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# CLASSIC MARITIME MUSIC

from SMITHSONIAN FOLKWAYS RECORDINGS



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Compiled and annotated by Jeff Place SFW CD 40053

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|--|--|---|
| <b>1 Roll, Alabama, Roll</b><br>(The Alabama)<br>The X-Seamen's Institute 3:00 | <b>13 Ten-Penny Bit (Instrumental)</b><br>Ellen Cohn 1:27  | <b>23 Liverpool Judies</b><br>(Instrumental)<br>Stuart M. Frank 1:05                |
| <b>2 Shenandoah</b><br>The X-Seamen's Institute 3:27                           | <b>14 South Australia</b><br>Stan Hugill 3:04  | <b>24 Santiano</b><br>The X-Seamen's Institute, Louis Killen, and Stan Hugill 1:43  |
| <b>3 Clear the Track and Let the Bullgine Roll</b><br>Sam Eskin 1:31           | <b>15 Haul Away Joe</b><br>Lead Belly 2:49   | <b>25 Reuben Ranzo</b><br>The X-Seamen's Institute 1:25                             |
| <b>4 Greenland Whale Fisheries</b><br>Stuart Gillespie 2:11                    | <b>16 Blood-Red Roses</b><br>Ewan MacColl, Peggy Seeger, A. L. Lloyd, and Chorus 1:33                      | <b>26 The Girls around Cape Horn</b><br>Tom Goux and Jacek Sulanowski 2:18          |
| <b>5 Paddy Doyle's Boots</b><br>Alan Mills and the Shanty Men :36              | <b>17 All for Me Grog</b><br>Louis Killen, Jeff and Gerret Warner, and Fud Benson 3:04                     | <b>27 Adieu, My Lovely Nancy</b><br>Morrigan 2:19                                   |
| <b>6 The Black Ball Line</b><br>The Foc'sle Singers :59                        | <b>18 Haul on the Bowline</b><br>The Foc'sle Singers 1:17  | <b>28 The Dreadnaught</b><br>Tom Sullivan 3:27                                      |
| <b>7 The Sloop John B.</b><br>The Dicey Doh Singers 2:09                       | <b>19 Bully in the Alley</b><br>Morrigan 1:39  | <b>29 Married to a Mermaid</b><br>Tom Goux and Jacek Sulanowski 1:31                |
| <b>8 Tommy's Gone to Hilo</b><br>Stuart M. Frank :58                           | <b>20 Chesapeake Born</b><br>Tom and Mark Wisner 4:15<br>(Tom Wisner/Chestory.org)                         | <b>30 Boney</b><br>The X-Seamen's Institute 1:06                                    |
| <b>9 Lord Franklin</b><br>The Gold Ring 2:14                                   | <b>21 A Hundred Years on the Eastern Shore</b><br>Ewan MacColl, Peggy Seeger, A. L. Lloyd, and Chorus 1:49 | <b>31 Homeward Bound / The Old Slipper Shoe (Instrumental)</b><br>Tom Sullivan 1:52 |
| <b>10 The Handsome Cabin Boy</b><br>Stuart Gillespie 2:22                      | <b>22 Dredgin' Is My Drudgery</b><br>Tom and Mark Wisner 2:26<br>(Tom Wisner/Chestory.org)                 | <b>32 Homeward Bound</b><br>Stuart M. Frank 2:31                                    |
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# INTRODUCTION

Jeff Place

This collection serves as an introduction to the breadth of traditional maritime songs that exists in the Folkways catalog. When we speak of maritime, it certainly means sea chanteys, but more than that it includes songs of rivers, lakes, and those who make their living on the water.

Over the years, Folkways Records (now Smithsonian Folkways) has produced and distributed more high-quality recordings of traditional American folk music than any other record label. The label made a commitment to artists that their Folkways recordings would never go out of print. This recording is intended as an introduction to many of these recordings on the label, and a chance for listeners to experience them perhaps again, perhaps for the first time. It is made up of songs and tunes from a few dozen Folkways-produced maritime-related recordings. It primarily comprises the recordings Asch released from the later period in the history of Folkways. Although to include the earlier recordings would be more

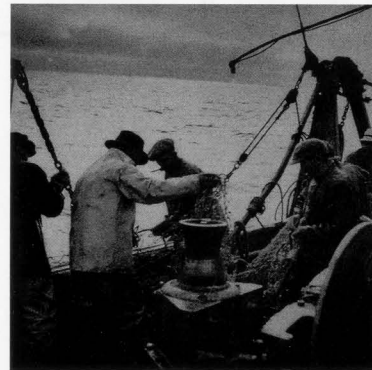
historically accurate, the sonic quality and performance style of the songs differ enough that it would make this recording more diverse from song to song to be prudent for good listening. Field recordings were not included for the same reason. Alas, there is a fine tradition of Folkways-documented maritime music from Eastern Canada which is barely represented for this reason. Hopefully, a later reissue can fill this gap. In addition, to give this recording consistency, we selected songs that can primarily be found in three key 20th-century books on maritime music: Joanna Concord's *Songs of American Sailormen*, William Main Doerflinger's *Shanty Men and Shanty Boys*, and Stan Hugill's *Songs of the Sea*. Listeners can consult those books for more information about these songs. Italicized lines following each song annotation note the location of information about the song and/or the lyrics. Lyrics can also be found at [www.folkways.si.edu](http://www.folkways.si.edu) under new releases [May 2004].

Noted folklorist Kenneth Goldstein defines the different types of sea chanteys and songs as short haul or short drag chanteys, used when only a few short pulls were required, as in "sweating up," or removing the slack from the halyards; halyard chanteys, jobs too heavy and prolonged for a short-haul chantey, as in hoisting the main sails or catting the anchor; windlass or capstan chanteys, rolling songs suited to continuous pushing, as in trumping round the capstan when hoisting anchor or moving the ship against the dock; and foc'sle (forecastle or forebitter) songs, songs sung during off-duty times, frequently around the forecandle (Goldstein, notes to FW 2429, 1959).

