

# We've Got to Come Full Circle



Chesapeake Song and Story for Young Hearts

Tom Wisner and Teresa Whitaker  
Jessica Boynton · Frank Schwartz · Bill Caldwell

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1997  
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1984

MUSIC LP



We've Got to  
**Come Full Circle**

Chesapeake Song and Story for Young Hearts

The Songs of Tom Wisner and Teresa Whitaker  
with Frank Schwartz, Bill Caldwell and Jessica Boynton

SIDE ONE

- Band 1 **DRIBUS GO THE RAIN** 2:45  
© 1984 Tom Wisner  
Tom (guitar), Frank (bass) and Teresa
- Band 2 **HOW DOES IT FEEL TO BE A FISH** 2:18  
© 1984 Teresa Whitaker  
Teresa (guitar), Frank (bass) and Tom
- Band 3 **CRABS** 1:47  
© 1984 Jim Rasin  
Tom, Teresa and Frank (guitar)
- Band 4 **JUMP IN THE MIDDLE** 2:18  
© 1984 Teresa Whitaker  
Teresa (guitar), Frank (bass) and Tom
- Band 5 **THE SUNSHINE BANKERS** Trad. 1:49  
(Lyric © 1984 Wisner)  
Tom, Teresa and Frank
- Band 6 **TREMCHAMBLIN** 2:48  
© 1984 Tom Wisner  
Tom (guitar) and Bill (banjo)
- Band 7 **THE PRETTIEST MARSH** 2:35  
© 1984 Teresa Whitaker  
Teresa (guitar)
- Band 8 **COME FULL CIRCLE** 2:43  
© 1984 Tom Wisner  
Frank (guitar), Tom and Teresa

SIDE TWO

- Band 1 **THE KNARLY MONSTER** 3:20  
© 1984 Tom Wisner  
Tom (guitar) and Jessica
- Band 2 Medley: **BIG SHIP COMIN'** Trad. 2:30  
(Music & version © 1984 Wisner)  
Tom (guitar) and Bill (banjo)
- Band 3 Medley: **LOADS THE BIG SHIP** Trad. 2:20  
(Music & version © 1984 Wisner)  
Tom (guitar) and Bill (banjo)
- Band 4 **MARTIN BINGO DAILY** Trad. 8:43  
(Music & version © 1984 Wisner)  
Tom (guitar)
- Band 5 **LULLABY FOR A SEA CHILD** 3:20  
© 1984 Teresa Whitaker  
Teresa (guitar) and Frank (bass)

Produced by Riverland Heritage Productions  
Box 322, Solomons, Maryland 20688

Directed by Tom Wisner

Recorded at Lion and Fox Studios,  
Washington, D.C.

Sound Engineer: Jim Fox

Cover design by Gerard A. Valerio, Bookmark Studio,  
Annapolis, Maryland

Cover illustration by Tom Wisner

DESCRIPTIVE NOTES ARE INSIDE POCKET



# We've Got to Come Full Circle

## Chesapeake Song and Story for Young Hearts

The songs of Tom Wisner and Teresa Whitaker

with Frank Schwartz Bill Caldwell and Jessica Boynton

Directed by Tom Wisner • Produced by Riverland Heritage Productions, Solomons Maryland • Recorded at Lion and Fox Studios, Washington D.C.

This collection of song and story is for:  
*Kimberly Wisner*

and  
All children born of the Mother of Waters  
whose birth right is to know the Chesapeake

### INTRODUCTION

These songs and stories are about relationship. Principally they are about our relationship with the creatures, culture, water, land and legend of the Chesapeake. We hope they will bring both pleasure and learning to families as well as enrichment to environmental education programs that treat regions of the U.S. Southeastern Coastal Plain. (See also Folkways Album FTS 32410 1979 "Chesapeake Bore" for other songs of this region.)

Science teaching about a region tends to focus on our use of the resources. In most cases it tries to answer the questions: "How does it work?" and "What good is it?" Questions of that sort lead naturally to other questions which are the concern of this album. They are: "How do I fit in?" and "What is my responsibility to the region and to myself?"... "What is rightfully mine to take? What do I return?"

The album is arranged in two distinct sections. Side one is a collection of songs about life and the issues of relationship with the life of our inter-coastal waters. If you are preparing children for one of our school visits it is helpful to have them learn some of the tunes.

Side two is a story telling experience using songs and poems to set the stage for a story and ending with a lullaby. It is valuable to hear this side from beginning to end in one sitting. Earphones are helpful to heighten the experience and to encourage uninterrupted listening. Individual assignments of this kind could be carried out in the school media center. If you are using the album to prepare children for one of my visits then I suggest that you isolate the song medleys on band two and three for them to hear and learn and allow the story to be told live (where it lives best). Children with special interest may listen to the entire side as a follow-up to the program.

We feel that it is important to help children to develop their own interpretations of the lyrics, therefore the rationale for each song is discussed by its author to help teachers in preparing their lesson plans.

Questions regarding school visits, additional curriculum materials and resources on the lore associated with this album should be addressed to TOM WISNER BOX 322 SOLOMONS, MARYLAND 20688

Good luck with your work

Tom Wisner April 1984  
SOLOMONS MARYLAND

### SIDE ONE

#### SIDE ONE BAND ONE

*Dribus Go the Rain* by Tom Wisner

FOR LOIS STEWART

This song is a wonderful fantasy about our struggle to find our uniqueness in a big and often confusing world. Childrens fascination with Pig Latin and all of its forms may be used to their advantage in experiencing fantasies. It is fun to have them act out their experiences using inventions of language forms (even gibberish) to dramatize the things they visualize while visiting places or listening to any of the songs on this album. The sharing of their experiences in this way may help them to find something about 1.) their uniqueness and 2.) the way their uniqueness reflects the natural world.

