

Hoot-78-1994-08-22

[Hoot-78-1994-08-22.mp3](#)

00:00:00

03:36:40

1x

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?

?

[00:00:00](#)Speaker 1

Good evening, welcome to the 78 foot nanny at Dornan's. We hope we have a good program for you tonight. We've had a lot of people sign up already. If there are any newcomers here who came to.

[00:00:14](#)Speaker 1

□

?

Perform for us why?

[00:00:15](#)Speaker 1

Please see me \*\*\*\* Barker or Bill Briggs.

[00:00:18](#)Speaker 1

We have a sign up sheet.

[00:00:20](#)Speaker 1

And the 1st 14 people who sign up.

[00:00:23](#)Speaker 1

Who play acoustic music?

[00:00:25](#)Speaker 1

Folk music?

[00:00:26](#)Speaker 1

Why that's what we're here for so please see us.

[00:00:33](#)Speaker 1

A couple of announcements.

[00:00:36](#)Speaker 1

Please, for the rest of the evening.

[00:00:38](#)Speaker 1

No smoking and the other is we invite all of you, especially any newcomers here who haven't been with us before too.

[00:00:48](#)Speaker 1

Please join us in the Dornin tradition.

[00:00:51](#)Speaker 1

Of not talking while the performers are.

[00:00:53](#)Speaker 1

On the stage.

[00:00:55](#)Speaker 1

This is folk music.

[00:00:56](#)Speaker 1

Folk music is listening type music and if you listen I'm sure you'll enjoy it.

[00:01:02](#)Speaker 1

Another one of our traditions is when he's here and he's almost always here.

[00:01:07](#)Speaker 1

We always start off the evening with Bill Briggs Bill.

[00:01:11](#)Speaker 1

Helped get the hootenanny started and

[00:01:16](#)Speaker 1

For many years hosted what were known as teeton tea parties back in the late 50s and early 60s, starting under the bridge right here at Moose, where he found a rather convenient lodging.

[00:01:29](#)Speaker 1

1 summer and.

[00:01:32](#)Speaker 1

Ended up having Songfests almost every night and they evolved into what were called teeton tea parties and then he carried that tradition up to Guides Hill when he was guiding for eczema at the old CCC camp.

[00:01:46](#)Speaker 1

The climbers campground up at Jenny Lake area and did that for a number of years.

[00:01:52](#)Speaker 1

We kind of rejuvenated the taunte parties when we started the hootenannies here.

[00:01:58](#)Speaker 1

So when he's here, our tradition is.

[00:02:01](#)Speaker 1

Bill Briggs starts the evening.

[00:02:02](#)Speaker 1

Please welcome Bill Briggs.

[00:02:18](#)Speaker 3

Now we're going to do a couple more songs I haven't done for a long time.

[00:02:25](#)Speaker 3

And it's always scary.

[00:02:29](#)Speaker 3

But I can use you people to practice on.

[00:02:34](#)Speaker 4

What's that?

[00:02:37](#)Speaker 3

Theme of the evening.

[00:02:41](#)Speaker 3

These are these.

[00:02:45](#)Speaker 3

Adventures life throws your way.

[00:02:49](#)Speaker 3

And sort of what you do with them.

[00:02:56](#)Speaker 3

I've had a few.

[00:03:01](#)Speaker 3

I've been mulling him over.

[00:03:02](#)Speaker 3

I was.

[00:03:05](#)Speaker 3

This last Thursday when they were having the ladies up here.

[00:03:12](#)Speaker 3

Had an old friend come by that I hadn't seen since early 1960s.

[00:03:19](#)Speaker 3

That's over 30 years ago.

[00:03:22](#)Speaker 3

And of course there's a door.

[00:03:29](#)Speaker 3

He was reminiscing about the adventures we'd had in College in California, and he said this was a song that.

[00:03:36](#)Speaker 3

He remembered the most, so I figured I'd do it tonight.

[00:03:41](#)Speaker 3

I better do it tonight.

[00:04:10](#)Speaker 3

Times are getting.

[00:04:11](#)Speaker 5

Second, money skip.

[00:04:17](#)Speaker 3

Second, times don't get no better.

[00:04:25](#)Speaker 5

Second, my true love by the hand.

[00:04:27](#)Speaker 3

I want to leave this please.

[00:04:38](#)Speaker 3

Through the town saying goodbye to live.

[00:04:49](#)Speaker 5

True love.

[00:04:54](#)Speaker 8

I've had enough on my shirt.

[00:05:00](#)Speaker 7

Get Taco two ground.