Moses Asch (1905–1986) founded Folkways in 1948 in New York. He had been involved in the record business since 1939 with his Asch and Disc labels. In 1940, acting on a tip from Broadway producer Sy Rudy, he recorded blues songster Lead Belly—which was his first stab at releasing American vernacular music. During the 1940s, Asch released recordings by other well-known American folk musicians, such as Burl Ives, Pete Seeger, Sonny Terry, Brownie McGhee, Woody Guthrie, and Lead Belly.

Asch, throughout the history of his label, released titles of maritime music. The first two records he released were *Sea Shanties and Loggers Songs*, by folklorist and singer Sam

Eskin, and *Song of the Sea*, by Alan Mills and the Shanty Men, both in 1951 on 10-inch long-playing discs. Both singers were well known in the "folk-song world." Mills went on to record numerous albums for Asch over the course of the decade.



In 1957, Asch released *Folk Songs of Martha's Vineyard*, by Gale Huntington (1901–1993). It was part of a series of 10-inch LPs compiled by folklorist Kenneth Goldstein. These discs focused on the folk songs of different U.S. states and regions, and were marketed to schools and libraries. What better choice for that region than Huntington, a highly thought-of scholar and local historian of the island,



who published numerous articles and books on Vineyard life. The local library there now bears his name.

The bulk of Asch's releases of maritime music came in the late 1970s and early 1980s. There was, and still is, a community of performers involved in sea music. There are maritime-history museums in New England at Mystic Seaport, Connecticut, and the New Bedford Whaling Museum, in Massachusetts. In other locations too, living history presentations are done on maritime history, ships, and ecological topics. In 1978, Stuart Frank, who started the chanterey program at Mystic Seaport, brought Asch a recording project centered on chanterey singing and instrumental performance at Mystic. Frank would go on to be involved in most of the maritime records released by Folkways in the next decade, introducing Asch to other artists.

Music festivals in Seattle and San Francisco (The Festival of the Sea) became the subjects of other Folkways albums. At all these festivals, younger performers were frequently able to learn older songs from important singers like Stan Hugill and Louis Killen. The festival in San Francisco was sponsored by the Maritime Humanities Center, an organization run by Robert J. Schwedinger. The center was dedicated to presenting the

diversity of maritime music and to broaden the conventional notion of sea music (notes to FW 37405). In reality, the music could be found among sailors all over the world, and not just restricted to the Anglo and European songs we so often hear. These songs represent a cultural and historic spectrum. They sing of people who have always been seabound, whether Chinese, Irish, Samoan, New Zealander, English, Scot, Canadian, Norwegian, or South American (Schwedinger, notes to FW 37405).

Another important location was the South Street Seaport in New York City. A group of performers from the Seaport, the X-Seamen's Institute, performed regularly and recorded three albums for Folkways. Group leader Bernie Klay ran the Sea Heritage Foundation, an organization that sponsored concerts and ran a newsletter on maritime music. On cassettes, the Sea Heritage Foundation published recordings that Folkways distributed. They came in plastic bags with the cassette tape, news of the foundation, a seascape print, and the liner notes. This music is still being performed widely. The yearly Mystic Seaport Festival is a meeting ground for enthusiasts of the music. When queried, most of the performers on this recording who remain alive are still active and helping spread the word about the "golden age" of ships and their role in American history.

## SONGS

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### 1. ROLL, ALABAMA, ROLL

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#### The X-Seamen's Institute

Frank Woerner, lead vocals; Bernie Klay, vocals; John Townley, vocals; Dan Aguiar, vocal. (From *Sing at South Street Seaport* Folkways 32418, 1973)

The X-Seamen's Institute was formed in 1969 by singers Bernie Klay and Frank Woerner. They were later joined by Dan Aguiar and John Townley. These men first met at a folk-song club run by Klay (Aguiar, personal communication, 2003). They were associated with the South Street Seaport Museum in New York City, and put on educational programs of maritime songs. Folkways released several of their recordings.

Bernie Klay died in 1998. The other members of the group continue to perform at maritime festivals. Frank Woerner is associated with the New York Packet, the current musical assem-

bly associated with the South Street Seaport. Dan Aguiar continues to perform in folk clubs near Hudson, New York, and at festivals. He is the author of "Wrecker's Prayer," which is now sung quite widely. John Townley has continued to record sea songs, and to write numerous articles and books on astrology, recording, video, and maritime history. In addition to these activities, Townley reports, "Concertina and Squeezebox Magazine and the Confederate Naval Historical society were some of my main activities" (Townley, personal communication, 2004).

The C.S.S. *Alabama* was a legendary Confederate steamer. During the Civil War, she was the most successful of the ships disrupting Union shipping. *Alabama* captured 63 Union ships, and even sank a Union warship. While docked in Cherbourg in June 1864 for an overhaul, she was reported to the Union forces, and the U.S.S. *Kearsarge* waited for her outside the harbor. On June 19, the two ships did battle in the last great battle of wooden-

hulled ships (Eberhart 1983:6). *Alabama* was sunk, and the sailors on board were rescued by the British ship *Deerbound*, which subsequently turned them loose, angering the Union Navy (Doerflinger 1951:35). (Colcord, p. 61; Doerflinger, p. 35)

## 2. SHENANDOAH

### The X-Seamen's Institute

Bernie Klay, lead vocals; Frank Woerner, John Townley, Dan Aguiar, and others, vocals  
(Also known as "The Wild Missouri"; from *Sea Song Favorites* Folkways 37325, 1981)

