

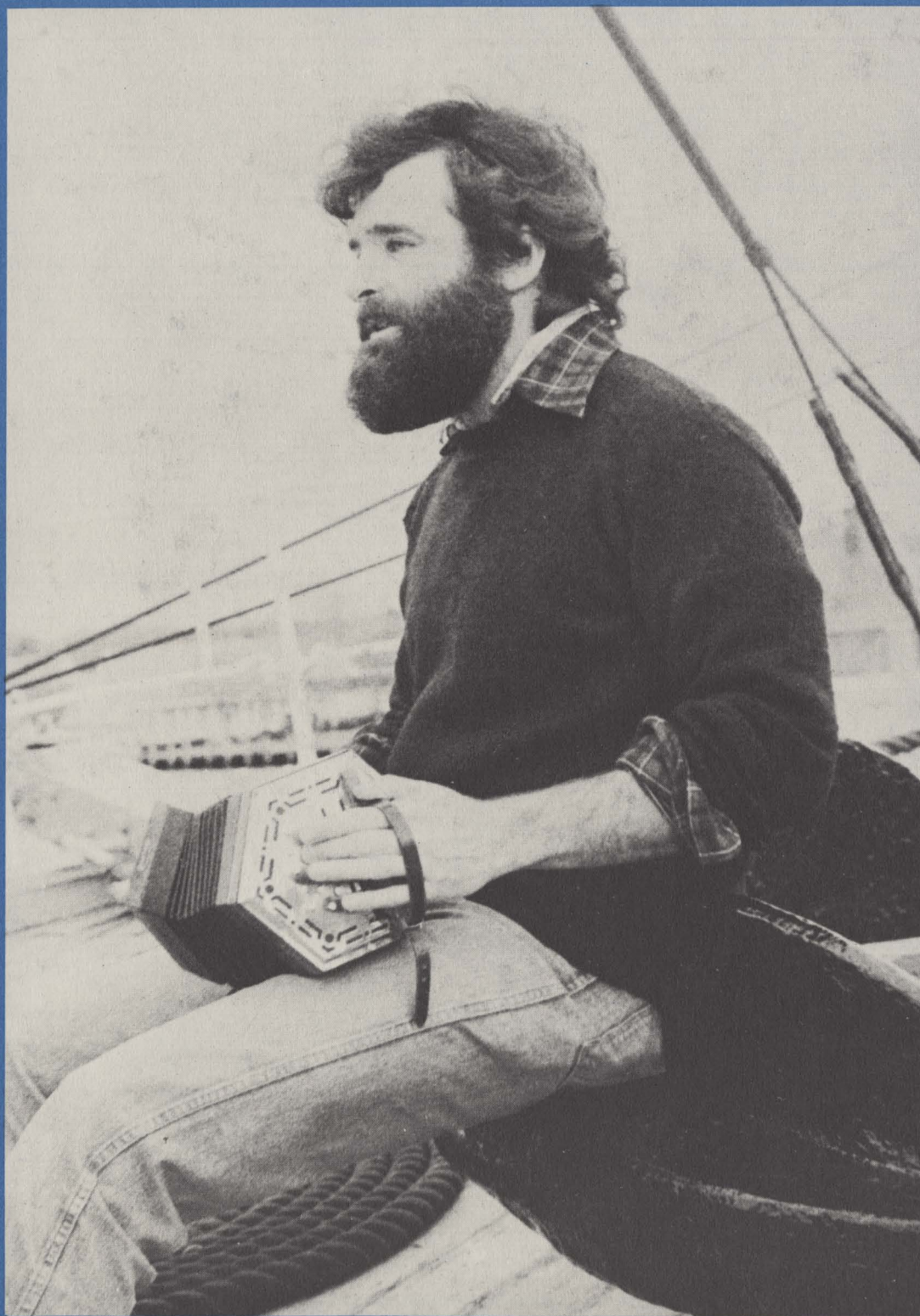
FOLKWAYS RECORDS FS 3566

ON DECK AND BELOW

THE IRISH AT SEA:

