

1. PAP AND JENNY Dyarl Lewis

**Dave – guitar, vocal; Cathy – banjo, vocal; Brenda Hanson – vocal;
Kevin Hennessy – bass; Rich Oberto – drum**

Brenda Hanson introduced us to this harvest song from Rocheport, Mo. musician and songwriter Dyarl Lewis. It describes visits to his grandparents in southeast Missouri. We changed the grandmother's name to Pyron, the maiden name of Cathy's grandmother Ora Lee Barton, who ably knew about making and cooking with sorghum.

*I can hardly wait until Pap's hitchin' Jenny to the sorghum mill.
Haul the wood down from the hill, Pap's hitchin' Jenny to the sorghum mill.*

Chorus:

And the mule goes 'round and 'round in a never-ending circle leavin' tracks upon the ground, and the juice goes flowing down.

Haul the wood down from the hill; Pap's hitchin' Jenny to the sorghum mill.

Catch the juice and cook it down, blackstrap nectar sweet and brown.

There's mason jars and jugs to fill. Pap's hitchin' Jenny to the sorghum mill.

Grandma Alphie's gonna bake sorghum cookies and a sorghum cake,

And I ain't gonna stop 'til I get my fill. Pap's hitchin' Jenny to the sorghum mill.

2. LARRY O'GAFFE Traditional

Graham Townsend – fiddle; Cathy – hammered dulcimer; Dave – guitar

Also known as "The Humours Of Whiskey," and "The Squid Jiggin' Ground," the tune is a standard Irish session tune and well-known among old-time dulcimer players like Chet Parker, Russell Fluharty and Paul Van Arsdale. We recorded this in Nashville in 1990 while visiting the Grand Masters Fiddle Contest. Graham was a regular judge and guest at the event. He passed away in 1998.

3. WAITING FOR THE BELLE Sam Stone

Cathy – Autoharp, vocal; Dave – guitar, vocal; Kevin – bass

Cathy persuaded Indiana songwriter Sam Stone to write about the *Belle of Louisville* because of his lifelong affection for steamboats stemming from his childhood in Jeffersonville, Ind., a historic boat-building town. The oldest steamboat operating in the U.S., she was built in 1904 as the *Idewilde* and operated mostly around Memphis. In 1947, she was renamed the *Avalon* and began extensive touring around the country, enabled by a shallow, five-foot draft. Bob Dyer remembered seeing the *Avalon* at Boonville. She's been the *Belle* since 1962, moored at 4th Street waiting for you to take an excursion. Thanks to Franz Neumeier at steamboats.org for the sounds of her calliope (correctly pronounced in the song, Sam insists) and whistle.

*We sit out in the front porch in the evening
And listen to the tales the old folks tell.
We watch the kids all playing Andy Over.
We're just sitting here and waiting for the Belle.*

*And when we hear the calliope a'playing,
And when we hear the steamboat whistle blow,
The children all go running down to the river
Just to watch the Belle come up the Ohio.*

Chorus:

*When the Belle of Louisville comes up the river
And the calliope plays songs from long ago,
I tell you, friends, we're might, mighty lucky
To be living here along the Ohio.*

*The old steel chairs are sitting in a circle
Out underneath the big old maple tree.
The neighbors all come down and join the circle,
And we always do enjoy their company.*

*The children doing handsprings all around us,
But when they hear that steamboat whistle blow*

*The children all go running down to the river
Just to watch the Belle come up the Ohio.*

*The old damp rags are smoldering and smoking
In the front yard at the closing of the day.
Daddy puts them there to drive away mosquitoes,
But the darn things chew our hides off anyway.*

*But it's worth it just to hear the big wheel churning
And when we hear the steamboat whistle blow,
And watch the children go running down to the river
Just to watch the Belle come up the Ohio.*

4. HAPPY ON THE MISSISSIPPI SHORES Alton Delmore

**Dave – guitar, vocal; Cathy – banjo, vocal; Graham – fiddle; Ray Edenton – guitar; Lightning Chance – bass;
Robert Forrester – drums**

We have long admired the tight, mellow harmony singing of the Delmore Brothers, Alton and Rabon, who recorded this song in 1940. Ray and Lightning, both Nashville studio legends, regaled us with stories of the duo at this session in 1990. We often sang this song on the *Delta Queen*.