One of the best-loved American chanteys, "Shenandoah" is frequently mistaken to be associated with the Shenandoah River and Valley in western Virginia. In reality, it's a capstan chantey, which Hugill believes came into being among the American boatmen of the Ohio, Missouri, and Mississippi rivers sometime in the 1840s and came to be sung at the ports on the Gulf of Mexico (1977:29). Shenandoah is a reference to Skenendoah, a chief of the Oneida Indians. (Colcord, p. 79; Doerflinger, p. 77; Hugill, p. 29; Lomax, 1960, p. 53)

## 3. CLEAR THE TRACK AND LET THE BULLGINE ROLL

### Sam Eskin

Sam Eskin, vocals and guitar  
(Also known as "Let the Bullgine Roll"; from *Sea Shanties and Logger's Songs* Folkways 2019, 1951)



Sam Eskin (1898–1994) was born in Washington, D.C., and while a young man he began to travel extensively. Eskin worked everywhere—in a cannery in Alaska, in a Louisiana bayou dredger, in lumber camps, and on road gangs—and he picked up occupational

folk songs everywhere he went. In the 1930s, he acquired a recording machine and began to make field recordings while traveling North America in his silver house trailer. He made numerous recordings as a singer and as a field-worker, including his 1951 recording of *Sea Shanties and Logger's Songs* for Folkways. For more information on him see [www.casa-chia.org/Sam/eskin00.html](http://www.casa-chia.org/Sam/eskin00.html).

This chantey was a favorite on the Yankee packet boats in the early 1800s (Hugill 1977:157). It is related to the Irish melody "Shule Agra," and is thought to have African-American influences, judging by some of the lyrics (Colcord 1964:96). A bullgine is slang for a "steam engine." (Colcord, p. 9; Hugill, 157; Lomax 1960:57)

## 4. GREENLAND WHALE FISHERIES

### Stuart Gillespie

Stuart Gillespie, vocals and concertina  
(Also known as "Greenland Fishery"; from *Sea Chanties and Forecastle Songs at Mystic Seaport* Folkways 37300, 1978)

At the time of this recording, Stuart Gillespie was the senior chanteyman at Mystic Seaport. He spent his career working as a

professor of music at Naugatuck College, in Waterbury, Connecticut, where he directed the choir. Over the years, he composed and published choral arrangements, including two based on nautical themes, of which one is the piece "Poor Old Man." He retired from teaching at the end of 2003.

One of the great whaling songs, this song is believed to have come from British whaling ships (Colcord 1964:147). It was recorded by the Weavers and became part of the repertoire of many groups in the British Isles and North America, including Peter, Paul, and Mary and the Pogues. (Colcord, p. 147, Lomax 1960:61)

## 5. PADDY DOYLE'S BOOTS

### Alan Mills

Alan Mills, vocals; The Shantymen, vocals; Gilbert LaCombe, guitar  
(Also known as "Paddy Doyle"; from *Songs of the Sea* Folkways 2312, 1951)

Alan Mills (1914–1977) was a well-known Canadian folksinger, journalist, entertainer, and media personality. A fine singer, he made numerous recordings, including twenty albums for Folkways, for adults and children. He hosted a popular CBC radio program, "Folk

Songs for Young Folk,” which introduced folk songs to young Canadians growing up in the 1950s and 1960s.

This song is a short drag chantey. Paddy Doyle was a well-known Liverpool boarding-house master (or crimp, as they were called). These individuals frequently took advantage of sailors’ financial plight, selling them cheap equipment and helping arrange to have them shipped out.  
(Colcord, p. 39; Doerflinger, p. 10; Whall, p. 115)

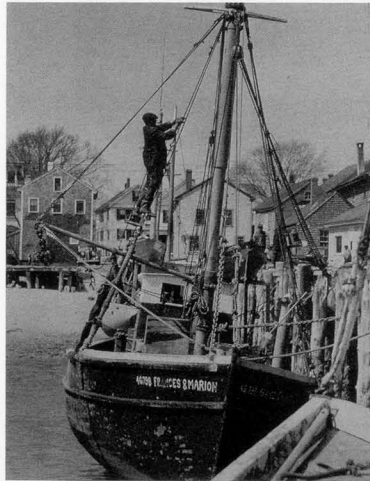
## 6. THE BLACK BALL LINE

### Paul Clayton

The Foc’sle Singers: Paul Clayton, lead vocals, with Dave Van Ronk, Roger Abrahams, Bob Brill, and Bob Yellin, vocals (From *Foc’sle Songs and Shanties* Folkways 2429, 1959)

Folksinger Paul Clayton (1933–1967) was a prolific recording artist who recorded numerous albums of American folk music for Folkways and a variety of record labels. Born in Massachusetts, he was a fixture in Greenwich Village and an influence on Bob Dylan, Dave Van Ronk, and others. When Clayton began to plan on recording an album of sea chanteys for Folkways, he rounded up some of his cronies

from the Village—Dave Van Ronk, Roger Abrahams, Bob Brill, and Bob Yellin—and christened the group the Foc’sle (Forecastle) Singers. The forecandle is the section of a ship where sailors gathered for song and relaxation



after the work was done.

The Black Ball Line, founded in 1818, was a line of American packet ships that transported passengers and goods from the north-east United States, to England and back quicker

than any ships before them. There was a high degree of discipline on these ships, and the sailors were worked very hard. They could be identified by a crimson swallowtail flag with a black ball in the center (Colcord 1964:49). This song was a halyard chantey.  
(Colcord, p. 49)

## 7. THE SLOOP JOHN B.

### The Dickey Doh Singers

The Dickey Doh Singers: Edward Bethel, soloist; Dwayne Curtis, Garland Dean, Kermit Strachan, Tex Turnquest, vocals  
(Also known as the “Wreck of the John B.” and “The John B. Sails” ; from *Bahamas: Islands of Song*, SFW CD 40405, 1997)

The Dickey Doh Singers are a vocal quintet from Nassau, New Providence Island, Bahamas. They participated in the 1994 Smithsonian Festival of American Folklife as representatives of the Bahamas. They were later recorded by Pete Reiniger in the Bahamas for a CD called *Bahamas: Islands of Song*, released by Smithsonian Folkways.