Music of the Western Ocean Packet, with Fiddle, Banjo, Anglo-Concertina, Penny Whistle and vocals by

TOM SULLIVAN



COVER DESIGN BY RONALD CLYNE

FOLKWAYS RECORDS FS 3566

Side 1

- Band 1 Gurling of the Churn 1:36
(Gliorgar an Mheadair)
Humours of Whiskey
(Plearaca an Fuisce)
2 Slip Jigs with fiddle
- Band 2 Gals of Dublin Town 3:00
banjo and vocal
- Band 3 The Reconciliation 0:31
hornpipe with Anglo-Concertina
- Band 4 The Turpine Hero; Virgin Pullets;
The Bold Deserter; The Rising Sun
(E'iri na Greine) 3:09
Medley with fiddle
- Band 5 Whiskey Johnny 1:44
halyard Chantey
- Band 6 The Battle 1:15
Penny whistle
- Band 7 Haul Away Joe 1:28
short drag chantey
- Band 8 Homeward Bound; The Old Slipper Shoe
(An Seanbhroigin Bhog) 1:57
5 string banjo
- Band 9 The High Jig 1:18
(An Port Ard)
fiddle jig
- Band 10 Lark in the Morning; Irish Washer Woman 1:50
fiddle - jig
- Band 11 Jamboree 3:30
Capstan chantey
banjo and vocal
- Band 12 Dan the Cobbler 0:30
Anglo-Concertina: jig

Side 2

- Band 1 Old French; Cronin's Fancy Reel 1:24
fiddle-reels
- Band 2 Planxty Nancy McDermott 1:17
fiddle
- Band 3 Blind Mary 1:29
Anglo-Concertina
- Band 4 Through the Keyhole in the Door 4:32
Anglo-Concertina and vocal
- Band 5 Gold Watch 2:30
vocal
- Band 6 Molly Hare 0:52
5 string banjo
- Band 7 Pleasures of Hope; Back of the Haggard 1:46
fiddle hornpipes
- Band 8 Battle of Augrim 1:42
fiddle
- Band 9 The Dreadnaught 3:26
forecastle song with Anglo-Concertina
- Band 10 Basket of Turf; Streets of Dublin 1:05
Anglo-Concertina
- Band 11 Jackson's Morning Brush 1:38
fiddle jig
- Band 12 Scotty's Favorite 1:23
fiddle jig
- Band 13 Farewell to Ireland 1:20
fiddle reel

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DESCRIPTIVE NOTES ARE INSIDE POCKET

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On Deck and Below

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Thomas G. Sullivan

This collection of chanties, forecastle songs and dance tunes represents a sampling of the music of the Western ocean packets. I have attempted to render each setting as authentic as possible.

The instruments used were commonly carried by sailors aboard these packets. They are played in the traditional style. Mostly they were small, durable and easy to play. The fiddle violates at least two of these requirements, but its popularity in traditional dance music accounts for its important place in the forecastle. The fiddle in fact was probably the singularly most common instrument aboard these packets. It was often of the homemade variety, the

squeakier the better. It is hard to say whether this was due to the ineptitude of the musicians or the shortcomings of their instruments. It was probably a combination of the two.

So in the interest of authenticity in recording this album I used gut strings which aggravated my natural penchant for playing in this style.

The concertina and the button accordion are frequently associated with the sailor, and justly so. They were a fixture in many a sea chest. The 30 keyed Anglo-concertina used on this album is a free reed instrument. Chords are easily built as with a harmonica, so it serves well in voice accompaniment. Many individual notes, however, can only be obtained by pushing the bellows, while others can only be gotten by pulling. This makes playing some dance tunes nearly impossible. The English concertina produces the same note for one button whether the bellows are pushed or pulled. For that reason it is far superior for jigs, reels, and hornpipes. Still the Anglo-concertina remains the more popular of the two with Irish traditional musicians.