#### VERSE 1

TAKE A DAY OF SCHOOL OFF TOGETHER  
CELEBRATE THE SUNSHINE WIND AND WEATHER.  
YOU'RE HANGING ON A KITE STRING SEEKING RAIN BOW ENDS.  
WOULD YOU DARE TO TRY TO WALK ON WATER?  
WOULD YOU DARE TO BE ALL YOU CAN BE?  
CLOSE YOUR EYES! MAKE A WISH!  
SING THESE MAGIC WORDS WITH ME.

#### CHORUS

NO-BAH SING-A SONG NA-DARE NEAR FOR YA  
YOU-BAH BEE-BAH SING OUT YOUR OWN  
YOU'RE FEELING LIKE A COLD FISH GONE A WIGGLIN'  
REACHING OUT ALONE  
HAUL-A-GUST A WIND BLOW DOLL WOLLY  
ROLL A BUST A WAVE GO BY GOLLY  
SUN WILL MELT THE SHADOW AND DRIBUS GO THE RAIN  
HAUL A GUST A WIND WILL BLOW, ROLL A BUST A WAVE WILL GO  
SUN WILL MELT THE SHADOW AND DRIBUS GO THE RAIN  
(REPEAT LAST 2 LINES)

VERSE 2  
MAGIC IN THE DROPS OF OCEAN LIFTING  
JOINING WITH THE WINDS AND CLOUDS A DRIFTING  
JOURNEY THROUGH THE SEASONS AND TRAVEL 'ROSS THE LAND.  
FALL TO FORM THE STREAMS THAT JOIN TOGETHER  
AND REACH TO TOUCH THE LIFE DOWN BY THE SEA  
WELL YOU'RE MOSTLY MADE OF WATER  
AND THIS OLD RIVER FLOWS THROUGH ME (RETURN TO CHORUS)

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#### SIDE ONE BAND TWO

*How Does it Feel to be a Fish?* by Teresa Whitaker

This song is simply an invitation to imagine and fantasize about how it feels to be a fish. This is an exercise in projection where the child imagines him or herself to be a fish by noticing and taking on different characteristics of a fish and then going on to imagine the fish in different situations. The song also includes the idea of giving human qualities to an animal. Children could make up a puppet show about different Bay creatures, developing their personalities based upon biological facts about the creature. I have always found fish to be very graceful, but also humorous.

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# CHORUS

HOW DOES IT FEEL TO BE A FISH  
SWIMMING AROUND IN A GREAT BIG DISH?  
SEE THEM SWIM! WATCH THEM GRIN!

## VERSE 1

OUT IN THE CHESAPEAKE FISH SWIM FREE.  
THEY JUMP TO THE SURFACE THEN DIVE DOWN DEEP  
FISH WHEN THEY WIGGLE FISH WHEN THEY SQUIRM  
FISH WHEN THEY GOBBLE UP BIG FAT WORMS

## VERSE 2

SOME FISH LOOK HAPPY, SOME LOOK MEAN.  
SOME LOOK LIKE PEOPLE THAT I'VE SEEN.  
FISHES WITH GLASSES, FISHES WITH HATS,  
FISHES WITH WHISKERS JUST LIKE A CAT.

## VERSE 3

SO GET YOU A NET AND WADE IN THE WATER  
AND IF YOU DO IT RIGHT YOU OUGHTA CATCH A LOTTA  
FISH OF DIFFERENT COLORS, FISHES SO NEAT  
FISH OF DIFFERENT SIZES, FISHES GOOD TO EAT.

REPEAT AND AMPLIFY CHORUS TO JAZZY ENDING)

WORDS AND MUSIC ©1984 TERESA WHITAKER

## SIDE ONE BAND THREE

### Crab by Jim Rasin

I love to put a crab, freshly caught from the river, in an aquarium for children to watch (also try to insure that it is turned loose before it dies). No other animals—just the crab. There is no real value in having them chewing on otter creatures before the children's eyes. Crabs are wonderful to watch and to characterize. Kids love to dramatize being a crab. See who can be the best one. Watch them for their display of swimming actions. Crabs are excellent swimmers. How do they move when swimming? Otter activities? Looking for good photos and designs with crabs in them. Cooking and eating them together. Make crabs in clay. They are interesting forms to render.

## VERSE 1

CRABS LIVE IN THE CHESAPEAKE BAY, AND OTHER PLACES TOO.  
WE ARE GLAD THIS VERY GREAT DAY TO SHOW A CRAB TO YOU.

## CHORUS

WATCH HIM EAT CAN YOU SEE WHAT HE'S DOING?  
WATCH HIS MOUTH COUNT THE PARTS THAT ARE MOVING.  
WATCH HIM SWIM! WATCH HIM WALK!  
WHAT WOULD HE SAY IF HE COULD TALK?

## VERSE 2

CRABS ARE GOOD IN NATURE'S PLAN, BUT ALWAYS WEAR A FROWN  
THEY EAT TRASH AND SO THEY HELP MAN TO KEEP POLLUTION DOWN

## VERSE 3

CRABS ARE MEAN AND ANGRY GUYS SO KEEP YOUR HANDS WELL BACK.  
IF YOU SEE HIM LOOKING CROSS EYED HE'LL PROBABLY ATTACK!

## VERSE 4

CRABS ARE NEAT TO WATCH REAL CLOSE WITH ALL THEIR DIFFERENT FEET.  
ALL MY FRIENDS ARE READY TO BOAST THAT CRABS ARE GOOD TO EAT!