[00:05:07](#)Speaker 3

I went to the town to get some help.

[00:05:13](#)Speaker 3

The banker turn.

[00:05:21](#)Speaker 11

For now.

[00:05:23](#)Speaker 5

Second screen.

[00:05:24](#)Speaker 1

Where everything.

[00:05:28](#)Speaker 8

I'll have the finest fan.

[00:05:34](#)Speaker 12

Never see.

[00:06:02](#)Speaker 8

Hey my Bible from shell.

[00:06:07](#)Speaker 13

Shotgun from wall.

[00:06:12](#)Speaker 3

I have everything on the wagon.

[00:06:15](#)Speaker 3

Second picture.

[00:06:19](#)Speaker 10

Hold on.

[00:06:33](#)Speaker 8

I'll everything on the wagon.

[00:06:38](#)Speaker 15

So let's.

[00:06:39](#)Speaker 5

Vote for them.

[00:06:44](#)Speaker 3

So can poll and we can.

[00:06:50](#)Speaker 7

Do this.

[00:06:56](#)Speaker 3

I'm sorry.

[00:07:01](#)Speaker 17

Money skip.

[00:07:06](#)Speaker 8

Times no death no better.

[00:07:11](#)Speaker 7

I want to leave this.

[00:07:17](#)Speaker 3

Kate, my true love by the hand.

[00:07:23](#)Speaker 8

Through the.

[00:07:27](#)Speaker 8

And good bye to everyone.

[00:07:30](#)Speaker 11

Really long.

[00:07:33](#)Speaker 3

Goodbye to everyone.

[00:07:57](#)Speaker 3

Thank you.

[00:08:02](#)Speaker 3

Hardwearing, comes second.

[00:08:07](#)Speaker 3

Haven't done this since we had the tea parties.

[00:08:15](#)Speaker 3

Maybe this needs explanation.

[00:08:16](#)Speaker 3

This is a seafaring shanty type thing, and it's down in the.

[00:08:23](#)Speaker 3

West Coast of South America.

[00:08:25](#)Speaker 3

So these towns that are mentioned there along the coast.

[00:08:35](#)Speaker 4

I'm trying new strong fit.

[00:08:36](#)Speaker 3

Second, see, I'm reading.

[00:08:39](#)Speaker 3

I'm reading with the thumb.

[00:08:41](#)Speaker 3

OK, I'm learning.

[00:08:42](#)Speaker 18

To do that?

[00:08:55](#)Speaker 3

Oh I'm gonna see cooking live in the clip dance so I can sing.

[00:09:01](#)Speaker 17

I can talk, walk the gym.

[00:09:04](#)Speaker 3

Boom, I can handle the harpooning color fine figure never running up about standing.

[00:09:15](#)Speaker 3

Ranting mere or like 2 bonyongwe bourbon Phantom will roar on deck and below until we see bottom inside of two sinkers then stayed up the channel into Wesker will go.

[00:09:38](#)Speaker 3

I wish I went to her dance.

[00:09:41](#)Speaker 3

Down an old thunderstorms many.

[00:09:44](#)Speaker 3

Years old there, as fine as you would wish is 1 pretty maiden chewing tobacco,  
just like a young kitten chewing fresh fish.

[00:09:59](#)Speaker 8

We're renting your or like chew gum lunch.

[00:10:03](#)Speaker 3

Ramping mirror on that can be low until we see bottom inside of two singers,  
then straight up the channel into Wesker will go.

[00:10:25](#)Speaker 19

On our last year.

[00:10:34](#)Speaker 3

And make called it the meerschaum that it melted like butter upon pricing.

[00:10:41](#)Speaker 8

Lantier or like true bonyongwe demon.

[00:10:45](#)Speaker 3

Second two singers made-up the channel into Wesco.

[00:11:03](#)Speaker 3

Health to the maiden.

[00:11:08](#)Speaker 3

After the maids and far off Maui must be Charlie DeMar melancholy, I'd marry  
you all and round you at sea.

[00:11:20](#)Speaker 12

Laundry room

[00:11:26](#)Speaker 8

Second bottom inside of.

[00:11:31](#)Speaker 3

Two sinkers, then straight up the channel into Wesco.

[00:11:35](#)Speaker 3

We'll go.

[00:11:49](#)Speaker 1

And that was our fearless leader and emcee Bill Briggs.

[00:11:54](#)Speaker 1

Next, a fellow who's been with us, who this mic is making.

[00:11:58](#)Speaker 1

A lot of noise.

[00:12:01](#)Speaker 1

Patrick troiani

[00:12:12](#)Speaker 20

Thank you all.