It is easy to see that the penny whistle meets all the requirements of an instrument that should be taken to sea. I guess it must have cost a penny at one time.

The banjo was probably the least likely candidate for the forecastle. Its size and fragility surely made it more vulnerable to the rigors of a pounding sea.

The chanties here recorded fall into three categories: halyard, short drag, and capstan. Chanties are distinct from leisure time songs sung by sailors. Chanties are work songs, and, for superstitious reasons, are only sung while working! Their prime function is coordinating the efforts of many. On a square rigged vessel the sails are bent to spars called yards which form a cross with the mast. Some of the yards move up and down the mast. When the sails are furled the yards that move are at their lowest position. This keeps the center of gravity low. When setting one of these sails, a topsail for example, the yard must be raised by means of a halyard. The halyard is the line that gets its name from its function: it hauls the yard up. When it comes time to set a topsail the officer of the watch gives the order, gaskets are cast off, clewlines and buntlines are allowed to run free, sheets, which pull the corners of the sail to the yard below are taken up and made fast, and the yard is ready to be raised. The halyard, which runs through a block on the deck and is made fast to a belaying pin, is cast off and layed out along the deck. The sailors lay their hands on the line and prepare to haul. Now the chanty man strikes up a halyard chanty and the sailors join in the choruses. They haul as they sing, two pulls per chorus. When the job is done the boatswain tells them to stop hauling: "A vast heavin," or "belay", he yells. Here the chanty stops abruptly. The man nearest the pinrail answers "come up behind." At this command the sailors drop the line. It is made fast to the belaying pin and coiled down. The boatswain's horsesness with which the chanty man growls out his song is not heard again until another task demands it.

The short drag chanty differs in having only one pull per chorus. It is used when a short hard pull is needed to take up the last few inches of slack in a line, for example at the sheets.

The capstan is a large up-right winch used in weighing anchor and other hard tasks. The anchor chain encircles the stem of this mushroom like structure, ashen capstan bars go into pigeon holes in the top of the mushroom, and the men walk in a circle pushing at the bars which turn the capstan. The anchor chain

comes in the hawse pipe a link at a time. Capstan chanties, in order to co-ordinate this effort had a marching beat. Halyard and short drag chanties never had musical accompaniment; capstan chanties often did. In fact, if there were enough hands one man might have been engaged solely in providing the music to coordinate efforts and pace the men. Often it was only the screech of his fiddle or the whine of his concertina that was heard. Weighing anchor often took several hours, so it is easy to understand why pacing was necessary. Since weighing anchor preceded both the outward bound voyage and the passage home, lyrics of capstan chanties ranged from the happiest to the saddest of all chanties.

Jack's leisure time songs ran the gamut of human emotion. He sang of the sea, his ships, the ports, the flash girls or prostitutes, the crimps and the thieves. He sang songs that were popular ashore excerpting those about the sea. He felt that only his own songs about the sea were valid. When there was fair weather and free time Jack sat on the hatchway to his living quarters, the fore-castle hatch, the main hatch or the forebitts to sing his songs and spin his yarns. Hence these songs were called fore-castle songs or mainhatch songs by Americans and forebitters by the British.

Much of the dance music in this collection is Irish traditional. A large portion of the crews of the Western ocean packets was made up of the packet rats, the New York and Liverpool Irish. When Paddy went to sea, he brought his music with him. Jigs, reels, and hornpipes were the disco music of the day.

Side I

1. Gurgling of the Churn (Gliogar an Mheadair); Humours of Whiskey (Pléaraca an Fuisce) (1:36) - fiddle

Here are two slip jigs. The slip jig in 9/8 time is the most primitive form of the jig and seems to be the most neglected by Irish traditional musicians.

2. Gals of Dublin Town (3:00) - banjo and vocal

This capstan chanty was popular with Irish crews aboard Yankee and Liverpool ships. Some American ships flew the Irish flag beneath the American one.

3. The Reconciliation (0:31) - Anglo-concertina

This short hornpipe shows the versatility of the Anglo-concertina. Use of the air button makes the instrument breathe heavily.