This is a Bahamian song about the small sloops that would deliver fruits and vegetables from Cuba and Haiti (Edwards, notes to SFW

CD 40405, p. 20). It was frequently recorded and performed during the folk revival of the late 1950s and early 1960s with well-known recordings by the Kingston Trio and the Beach Boys.  
(Lomax, 1960:530)

## 8. TOMMY’S GONE TO HILO

### Stuart M. Frank

Stuart M. Frank, vocals (from *Sea Chanteys and Forecandle Songs at Mystic Seaport Folkways* 37300, 1978)

Stuart M. Frank was the person responsible for originating the sea-chantey program at the Mystic (Connecticut) Seaport Museum, in 1972. Awarded a Ph.D. from Brown University, he has taught philosophy and literature at several universities in New England. An expert on maritime music, art, and history, Frank has compiled a number of song collections of maritime music, including *Sea Chanteys and Sailor Songs at Mystic Seaport* and *Book of Pirate Songs* (1998). He was the director and chief curator of the Kendall Whaling Museum (Sharon, Massachusetts) from 1981 until 2001, when it merged with the New Bedford Whaling Museum. In New Bedford, he is in charge of the Kendall Institute.

Since 1981, Frank has performed internationally with his wife, Mary Malloy (formerly of the band Morrigan). They have a recent collection, *Pirate Songs* (with Ellen Cohn and Robert Kotta), available.

A halyard chantey, "Tommy's Gone to Hilo" is a chantey from the ships in the nitrate trade around Cape Horn to Western South America (Doerflinger 1951:30) Hilo (Ilo) is a port located in Peru, and is not the city in Hawai'i. (Colcord, p. 67; Doerflinger, p. 30; Whall, p. 74)

## 9. LORD FRANKLIN

### The Gold Ring

The Gold Ring: Terry Corcoran; vocals  
(Also known as "Lady Franklin's Lament" and "Franklin's Crew"; from *Sea Music of Many Lands* Folkways 38405, 1979)

This song is performed by Terry Corcoran, who learned it in his hometown, Dublin, Ireland. At the time of recording, his group, The Gold Ring, also included Cait Reed, Kevin Carr, Peter Persoff, and Michael Deely. The Gold Ring appeared at the Festival of the Sea in San Francisco in 1980.

In 1845, Sir John Franklin set sail with

219 men in two ships, *Erebus* and *Terror*, with the goal of finding the elusive Northwest Passage. Their ships were stuck in the ice, and they never returned. Lady Franklin organized rescue missions to try to find the party. Nothing was known until 1859, when a cairn was discovered with the ship's journal in it, describing their fate. The remains of the party were discovered many years later. The song was probably composed between 1845 and the discovery of the cairn (Colcord 1964:154). (Colcord p. 154; Doerflinger, p. 145)

## 10. THE HANDSOME CABIN BOY

### Stuart Gillespie

Stuart Gillespie, vocals and concertina; Stuart Frank, concertina  
(From *Sea Chanties and Forecastle Songs at Mystic Seaport* Folkways 37300, 1978)

This is a forecandle song. Hugill reports that "the story of a girl dressing as a man and going to sea is a fairly common one among nautical annals" (Hugill 1977:86). Some went to accompany loved ones and some simply just for the love of travel. (Hugill, p. 86)

## 11. RIO GRANDE

### The Foc'sle Singers

The Foc'sle Singers: Roger Abrahams, lead vocals, with Paul Clayton, Dave Van Ronk, Bob Brill, and Bob Yellin, vocals  
(Also known as "Away for Rio" and "Bound for the Rio Grande"; from *Foc'sle Songs and Shanties* Folkways 2429, 1959)

This capstan chantey was one of the most popular of the chanteys. It was popular on the ships that brought coffee from Brazil to Baltimore (Doerflinger 1951:64). It is an outward-bound song. The Rio Grande mentioned in the lyrics is actually the Rio Grande do Sul in Brazil, and not the river that separates Mexico from the United States. (Colcord, p. 82; Doerflinger, p. 64; Hugill, p. 28; Whall, p. 75)

## 12. RUN COME SEE

### The X-Seamen's Institute, and Friends

The X-Seamen's Institute: John Townley, lead vocals; Bernie Klay, Dan Aguiar, Frank Woerner, vocals; with chorus possibly including Louis Killen and Stan Hugill. (From *Sea Songs Seattle—The National Maritime*

*Museum Festival of the Sea, San Francisco* Folkways 37311, 1979)

On September 26, 1929, what is still considered the worst hurricane in Bahamian history struck, smashing Andros and New Providence islands. "Run Come See" was a song of the event popularized by Bahamian singer Blind Blake (Blake Higgs). Pete Seeger, who also performed the song, believes it to have been composed at the time of the tragedy described (*Sing Out!* 13, no. 12, November 1953)

## 13. TEN PENNY BIT (INSTRUMENTAL)

### Ellen Cohn

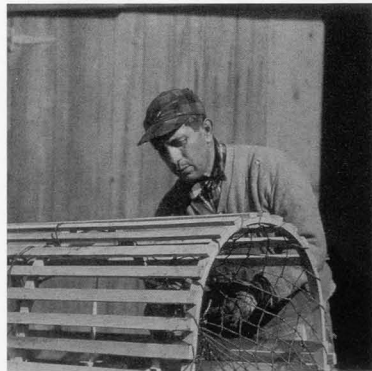
Ellen Cohn, Anglo-German concertina  
(From *Sea Chanties and Forecastle Songs at Mystic Seaport* Folkways 37300, 1978)

In 1975 and 1976, while a student at Wesleyan University, Ellen Cohn was a chantey interpreter at Mystic Seaport, and she appeared on the Folkways recording from Mystic. She is currently curator of Benjamin Franklin's papers at Yale University. Her playing can be found on the recording *Pirate Songs*, with Stuart Frank and Mary Malloy.