WORDS AND MUSIC © 1984 JIM RASIN

## SIDE ONE BAND FOUR

### Jump in the Middle by Teresa Whitaker

When I came to Maryland I was unaware of oysters and of the Skipjacks (Drudge boats). The way of life on the Bay which the Skipjacks represent has almost totally vanished. One of the beauties of an art form is that moments of time or a particular way of life can be expressed and captured even when the original is gone (listen to Tom's "Dredgin" is my Drudgery" on the Folkways album Chesapeake Born).

This song asks children to imagine themselves to be small enough to go for a walk on an oysters back. It also includes the idea of community and the inter-relatedness of different creatures. The oyster shell which hosts other creatures is a microcosm of how the Bay acts as host to many lives; animal, plant and human and therefore needs to be balanced and maintained. The song also brings up the idea of the first "brave soul" who decided they were hungry enough or curious enough to wash away the mud and discover oysters were indeed mm-m-m good. Children might write an imaginary story of who ate the first oyster.

# CHORUS

ON AN OLD DRUDGE BOAT WITH BUCKETS AND ROPES,  
POCKETS FILLED WITH WISHES AND HOPES  
JUMP IN THE MIDDLE WITH YOUR FINGERS AND TOES  
AND SMILE LIKE AN OYSTER WITH MUD ON YOUR NOSE.

## VERSE 1

PRETEND THAT YOU ARE VERY SMALL.  
GO FOR A WALK ON AN OYSTER'S BACK.  
SILVER LADIES DANCE AND SING

WHILE ALL AROUND ARE TALL SEA TREES

## VERSE 2

BENEATH THE BAY ABOUT SIX FEET  
OYSTERS LIE AROUND AND EAT.  
SENDING OUT A TINY TUBE  
TO FILTER WATER AND CATCH THEIR FOOD.

## VERSE 3

OYSTERS SELDOM LIVE ALONE  
THEY GIVE THEIR FRIENDS A RENT FREE HOME.  
BLENNY, GOBY, CRAB OR WORM  
BARNACLES AND PLUMP SEA SQUIRTS

## VERSE 4

LONG AGO IT HAD TO BE  
SOMEONE WAS SO HUNGRY  
THEY DECIDED TO WASH AWAY THE MUD  
THEY ATE THAT OYSTER AND SAID..... Mmmm-SLURP!

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## SIDE ONE BAND FIVE

### The Sunshine Bankers

FOR MY GRANDSON, TYLER

There is an enormous interplay among the creatures of the earth. One feature of the interplay commonly referred to as the food web requires the death of one creature to sustain the life of yet another. Important questions for me and for many others are: "Is it wise to take life, as in industrial pollution of rivers, in order to have the modern efficiency and comfort to which we have become so accustomed?" "How far can we go with this before we upset the balance of one of the basic chains of life?" These are not easy questions to answer.

An important background to have in order to answer the questions is in a knowledge of the food web. It is a miraculous thing: a wonder.....ultimately the sun becomes me. The story of mouse in Storm's *Seven Arrows* is a good thought-provoking story to tell to children. Have them visualize and dramatize the story and talk about its meanings. You may also challenge them to write an additional verse to the song that includes them in the story.

There are good vocabulary exercises in the song. "Phyto" = plant materials; "Zoo" (pronounced ZOH-oh) = animal; Plankton = free floating creatures subject to the movement of the current (use of word "Plankters" is poetic license). Zoo and Phytoplankters are mostly microscopic organisms of the estuaries (brackish rivers) and oceans. Ecology is the study of the way the life film is held together.

Once the children have mastered the lyrics (you will have to work hard with them for crisp enunciation....they are difficult lyrics to sing) divide them into groups to sing the round as it is performed. Encourage them to move their bodies in swaying motion with the melody and to raise their arms or bodies with the repeating "growing-growing" so they may experience the weaving tapestry that is like the intricate pattern of the web. The song is difficult to master—the concepts treated here are fundamentally important.

## VERSE 1

LITTLE PHYTO PLANKTERS ARE THE SUNSHINE BANKERS  
OUT IN THE GREAT BLUE SEA.  
SAVING, SAVING SAVING UP THE SUN'S ENERGY.

## VERSE 2

LITTLE ZOOPANKTERS EAT THOSE SUNSHINE BANKERS  
OUT IN THE GREAT BLUE SEA  
GROWING, GROWING AS BIG AS THEY CAN BE.

## VERSE 3

OYSTERS ON THE BOTTOM TAKE IN WATER AND THEY GOT 'EM  
OUT IN THE GREAT BLUE SEA.  
GROWING, GROWING MAKING FOOD FOR YOU AND ME.

## VERSE 4

FISH ARE CRAZY PRANKSTERS, THEY EAT THOSE ZOOPANKTERS  
OUT IN THE GREAT BLUE SEA.  
GROWING, GROWING..... THAT'S E-COL-O-GY.

LYRIC © 1984 TOM WISNER





#### SIDE ONE BAND SIX

### Tremchamblin by Tom Wisner

FOR MY DAUGHTER KAREN

I think that the use of our imagination and its role in strengthening our belief has something important to do with learning about our relationship with the natural world.

Ecologically we have digressed from a spiritual stance of being one with nature to a modern technological stance of "them and us". Many children of today live in isolation from the natural world and its rich imagery. They see nature as something to fear or overcome like hurricanes, earthquakes, bad wolves and jaws. In some cases the imagery on T.V. and in films helps to foster poor attitudes about the natural world of which they are so much a part.

The imagery of Tremchamblin is my attempt to create a mythology that may fit into today's world and help children to discover their relationship with parts of the natural world. Children enjoy doing drawings of the flowered horse and their imagined journeys.