The hornpipe is the dance most commonly associated with Jack tar. There is a good reason for this. Before the introduction of citrus fruits and fresh vegetables into the galley, the British naval service hired a fifer or fiddler as a member of the sick bay. Each day he would sit up on the fife rail (the pinrail around the mast) and play hornpipe. The men would be required to dance since the admiralty believed that if the men were kept moving, then the red corpuscles of the blood would chase out the white ones, thereby preventing scurvy. It didn't work.

4. The Turpin Hero; Virgin Pullets; The Bold Deserter; The Rising Sun (E'iri na Gréine) (3:09) - fiddle

This incongruous medley is made up of an 18th century broadsheet ballad, a Morris dance tune, an Irish set dance and a reel respectively.

5. Whiskey Johnny (1:44) - vocal

This halyard chanty was popular when raising the yards of the after-most masts. Here it was hoped the old man would be mollified by such hinting and pour some grog on his sailors.

6. The Battle (1:15) - penny whistle

7. Haul Away Joe (1:28) - vocal

In this well known short drag chanty all hands haul or sway as Joe is yelled. With a turn around the belaying pin, another man tails or takes up the slack on the off beat.

8. Homeward Bound; The Old Slipper Shoe (An Seanbhróigin Bhog) (1:57) 5 string banjo

9. The High Jig (An Port Ard) (1:18) - fiddle - jig

10. Lark in the Morning; Irish Washer Woman (1:50) - fiddle- jigs

11. Jamboree (3:30) - banjo and vocal: homeward bound capstan chanty

12. Dan the Cobbler (0:30) - Anglo-concertina - jig

GALS OF DUBLIN TOWN

1. Sometimes we're bound for Liverpool, sometimes we're bound for France
But now we're bound for Dublin Town to give the girls a chance.

Chorus: Hoo-raw! Hoo-raw! For the gals of Dublin Town
Hoo-raw! For the bonnie green flag an' the Harp wi'out th' Crown.

2. Sometimes we're bound for furrin' parts, sometimes we're bound for home
Johnny's always at his best wherever he may roam.
3. Sometimes the weather's fine and fair, sometimes it's damn well foul
Sometimes it blows a Cape 'Orn Gale that freezes up your soul.
4. Sometimes we work as hard as hell, sometimes our grub it stinks
Enough to make a sojer curse or make a bishop blink.
5. Sometimes we wish we'd niver jined, sometimes we'd like to be
A-drinkin' in a pub my bhoys, a gal sat on each knee.
6. Sometimes we are a happy crowd, sometimes we'll sing a song
Sometimes we wish we'd niver been born, but we do not grouse for long.
7. An' when the voyage is all done, an' we go away on shore
We'll spend our money on the gals, 'n', go to sea for more.

WHISKEY JOHNNY

1. Ah whiskey is the life of man - Whiskey Johnny
Whiskey from an old tin can - Whiskey for my Johnny-o.
2. Whiskey straight and whiskey strong
If you give me some I'll sing you a song.
3. Whiskey made me wear old clothes
Whiskey gi' me a broken nose.
4. If whiskey comes too near my nose
I tip her up and down she goes.
5. I think I heard the old man say
I'll treat the men in a decent way.
6. Here comes the cook with a whiskey can
A glass of grog for every man.
7. A glass of grog for every man
And a bottleful for the shanty man.
8. Oh I'll drink whiskey 'til I'm dead
That's why my nose is big and red.

HAUL AWAY JOE

1. Ah when I was a little lad my mother always told me
Away haul away you haul away Joe
That if I didn't kiss the girls my lips would all grow mouldy
Away haul away you haul away Joe.
2. Oh once I had an Irish girl and she was fat and lazy
But now I have a Yankee girl she damn near drives me crazy.
3. Louis was the King of France afore the revolution
But then they did his head cut off which spoiled his constitution.
4. Aw once I was in Ireland, a digging turf and ptaters
But now I'm in a Yankee ship a-hauling sheets and braces.
5. Away haul away we'll haul away together
Away haul we'll haul for better weather.

