

15. Tam Lin *trad., arr. © 1994, Rick Lee, Natick Music, BMI*

Tam Lin, Child 39, is the resolution of the story of *Thomas Rymer*, Child 37, and *The Wee Wee Man*, Child 38. Excellent instruction in how to rescue someone from enchantment!

The earliest printed fragment appears in Herd's *Ancient and Modern Scots Songs*, 1769, but the story is certainly much older. I edited the traditional lyrics and reset them to an Irish tune, *The Whin Blossom*.

Francis James Child (*The English and Scottish Popular Ballads, part II*, Boston: Houghton, Mifflin and Company via The Riverside Press, Cambridge, MA, (c)1884, p 317) writes, first of *Thomas Rymer*, number 37:

Thomas of Erceldoune, otherwise Thomas the Rhymer, and in the popular style True Thomas, has had fame as a seer, which, though progressively narrowed, is, after the lapse of nearly or quite six centuries, far from being extinguished. The common people throughout the whole of Scotland, according to Mr. Robert Chambers (1870), continue to regard him with veneration, and to preserve a great number of his prophetic sayings, which they habitually seek to connect with 'dear years' and other notable public events. A prediction of Thomas of Erceldoune's is recorded in a manuscript which is put at a date before 1320, and he is referred to with other soothsayers in the *Scalacronica*, a French chronicle of English history begun in 1355....

'During the fourteenth, fifteenth, and sixteenth centuries,' says Chambers, 'to fabricate a prophesy in the name of Thomas the Rhymer appears to have been found a good stroke of policy on many occasions.'

Thomas Rymer appears to have lived in the 1230's, A.D. (Child, p. 318) Further, Child (p. 319) asserts:

The fairy adventures of Thomas and Ogier (le Danois) and Morgan the Fay have the essential points in common, and even the particular trait that the fairy is (mis-)taken to be the Virgin.

The Wee Wee Man, number 38, is given in Child from Herd's *Scottish Songs*, 1776 and Scott's *Minstrelsy* from the 1802 edition, where I found and modified the *Tam Lin* text using Burns for some passages.

In regard to *Tam Lin*, Child number 39, Professor Child writes (*ibid.*, p 336):

This fine ballad stands by itself, and is not, as might have been expected, found in possession of any people but the Scottish. Yet it has connections, through the principal feature in the story, the retransformation of Tam Lin, with Greek popular tradition older than Homer...

Though many copies of this ballad have been obtained from the mouth of the people, all that are known are derived from the flying sheets, of which there is a Danish one dated 1721 and a Swedish one of the year 1738.

Rick Lee

Rick Lee: vocals, 5-string banjo
keyboards

Andy May: guitars, mandolin

Holly Gettings: second vocal & guitar on *Natick*

Joel Glassman: fiddle on *Natick*

Ray Wassinger: drums on *The Harvest*



Swift River Music

PO Box 231

Gladeville, TN 37071

(615) 316-9479

www.swiftrivermusic.com

office@swiftrivermusic.com

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234 Eliot Street

Natick, MA 01760

(508) 653-8290

www.ricklee.org

ricklee@pobox.com

Natick

Produced by Andy May

Engineered by:

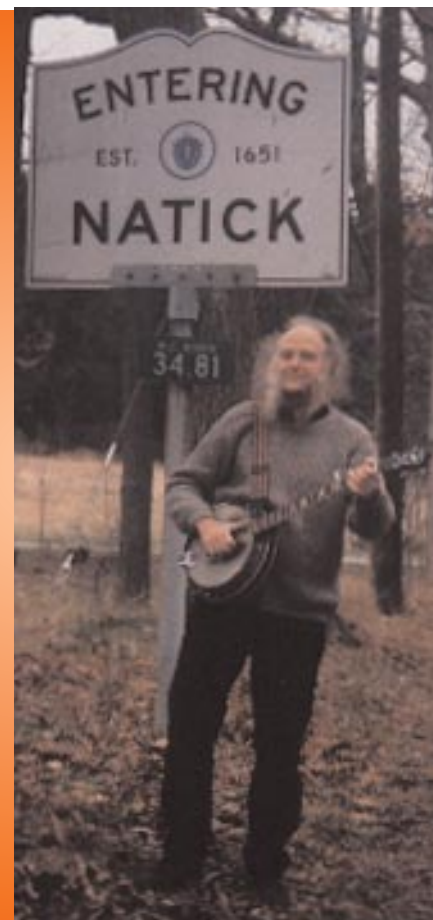
Randy Miotke, Eye in the Sky Studio, LaPorte, CO
Huck Bennert, Wellspring Sound, Concord, MA

Cover Photo: Edie Gale Hays

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Liner notes: Rick Lee

1. **Natick** © 1984 Rick Lee
2. **High Part of the Town** © 1983, Jez Lowe
3. **The Tinkerman's Daughter** © M. McConnell
4. **I Made the Prison Band** © Tommy Collins
5. **Strangers** © 1992, 1995, Rick Lee and Holly Gettings
6. **Lady Margaret** *trad., arr. © 1994 Rick Lee, Natick Music*
7. **Love Comes to the Simple Heart** © 1987 Chuck Hall
8. **Moonless Nights** ©1989 Andy and Lauren May
9. **Rise When the Rooster Crows** *trad., after Uncle Dave Macon*
10. **The Prodigal Son** *trad., after "Dock" Boggs*
11. **Quabbin Moon** ©1982 Andy May
12. **Locks and Bolts** *trad., arr. ©1994, Rick Lee*
13. **The Harvest** ©1989 Andy and Lauren May
14. **Lights Across the Bay** ©1991, Phil and June Coldough
15. **Tam Lin** *trad., arr. © 1994, Rick Lee*



Rick Lee

Natick

1. Natick ©1984 Rick Lee, Snowy Egret Music, BMI

Reverend John Eliot's *Natick Bible* (1661-3)— a full translation of old and new testaments into "Natick" (Algonquian/Wampanoag/Massachuset/Nonantum) and commonly called the "Eliot Indian Bible"— was the first book printed in the new world (on a letterpress imported from England by the Company for the Propagation of the Gospel in New England and Parts Adjacent in America). Eliot and Job Nesutan and the native people of Nonantum and Natick peaceably and respectfully exchanged languages and world-views. The natives sang as a way of life.