REST YOUR HEAD AND CLOSE YOUR EYES  
BETTER GET READY FOR A BIG SURPRISE  
'CAUSE A GREAT WHITE HORSE WITH FLOWERS ON HIS SIDE  
GONNA COME AND TAKE YOU FOR A MIDNIGHT RIDE  
TREMCHAMBLIN IS HIS STATELY NAME  
IMAGINATION IS HIS GAME  
FOR WHEN YOU'RE UP UPON HIS BACK  
THERE'S HARDLY ANYTHING YOU LACK  
YOU CAN RIDE OUT O'ER THE GREAT BLUE SEA  
BECOME ANY CREATURE THAT YOU WANT TO BE  
DANCE WITH THE PIPER NEAR A TIDAL POOL  
AND PLAY WITH THE FISHES ON THEIR WAY TO SCHOOL  
EACH NIGHT BEFORE YOU GO TO SLEEP  
HE'LL APPEAR AND HE'LL BOUND AND LEAP  
AND OLD FOLKS, THEY'LL SLIP OFF TO SLEEP  
WHILE YOU DANCE YOUR COVERS UP IN A HEAP

#### CHORUS

THEN JUMP UP ON TREMCHAMBLIN'S BACK  
AND SLIP OUT THROUGH THE WINDOW CRACK  
ACROSS THE MISTY OCEAN DUNE  
TO THE GOLDEN PATHWAY OF THE MOON

WHEN FINISHED WITH YOUR NIGHTLY RIDE  
YOU'LL MELT THROUGH WALLS AND BE INSIDE  
AND HE'LL MUSS YOUR HAIR "N" NIP YOUR EAR  
BUT YOU WON'T BE TELLING THAT HE WAS HERE  
'CAUSE MOST FOLKS WOULD LAUGH WITH A KNOWING LOOK  
IF YOU TOLD THEM OF THE RIDE YOU TOOK  
BUT IF YOU BELIEVE THEN THE FIRE IS LIT  
YOU SEE, IMAGINATION MAKES YOU INFINITE

(TO CHORUS)

FOR YOUTH IS MADE OF WONDERING  
AND YOU MAY GROW OLD TOO SOON  
THEN YOU'LL WISH YOU COULD GO BACK  
AND RIDE RIDE WITH THE MAN IN THE MOON  
RIDE WITH THE MAN IN THE MOON

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#### SIDE ONE BAND SEVEN

### The Prettiest Marsh by Teresa Whitaker

This song is an experiment on my part to try to capture and recreate the mysterious, life-filled presence of a marsh, through melody, images and voice.

Children may try to recreate any place that they choose (from the beach to the Principal's office). Also rhythm instruments may be used or words which convey clear sense of movement, color, sound or smell.

For me marshes are one of the most lovely and complete of all environments, and are always filled with sudden beauties and surprising "pops".

#### CHORUS

GRASSES BROWN AND WATERS GREEN  
PRETTIEST MARSH I'VE EVER SEEN.

HUSH, HUSH BEATING OF WINGS  
HUSH, HUSH MOVEMENT OF THINGS,  
CREEPING AND CRAWLING AND CROAKING AND WHIRRING. (TO CHORUS)

#### TIME TO BE STILL

STILL AS THE GRASSES WAITING TO BEND  
TO DANCE AND TO SHINE IN THE WIND.

I WILL BECOME A SHINY GREEN FROG  
THAT SLEEPS IN THE MUD.

I WILL BECOME A SPOTTED BROWN STONE  
THAT DRIES IN THE SUN. (TO CHORUS)

I AM A LITTLE WHITE EGG.

SECRETIVE, WAITING GROWING INSIDE  
THUMPING AND WIGGLING UNTIL I DECIDE....TO POP! (TO CHORUS)

I AM A LITTLE NEW BIRD

JUST OPENING MY EYES.

I AM A BRAND NEW MARSH BIRD

JUST WAITING TO FLY.

WORDS AND MUSIC ©1984 TERESA WHITAKER

#### SIDE ONE BAND EIGHT

### We've Got to Come Full Circle by Tom Wisner

FOR WALT BOYNTON

Effective learning about our relationship to the natural world has a lot to do with developing the idea that everything counts - ALL THINGS ARE CONNECTED. The way we relate to ourselves, to one another, to our family and neighbors and to the land and waters are all tied together. The way that we do any one of them affects the way we do the others. Native American plains people captured this essence in their focus on the circle: gatherings around the fire, teepees placed in circles and stone forms layed on the plains and other interesting ways.

For me the phrase "Come Full Circle" recognizes the "relatedness" that the Native Americans knew so well. It warns us about the dangers of a society perhaps too removed from nature where a porkchop or a tomato comes from the supermarket rather than the wind, the rain, the earth, the farmers and others. The circles of give and take are every where in our current world though perhaps we don't emphasize them enough, particularly some of the natural cycles: the seasons, water, migrations, and the making of soil to name a few.

Have the children make hats (the larger, the better) to represent different parts of the whole system and march around the room in a big circle while singing it....or to the record. Its time we had a big parade to celebrate all the things we've learned.

#### VERSE 1

WE'VE GOT TO START THE CARING FOR EVERYONE THAT'S HERE.  
IF WE DON'T LOVE ONE ANOTHER WE MAY DISAPPEAR.  
EVERY SINGLE PERSON HAS THEIR DIGNITY  
AND THE RIGHT TO LIVE THEIR WAY IN PERFECT HARMONY

#### CHORUS

WE'VE GOT TO COME FULL CIRCLE. CIRCLE, CIRCLE, 'ROUND  
IF WE DON'T COME FULL CIRCLE THIS OLD EARTH MAY TUMBLE DOWN  
LIKE A CAROUSEL ABANDONED IN AN OLD DESERTED TOWN  
IF WE DON'T GIVE THIS EARTH SOME LOVING IT MAY TUMBLE DOWN

#### VERSE 2

WE'VE GOT TO START THE SHARING OF OUR QUALITY  
AND JOIN IN THE BELIEVING THAT THE SHARING SETS US FREE.  
EVERY TRUTH THAT'S REALISED AND UTTERED BY A SOUL  
HAS A VALUE TO BE SHARED AND THE SHARING MAKES US WHOLE.