## 14. SOUTH AUSTRALIA

### Stan Hugill

Stan Hugill, vocals  
(From *Sea Music of Many Lands: The Pacific Heritage*  
Folkways 38405, 1979)



Stan Hugill (1906–1992) was one of the most important 20th-century authorities on music of the sea. He spent the years from 1922 to 1945 as a sailor and chanteyman. He was the last chanteyman on the last British commercial sailing ship, *Garthpool*. Hugill was born in Cheshire, England, and spent his later years

in Wales. In addition to being the author of key books on sea chanteys, he was an artist and a radio and television broadcaster. Hugill was a teacher and an inspiration to many of the others on this recording. He took part in many of the maritime festivals during his final years.

This is a capstan chantey, believed to have originated on the ships taking immigrants from England to the colonies in Australia (Doerflinger 1951:70).  
(Doerflinger, p. 71)

## 15. HAUL AWAY JOE

### Lead Belly

Lead Belly, vocals and guitar  
(From Folkways 7027, 1951 / *Lead Belly Bourgeois*  
*Blues* Smithsonian Folkways 40045, 1997)

Lead Belly (1885–1949) was born in Mooringsport, Louisiana, and was an incredible repository for American folksongs, of which he learned and remembered hundreds. Discovered by John Lomax, he was recorded by the Library of Congress and brought north to perform for Northern folk-music enthusiasts. He later recorded the bulk of his material for Moses Asch. Among the songs associated with Lead Belly are “Goodnight, Irene,” “Rock Island Line,”

and “The Midnight Special.”

A tack and sheet chantey (short haul), “Haul Away Joe” is one of the most well known of the great Atlantic sailing chanteys. Lead Belly adapted it to a Mississippi River boat song, and instead of salt-sea sailors, he sings of the roustabouts working the river on *Big Chief Adams* (Place, notes to SFW CD 40045).  
(Colcord p. 137; Doerflinger, p. 4; Whall, p. 117)

## 16. BLOOD-RED ROSES

### E. MacColl, A. L. Lloyd, Peggy Seeger

A. L. Lloyd, lead vocals; Ewan MacColl and Peggy Seeger, vocals with chorus  
(also known as “Come Down You Bunch of Roses, Come Down”; from *Whaler Out of New Bedford* and *Other Songs of the Whaling Era* Folkways 3850, 1962)

Two of the most important folksong scholars and singers to emerge from the British Isles in the 20th century were Ewan MacColl (1915–1989) and A. L. “Bert” Lloyd (1908–1982). They made dozens of recordings together and apart, as is MacColl’s case with his wife, Peggy Seeger (1935–). MacColl and Seeger (a significant scholar, singer, and member of an important American musical family) had a long and fruitful collaborative musical partnership.

This selection comes from the soundtrack of the film *Whaler Out of New Bedford*, the music released by Folkways in 1959.  
(Doerflinger, p. 22; Lomax 1960:54)

## 17. ALL FOR ME GROG

### Louis Killen, Jeff and Gerret Warner, and Fud Benson

Louis Killen, Jeff Warner, Gerret Warner, and John Fud Benson, vocals  
(From *Steady As She Goes* Collector 1928, 1977)

Louis Killen (1934–), one of the most important figures during the British folksong revival, is a world-renowned scholar of maritime music. He taught many songs to other performers on this recording. He has recorded numerous albums over the years, but recently retired from performing. Jeff and Gerret Warner are the sons of noted folksong collectors Frank and Anne Warner. The Warner brothers have made recordings together. Jeff has recorded separately, has made a career performing “the music of America’s rural past” (Jeff Warner website), and has edited books and recordings of his parents’ work. He is currently an artist for the New Hampshire Council on the Arts. The Warner brothers and Fud Benson performed songs of



the sea at the 1975 Smithsonian Festival of American Folklife. In addition to being a singer, Benson currently works as a stonecutter in Rhode Island. *Steady as She Goes* is a classic of the genre.

Grog was named for the habit of a British admiral, Edward Vernon, to wear a waterproof cape made of grogram. Nicknamed "Old Grog," Vernon was the first to water his men's rum, hence the new concoction's name, *grog* (Hugill, 1977:37).

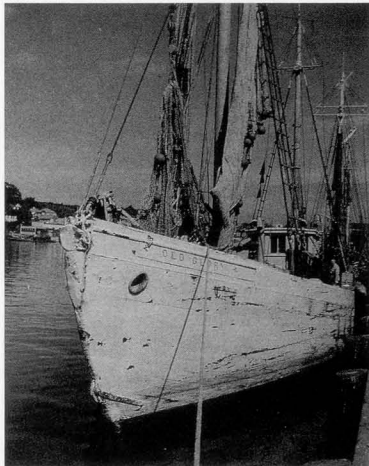
## 18. HAUL ON THE BOWLINE

### Foc'sle Singers

The Foc'sle Singers: Dave Van Ronk, lead vocals, with Paul Clayton, Bob Brill, Roger Abrahams, and Bob Yellin, vocals  
(From *Foc'sle Songs and Shanties* Folkways 2429, 1959)

Dave Van Ronk (1936–2002) was the grand old man of the Greenwich Village folk world. He was an influence to many, from Bob Dylan and others, in the 1960s. A wonderful folk, blues, and jazz guitarist, Van Ronk recorded numerous albums. When planning this recording, Paul Clayton called him into action to join the Foc'sle Singers. Van Ronk

remembers that rehearsals for the album at the Village Gate nightclub were helped by numerous pitchers of beer, and the session was aided by Demerara rum, which added to the flow and helped bring to mind enough songs to fill an album—one that, given the circumstances, was one of the best he was associated with (notes to SFW CD 40041).