[00:12:38](#)Speaker 21

With an old song by a songwriter called Neil Young, If anyone ever.

[00:12:43](#)Speaker 8

2nd, if I could live inside a teepee.

[00:12:46](#)Speaker 5

OK.

[00:12:55](#)Speaker 8

If I could die in Penthouse 35.

[00:13:01](#)Speaker 8

You could lose me on the freeway.

[00:13:04](#)Speaker 8

Second, make it back to the best law.

[00:13:14](#)Speaker 8

As long as we could save.

[00:13:17](#)Speaker 8

Hey, as long as we could sail away.

[00:13:24](#)Speaker 8

Way they'll be winning in the canyons.

[00:13:31](#)Speaker 8

Moon on the rise.

[00:13:34](#)Speaker 8

As long as we could say.

[00:13:38](#)Speaker 8

Second, see the losers in the best buys.

[00:13:48](#)Speaker 8

Second, winners in all the dives.

[00:13:58](#)Speaker 8

Where the people are the real stars.

[00:14:05](#)Speaker 8

For the rest of their lives.

[00:14:08](#)Speaker 8

Long as we could save.

[00:14:14](#)Speaker 8

Second, long as we could save.

[00:14:22](#)Speaker 8

Hey, they'll be winning every weekend.



[00:14:29](#)Speaker 14

To normalize.

[00:14:32](#)Speaker 8

As long as we could sail right away.

[00:14:42](#)Speaker 8

There's a road stretched out between us.

[00:14:49](#)Speaker 8

Like a river out on the High Plains.

[00:14:55](#)Speaker 8

Down from Phoenix through Salinas.

[00:15:02](#)Speaker 8

Right around the bend and right back again.

[00:15:09](#)Speaker 8

As long as we could sail away.

[00:15:15](#)Speaker 8

As long as we could sail away over heavy wind in every weekend.

[00:15:25](#)Speaker 8

Moon on the rise.

[00:15:28](#)Speaker 8

As long as we could sail away.

[00:15:36](#)Speaker 8

As long as we could sail away.

[00:15:39](#)Speaker 8

2nd, we could sail away.

[00:16:11](#)Speaker 24

There's a little fun love song.

[00:16:13](#)Speaker 21

That I wrote a few years back.

[00:16:16](#)Speaker 21

And I feel compelled to do tonight.

[00:16:18](#)Speaker 21

I don't.

[00:16:18](#)Speaker 25

Know why this is called?

[00:16:20](#)Speaker 21

The moon in your eyes.

[00:16:22](#)Speaker 21

Maybe the timing is right?

[00:16:36](#)Speaker 8

Second, with the mooning, I only want someone.

[00:16:47](#)Speaker 8

Ah, such a beautiful sign with the moon in your hand.

[00:16:58](#)Speaker 13

Oh, I remember.

[00:17:00](#)Speaker 8

The very first time I laid eyes on you.

[00:17:06](#)Speaker 8

You were amazing.

[00:17:07](#)Speaker 8

I could not detected disguise on you and I was so impressed but in my chest.

[00:17:19](#)Speaker 8

My heart began running wild.

[00:17:22](#)Speaker 8

Now look at the shape I'm in.

[00:17:26](#)Speaker 8

I can't get you out of my mind.

[00:17:30](#)Speaker 8

When I'm with you, I feel this magic that I have never known to exist.

[00:17:38](#)Speaker 8

It's in your eyes.

[00:17:41](#)Speaker 8

The 4th of July can't compare to this.

[00:17:46](#)Speaker 8

You know, I can't resist the way you kiss and hold me so tender and time with them on reflection in your eyes is over.

[00:18:10](#)Speaker 8

Such a beautiful sight.

[00:18:12](#)Speaker 8

Mine with the money.

[00:18:21](#)Speaker 8

You know, every moment that I spend with you.

[00:18:26](#)Speaker 7

You make me happy.

[00:18:29](#)Speaker 8

Except when those moments must end with you.

[00:18:34](#)Speaker 8

Boo when I leave you side, I kept in mind to the fact I do decide I will be coming back to you.

[00:18:46](#)Speaker 8

You gay.

[00:18:50](#)Speaker 8

With the moon in your hand.

[00:18:53](#)Speaker 8

Second, she beautiful.

[00:19:00](#)Speaker 8

My eye with the moon in your eyes.

[00:19:06](#)Speaker 8

With the moon in your eyes.

[00:19:14](#)Speaker 8

You Beautiful sign with the moon in your hands.

