

a celebration of traditional group singing in the San Francisco Bay Area

in *Harmony's* Way

1	Daddy Fox	3:29	Sylvia Herold
2	Óró Mo Bháidín	2:55	Shay Black
3	A for Apple	2:21	Susan Frank
4	Hob Y Deri Dando	3:17	Peter Kasin
5	Farmer's Toast	3:21	Oak Ash and Thorn
6	Roll the Old Chariot Along	2:32	Riggy Rackin
7	Johnny and Molly	2:52	Michael and Shay Black
8	White Cockade	3:37	Holdstock and Macleod
9	I Say No	2:43	Pam Swan
10	Stormalong	3:39	Richard Adrianowicz
11	Jongo	2:14	Steve Baughman
12	Martin Said To His Man	2:54	Kim Hughes
13	Bright Shining Morning	2:45	Oak Ash and Thorn
14	Benjamin Bowmaneer	4:12	Holdstock and Macleod
15	One April Morning	3:58	Sylvia Herold
16	Dublin Jack of All Trades	3:01	Michael Black
17	Come Write Me Down	3:10	Arlene Immerman
18	Eloisa Moore	2:03	Ed Silberman
19	Clementine	4:48	Lani Herrmann
20	Roll Boys Roll	3:01	Riggy Rackin
21	Needle Cases	2:48	Susan Frank
22	Let Union Be	3:42	All

in *Harmony's* Way

*“Hooray for getting rainbow gangs
of folks—young and old—singing together!”
—Pete Seeger*



There are few moments in life more worth living than those spent singing with friends and family. In our increasingly troubled world, and country, group song takes on even greater import. Not that singing changes the world, but it does change the singer. And many wrongs can be overcome with a single *right-folla-rolla-rollo*, especially when it's got a hearty *too-ra-lie-o* tacked on at the end.

Two thousand years ago, also in troubled times, Virgil said, "Let us go singing as far as we go: the road will be less tedious."

My sentiments exactly!

Steve Baughman
May 12, 2005
San Francisco, California

For more info on the singers, and for lyrics to all songs, please visit
www.inharmonysway.com

Executive Producer: Steve Baughman.

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Photography: Paul Nordin of El Mundo Bueno Studios, San Francisco, CA, and Peter Kasin, except as noted.

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photo: Tom Wagner



Pam Swan

war to an England already struggling with industrial decline and years of crop failure (1817 was a major famine). To survive, many vets were forced to turn to begging or making and selling small handicrafts like needle cases—one step removed from begging.

When We're Met Together

This was originally a Grange song, with the chorus “Let Union be in all our farms/Let all our farms be joined as one.” The urge to compose new verses to this one is well-nigh irresistible, and we have not resisted. Many of the verses sung here are original for this recording. If you can't tell which ones, we done good.

This album was recorded in three gloriously fun sessions on April 9, 11 and 12, 2005.

Notwithstanding track 1, verses 3 and 7; track 4, verse 2; track 5, verse 2; track 12, verse 2; track 13, verse 2; track 14, verse 5; and track 16, verses 3, 4, 5 and 6; no animals were harmed in the making of this CD. Notwithstanding the loud noise at the beginning of track 22, nor was the group mandolin.

To download a .pdf file of the complete lyrics to the songs on this recording, please visit www.inharmonysway.com



Tom Wagner



Richard Adrianowicz

The following liner notes were contributed by the singers.

Daddy Fox

Sylvia's version of this well known song came from a group of four young British folk songstresses called The Witches of Elswick. They tell us that the words were put to the tune of “The Carrion Crow” by Mick Peat, who produces a folk music radio show in England.

Óró Mo Bháidín

Shay learned this rowing shanty in school. It comes from the Aran Islands in Co. Galway, and is still very popularly sung all over Ireland.