JAMBOREE

1. Now m'lads be of good cheer, for the Irish coast will soon draw near
In a few more days we'll sight Cape Clear, Jinny keep your ringtail warm.

Chorus: Jamboree, oh Jamboree, Ai y' ring-tailed black man, sheet
it home behind!
Oh Jamboree, oh, Jamboree Jinny keep yer ringtail warm.
2. Now my boys we're off Holyhead, an there's no more casts of the dipsy lead,
'N' soon we'll be in a ferrer bed, Jinny keep yer ringtail warm.

3. Now the Barnship is in sight, an soon we'll be off the ol' Rock Light
An I'll be knockin' at yer door ternight, Jinny keep yer ringtail warm.
4. Now we're haulin' through the lock, and the pretty young gals on the
pierhead flock,
An there's my Jinny in a new pink frock, Jinny keep yer ringtail warm.
5. Now we're tied up to the pier, oh it's down below, and pack yer gear
An I'll soon be a kissin' o' you, my dear, Jinny keep yer ringtail warm.
6. Now I'm safe upon the shore, an I don't give a damn how the winds do roar
For I'll drop my anchor an to sea no more, Jinny keep yer ringtail warm.
7. But now I've had 2 weeks ashore, I'll pack my bags an to see no more
An I'll bid goodbye to my Liverpool whore, Jinny keep yer ringtail warm.

SIDE II

1. Old French; Cronin's Fancy Reel (1:24) - fiddle - reels
2. Planxtry Nancy McDermott (1:17) - fiddle

Planxtry Nancy McDermott and Blind Mary are compositions of the blind harpist, Turloch O'Carolan. He lived as a wandering minstrel in the late 17th and early 18th centuries. Nearly all Irish traditional musicians play some of his compositions which number about 200.
3. Blind Mary (1:29) - Anglo-concertina
4. Through the Keyhole in the Door (4:32) Anglo-concertina and vocal

This song comes to us from the log of the bark Andrew Hicks out of New Bedford.
5. Gold Watch (2:30) - vocal

In many a sea song Jack is robbed by one of the flash girls found in every sailor town. In this version the girl in question is mistaken for a virgin.
6. Molly Hare (0:52) - 5 string banjo
7. Pleasures of Hope and Back of the Haggard (1:46) - fiddle, hornpipes
8. Battle of Augrim (1:42) - fiddle
9. The Dreadnaught (3:26) - Anglo-concertina and vocal

This forecastle song refers to the mutiny in which Captain Samuels forced an infamous gang of Irish seamen to submission and brought the packet safely to New York.
10. Basket of Turf; Streets of Dublin (1:05) - Anglo-concertina
11. Jackson's Morning Brush (1:38) - fiddle-jig
12. Scotty's Favorite (1:23) - fiddle-jig
13. Farewell to Ireland (1:20) - fiddle-reel