*Hear that steamboat blowin', on the Mississippi shore.
I love that river and will forever.
It's calling everywhere I go.
To that land I'm going, never going to roam no more.
I'll be so happy with Mammy and Pappy
On that Mississippi shore.*

*Little children playin' 'round the cabin door,
Old folks singing on that river shore.
Happiness is with them, every night and day.
On that river they will stay.*

*Roll along Old River, take me as you go.
You're the best companion that I know.
When the Master calls me, lays me down to rest
In that land that I love best, so I can hear...*

5. SWEET JOURNEYS George Wilson

Cathy – hammered dulcimer; Dave – guitar; David Wilson – fiddle

A beautiful waltz by New York fiddler George Wilson who often plays with Cathy's hammered dulcimer hero, Bill Spence; we learned it from Missouri fiddler and cohort Michael Fraser.

6. WHEN I WENT FOR TO TAKE MY LEAVE Traditional

Dave -- guitar, vocal; Cathy – mountain dulcimer, vocal; Kevin – bass

Ozark song collector Loman Cansler often sang this song he learned from his grandfather James Broyles, originally from Laclede County, Mo., and he recorded it for Folkways in 1959. A variant of "The Girl I Left Behind Me," its extended phrasing suggests a Western sound. The Civil War references are vague, but the main story remains all too relevant. "Texian" was a term used by early colonists and leaders in the Texas Revolution, many of whom were influential during the Civil War

*When I went for to take my leave I thought the tears would blind me,
A' shaking of those tender little hands of the babe I left behind me.*

*When I went for to take my leave, leaving all my joys,
It was all that was near and dear unto to me was left with the Texian boys.*

*I told my wife that the wagons were ready and the boys was a'waiting for me.
O, here's my hand, farewell my dear, I'm going away to the army.*

*When this war is at an end, if the Davis boys don't bind me
I'll make my way straight home again to the wife and baby behind me.*

7. BIG JOHN MCNEIL Traditional

Graham – fiddle; Cathy – banjo; Dave – guitar; Robert – drums

A standard reel played in Canada and by some Missouri fiddlers (who often call it “the hard tune”) that reflects the link between the two regional fiddle repertoires, partly from Canadian broadcasts of Don Messer in the 1940s. According to the Fiddler’s Companion website, the tune was composed (as “John McNeil”) by the brilliant Scottish fiddler Peter Milne (1824-1908), who named it for a famous Highland dancer. A Canadian fiddle legend himself, Graham plays it in a cross tuning in which he previously had not recorded the tune.

8. HAZEL’S AUCTION Judy Domeny Bowen

**Cathy – guitar, vocal; Dave – guitar, vocal; David – fiddle;
Linda Wilson – vocal; Kevin- bass**

A longtime friend and favorite singer of ours, Judy is a teacher and auctioneer. She was working an estate sale when she realized the deceased had been a friend her father knew from his saddle club. “Auctions conducted after someone dies are always bittersweet for me, whether or not I knew the person. (A) life on display in many ways ... seems invasive and cold. And yet, having an auction after someone dies is the best way to get rid of all the “things” that are now just “things” again since the person attached to them is gone.”

*Hazel’s house is up for auction, and her life is on display;
Family photos on the table, pots and pans in disarray.
Clothes are hanging in the backyard, and her quilts are on the fence.
Makes it seem like Hazel’s life was of no consequence.*

*Guess that Hazel’s old recliner will be worth a buck or two.
All her books and horse collection sold to folks she never knew.
I suppose it doesn’t matter; they’re just things she left behind.
More important are the memories in my mind.*

*All these people who are sifting through the remnants of her life
Don’t see Hazel as a neighbor, or a mother, or a wife.
They see blenders, worn-out towels, sewing baskets used to mend,
But these things of life don’t matter in the end.*

*I know that in the springtime when I drive past this old place
I’ll see iris blooming purple, orange lilies tall and straight,
And I’ll picture my friend Hazel bending low upon her knees
Tending flowers, waving happily to me.*

*Although she is no more with us, Hazel really isn’t gone.
She still lingers in the stories all her friends share one by one,
And I see her in the smile of her little grandson Bill,
And in all those pretty flowers on the hill.*

9. CHINITA/WILLAFJORD Traditional

**Cathy – hammered dulcimer; Dave – guitar; Kevin – bass;
Rich, Pete Szkolka – percussion**

The first is a Calypso tune from Trinidad written by the great Lionel Belasco. We learned it from the Etcetera Stringband and their inspiring CD, “Bonne Humeur,” and Cathy has enjoyed teaching its syncopated tunes for years in dulcimer workshops. The second is from the Shetland Islands having come from Greenland during arctic whaling expeditions in the late 19th century. It came to us from a warmer-climated, Arizona band, the Privy Tippers, and Dave Firestone, ringmaster of the Winfield, Kan., Carp Camp.