This is felt to be one of the oldest of the short-drag chanteys. John Masfield believed it dated back to the reign of Henry VIII (Colcord

1964:137). Doerflinger has pointed out that the term *bowline* has not been used since the 16th or early 17th centuries. Doerflinger learned it from Captain Richard Maitland of Snug Harbor, New York, a former sea captain and an authority on maritime music (Doerflinger 1951:9).

(Colcord, p. 137: *Doerflinger*, p. 9)

## 19. BULLY IN THE ALLEY

### Morrigan

Morrigan: William Pint, Marc Bridgman, and Mary Malloy, vocals, with the crew of the USCG *Polar Star*, background vocals  
(From *By Land or by Sea* Folkways 37321, 1980)

The group Morrigan was formed in Seattle in 1978, when three solo musicians with individual reputations got together. William Pint (1953– ) continues to perform songs of the sea, and has recorded six albums with his partner, Felicia Dale. Mary Malloy continues to perform musically with Stuart Frank. Holder of a Ph.D. from Brown University, she is a scholar on the Northwest fur trade, and teaches history and humanities at Sea Education Association in Woods Hole, Massachusetts. Marc Bridgman is

still active musically, and resides in Texas. This is a halyard chantey from the Caribbean. The group learned it from Stan Hugill. Shimbone Alley is a street in St. George's, Bermuda.

## 20. CHESAPEAKE BORN

### Tom Wisner

Tom Wisner, vocals and guitar; Mark Wisner, vocals; Teresa Whitaker, Marty Dutcher, and Bill Caldwell, vocals  
(From *Chesapeake Born* Folkways 32410, 1979)

Tom Wisner (1930– ) has spent his life as an advocate of the Chesapeake Bay. He is a folksinger, songwriter, painter, teacher, and spokesman for the environment. He lectures on biology, ecology, and how to live in harmony with the bay. For the uniqueness of his work to preserve the bay using song and stories in education programs for all ages, Wisner has received the Maryland Governors Citation and excellence awards from the University of Maryland and the President of the United States. On this album, he performs "Chesapeake Born" his best-known song, with his son Mark (1958– ) and Teresa Whitaker (1952– ).

## 21. A HUNDRED YEARS ON THE EASTERN SHORE

Ewan MacColl, A. L. Lloyd, Peggy Seeger

Ewan MacColl, lead vocals; A. L. Lloyd and Peggy Seeger, vocals with chorus  
(From *Whaler Out of New Bedford and Other Songs of the Whaling Era* Folkways 3850, 1962)

This song is a halyard chantey, associated with the Baltimore ships that sailed to South America. It is related to the song "A Long Time Ago."  
(Colcord, p. 63)

## 22. DREDGIN' IS MY DRUDGERY

Tom Wisner

Tom Wisner, vocals; Mark Wisner, vocals  
(From *Chesapeake Born* Folkways 32410, 1979)

This is Tom Wisner's song about dredging for oysters in the Chesapeake.

## 23. LIVERPOOL JUDIES (INSTRUMENTAL)

Stuart M. Frank

Stuart M. Frank, button accordion  
(From *Sea Chanties and Forecastle Songs at Mystic Seaport* Folkways 37300, 1978)

The Liverpool judies were the "women of the docks" (Frank, notes to 37300)  
(Hugill p. 62)

## 24. SANTIANO

The X-Seamen's Institute

The X-Seamen's Institute, with Dan Aguiar, lead vocal; Stan Hugill and Louis Killen, chorus  
(also known as "Santy Anna" and "Santiana"; from *Sea Songs Seattle* Folkways 37311, 1979)

The capstan chantey "Santiano" was written around the time of the 1846–1848 war between the United States and Mexico. The two commanding generals were Zachary Taylor and the Mexican Don Antonio López de Santa Anna. Historically, the outcome was the opposite of that related in the lyrics, with Taylor

emerging as the victor. Hugill believes that, as many British soldiers left the ship to fight for Santa Anna, the song reflected their point of view (Hugill 1977: 34)  
(Colcord, p. 80; Doerflinger, p. 78; Hugill, p. 34; Lomax 1960:54; Whall p. 89)



## 25. REUBEN RANZO

The X-Seamen's Institute

Bernie Klay, Frank Woerner, John Townley, and Dan Aguiar, vocals.  
(From *Heart of Oak* Folkways 32419, 1976)

This is thought originally to have been a whaling song. The name *Ranzo* is probably a play on the name *Lorenzo*, since many Portuguese were among the whaling crews (Colcord 1964:166). Hugill remarked that the song was a favorite of sailors on board, as it made fun of the of the superior officer's ineptitude (Hugill 1977:126).  
(Colcord, p. 166; Doerflinger, p. 23; Hugill, p. 126)

## 26. THE GIRLS AROUND CAPE HORN

Tom Goux and Jacek Sulanowski

Tom Goux, vocals, Jacek Sulanowski, vocals  
(From *Born of Another Time: Songs of the Sailors, Songs and the Sea* Folkways 37350, 1982)

Tom Goux has spent his life involved in music, especially music of the sea. He was a music teacher and choral director in Falmouth, Massachusetts, for 25 years. Still teaching chanteys, he is now program director for the schooner *Ernestina*, a national historic landmark and the official vessel of the Commonwealth of Massachusetts. The restored *Ernestina* serves to educate the public on marine environmental issues. Jacek Sulanowski is a professor of earth sciences at Bridgewater University, in Connecticut.