THE KEYHOLE IN THE DOOR

1. We left the parlor early, I think it was scarce nine
When by chance and lucky fortune, lad her room was next to mine.
Resolved like bold Columbus new regions to explore
I took a strange position by the keyhole in the door.
2. In bending down in silence and resting on my knee
Most patiently I waited, to see what I could see
She first took off her collar it rolled upon the floor
And I watched her stoop to get it through the keyhole in the door.
3. Sweet Jenny then proceeded in takin' off her dress
Likewise her under garments, lads, she'd fifty more or less
To tell the truth sincerely it might have been a score
I couldn't count exactly through the keyhole in the door.
4. She then unloosed her tresses, her waving chestnut hair
Which fell in streaming torrents all down her shoulders bare
Then quickly she rebound them more firmly than before
While I watched this witching process through the keyhole in the door.
5. Then down upon the carpet she sat with graceful ease
And raised her pretty pettycoat an inch above her knees
A pair of sky blue garters upon her thighs she wore
Be Jesus she did look charmin' through the keyhole in the door.
6. She stepped up to the fireside her pretty form to warm
With nothin' but a shimmy on to hide her pretty form
Thinks I take off that shimmy I ask for nothin' more
Ye gods I saw her do it through the keyhole in the door.
7. And then with nimble fingers she donned her snow white gown
And on her bed sweet Jenny prepared to lie her down
Thinks I a bed so ample might hold at least one more
But I didn't dare to ask her through the keyhole in the door.
8. Then down upon the pillow she laid her lovely head
But first she blew the candle out and darkness reigned instead
The hair stood up upon my neck like bristles on a boar
Ye gods I felt like jumpin' through the keyhole in the door.
9. Well I got up from on my knees and trundled off to bed
And all night with pleasant dreams a driveling through my head
When I awoke next mornin', my eyeballs was so sore
You'd think that I had stuffed 'em through the keyhole in the door.
10. So come ye men of science why strain your eager eyes
a-gazing at the planets that alumnates the skys
For there are greater wonders than you know in your love
For a telescope in nothin' to a keyhole in the door.

GOLD WATCH

1. As I was a-walking one fair summer evening,
In London fair city, I chanced for to spy,
I spied in the city a handsome flash packet
With her cheeks like two roses and her clothing was gay.
2. Well I stepped up to her, just a thinking for to view her
I asked this fair maiden where was she a going,
Kind kisses I gave her, love to her intending,
But twas all in vain for she was a maid.
3. "I will not, I shall not, I will not go with you
I will not go with you for I am afraid
My parents will be angry if I should have a lover
My parents will call you a wanton Jack tar."
4. This made me more anxious and eager than ever
For to think I could embrace with a comely fair maid
Five guineas she demanded, the money I soon handed
When supper being over we both went to bed.
5. As I been a-tired and weary of drinking
As I been a-tired and weary of game
As I fell a-nodding and she fell a-robbing
She picked both my pockets of all that I had.
6. I slewed round to kiss her, and I instantly missed her
I start for the bolster lied under my head
She had robbed and she had plundered, I roared out like thunder
But 'twas all in vain for madam had fled.
7. My gold watch and money, for that I don't value
My jewels and my riches for that I don't mourn
I'm afraid that some packet will be my conductor
And I hope that I'll never meet with such a girl again.

THE DREADNAUGHT

1. There is a flash packet and a packet o' fame
She hails from New York and the Dreadnaught's her name
She's bound to the west where the wild waters flow
Bound away to the west'ard in the Dreadnaught we go.

Chorus: Der-ry down, down, down der-ry down
2. The time of her sailin' is now drawin' nigh,
Stand by all ye lubbers, we wish you goodbye
A pair of clean heels now to you we will show
Bound away in the Dreadnaught to the west'ard we'll go.
3. An' now we are leavin' the sweet Salthouse docks
The boys and the gals on the Pierhead do flock
The boys an' the gals are all shootin' hurro
Bound away to the west'ard in the Dreadnaught we go.
4. On the Dreadnaught is a-waitin' in the River Mersey
A-waitin' the tugboat to tow her to sea
An around the rock light where the salt tides do flow
Bound away in the Dreadnaught to the west'ard we go.
5. An' now we are sailin' down the wild Irish Sea,
Our passengers merry an' their hearts full o' glee
Our sailors like tigers they walk to an' fro
Bound away in the Dreadnaught to the west'ard we go.
6. Oh now we are sailin' the Atlantic so wide
An' the hands are now ordered to scrub the ship's side
With her topsails set taught for the red cross to show
Bound away in the Dreadnaught to the west'ard we'll go.
7. Now the Dreadnaught's arrived in old New York town
We're bound for the Bowery an' let sorrow drown
With our gals an' our beer boys oh, let the song flow
We're the Liverpool packet, oh, Lord let her go!
8. Here's a health to the Dreadnaught and all her brave crew
To bold Cap'n Samuels an' his officers too
Ye may talk of yer fliers, Swallowtail an' Blackball
But the Dreadnaught's the packet that out sails 'em all.
9. Now me story is ended and me yarn it is told
Forgive me ol' shipmates if ye think that I'm bold
For this song was composed while the watch was below
Bound away to the west'ard in the Dreadnaught we go.