[00:19:21](#)Speaker 8

Well, get romantically high.

[00:19:26](#)Speaker 8

With them owning your eyes.

[00:19:30](#)Speaker 8

With the moon in your right with the.

[00:19:44](#)Speaker 5

Thank you.

[00:19:53](#)Speaker 3

It's Patrick Troiani now we've got an old titon tea party Gore singer.

[00:20:01](#)Speaker 3

And a collector of songs.

[00:20:02](#)Speaker 3

This is Adrian Brown.

[00:20:07](#)Speaker 9

Here's my choice.

[00:20:17](#)Speaker 26

Jack asked me how come when I'm up here I need.

[00:20:20](#)Speaker 26

A book and.

[00:20:23](#)Speaker 26

When somebody else is singing and I sing all the words.

[00:20:25](#)Speaker 27

Ha ha ha.

[00:20:27](#)Speaker 26

And it's it.

[00:20:28](#)Speaker 26

It's 'cause it's 'cause they.

[00:20:29](#)Speaker 26

Have prompted me with with the first line or or the first verse or whatever, but.

[00:20:35](#)Speaker 26

I don't know and one is more relaxed.

[00:20:39](#)Speaker 26

Down there where you're safe.

[00:20:44](#)Speaker 26

I practiced a bunch of songs for women night.

[00:20:48](#)Speaker 26

I observed that there aren't that many people here.

[00:20:52](#)Speaker 26

That we're here women night.

[00:20:54](#)Speaker 26

So I'm going to sing one that I practiced and didn't sing and I'm going to sing one that.

[00:20:58](#)Speaker 26

I did sing so.

[00:21:00](#)Speaker 26

If the people who already heard the other one want to go to the bathroom, they can.

[00:21:06](#)Speaker 26

This is.

[00:21:08](#)Speaker 26

This is called George Collins and it's one of the mildly necrophiliac songs.

[00:21:17](#)Speaker

There were there.

[00:21:17](#)Speaker 26

Were it was popular in the 17118 hundreds to to fall in love.

[00:21:24](#)Speaker 26

And if you believe the folk songs, that was it, and if he died or she died, well, too bad you can just.

[00:21:31](#)Speaker 26

Dream about it for the.

[00:21:32](#)Speaker 26

Rest of your life and.

[00:21:34](#)Speaker 26

Wish that you'd.

[00:21:36](#)Speaker 26

Maybe people weren't.

[00:21:38](#)Speaker 26

As movable then.

[00:21:42](#)Speaker 26

Second, my women night theme was advice from your mother.

[00:21:52](#)Speaker 26

Ah, that you don't always take but.

[00:21:58](#)Speaker 28

George Cons Rd old train not just caught and seated right?

[00:22:07](#)Speaker 28

George Collinsworth Rd 11.

[00:22:12](#)Speaker 28

Then he took sick and died.

[00:22:15](#)Speaker 5

His own true love, Mary was in Nerul dressed in silk so far.

[00:22:24](#)Speaker 28

When she heard that George had died, she laid them all aside.

[00:22:34](#)Speaker 28

She followed him up.

[00:22:36](#)Speaker 28

She followed him down.

[00:22:38](#)Speaker 28

She followed him to his grave.

[00:22:43](#)Speaker 28

Later, self doubt on that cold, claymon wept, and she cried.

[00:22:49](#)Speaker 28

And she prays.

[00:22:51](#)Speaker 28

Until that casket turn back fondly unwrap that shroud so far.

[00:22:59](#)Speaker 28

In high pain.

[00:23:01](#)Speaker 28

Would kiss those cold clamps to assure that they'll.

[00:23:06](#)Speaker 28

Never kiss mine.

[00:23:09](#)Speaker 28

Little married on Weird Little Marianne morning.

[00:23:14](#)Speaker 28

There's more young men and one.

[00:23:18](#)Speaker 28

But mother old mother, he was all that I had.

[00:23:22](#)Speaker 28

No he has left me and gone.

[00:23:26](#)Speaker 28

Do you see that a little?

[00:23:29](#)Speaker 28

Little doll flitted from Punta Por.

[00:23:35](#)Speaker 28

She's more than four, oh.

[00:23:40](#)Speaker 28

As I do more than four months.

[00:23:53](#)Speaker 26

This one has a ton of verses.

[00:23:57](#)Speaker 26

I've I practiced it about six or seven more times.

[00:24:01](#)Speaker 26

Since women night, so I think I know it's some better and I punched the holes backwards so I don't have to turn the pages this time.

[00:24:13](#)Speaker 28

This is this.