10. JOHNNY BOOKER Traditional

**Cathy – banjo, vocal; Dave – guitar, vocal; Paul Grace – fiddle; Kevin – bass;
Rich – percussion**

From the flamboyant country entertainer Cousin Emmy, whom Grandpa Jones said he made teach him the banjo. Grandpa urged Cathy to learn this song, which began in the minstrel show as “Johnny Bigger” and made its way to England probably by way of the sea shanty tradition.

I asked Johnny Booker for a cross-cut saw.

He gimme half a bushel of his old mean jaw.

Do Johnny Booker oh do, do-me-do. Do Johnny Booker, oh do. (twice)

*Saw a little man came riding by, says, "Little man, your pigs'll die."
"If they die I'll eat their meat, and send John Booker their head and feet."*

*Flour goes over the bolting cloth; water pours over the dam.
The old mean man with the red shirt on stole old Julie Ann.*

Raccoon married the monkey's sister, give her a hug and then he kissed her.

*Old Johnny Booker was a mean old man, washed his face in a frying pan,
Combed his hair with a wagon wheel, died with a toothache in his heel.*

11. THE DIVER BOY Traditional

**Cathy – banjo, vocal; Dave – guitar, vocal; David – fiddle, mandolin:
Linda – vocal; Kevin – bass**

An Ozark variant of "Young Edwin in the Lowlands Low," a broadside widely collected in England and America, it was sung by Ollie Gilbert and her more famous Stone County, Ark., neighbor, Jimmy Driftwood. This version is largely from Jimmy's, though we omit a last verse that he probably wrote.

*Young Emily was a fair lady bride; she loved her diver bold.
He sailed the ocean over to gather up some gold.
Many long years returning his money for to show
That he'd been sailing o'er the main and diving in the lowlands, low.*

*Said she, "My father has a big hotel down by the oceanside.
You go there with Pa today, and I will be your bride.
Meet me early in the morning; don't let my brother know
That you're the famous diver boy been diving in the lowlands, low."*

*The diver boy took a drink that night before he went to bed
Not dreaming of the danger surrounding his young head.
Her brother said to her father, "We'll rob this diver bold,
And send his body sinking fast down in the lowlands, low."*

*Young Emily went to bed that night and had an awful dream.
She dreamed she saw her true love's blood a'floatin' in the stream.
Waking in the morning to her parents she did say,
"What has become of the diver boy who came here for to stay?"*

*"O, Father you're a robber; you robbed me of my rest.
And Brother you have murdered the one I loved the best.
The trees on yonder mountain are bending to and fro,
Weeping for my diver boy been diving in the lowlands, low."*

12. SPOTTED PONY/DANCE AROUND MOLLY Traditional

Cathy – banjo; Dave – guitar; Kevin – bass; Rich – percussion

A couple of tunes from our numerous visits to Missouri fiddle contests, the first came from Carol Haskell through Charlie Walden, and the second from our mentor and dear friend Taylor McBaine.

13. SONGTELLER Cathy Barton

Cathy – piano, vocal; Dave – Bob's 12-string, vocal

We had met Bob Dyer at the Chez Coffeehouse in Columbia in the late 1970s, but our friendship and collaboration began after we moved to Boonville and next door to him. In addition to an excellent companion, he was a mentor and teacher who inspired us with songs and stories about Missouri history, making it endlessly vital and fascinating. Cathy wrote this song a week before Bob's passing in 2007, a humble tribute to one of Missouri's true heroes.

Instrumental passages are from Bob's songs, "River of the Big Canoes," "Huckleberry Finn," "Ballad of the Boonslick," and "The Hounds of Callaway."