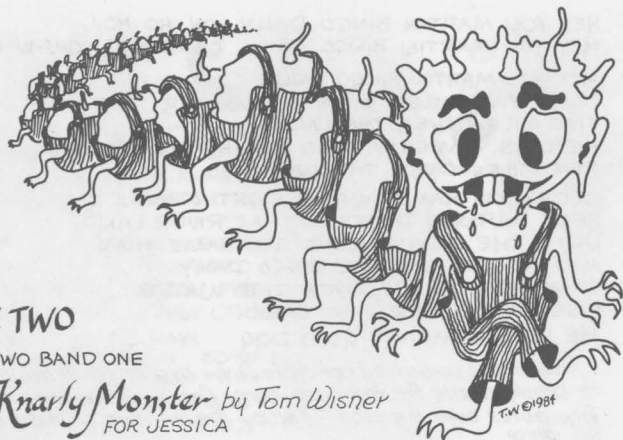
#### VERSE 3

WE'VE GOT TO START THE CARING FOR ALL THE LIFE THAT'S HERE.  
IF WE DON'T LOVE THE CREATURES THEY MAY DISAPPEAR  
EVERY SINGLE CREATURE HAS ITS DIGNITY  
AND THE RIGHT TO LIVE IT OUT IN PERFECT HARMONY

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(TO CHORUS) and repeat





## SIDE TWO

SIDE TWO BAND ONE

### The Knarly Monster by Tom Wisner FOR JESSICA

I was struck by the fear that a story brought to the surface in a five year old friend (see notes on the story of Martin Bingo Daily on BAND FOUR). For me, the imagery of the archtypal symbol of evil and darkness (as in the devil and his cellar in the forest and the ogres and other evil beings in many fairy tales) are a challenge to work with in story and song. I want to experience the emotion of dark imagery creatively. One key is in the realization that the power to envision the worst is one side of the same ability to see the best. Jessica says it strongly as she sings the lyric: "Well I will not fear the darkness or the creatures of the night, because in my believing I can turn them toward the light."

Have children make a drawing, poem or clay figure of something in the natural or imagined world that they fear, then make it over into something good and nourishing. Keep both forms and help them through discussion and experience to see their ability to affirm through their creations.

#### VERSE 1

DO YOU BELIEVE IN BATS AND CAVEY PLACES: SPOOKY SPACES,  
WHERE THE KOOKY KNARLY NIGHT TIME CREATURES CREEP?  
CAN YOU FEEL THE CHILL OF DARKNESS ALL AROUND YOU?  
IT SURROUNDS YOU! OH YOU DARE NOT GO TO SLEEP.  
FOR THE CREATURES OF THE NIGHT TIME ARE OUT THERE CIRCLING 'ROUND.  
ONE IS BOUND TO EAT YOU WHILE THE OTHER HOLDS YOU DOWN.

#### CHORUS

WELL I WILL NOT FEAR THE DARKNESS OR THE CREATURES OF THE NIGHT,  
BECAUSE IN MY BELIEVING I CAN TURN THEM TOWARD THE LIGHT.

SO GO HOME YOU KNARLY MONSTER, TAKE YOUR DRIPPY TEETH & CLAWS  
AND PUT THEM IN THE POCKET OF YOUR BAGGY "OVER-ALLS."  
IF YOU DONT GO I WILL CHANGE YOU TO A WIGGLY LITTLE WORM  
AND PUT YOU IN THE GARDEN WHERE THE EARTH IS DARK & FIRM.

#### VERSE 2

CAN YOU MAKE YOUR HOME IN EARTHY CAVEY PLACES: SPOOKY SPACES,  
AND CUDDLE WITH THE PEARLY CLUMPS OF CLAY?  
CAN YOU CRAWL DOWN IN THE EARTH AND GET IT MOVING?  
GROWING, GROOVING! MAKING READY FOR THE HAPPY RAINS OF MAY.  
LEAFY FINGERS PEEKING UP AND REACHING FOR THE SUN  
WHILE ROOTS ARE GETTING WATER DOWN WHERE YOUR WORK WAS DONE.

(TO CHORUS) then:

AND THIS GARDEN IS A GREENY PLACE WHERE CANDY COLORS BLOOM  
WHILE THE KNARLY MONSTER STEALS FROM THE DARKNESS OF MY ROOM.  
OH THE KNARLY MONSTER STEALS FROM  
THE DARKNESS OF MY ROOM -M-M-M-M-M-M-M-M- ha!

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Note on above lyric and melody: At the time of writing this poem for Jessica I was also working on a song about the sinking of (THE J.R. MORPHY OR MORRETT) a Flying Jib Schooner in Potomac River circa 1920. I put both sets of lyrics on essentially the same melody. The Dram Tree-o, a wonderful male quartet, in Norfolk Virginia encouraged me with their fine arrangement of the Morphy piece to stay in the minor chords through the versing. Watch for "the J.R. Morphy" on future albums.

#### INTRODUCTION TO BANDS TWO, THREE AND FOUR

The setting for the songs, poems and story in this three band section is in the lower Potomac river basin in the post Civil War era of the "River Boys" and "Dusties." It is a mixed Black and White lore from the overlapping agrarian, watering life-styles of the region. I'm told the word "Dusty" was used to describe a field worker of any race. Most of the field workers readily "shifted their britches" to become dock workers, loaders and watermen with the arrival of ships

or the need to harvest seafood. "Riverboys" was the all inclusive term to describe a worker around the waters.