A for Apple (The Band-Tier O)

Susan has known this song for as long as she can remember. It came from Sandy and Caroline Paton via her parents. The Patons learned it from the singing of Davy Hammond. It is one of many great Irish songs about the mills and weaving trades and is included in Carmel O 'Boyle's “Cut the Loaf: The Irish Children's Songbook.” The band-tier was a mill worker who performed lowly work replacing loops of thread which transmitted power from a central wheel to spindles that held the bobbins that filled up with thread as the machine ran.



Steve Baughman

Hob Y Deri Dando

This is a Welsh shanty that was originally a love song. It morphed into a drinking song and then into a capstan shanty. Peter is joined here by Shay and Richard.

Farmer's Toast

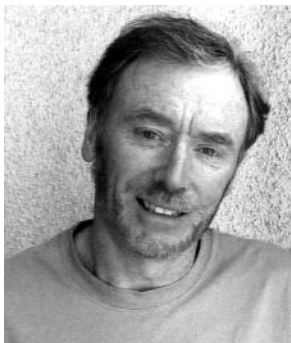
This song likely comes from Sussex; it certainly is from the first part of the 19th Century. The fellow Oak Ash and Thorn learned it from says it was printed on jam jars, one verse per jar, and the jam-eater was encouraged to collect the whole set. We have in fact seen a couple of old jars with one of the verses inscribed thereupon. The song is also known as "God Speed the Plough."

Roll the Old Chariot Along

Riggy learned this from Benny "The Whale" Graham of Stanley, Co. Durham, way back in the early '70s when they were both members of the Gosforth Folk Club in Newcastle-on-Tyne. Note that "fall" gracefully replaces the usual "hang." Note also the tasty imagery of wind, devils crushed under wheels, and justly dead skippers.

Johnny and Molly

Faithful farewells are a common theme where lovers are separated by the recruiting sergeant. Many a soldier or sailor was recruited from Irish



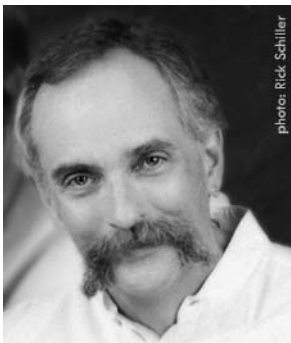
Michael Black



Shay Black



Ed Silberman



Dave Swan

mismatch (lyrics mainly from Dick and Beth Best's Song Fest (International Outing Club Association), the tune might once have been the hymn "Guide Me O Thou Great Jehovah") was promulgated by Dudley Laufman, long time New Hampshire fiddler, poet, and dance caller. This version was trimmed to fit on the CD, leaving listeners with the challenge of adding the many other verses for themselves. The same lyrics also fit the Sacred Harp hymn "Babylon Is Fallen," or Beethoven's "Ode to Joy." (Or try Robert Frost's "Stopping by Woods on a Snowy Evening" to the tune of "Hernando's Hideaway.")

Roll Boys Roll

Riggy learned this song from Richard Adrianowicz, who got it from Stan Hugill's recording, "A Salty Fore Topman." Richard recorded it on his CD, "Time Ashore is Over," where he states that the song is West Indian. We could ask him if it's true. He's right over there on track ten.

Needle Cases

Susan heard Dick Holdstock sing this in the kitchen at a New Year's camp in the early 90's and immediately asked if she could steal it. Dick learned it from the Cock and Bull Band. This appears to be a post-Napoleonic war begging song. Soldiers and sailors returned home from

exist. It likely originated from an English air; there are other versions of the song which mention cities such as Birmingham, Liverpool and Bristol.

Come Write Me Down

This song is from the glorious singing of the Copper Family from Rottingdean, Sussex, England, where they have been laborers for 400 years and singing and collecting songs for a very long time too. Arlene first heard it sung by Riggy Rackin and promptly stole it from him.