[00:24:14](#)Speaker 26

Is about a young lady who is told conventional wisdom on certain moral questions and she decides for herself.

[00:24:33](#)Speaker 5

Second, it has a.

[00:24:39](#)Speaker 26

We have here 12 stanzas.

[00:24:42](#)Speaker 26

Sorry about that.

[00:24:45](#)Speaker 26

So I will only sing the chorus four times.

[00:24:50](#)Speaker 26

But I will start with the chorus 'cause it's the name of the song.

[00:24:55](#)Speaker 26

We never mention and Clara her.

[00:25:00](#)Speaker 26

Picture is turned.

[00:25:01](#)Speaker 28

To the wall.

[00:25:04](#)Speaker 26

Now she lives on the French Riviera.

[00:25:08](#)Speaker 26

Mother says she is dead to us all.

[00:25:13](#)Speaker 26

She used to sing hymns in the.

[00:25:16](#)Speaker 26

Old village choir.

[00:25:18](#)Speaker 28

She used to teach Sunday school class.

[00:25:23](#)Speaker 26

At playing the organ, she never did tire, but those days are over.

[00:25:29](#)Speaker 26

At last had church on the organ she practiced said play and the preacher would bump up and down.

[00:25:38](#)Speaker 26

From his wife, caught him, bumping the organ one day.

[00:25:44](#)Speaker 26

And that's why and Clara left town.

[00:25:49](#)Speaker 26

With presidency tempted and.

[00:25:51](#)Speaker 26

Lured hard to sin are in all sent virtue to smirch

[00:25:58](#)Speaker 26

But her honor was strong, so she never gave in.

[00:26:02](#)Speaker 26

Daily gave her the deed to the church.

[00:26:06](#)Speaker 26

Oh, we never mention at Clara.

[00:26:10](#)Speaker 26

Her picture is turned to.

[00:26:14](#)Speaker 26

No, she lives on the French Riviera.

[00:26:18](#)Speaker 26

Mother says she's dead to us.

[00:26:23](#)Speaker 26

They said no one cared if she never came back.

[00:26:27](#)Speaker 26

When she left the Sir Fortune to see by the boys at the Firehouse.

[00:26:35](#)Speaker 26

Draped in black and the Baltimore morning that we.

[00:26:40](#)Speaker 26

They said that she toiled by night and by day.

[00:26:46](#)Speaker 26

When she poops.

[00:26:48](#)Speaker 26

She'd have to scrub floors for her bread, but inside.

[00:26:53](#)Speaker 28

Of a week she.

[00:26:54](#)Speaker 26

Discovered a way to earn her board.

[00:26:58](#)Speaker 26

Lying in bed.

[00:27:01](#)Speaker 26

All they told her that Norman would make.

[00:27:04](#)Speaker 26

Her his bride.

[00:27:07](#)Speaker 26

They prophesied children no shame.

[00:27:11](#)Speaker 26



But she married for counseling, a barren beside and there's nary a child too.

[00:27:17](#)Speaker 26

Name boy we never mentioned and Clara.

[00:27:23](#)Speaker 26

Her picture is turned to the wall.

[00:27:28](#)Speaker 26

Though she lives on the French Riviera, mother says she's dead to us.

[00:27:34](#)Speaker 26

Oh well, they said that the wages love singing was death, but she said if she had to be dead, she just as soon die with champagne on her breath and pink satin sheets on her bed.

[00:27:53](#)Speaker 11

They said that she'd.

[00:27:55](#)Speaker 26

Live in the muck and the moon.

[00:27:58](#)Speaker 26

But the papers just published a snap.

[00:28:03](#)Speaker 28

I've had Clara acne through the Prince.

[00:28:06](#)Speaker 26

Of the blood.

[00:28:07](#)Speaker 26

And a Bishop asleep on her lap.

[00:28:10](#)Speaker 28

Second fell from the known virtues PAL bought a French.

[00:28:11](#)Speaker 26

They say that she's sunk and they said that she.

[00:28:20](#)Speaker 26

Formal donor duns.

[00:28:21](#)Speaker 26

Are sunk in as oil and so is her pink marble bell.

[00:28:27](#)Speaker 26

Well, we never mentioned and Clara.

[00:28:31](#)Speaker 28

Her picture his turn to the wall.

[00:28:36](#)Speaker 26

Though she lives on the French.

[00:28:38](#)Speaker 26

Oh, mother said she is dead to us all.

[00:28:44](#)Speaker 26

My dear mother life has been pious and meek strives a second hand forward and clarity.