The recording is my interpretation of the use of language and storytelling style of a Chesapeake storyteller named Spearman who is in his late seventies. The section is dedicated to him with respect for the learning that has come to me in knowing him. When I first met him I was overwhelmed with the pleasure of meeting someone who could recite and sing (often in monotone, without accompaniment) so many pieces from our past. I was disappointed when he would not allow me to record him. I learned in being with him that it is the pleasure of spontaneously doing poems and stories together that matters most. I found that I did not need the recorder to get the most important things. He planted his stories in me like a seed and they have taken root and become my own.

Spearman learned many of his tales in his early teens from Pompeii Jackson a story teller who came across the Potomac river to Maryland from Virginia in the late 1850's. He took up residence in a small cabin on a plantation land at Swans point. Pompeii was an old man when Spearman listened to his yarns. Pompeii passed away circa 1920.

I know but very little about the scholarly practices of recording and validating the folklore. I do know these pieces are precious to me because a fine old man of our region recites them to a few people as he celebrates his life here. Cap'n Spearman would say "You can do what you please with them mister— I ain't being paid to tell them to you!"

The sharing of these songs and stories is important to me because they help me to deepen my appreciation for our rich heritage. I do them in my own way inventing melodies and often adding lyrics. There is no reason for me to try to do them exactly like Spearman nor is it possible to do them like they were done in their time. Unlike Spearman I do sometimes get paid "to tell them to you" but it is also true that "you are welcome to do what you please with them."

Persons who wish to know more about the sources should write to me. The Library of Congress and Southern Maryland Libraries have collections of Spearman's materials. I have printed lyrics as they were learned from Spearman in block letters and my additions in this hand. I can provide the same kind of breakdown on the story.

#### SIDE TWO BAND TWO

### Big Ship Comin' Medley of poem and song

TRADITIONAL SOURCES Version © 1984 Tom Wisner  
Melody for Big Ship developed with Nancy & Alex McAllister

COME ALL YOU YOUNG PEOPLE ROUND  
COME FROM FAR AND NEAR  
COME "N" LISTEN AND ILL TELL YOU 'BOUT  
WHEN THE RIVER BOYS WAS HERE  
Come and listen and I'll tell you 'bout  
When the river boys was here, here, here  
River boys was here.

They called them River boys, Dusties, Fieldhands and Pickers  
And they were mighty good neighbors.  
They lived in these river lands where our freedom was born  
In their story, their song and their labors

Big Ship comin' home see her tops! shiver  
Old Dusty raising up looking down the river (and he'd say)

BIG SHIP COMIN' COMIN' ROUND THE BEND.  
SAILS SO WHITE "N" DRAWIN' TIGHT,  
SHE'S DOIN ALL SHE CAN LORD, DOIN' ALL SHE CAN.  
SOON GONNA FOLD THOSE SAILS AWAY  
YOU'LL HEAR THOSE SAILORS CHEER  
RUN AND CALL THOSE RIVER BOYS  
THE HAPPY DAYS ARE HERE LORD, THE HAPPY DAYS ARE HERE

POOR OLE CAPN JOE DONT HE LOOK SO SAD  
GONNA LOAD THAT SHIP TONIGHT  
HE LOOK JUST LIKE SOMETHIN' THE BUZZARDS MUSTA HAD  
GONNA LOAD THAT SHIP TONIGHT

OH A LITTLE PIECE O' MEAT AND A BIG PORK CHOP\*  
GONNA LOAD THAT SHIP TONIGHT  
MAKE ME WORK LIKE I NEVER WANTA STOP  
GONNA LOAD THAT SHIP TONIGHT ("cause that" return to "Big Ship")

\*NOTE SPEARMAN OFTEN SAYS "A BOWL O SLOP"



# SIDE TWO BAND THREE

## Loads the Big Ship Medley of poem and song

TRADITIONAL SOURCES Version ©1984 Tom Wisner

Melody for 'Loads the Big Ship' developed with Teresa & Frank

Young gal get to sewing, makin' with the stitches.  
Dressin' up her Riverboy in poke berry britches  
Goin' to the landin' place and gather all around  
Time to get to workin' and load the big ship down....

THERE AINT NO WIND STRONG ENOUGH TO BLOW ME  
NO TIDE EVER GONNA HOLD ME  
NO WAVE BIG ENOUGH TO ROLL ME  
WHEN I LOADS THE 'BIG SHIP DOWN.

AIN'T NO DEVIL MEAN ENOUGH TO CHASE ME  
NO DUSTY MAN ENOUGH TO FACE ME  
No horse fit enough to race me  
When I loads the big ship down (Return to "There aint no wind")

Aint no stud bull mean enough to bump me  
No captain ever gonna dump me  
No hoghead rollin' gonna wump me  
When I loads the big ship down (Return to "There aint no wind")

NOW THOSE RIVERBOATS DONE ROT AWAY  
THE LANDIN PLACE AINT THERE.  
AIN'T NO TIME LIKE THE GOOD OLD TIME  
WHEN THE RIVER BOYS WAS HERE.  
AIN'T NO TIME LIKE THE GOOD OLD TIME  
WHEN THE RIVER BOYS WAS HERE, HERE, HERE.  
RIVER BOYS WAS HERE.



# SIDE TWO BAND FOUR

## Martin Bingo Daily Story and Song

TRADITIONAL SOURCES FOR JAKOB MEREDITH

AND RICHARD PRICE WHO HELPED ME TO LOVE MY OWN STORY.