In late October, 1675, the "Indians" were suddenly and forcibly removed from Natick and interned on Deer Island in Boston harbor over the winter because the Massachusetts Bay colonial government, over the objections of Eliot and many others, saw them as a potential security risk in the war with Metacom, "King Philip's War."

Natick was a language
Natick is a town
No one speaks the language
All of them are gone
They lived here by the hundreds
And grew upon the land
And welcomed some white strangers
And offered us a hand
But only their shadows remain

A language was invented
To suit both families' needs:
To preach a Christian gospel
And speak to whispering reeds
A language known as Natick
Was spoken here by tongues
Of natives and of settlers
A new world had begun
But only their shadows remain

John Eliot, a preacher
Came to see the ones
Who sang and danced in worship
Of the morning sun
He taught them trust and English
They taught him of the times
When only air and spirit
Abounded in these climes
But only their shadows remain

A generation later
Or two there came a war
Of Englishmen and "Indians"
And racism and more
Then spilled upon the people
Who had welcomed us before
And had trusted Reverend Eliot
But now they are no more
Only their shadows remain

2. High Part of the Town ©1983, Jez lowe, Fell Songs, PRS

I first met Jez Lowe in 1983 at Eisteddfod here in MA. He had recently completed an earlier version of *The High Part of the Town*. In England in 1994, I enjoyed playing it with Jez and The Bad Pennies. Smashin' song, eh?

3. The Tinkerman's Daughter © Mickey McConnell, Elm Grove Music

I first learned *The Tinkerman's Daughter* accompanying Cilla Fisher and Artie Trezise ten years ago. I recently relearned it from Iain MacKintosh. This version was written by Mickey McConnell, Cathal's brother. Peter Burnham <pxb@leicester.ac.uk> offers this earlier history:

The Ballad of the Tinker's Daughter was written by Sigerson Clifford, born in Cork of Kerry parents in 1913, died in 1985. Tim Dennehy put it to music in 1986 and recorded it on his tape *A Thimbleful of Song*.

There are 11 verses to this poem and whilst

it's possible to see how this inspired Mickey McConnell to write *The Tinkerman's Daughter*, it tells a more complex story: farmer steals tinker's daughter; she returns to the gypsies where she dies during child-birth; some years later the boy returns to the farm and is shot by father (who no longer lets gypsies on his land); before he dies the boy tells farmer who he is; farmer hangs himself; villagers bury the pair of them and are joined by a red-headed gypsy girl in the funeral procession, who disappears once the 'mound was patted down'.

4. I Made the Prison Band © Tommy Collins, Sony Tree Music, BMI

Tommy Collins, a preacher and songwriter from Bakersfield, CA wrote *I Made the Prison Band* for Merle Haggard.

5. Strangers © 1992, 1995, Rick Lee and Holly Gettings, Natick Music, BMI

Holly and I wrote Strangers while in Florida and it has evolved with a lot of help from our friends.

6. Lady Margaret trad., arr. © 1994 Rick Lee, Natick Music, BMI

Lady Margaret, or *Fair Margaret and Sweet William*, is Child 74. All three versions are late 17th century broadsides. The story is at least as old as Beaumont and Fletcher's *Knight of the Burning Pestle*, 1611. The banjo part is mine, using Tom "Clarence" Ashley as a model.

7. Love Comes to the Simple Heart © 1987 Chuck Hall, Cheap Hotel Music, BMI

Chuck Hall is right, of course.

8. Moonless Nights © 1989 Andy and Lauren May, Swift River Music, BMI

I love to sing *Moonless Nights* to celebrate my old friend Andy May's discovery of Lauren and her discovery of him.

9. Rise When the Rooster Crows trad., after Uncle Dave Macon

My grandfather encouraged me to play banjo as we listened to Uncle Dave Macon perform on the radio on WSM's Grand Ole Opry. I'm sad I was not able to play *Rise When the Rooster Crows* for E. B. before he died.

10. The Prodigal Son trad., after "Dock" Boggs

I first heard *The Prodigal Son* on Mike Seeger's Folkways recording of "Dock" Boggs in 1963. All of us who love old-time country music owe a great deal to Mike.

11. Quabbin Moon © 1982 Andy May, Swift River Music, BMI

Quabbin Moon reminds me of Amherst, MA.

12. Locks and Bolts trad., arr. © 1994, Rick Lee, Natick Music, BMI

I first heard *Locks and Bolts* more than 30 years ago on a recording by Hally Wood who sang it unaccompanied. I was just learning to play banjo, and experimenting with strange tunings.

13. The Harvest © 1989 Andy and Lauren May, Swift River Music, BMI

The Harvest is Andy and Lauren's first collaboration. This recording was made as a demo in 1989. I asked Andy and Lauren to let me include it here. Thanks.

14. Lights Across the Bay © 1991, Phil and June Colclough, Celtic Music

I first heard *Lights Across the Bay* in Dublin in 1993. Iain MacKintosh and many helpful people on the internet helped me track it down to Phil and June Colclough.