Goux and Sulanowski began to perform at South Street Seaport and tall-ship events. They continue to play festivals and, along with Dan Lanier and Andy Woolf, comprise the Rum Soaked Crooks. They have a recent release on the Whaling City Sounds label, *The Lovely Ernestina*.

Traveling around Cape Horn was an extremely difficult voyage not looked forward to by the sailors. They did, however, look forward to the liquor and ladies that awaited them in the South American ports. Tom Goux learned the song from Colcord's book.  
(Colcord p. 174)

## 27. ADIEU, MY LOVELY NANCY

### Morrigan

Morrigan: William Pint, vocals; Marc Bridgham, vocals; Mary Malloy, vocals  
(From *By Land or By Sea* Folkways 37321, 1980)

This is a parting song, believed to be a broadside ballad of British origin (Stuart M. Frank, notes to 37315).

## 28. THE DREADNAUGHT

### Tom Sullivan

Tom Sullivan, vocals and concertina  
(Also known as "The Dreadnought" and "The Liverpool Packet"; from *On Deck and Below: The Irish at Sea: Music of the Western Ocean Packet* Folkways 3566, 1979)

Thomas G. "Tom" Sullivan recorded two albums of sea music for Folkways. The singers are working sailors who were recorded singing on the ship *Unicorn*. These chanteys were used as part of educational programs at the Unicorn Maritime Institute at the Tampa (Florida) Port Authority.

*Dreadnaught* (sometimes spelled *Dreadnought*), built in Massachusetts in 1853, was renowned for the quickness of its Atlantic voyages. For part of its existence, it was captained by Samuel Samuels (1825–1908), and the account of a suppressed mutiny on board is told in the song. In 1887, Captain Samuels published his memoirs under the title *From Forecastle to Cabin*, telling of his life on the sea. *Dreadnaught* was shipwrecked off Cape Horn in 1869.  
(Colcord, p. 166; Doerflinger, p. 126, Hugill, p. 150)

## 29. MARRIED TO A MERMAID

### Tom Goux and Jacek Sulanowski

Tom Goux, vocals and concertina; Jacek Sulanowski, vocals  
(From *Born of Another Time: Songs of the Sailors, Songs and the Sea* Folkways 37350, 1982)

The mermaid is a familiar figure in sea lore, with stories and songs written about her. Goux and Sulanowski learned this forecandle song from Stan Hugill's book *Songs of the Sea*.  
(Hugill, p. 184)

## 30. BONEY

### The X-Seamen's Institute

The X-Seamen's Institute: Dan Aguiar, lead vocals; Bernie Klay, Frank Woerner, John Townley, vocals  
(From *Sea Song Favorites* Folkways 37325, 1981)

This short-drag chantey about Napoleon Bonaparte was sung by American and British sailors. Not fond of the French, the British tended to sing it derisively.  
(Colcord, p. 36; Doerflinger, p. 6; Whall p. 116)

## 31. HOMEWARD BOUND / THE OLD SLIPPER SHOE (INSTRUMENTAL)

### Tom Sullivan

Tom Sullivan, banjo  
(From *On Deck and Below: The Irish at Sea: Music of the Western Ocean Packet* Folkways 3566, 1979)

## 32. HOMEWARD BOUND

### Stuart M. Frank

Stuart M. Frank, vocals and melodeon  
(From *Songs of Sea and Shore* Folkways 5256, 1980)

This was a farewell chantey, saved for the final homeward-bound passage (Frank, notes to 5256). Stuart Frank learned his version from the version chronicled by Frederick Pease Harlow, as it was sung aboard the Boston ship *Akbar* in 1874–1875 and published in Harlow's memoirs. A Malabar reference suggests it comes from the sailors sailing to and from India (Hugill 1977:37).  
(Doerflinger, p. 87; Hugill, p. 37)

## MARITIME RECORDINGS AVAILABLE THROUGH SMITHSONIAN FOLKWAYS

F-2019 *Sea Shanties and Loggers' Songs* (1951)  
Sam Eskin

F-2032 *Folk Songs of Martha's Vineyard* (1957)  
E. G. Huntington

F-2312 *Songs of the Sea* (1951) Alan Mills and  
the Four Shipmates

F-2429 *Fo'c'sle Songs and Shanties* (1959) Paul  
Clayton and the Fo'c'sle Singers

F-3505 *Songs and Ballads of Newfoundland*  
(1956) Kenneth Peacock

F-3566 *On Deck and Below: The Irish at Sea: Music of the Western Ocean Packet* (1979) Tom Sullivan

F-3569 *Bunkhouse and Forecastle Songs of the Northwest* (1961) Stanley G. Triggs

F-3848: *Between the Sound and the Sea: Music of North Carolina's Outer Banks* (1977)

F-3850 *Whaler Out of New Bedford and Other Songs of the Whaling Era* (1959) Peggy Seeger, Ewan MacColl and A. L. Lloyd

F-4018 *Songs of the Great Lakes* (1964) Stanley Baby, O. J. Abbott, Otto Brandon, others

F-4075 *Songs from the Out-Ports of Newfoundland* (1966)

F-4307 *Maritime Folk Songs* (1962)

F-5210 *Champlain Valley Songs* (1960) Pete Seeger

F-5256 *Songs of Sea and Shore* (1980) Stuart M. Frank

F-5257 *Fifty Sail on Newburgh Bay* (1976) Pete Seeger and Ed Renehan

F-5275 *Colonial and Revolutionary War Sea Songs and Shanties* (1975) Cliff Haslam and John Millar