Other Songs of the Sea on Folkways Records

FA 2019 SEA SHANTIES & LOGGERS' SONGS

Sung by Sam Eskin accompanying himself on guitar A Shanty-Man's Life; Riverdrivers' Song; The Little Brown Bulls; The Pinery Boy; Poor Paddy Works On The Railway; The Rio Grande; Clear The Track, Ley the Bulgine Run; Heave Away, My Johnny; Boney; Johnny Comes Down to Hilo; The Sailor Loves; Paddy Doyle's Boots; A Hundred Years Ago; Across The Western Ocean (It's Time For Us To Leave Her). Descriptive Notes.

FA 2163 WAR OF 1812 Sung by Wallace House

with Lute On the 8th Day of November; Hail, Columbia; Song of the Vermonters; Jefferson and Liberty; Soldiers' Songs - Johnny Has Gone For A Soldier; Hey Betty Martin; Benny Havens, O; Come All Bold Canadians; Constitution and Guerriere; Charge the Can Cheerily; The Hornet and the Peacock; Shannon and the Chesapeake; Perry's Victory On Lake Erie; James Bird. Descriptive Notes.

FA 2164 WAR OF 1812 Sung by Wallace House

with Lute The Battle of Stonington; Ye Parliament of England; Star-Spangled Banner; Patriotic Diggers; The Hunters of Kentucky; Yankee Volunteers; Old England 40 Years Ago; Hail Africa Band; Andrew Jackson; The Harrison Song; The Soldier Song (Arqostook War). Descriptive Notes.

FA 2312 SONGS OF THE SEA Sung by Alan

Mills and the "Shanty Men," Rio Grande; Haul Away, Joe; Sally Brown; Cheerly, Men; Johnny Baker; Paddy Doyle; The Dead Horse; Salt Horse; A-Roving; Tom's Gone To Hilo; Johnny Come Down To Hilo; Ten Thousand Miles Away; Shenandoah; Billy Boy; Lowlands; The Drunken Sailor; Blow, Boys, Blow; Blow the Man Down; Clear the Track, Let The Bullgine Run; Can't You Dance The Polka?; A Long Time Ago; The New Bedford Whalers; Fire Down Below; The Sailor's Grave; Boney Was A Warrior; Santy Anna; The Chesapeake And The Shannon; Home, Dearie, Home; Goodbye, Fare Ye Well; Hilo Somebody; Galloping Randy Dandy O; Leave Her, Johnny. Descriptive Notes.

FA 2429 FOC'SLE SONGS AND SHANTIES

Sung by Paul Clayton and the Foc'sle Singers Ratcliffe Highway; Rio Grande; Haul on the Bowline; Maggie May; Haul Away Joe; Do My Hohhny Booker; Roll the Cotton Down; Haul Boys Haul; Leave Her Johnny; Paddy Lay Back; Fire Down Below; A Hundred Years Ago; Santy Anno; Captain Nipper; Hangin' Johnny; Banks of the Sacramento; Won't You Go My Way; Goodbye Fare Thee Well; All Bound To Go; The Black Ball Line. Descriptive Notes.

FG 3569 BUNKHOUSE AND FORECASTLE

SONGS OF THE NORTHWEST Sung by Stanley G. Triggs SIDE ONE: The Oda G; The Wreck of the Number Nine; The Blue Velvet Band; The Homesick Trapper; The Grand Hotel; The Kettle Valley Line; Lardeau Valley Waltz; Tony Went Walking; Sandy Morgan's Gin. SIDE TWO: The Wreck of the C.P. Yorke; Meadow Blues; Brown Eyes; The Lookout in the Sky; The Mad Trapper of Rat River; Lake of Crimson; Moonlight and Skies; So Long to the Kinking Horse Canyon; Pretty Words and Poetry. Descriptive Notes.