[00:28:54](#)Speaker 26

Her birthday last week a Rolls Royce was nuts and corn.

[00:29:01](#)Speaker 26

My mother does all of her housework alone, she washes and scrubs for her boy.

[00:29:08](#)Speaker 26

Bored while I reached the conclusion that virtues its own man.

[00:29:14](#)Speaker 26

Also it's only reward.

[00:29:19](#)Speaker 26

Now this is not the chorus it.

[00:29:20](#)Speaker 26

Just sounds like it.

[00:29:21](#)Speaker 26

We never mentioning Clara, but when I.

[00:29:26](#)Speaker 26

Grow up to be tall.

[00:29:28](#)Speaker 26

Oh, I will go to the French Riviera and let mother turn me to the wall.

[00:29:36](#)Speaker 5

2nd thank you.

[00:29:59](#)Speaker 3

That's Adrian Brown.

[00:30:06](#)Speaker 3

We've got a.

[00:30:08](#)Speaker 3

We've got a new group.

[00:30:11](#)Speaker 3

Made-up of.

[00:30:13](#)Speaker 3

Some people that from here in Jackson Hole.

[00:30:18](#)Speaker 3

They called 3 centuries of music.

[00:30:22](#)Speaker 3

I'm interested to hear what this is going to be like here.

[00:30:24](#)Speaker 3

Alright, 3 centuries of music.

[00:30:40](#)Speaker 31

Sorry I've got.

[00:30:46](#)Speaker 31

I just want to tell you how we arrived at three centuries of music.

[00:30:50](#)Speaker 31

We be totaled.

[00:30:52](#)Speaker 31

Our our aggregate ages and it came to about 299. So we we thought that was probably appropriate to to say we were three centuries of music and we we were here last August I think.

[00:31:08](#)Speaker 31

And how I should introduce this?

[00:31:11](#)Speaker 31

Is my wife Dottie?

[00:31:13](#)Speaker 31

And Pat Weigandt and Ben Weigandt from Santa Barbara.

[00:31:17](#)Speaker 31

We live here.

[00:31:18](#)Speaker 5

Right?

[00:31:18](#)Speaker 31

I'm \*\*\*\* Sheehan and I'm sort of a hand at this thing, but not not a big part of it, but we've been singing together probably for about 40 years, but rather unprofessionally.

[00:31:33](#)Speaker 31

And we decided we would. We would try to apply for this and that's why we got here about 4:30 this afternoon.

[00:31:41](#)Speaker 31

We were afraid we're going to be shut out, but we weren't.

[00:31:43](#)Speaker 31

We were right there in the only table.

[00:31:45](#)Speaker 31

There was no one in here except a couple of guys who were really drinking and.

[00:31:50](#)Speaker 31

So we we were on the program and the only thing that we didn't do in that year that we had is to practice, but we we cram for the finals.

[00:32:01](#)Speaker 31

The last two days, and so we think we're ready we're going to give you some songs by a man who has lived in a happier time.

[00:32:10](#)Speaker 31

And some of those songs that Bill Briggs saying about his name was Terry Gilkyson and he was a performer and a composer of.

[00:32:18](#)Speaker 31

Of music during the 1950s, during the Eisenhower administration, when things were really very happy in this country, we think we're going back.

[00:32:28](#)Speaker 31

There's a lot of nostalgia about the 50s, so we thought we'd resurrect these songs, and they're nice.

[00:32:34](#)Speaker 31

There's no bad words in them, and there's no kind of connotations of things that.

[00:32:38](#)Speaker 31

We really shouldn't be politically correct, they're just great.

[00:32:42](#)Speaker 31

So our first song.

[00:32:44](#)Speaker 31

What is it?

[00:32:45](#)Speaker 26

Memories and events.

[00:32:46](#)Speaker 31

Oh memory Oteri wrote songs like Memories are made of this.

[00:32:50](#)Speaker 31

Do you ever hear?

[00:32:51](#)Speaker 31

For that, I think Dean Martin, if you would know who that is there anyone here born after 19. I mean before 1940 raise their hand.

[00:33:00](#)Speaker 31

Yeah, a lot of us here.

[00:33:02](#)Speaker 31

Well, that's good.

[00:33:03](#)Speaker 31

You'll probably remember this and he wrote he wrote the song of the Wild Goose that was made popular at that time, he wrote.

[00:33:12](#)Speaker 31

Marianne, he wrote the ship, John B, which was he called us, in for the captain, and a lot of great songs, so our first one.

[00:33:24](#)Speaker 31

You ready?

[00:33:27](#)Speaker 32

Memories you gave to me.