F-6831 *Folk Songs of Newfoundland* (1953) Alan Mills

F-7455 *We've Got to Come Full Circle: Chesapeake Song and Story for Young Hearts* (1984) Tom Wisner and Teresa Whitaker

F-8744 *Songs of the Maritimes: Lumbermen's Songs and Songs of the Sea* (1959) Alan Mills

F-8771 *We'll Rant and We'll Roar: Songs of Newfoundland* (1958) Alan Mills

F-9774 *Steamboat 'Round the Bend: Stories and Songs of the Mississippi* (1956) Ben Lucien Burman

F-32318 *Grand Canal Ballads: History of the Erie Canal* (1981) The Golden Eagle String Band

F-32410 *Chesapeake Born* (1979) Tom Wisner

F-32418 *Sing at South Street Seaport* (1973) The X-Seamen's Institute

F-32419 *Heart of Oak* (1976) The X-Seamen's Institute

F-37300 *Sea Chanties and Forecastle Songs at Mystic Seaport* (1978) Stuart M. Frank, Stuart Gillespie, and Ellen Cohn

F-37301 *Salt Atlantic Shanties* (1980) Tom Sullivan

F-37311 *Sea Songs Seattle* (1979) Louis Killen, Stan Hugill, The X-Seamen's Institute and Friends

F-37315 *Songs of the Sea: The National Maritime Museum Festival of the Sea, San Francisco, 1979* (1980) Stan Hugill, Utah Phillips, Stuart M. Frank, and others

F-37312 *Sea Songs: The Newport Folk Festival, Vol. 2* (1980)

F-37321 *By Land or by Sea* (1980) Morrigan

F-37325 *Sea Song Favorites* (1981) The X-Seamen's Institute

F-37350 *Born of Another Time: Songs of the Sailors, Songs and the Sea* (1982) Tom Goux and Jacek Sulanowski

F-38405 *Sea Music of Many Lands: The Pacific Heritage* (1979)

F-38550 *Leave Her Johnny, Leave Her: The Stories and Shanties of Hjalmar Rutzebeck* (1981) Hjalmar Rutzebeck

F-SFX 1/5 *Sea Song Sampler* (1983)

F-SFX 1/7 *Bawdy Briny Ballads* (1983) Oscar Brand



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**Some of the artists on this recording have websites, and a search using your favorite search engine should turn them up.**

## CREDITS

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- |   |  |   |
|---|--|---|
| <b>1 Roll, Alabama, Roll (The Alabama)</b><br>The X-Seamen's Institute 3:00 | <b>13 Ten-Penny Bit (Instrumental)</b><br>Ellen Cohn 1:27  | <b>23 Liverpool Judies (Instrumental)</b><br>Stuart M. Frank 1:05                   |
| <b>2 Shenandoah</b><br>The X-Seamen's Institute 3:27                        | <b>14 South Australia</b><br>Stan Hugill 3:04  | <b>24 Santiano</b><br>The X-Seamen's Institute, Louis Killen, and Stan Hugill 1:43  |
| <b>3 Clear the Track and Let the Bullgine Roll</b><br>Sam Eskin 1:31        | <b>15 Haul Away Joe</b><br>Lead Belly 2:49   | <b>25 Reuben Ranzo</b><br>The X-Seamen's Institute 1:25                             |
| <b>4 Greenland Whale Fisheries</b><br>Stuart Gillespie 2:11                 | <b>16 Blood-Red Roses</b><br>Ewan MacColl, Peggy Seeger, A. L. Lloyd, and Chorus 1:33                      | <b>26 The Girls around Cape Horn</b><br>Tom Goux and Jacek Sulanowski 2:18          |
| <b>5 Paddy Doyle's Boots</b><br>Alan Mills and the Shanty Men :36           | <b>17 All for Me Grog</b><br>Louis Killen, Jeff and Gerret Warner, and Fud Benson 3:04                     | <b>27 Adieu, My Lovely Nancy</b><br>Morrigan 2:19                                   |
| <b>6 The Black Ball Line</b><br>The Foc'sle Singers :59                     | <b>18 Haul on the Bowline</b><br>The Foc'sle Singers 1:17  | <b>28 The Dreadnaught</b><br>Tom Sullivan 3:27                                      |
| <b>7 The Sloop John B.</b><br>The Dacey Doh Singers 2:09                    | <b>19 Bully in the Alley</b><br>Morrigan 1:39  | <b>29 Married to a Mermaid</b><br>Tom Goux and Jacek Sulanowski 1:31                |
| <b>8 Tommy's Gone to Hilo</b><br>Stuart M. Frank :58                        | <b>20 Chesapeake Born</b><br>Tom and Mark Wisner 4:15<br>(Tom Wisner/Chestory.org)                         | <b>30 Boney</b><br>The X-Seamen's Institute 1:06                                    |
| <b>9 Lord Franklin</b><br>The Gold Ring 2:14                                | <b>21 A Hundred Years on the Eastern Shore</b><br>Ewan MacColl, Peggy Seeger, A. L. Lloyd, and Chorus 1:49 | <b>31 Homeward Bound / The Old Slipper Shoe (Instrumental)</b><br>Tom Sullivan 1:52 |
| <b>10 The Handsome Cabin Boy</b><br>Stuart Gillespie 2:22                   | <b>22 Dredgin' Is My Drudgery</b><br>Tom and Mark Wisner 2:26<br>(Tom Wisner/Chestory.org)                 | <b>32 Homeward Bound</b><br>Stuart M. Frank 2:31                                    |
| <b>11 Rio Grande</b><br>The Foc'sle Singers 2:43                            |  |   |
| <b>12 Run Come See</b><br>The X-Seamen's Institute 2:41                     |  |   |

