">https://portlandfolkmusic.org/content.aspx?page_id=0&amp;club_id=748368</a>
Folk	Smithsonian Folkways Recordings: world's traditional music <a href="https://folkways.si.edu/">https://folkways.si.edu/</a>
Folk	Sonoma County Folk Society <a href="https://socofofo.com/">https://socofofo.com/</a>
Harp	Harpers Hall: concert, gathering, & resource listings <a href="https://harpershall.com/index.html">https://harpershall.com/index.html</a>
Honky-Tonk	Hicks with Sticks: event listings <a href="https://www.hickswithsticks.com/">https://www.hickswithsticks.com/</a>
Irish	Online Academy of Irish Music: instruction <a href="https://www.oaim.ie/">https://www.oaim.ie/</a>
Irish	The Session: tunes, recording, sessions & events worldwide <a href="https://thesession.org/">https://thesession.org/</a>
Klezmer/Yiddish	KlezCalifornia: <a href="https://klezcalifornia.org/">https://klezcalifornia.org/</a> & <a href="https://klezcalifornia.org/other-organizations/">https://klezcalifornia.org/other-organizations/</a>
Music Hall	Song collection & history <a href="https://folksongandmusichall.com/">https://folksongandmusichall.com/</a>
Old Time	Oldtime Central: <a href="https://web.archive.org/web/20231216124321/https://oldtime-central.com/">https://web.archive.org/web/20231216124321/https://oldtime-central.com/</a> YouTube channel <a href="https://www.youtube.com/channel/UCn8yR2Aj_InUHQXHTA4FGGw">https://www.youtube.com/channel/UCn8yR2Aj_InUHQXHTA4FGGw</a>
Old Time	oldtimeSF group, info to join <a href="https://groups.io/g/oldtimeSF">https://groups.io/g/oldtimeSF</a>
Old Time	David Brown's monthly calendar under "Other Events" <a href="https://www.berkeleyoldtimemusic.org/">https://www.berkeleyoldtimemusic.org/</a>
Old Time	David Brown's resource list <a href="https://sites.google.com/site/davbrown2/oldtime">https://sites.google.com/site/davbrown2/oldtime</a>
Old Time	jams: <a href="https://www.facebook.com/groups/390588871395459">https://www.facebook.com/groups/390588871395459</a>
Old Time	Canotes-Goldman stringband tunes <a href="https://stringband.mossyroof.com/">https://stringband.mossyroof.com/</a>

Old Time	Slippery-Hill: fiddle & banjo tunes <a href="https://www.slippery-hill.com/">https://www.slippery-hill.com/</a>
Open Mics	list of open mics in U.S. states <a href="https://openmicamerica.com/local_mics.html">https://openmicamerica.com/local_mics.html</a>
Protest Songs	English protest song collection <a href="https://oursubversivevoice.com/">https://oursubversivevoice.com/</a>
Québécois	David Brown's resource list <a href="https://sites.google.com/site/davbrown2/quebecois">https://sites.google.com/site/davbrown2/quebecois</a>
Québécois	Lisa Ornstein's <a href="https://www.lisaornstein.com/useful-links-for-quebecois-music-and-dance/">https://www.lisaornstein.com/useful-links-for-quebecois-music-and-dance/</a>
Québécois	QueTradSF group, info to join <a href="https://groups.io/g/QueTradSF">https://groups.io/g/QueTradSF</a>
Rockabilly	Hicks with Sticks: event listings <a href="https://www.hickswithsticks.com/">https://www.hickswithsticks.com/</a>
Roots/Regional	Arhoolie Foundation: multimedia collections <a href="https://arhoolie.org/">https://arhoolie.org/</a>
Roots	Hicks with Sticks: event listings <a href="https://www.hickswithsticks.com/">https://www.hickswithsticks.com/</a>
Sacred Harp	Sacred Harp Musical Heritage Association: sings and info <a href="https://fasola.org/">https://fasola.org/</a>
Saw	Saw Notes: <a href="https://sawnotes.com/">https://sawnotes.com/</a>
Scottish	Traditional Music Forum <a href="https://www.traditionalmusicforum.org/">https://www.traditionalmusicforum.org/</a>
Sea Chanteys	SF Maritime National Park <a href="https://www.nps.gov/safr/learn/historyculture/chantey-pathfinder.htm">https://www.nps.gov/safr/learn/historyculture/chantey-pathfinder.htm</a> <a href="https://maritime.org/chantey-sing/seachanteysongs/">https://maritime.org/chantey-sing/seachanteysongs/</a> <a href="https://www.nps.gov/safr/learn/photosmultimedia/shelter-in-chantey-series.htm">https://www.nps.gov/safr/learn/photosmultimedia/shelter-in-chantey-series.htm</a>
Sea Chanteys	chantey song families (versions) <a href="http://shantyman.dk/ShantyBigSings/">http://shantyman.dk/ShantyBigSings/</a>
Sea Chanteys	Maritime Music Directory: Sea music groups, events & recordings <a href="https://seashanties4all.com/">https://seashanties4all.com/</a>
Song Circles	(you may have to copy & paste this into your browser's address bar to get it to work) <a href="https://calendar.google.com/calendar/embed?src=omflgqdt0jbq1c59j86rjvkkpo%40group.calendar.google.com">https://calendar.google.com/calendar/embed?src=omflgqdt0jbq1c59j86rjvkkpo%40group.calendar.google.com</a>
Song Circles	Bay Area/Central California song circles, songs <a href="https://www.singwithmarv.com/resources">https://www.singwithmarv.com/resources</a>
Song Circles	Boston Song Sessions: virtual sessions worldwide <a href="https://www.bostonsongsessions.org/virtual-sessions">https://www.bostonsongsessions.org/virtual-sessions</a>
Song Circles	Seattle Folklore Society <a href="https://www.seafolklore.org/virtual-sings/">https://www.seafolklore.org/virtual-sings/</a>
Song Circles	Songmakers: LA area Song circles (& more) <a href="https://songmakers.org/">https://songmakers.org/</a>
Trad	Traditional music performance & instruction <a href="https://tune.supply/">https://tune.supply/</a>
Trad	Traditional Tune Archive: traditional instrumental music <a href="https://tunearch.org/wiki/TTA">https://tunearch.org/wiki/TTA</a>
Ukulele	Got a Ukulele: everything uke <a href="https://www.gotaukulele.com/">https://www.gotaukulele.com/</a>
Ukulele	Ukulele Club of Santa Cruz: jams, concerts, classes <a href="http://ukuleleclubofsantacruz.com/">http://ukuleleclubofsantacruz.com/</a>
Ukulele	Ukulele groups & performances in Sonoma County <a href="https://ukegigsinsoco.com/">https://ukegigsinsoco.com/</a>

## The Folknik

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

**Editors for this edition of the folknik:**

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.**