MUSIC AND VERSION ©1984 Tom Wisner

This folk tale has incredibly rich imagery and a large part of it is caste in a theme that is violent. Why do we have them? Why do we like them? Perhaps we enjoy them because they are outrageous, super extensions of our regular life that is often boring. Perhaps they are a way of expressing and laughing at our fear of the unknown.... or maybe they are a way of saying we should treat each other properly: a way of enforcing the thin threads that make societies stay together i.e. RULES. For me the combination of poetry and song interwoven to highlight an outrageous theme is just plain fun and I think it is good for us to do it.

The song on BAND ONE was written as a result of an experience with this story with a youngster. At first I was upset by the potential fear it had opened for her. Then, as surely, I watched her come to the five-year-old realization that she need not fear her imagery..... it was truly hers to do with as she would. In her case it seems she is able to use her imagination to her creative advantage. My experience of the story with thousands of ten and eleven year olds is that they fare well with it. They love the outrageous quality of the old prince of darkness sharpening his knife "scratch, scratch, scratch" while Dickie is singing to his dog who is ten miles away. One youngster has written to me saying "I loved that song and I always sing it to my dog." Perhaps we love stories like this because they reaffirm our belief in the value of our good friendships with others.

Limited space on this publication prohibits my writing out the entire story. I do have copy for persons with special interest. Following are the song lyrics:

HEY YOU MARTIN BINGO DAILY OH HO HO!  
HEY YOU MARTIN BINGO DAILY OH HO HO! OW-W-W-W-W!

HEY YOU MARTIN BINGO DAILY  
COME FIVE MILES OVER THE WATER  
FIVE MILES OVER THE LAND  
HE WAS A MIGHTY GOOD DOG HE GONNA COME  
FIVE MILES OVER THE LAND

OLD DICKIE HAMEY WAS A FIGHTIN' MAN  
BEST DARNED DUSTY IN THAT RIVER LAND  
UNTIL THE DEVIL COME TO TAME HIM  
AND THAT OLD MARTIN BINGO DAILY  
CAME FIVE MILES OVER THE WATER  
FIVE MILES OVER THE LAND.  
HE WAS A MIGHTY GOOD DOG YEAH ~

Spearmans version did not caste Dickie as a singer w/howling dog  
He simply chants the two lines "come five miles over the water -  
five miles over the land" I enjoy the addition of music and added verse.

# SIDE TWO BAND FIVE

## Lullaby for a Sea Child by Teresa Whitaker

FOR MY MOTHER AND FOR ZACHARY.....AND FOR MY GRANDMOTHER  
WHO ALWAYS WANTED BUT NEVER GOT TO SEE THE OCEAN.

Lullabies are an ancient song form designed to calm and soothe. Rocking and swaying movements frequently accompany them. Children may enjoy experiencing the effect which these types of movements may create. Children may begin by jumping up and down in place and then stopping suddenly. They should take a moment to notice their heart rate and their breathing then they may begin a gentle rocking, swaying motion from side to side. Discussion of differences may follow.

This song is a mother singing to her child. Though delighting in their private fantasy world of the present the mother is very aware of a time soon to come when the child will move out into the world on its own. As I watch my own son growing and changing daily I am filled with a whole mixture of joys and fears and dreams for him. I am also aware that I am a small link in a whole endless chain of mothers. Mothering is an exhausting and exhilarating privilege. The whole concept of mothering is a vital part of our daily lives, and each person male or female has the capacity to experience it. How do we as people express our love and care for others, and what do we take care of and nurture? Plants, animals, families, homes, and friends involve us in learning to express and exchange love and concern. How can our capacity to love and care for, be extended into the natural environment of which we are such an interdependent part? All of these issues may be explored and some "tangible expressions" may be created by individuals or as a group.

# VERSE 1

MY CHILD YOU WERE BORN OF THE WIND AND THE SEA.  
WRAPPED IN THE NIGHT'S SONG YOU CAME UNTO ME.  
CRADLED IN SILVER DREAMS, ROCKED BY THE WAVES  
OF THE PAINTED RED SHIPS FLOWING BY.  
LULLED BY THE WIND AS IT VISITS AGAIN  
BY THE WHISPERS OF THE SEA'S LULLABY

# CHORUS

SLEEP MY CHILD, THE SEA SINGS FOR YOU  
SLEEP, SLEEP  
SLEEP MY CHILD FOR THE WIND IS YOUR FRIEND  
SLEEP, SLEEP.

# VERSE 2

WHEN MORNING COMES. I'LL TAKE YOU TO FIND,  
ALL OF THE TREASURES THE OCEAN LEFT YOU BEHIND.  
SHELLS FILLED WITH LAVENDAR, SMOOTH MAGIC ROCKS,  
COLORED STONES BRIGHT FROM SO DEEP.  
TINY CORRAL FANS AND A CLOAK MADE OF SAND,  
BUT FOR NOW YOU MUST SLEEP. (TO CHORUS)

# VERSE 3

SOMEDAY YOU'LL BE OLDER, AND CAN GO WITHOUT ME.  
SAFE BY YOURSELF WITH THE WIND AND THE SEA.  
YOU'LL RUN IN THE WATER, RACE IN THE WIND,  
STIRRING UP MOUNTAINS OF FOAM.  
BE KISSED BY THE SUN AND TURN BROWN AS THE EARTH,  
WHEN YOU'RE TIRED JUST COME BACK HOME. (TO FINAL CHORUS)  
NOTE: FINAL CHORUS ENDS LAST LINE WITH: "AND I AM HERE." INSTEAD OF "SLEEP, SLEEP."