Eloisa Moore

This comes from an LP called “Down Jersey: Songs and Stories from Southern New Jersey” by Jim Albertson (Folkways 5203). Albertson was sent the words, but no melody, by Nick Anastor of the Vineland Historical Society. He set them to the melody of “Strike the Bell, Second Mate.” Ed re-set the words to “Red Haired Boy.” Going back to Albertson’s album just before making this record, Ed discovered that he had “folk-processed” the words a little. Hence, he says, “the song liveth.”

Clementine

A marvelous example of musical miscegenation, pairing well known lyrics with improbable melodies for the sheer joy of it. This particular



Allan Macleod & Dick Holdstock



Doug Olsen



Riggy Rackin



Susan Frank



Sylvia Herold

shores to fight wars in Europe and beyond. Sadly, the theme echoed here resounds the world over.

The White Cockade

Dick and Allan got this song from the singing of the Watersons. It is also in the Copper Family songbook, “A Living Tradition.” It reminds us to only drink beer from a glass bottom mug so you can avoid the King’s shilling. The curse on the recruiter for taking the lasses’ love away is a strong anti-war statement that continues to ring true. Notes by A. L. Lloyd refer to printed versions of this song in 1821.

I Say No

This inspiring song about not letting anyone get you down is from the Southern field song tradition. Pam learned it from her grandfather in North Carolina, who sang, “one for the cutworm, one for the crow . . .” as he taught her to place four seeds in each hole when they planted crops, to insure that at least “one gonna grow.” Not a bad life lesson overall.

Stormalong

A pumping and capstan shanty learned from the singing of Jon Bartlett and Rika Ruebsaat who had it from Capt. Charles Cates (1899-1960) of North Vancouver, who most probably had it from his

friend Capt. George W. Roberts (1870-1952). There are many shanties about Stormalong, the fictional sea captain who embodies all that is brave, kind, and pure; a sort of seagoing Paul Bunyan figure.

Jongo

Steve learned this African song from a group of teenagers in North Carolina in the summer of 2004. It is apparently in the Bassa language, which, as you know, is spoken in Bong County, Liberia, among other places. Steve has been able to learn nothing else of the song's origins nor its meaning. Out of frustration, he created a bogus "translation" along with a rumor that this is a Botswana sea shanty. For complete disinformation on the song go to www.inharmonysway.com.

Martin Said To His Man

We used just a few of the hundreds of verses of this famous *tapsil-teerie* (topsy-turvy) drinking song. It's a great party song for group improvisation of new lines. In this rendition, the first two verses are traditional; the third is by Kim Hughes.

Bright Shining Morning

Also known as "The Merry Horn," this is a traditional hunting song from the south of England. It



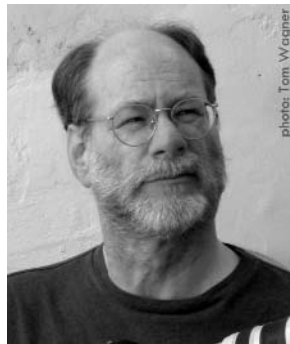
Lani Herrmann



Kim Hughes



Arlene Immerman



Peter Kasin

was published in the book "Sussex Songs" in 1889 by H. F. Birch Reynardson, under the title, "The Sweet Rosy Morning." The call-and-response chorus supposedly evokes the sound of hunting horns echoing across the fields. Some of the words were added by Oak Ash and Thorn.

Benjamin Bowmaneer

A song collected in Yorkshire, printed in the "Penguin Book of English Folk Songs." Every one likes to put their own spin on this song and Dick's is that it's a peace song written by nudists. Obviously no one can fight without a tailor-made uniform. Alternatively the wistful tailor sits in his hovel dreaming of big accomplishments causing the public to love him enough to take their hats (castors) off to him. Or perhaps it is a castor oil drinking song.

One April Morning

This is from the singing of the divine Norma Waterson from her album of traditional material, "Bright Shining Morning." It speaks of one of life's essential truths. Teenage girls should be made to learn this song.

Dublin Jack of All Trades

This song was popular in Dublin in the early 1900's; many of the streets mentioned here still