[00:33:29](#)Speaker 31

You can't beat the memory you gave to me.

[00:33:34](#)Speaker 5

Second week free stuff every game.

[00:33:35](#)Speaker 22

One fresh and and nervous.

[00:33:38](#)Speaker 22

2nd and as one stolen title.

[00:33:47](#)Speaker 5

Second one.

[00:33:56](#)Speaker 22

Be some joy.

[00:33:59](#)Speaker 22

Emery, Charmaine.

[00:34:02](#)Speaker 22

You know?

[00:34:07](#)Speaker 22

Don't forgets a small G.

[00:34:13](#)Speaker 22

2nd lightly with the screen.

[00:34:21](#)Speaker 32

Of every day.

[00:34:26](#)Speaker 22

And my cruise ship.

[00:34:30](#)Speaker 5

Second stories are.

[00:34:30](#)Speaker 22

Help why?

[00:34:36](#)Speaker 22  
Second, then add the wedding bells one.

[00:34:38](#)Speaker 32  
Not every game.

[00:34:46](#)Speaker 22  
It's well over 12.

[00:34:49](#)Speaker 22  
Green little kids.

[00:35:00](#)Speaker 22  
The days see how the flavors change.

[00:35:07](#)Speaker 22  
These are the dreams too.

[00:35:16](#)Speaker 22  
Jesus blessing bum bum bum.

[00:35:19](#)Speaker 32  
We create from memory you gay.

[00:35:23](#)Speaker 22  
Sir, generously with love.

[00:35:28](#)Speaker 32  
Great great some members your BAE.

[00:35:32](#)Speaker 22  
One man, one plane, one love.

[00:35:39](#)Speaker 23  
Rule hard.

[00:35:49](#)Speaker 5  
Manchal cheese

[00:35:50](#)Speaker 7  
Second, yes.

[00:35:53](#)Speaker 23  
One more chance.

[00:35:55](#)Speaker 5  
2nd baby's office

[00:36:12](#)Speaker 31  
We got through that one.

[00:36:14](#)Speaker 31  
I I looked at the cover of Time magazine.

[00:36:17](#)Speaker 31

I don't think that would go these days because they're talking about you.

[00:36:22](#)Speaker 31

You don't have just one wife for life, but anyway, our next song is A is a kind of an audience.

[00:36:29](#)Speaker 31

Participation of it's sort of around.

[00:36:33](#)Speaker 31

Terry called it.

[00:36:34](#)Speaker 31

So the juice from the sweet sugar cane.

[00:36:37](#)Speaker 31

Maybe some of you have heard it, it was he wrote the music for a movie was played in this great audio a wide screen.

[00:36:49](#)Speaker 31

It was called the Windjammer and he went down the Caribbean and he got very involved with calypso songs.

[00:36:54](#)Speaker 31

This is.

[00:36:55](#)Speaker 31

A Caribbean Jamaican song and we're going to divide the audience right here in Thirs right out stored Buck Buck Mountain.

[00:37:05](#)Speaker 31

You'll be the he has.

[00:37:08](#)Speaker 31

Is that OK?

[00:37:08](#)Speaker 31

I'll tell you what to do and then this group to the corner of the window is going to be the.

[00:37:15](#)Speaker 31

Ka ka ka ka doodle doos?

[00:37:17](#)Speaker 31

You get and the little group left over here is going to be the the quack quack, the duck, quack, quack, quack, quack.

[00:37:26](#)Speaker 31

Now we'll we'll play it through one time and I'll try to help you with this because you.

[00:37:30](#)Speaker 31

Have to come.

[00:37:30](#)Speaker 1

In on the corner.

[00:37:32](#)Speaker 31

And it's a it's a calypso piece, and so I'll I'll do my best to get you in line.

[00:37:39](#)Speaker 31

The most important part of it is that you don't carry it on beyond when I say cut it off, I'll do something because we have our little chorus to sing so so let's just we'll go through it then we'll.

[00:37:52](#)Speaker 31

You listen to what we do and then we'll get you organized.

[00:37:56](#)Speaker 31

OK, if I can get myself organized, but OK.

[00:38:01](#)Speaker 33

PRPY

[00:38:05](#)Speaker 33

He ha ha ha.

[00:38:13](#)Speaker 33

He he.

[00:38:16](#)Speaker 31

Ah, then there's a quack, quack, quack, quack, quack, quack, quack quack, quack, quack, quack quack.

[00:38:25](#)Speaker 31

Now you got it.

[00:38:26](#)Speaker 31

OK, no.