*When I was a little girl, before I'd go to bed,
My sister used to read to me from good books that she had:*

*History, biography, tall tales and nursery rhyme.
From her I learned to love to read, I learned to love to write.*

*There's been many like my sister through the years since I have grown.
There's been many a good teacher through the years that I have known,
And many did inspire me, made me want to study hard,
But the best of all showed me the treasure there in my backyard.*

*Now through my dreams walk Jesse James, Kate King and old Quantrill,
Guinea Sam the conjure man, the wild child of Gooch's Mill.
On the river of my memory floats a raft with Huck and Jim.
There's a carriage with a phantom lady down in Overton.*

*Let me tell you of Songteller, he was wise, he was mystery.
He told me of his native home in song and history.
He could hear the whisper of the land, and of the river too,
And of those who used to live here, people of the big canoe.*

*And because of this Songteller, I can hear old Mike Fink brag,
And the "Wonder Dog" he barks and points at the exact right license tag,
And if you listen hard, you can hear the hounds of Callaway
A-running through the hills and woods on a day just like today.*

*Now through my dreams walk Jesse James, Kate King and old Quantrill,
Guinea Sam the conjure man, the wild child of Gooch's Mill;
Though the seasons they keep changing, and the days run on and on,
The gift you gave will live on long after we are gone.
The stories and the songs will live, for we will pass them on.*

14. WHEN THE RAINS COME DOWN Bob Dyer

Dave – guitar, vocal; Cathy – banjo, vocal; Pete Szkolka – piano; Kevin – bass

Bob wrote this song on a bus traveling through the Ozarks in 1978, and it was a favorite of his audiences. The slight melodic variation in this arrangement comes from Joe Newberry and his band Big Medicine, who recorded the song for "The Wandering Fool", a tribute album we produced for Bob in 2008.

*When the rains come down in the Ozark Mountains,
When the clouds hang low in the Ozark hills.,
When the cold springs flow like silver fountains,
Then I'll return with the whip-poor-wills.*

*From the Black Jack oaks up on Thorny Mountain,
To the Dogwoods blooming in the valley below,
When the fiddler calls, well I'll be going
Back where the ferns and the mosses grow.*

*There's a turkey buzzard sitting in a twisted cedar.
There's a rattlesnake hiding in a rocky glade.
There's a red-tailed hawk, and he's looking for some dinner.
There's a black bat sleeping in a limestone cave.*

*When the Blood Root blooms down in Stillhouse Holler.
When the salamanders spawn down at Turner's Mill.
When I hear the sound of the coyotes calling,
Then I'll return to the Ozark hills.*

*Well, I'm walking on the rim of a limestone canyon.
I'm taking my life one step at a time.
You can keep your cities. You can keep your mansions,
Just as long as I can walk underneath the pines.*

*Lay my head by a rippling river.
Rest my bones by a cottonwood tree.
Lord, and when I die just cover me over
Down by the side of an Ozark stream.*

15. THE ROCK BESIDE THE SEA

Charles C. Converse

Dave – guitar, vocal; Cathy – Autoharp, vocal

Vance Randolph collected this song from an Ozark singer who declared, "You can see where all these Hawaiian songs come from." Written in 1852 by the composer of the melody of "What a Friend We Have In Jesus," the song was used by Queen Liliuokalani for the melody of the verses of "Aloha Oe." George F. Root's "There's Music in the Air" was the melodic source for her chorus, which we add to close. Dave plays in F Wahine tuning, CFCGCE.

*O, tell me not the woods are fair, now spring is on its way.
Full well I know how brightly there in joy the young leaves play.
How sweet on wind at morn or eve the violet's breath must be.
But ask me, woo me not to leave my lone rock by the sea. (twice)*

*The wild waves thundering on the shore, the curlew's fitful cry.
Unto my waiting heart is more than all earth's melody.
Come back, my ocean rover, come, there's but one spot for me
'Til I can see your swift sails home, my lone rock by the sea. (twice)*

CREDITS

Produced by Cathy Barton and Dave Para

Recorded and mixed by Pete Szkolka in Columbia, Mo.

"Big John McNeil," "Happy on the Mississippi Shores" and "Larry O'Gaffe" were recorded at the Junction in Nashville in 1990

Photo of Vancouver Island from De Courcy Island, B.C., by Dave Para

Photo of Cathy and Dave at Avalanche Creek in Glacier National Park

by Tom Gibbons; Jim Denny, photo editor

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