FS 3850 WHALER OUT OF NEW BEDFORD

Based on the Original Panorama of a Whaling Voyage Round the World and other songs of the Whaling Era. The Fitting Out; Boney; The Bark Gay Head; The Boston-Come-All-Ye; The Coast of Peru; Mary Ann; Desolation; A Hundred Years on the Eastern Shore; Homeward Bound. Descriptive Notes.

FH 5257 FIFTY SAIL ON NEWBURGH BAY

Pete Seeger & Ed Renehan SIDE ONE: Kayowajineh; Fifth Sail On Newburgh Bay; The Burning of Kingston; The Phoenix and the Rose; The Old Ben Franklin and the Sloop Sally B; The Moon In The Pear Tree; The Erie Canal; Yankee Doodle. SIDE TWO: This Is A Land; Big Bill Snyder; Tarrytown; The Hudson Whalers; Follow the Drinkin' Gourd; Hudson River Steamboat; The Knickerbocker Line; Of Time and Rivers Flowing. Descriptive Notes.

FH 5275 COLONIAL & REVOLUTIONARY

WAR SEA SONGS & CHANTEYS Sung at Seaport '76 by Cliff Haslam & John Millar SIDE ONE: Boston Harbour; Sam's Gone Away; Johnny Todd; Pleasant & Delightful; My Son John; Polly On the Shore; Anti Gallican Privateer; Fathom the Bowl; The Pressgang; All the Things Were Quite Silent. SIDE TWO: Here Comes Captain John Paul Jones; Fare Thee Well My Dearest Nancy; Adieu Sweet Lovely Nancy; Pretty Nancy of Yarmouth; Yankee Privateer; An American Frigate; Stately American; Yankee Man of War; Sir Peter Parker. Descriptive Notes.

FTS 32418 THE "X" SEAMENS INSTITUTE

SINGS AT THE SOUTH STREET SEAPORT SIDE ONE: Where Am I To Go; On a Monday Morning; John Kanakanaka; The Alabama; The Coast of Peru; Sams Gone Away. SIDE TWO: All For Me Grog; Lady Franklin's Lament; MacIntyre; Three White Gulls; Cape Anne; Pleasant & Delightful. Descriptive Notes.

FTS 32419 HEART OF OAK Traditional

Folksongs of the Sea Heart of Oak; Bellanena (The Rum Runner); Strike the Bell; Gloucester Boys; Hog Eye Man; Santianno; South Australia; Grimbsby Town; The Diamond; Doodle Let Me Go; Reuben Ranzo; Life of a Life; Blackball Line; The Big Bow Wow; Fire Down Below; Tom Bowling; Uncle Nobby's Steamboat. Descriptive Notes.

FTS 37300 SEA CHANTEYS AND FORECASTLE

SONGS AT MYSTIC SEAPORT Stuart M. Frank, Stuart Gillespie, Ellen Cohn. SIDE ONE: Hanging Johnny; John Kanaka; Reuben Ranzo; The Wild Goose; Roll the Cotton Down; Blood-Red Roses; A Hundred Years Ago; Tommy's Gone to Hilo; Haul Away for Rosio-O; Billy Riley /Sally Racket; Good-Bye, Fare Ye Well; Shenandoah; Santa Anna; Can't Ye Dance the Polka? Sally Brown; One More Day; Paddy on the Railway. SIDE TWO: The Weary Whaling Grounds; The Balaena; The Handsome Cabin Boy; Liverpool Judies; Paddy and the Whale; Traditional Reel, Mystic River Hornpipe, Traditional Jig; The Bold Harpooner; The Coast of Peru; Blow Ye Winds Westerly; Maid of Amsterdam; The Greenland Fishery; The Ten-Penny Bit, The Belfast Hornpipe, The Forester; The Bold Benjamin. Descriptive Notes.

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