## THE ARTISTS

**Tom Wisner** is a native of Washington D.C. whose life and work has carried him along the shores of the Potomac River into the hinterlands of Southern Maryland and the Northern Neck of Virginia to the Chesapeake. He is a poet-singer and storyteller of the Chesapeake tradition. For the past twenty years he has worked in a number of ways as a teacher and a performing artist to encourage the use of Chesapeake lore in environmental education programs in Maryland schools. His interest in reflecting regional life and culture is a product of his trailing professional career as an artist, a teacher of high school science, a conservation educator at the University of Maryland's Chesapeake Biological Laboratory (where he served on the Maryland Superintendent's Committee for Environmental Education) and his current work as a raconteur performing for more than 60,000 citizens annually.

He is the principal performer and author of the Folkways Album: "Chesapeake Born" and his songs are included on the National Audubon Society Album: "Equilibrium"; songs of Nature and Humanity also on the Folkways label (FTS 31305). He is the author of "Walk-on-the-Water": a guide to working with youth in the Chesapeake and "The Chesapeake at Bay" (1971) a film strip for schools produced by Joseph Mealey & Associates. During 1983 he directed the work of several musicians and storytellers in three productions of Music and Story for public presentation for a Southern Maryland Libraries' Humanities project entitled "Southern Maryland Today."

He has appeared in numerous films and National Network documentaries on the region including a 1972 broadcast for NBC Topic entitled "Chesapeake Classroom" (available from the University of Maryland's Science Teaching Center), the 1976 Today Show's bicentennial broadcast and recently on the Charles Kuralt show "Sunday Morning" on the Chesapeake Initiatives.

**Teresa Whitaker** was born in Cynthia, Kentucky where she grew up with country hymn songs and Appalachian folk music. She moved to Maryland ten years ago where she felt an immediate love and companionship for the Bay. She began writing children's songs in 1972 for Tom Wisner's program for children at the Chesapeake Biological Laboratory. Her songs were published in his guide to working with youth and the Chesapeake entitled "Walk-on-the-Water". Later she worked with children at the Smithsonian Institution's Center for Chesapeake Studies near Edgewater Maryland. She has appeared at numerous schools in the Baltimore and Eastern Shore regions in her work with Young Audiences.

She has a B.A. from Transylvania University in Inter-Cultural Studies and a Masters in Dance Therapy from Goucher College. She has sung on a recording of her own songs called "Before I Grow Old" produced by William Flanders and on the Folkways Album's "Chesapeake Born" and "Equilibrium". She has a deep love for music and its power to unite and heal.

Currently she is teaching music in different Baltimore County nursing homes through Catonsville Community College. She is married to Frank Schwartz. Together they play music for all occasions with their band Relay. She is the mother of eight month old Zachary and Dshka, a Siberian husky who refuses to tell her age.

**Frank Schwartz** is a Baltimore native. He has been playing music ever since he first heard as a child: "When the Saints Go Marching In" and was inspired to play trumpet. Ten years later he switched to guitar and bass and enjoys playing many styles of music from jazz to popular and folk.

He is a fluent sign language interpreter and is employed at Gallaudette College in Washington D.C. where he is an accountant. He holds a degree in accounting and is presently studying to take the C.P.A. exam.

Frank has a special grace and dignity as a musician and a performer that enables other performers to give their best to the quality of the work. He is mar-

ried to Teresa Whitaker and is the proud father of Zachary Schwartz.

**Bill Caldwell** performed on the Folkways Album "Chesapeake Born". He was born in the Southwest cultivating his teeth on Woodie Guthrie and panhandle tumbleweed. His love of open space and clear horizons has found a voice through a simple and clear style of banjo and views of similar distances over Chesapeake Bay. He lived in this region for fifteen years and works in media education at The American University.

**Jessica Boynton**.... I was born in Benedict Maryland on November 14, 1978 on the Patuxent River. Sarah had the same mid-wife as me. Sarah is my baby sister. It was very cold in the house, so we moved to this house. We saw Santa Claus on Christmas. Tom and I think we heard an Easter Bunny and a Leprechaun. The Easter Bunny went hop, hop, hop with the Leprechaun. The Leprechaun hopped into the Bunny's basket. Then this is the end of this part about the Easter Bunny telling. I like to eat crabs. They are so good I could eat them all up. I like to swim. My Daddy and I go fishing and the last time we caught fish, Jessica Boynton was the one that caught the fish. My Mother and I plant some flowers. I like to sing "My Mother's people" with Tom. I like my mommy to sing "Dark Brown River" to me at night when I go to bed. I like Michael Jackson.

<sup>1</sup> OPENING LINE OF "NATIVE LAND" FROM THE ALBUM "CHESAPEAKE BORN" FOLKWAYS FTS 32410  
<sup>2</sup> LINE FROM "WHERE GO THE BOATS" BY ROBERT LOUIS STEVENSON.....MUSIC BY JESSIE WHITE

## ACKNOWLEDGEMENTS

The organization and direction of this work is an outgrowth of the inspiration from my association with Dr. L. Eugene Cronin and many scientists on the staff of the Chesapeake Biological Laboratory at Solomons Maryland during the late 60's and 70's. It is my response to his continued probing on two counts; one: "that every child in the region should have some education about Chesapeake Bay" and two: you must find a way to make the kind of work you are doing with children transferable to others." I hope this album will serve on both counts as a good "giant step" in the right direction.

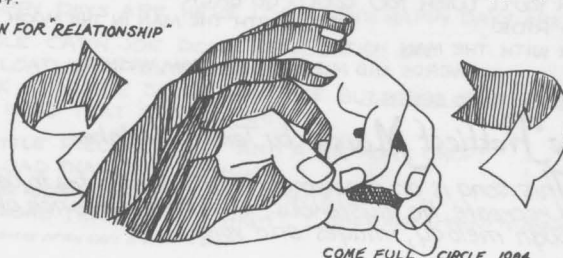
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The cover drawing is a composite from photos by Mike Reber.

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HAND SIGN FOR "RELATIONSHIP"



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