[00:38:30](#)Speaker 26

When this dog has to leave the room.

[00:38:31](#)Speaker 31

Yeah yeah, you'll have to leave and you'll have to erase your stamp too.

[00:38:35](#)Speaker 31

You can't come back.

[00:38:37](#)Speaker 7

How do we start?

[00:38:39](#)Speaker 23

Let's start.

[00:38:39](#)Speaker 9



OK, let's see if I get.

[00:38:40](#)Speaker 23

See how it's done.

[00:38:41](#)Speaker 9

The e-mail joint.

[00:38:42](#)Speaker 34

Yeah, because.

[00:38:43](#)Speaker 9

Not really.

[00:38:48](#)Speaker 2

Are you ready, you know?

[00:38:50](#)Speaker 9

You don't do anything until I come over to your side of the room.

[00:38:53](#)Speaker 9

So OK, now it says I just give you a seat awfully on the street.

[00:38:58](#)Speaker 32

Anatomy of and then.

[00:39:01](#)Speaker

Keep it up.

[00:39:02](#)Speaker 9

I don't feel like stopping.

[00:39:04](#)Speaker 9

Goodnight and they'll do the four.

[00:39:06](#)Speaker 9

The top talker cuddling come in OK.

[00:39:10](#)Speaker 18

All right, let's go.

[00:39:45](#)Speaker 9

Anyone else who does this?

[00:39:47](#)Speaker 32

Ah, you go OK.

[00:39:49](#)Speaker 9

Now I know you got carried away, you weren't watching you were watching.

[00:39:52](#)Speaker 9

One person OK.

[00:39:53](#)Speaker 11

So looking for.

[00:39:54](#)Speaker 30

I'll get back up.

[00:39:55](#)Speaker 31

I gotta thing, of course, here this is my big moment.

[00:40:01](#)Speaker 31

I know, OK?

[00:40:04](#)Speaker 31

All right, ready to go let's.

[00:40:05](#)Speaker 31

Start right off with the hose.

[00:40:07](#)Speaker 7

We've all been on the wall.

[00:40:26](#)Speaker 23

Second, your hair wash.

[00:40:31](#)Speaker 31

Very good.

[00:40:32](#)Speaker 31

From this mean sugar cane, I love the juice from the sweet sugar cane with all the boys Sissy man, you got rings.

[00:40:43](#)Speaker 31

The juice from the sweet sugar cane.

[00:40:47](#)Speaker

I live alone.

[00:40:47](#)Speaker 31

I live on a farm in Jamaica.

[00:40:51](#)Speaker 31

Sugar cane grows to disguise.

[00:40:55](#)Speaker 31

The sugar is sweet.

[00:40:57](#)Speaker 31

When a man like to eat, but the juice is for when he is jaise.

[00:41:02](#)Speaker 31

Every night when the moon comes up you can sing and all the night birds singing, singing we all drink from the friendly couple and make the most Picchu.

[00:41:15](#)Speaker 31

You're saying Are you ready now?

[00:41:17](#)Speaker 33

He ha he ha he ha he.

[00:41:26](#)Speaker 23

Kaka Kaka.

[00:41:43](#)Speaker 31

From the sweet sugar cane.

[00:41:46](#)Speaker 31

I love the juice from the sweet sugar cane.

[00:41:50](#)Speaker 31

All the voices say man, you got to these statues from the sweet sugar cane.

[00:41:56](#)Speaker 31

Things I live all alone in Jamaica so but you know well I'm never lonely with pain.

[00:41:56](#)Speaker 26

I live on a farm.

[00:42:00](#)Speaker 7

We just

[00:42:05](#)Speaker 31

Oh, I always share with the animals there.

[00:42:09](#)Speaker 31

So of the sweet sugar cane every night when you can sing this too and all night.

[00:42:20](#)Speaker 9

We are grateful.

[00:42:23](#)Speaker 9

And make the most.

[00:42:26](#)Speaker 31

You're saying OK?

[00:42:28](#)Speaker 31

Here's one more.

[00:42:29](#)Speaker 33

Be hard last time he hot water he.

[00:42:54](#)Speaker 31

The juice is the last one.

[00:42:58](#)Speaker 31

Oh no, no, no we gotta go give me the juice from the sweet sugar cane.

[00:43:03](#)Speaker 31

I love the juice from the sweet sugar canes with all the voices saying man you got to ring the juice from the sheet sugar cane.

[00:43:15](#)Speaker 31

I got this one.

[00:43:16](#)Speaker 31

You ever come down to Jamaica?

[00:43:19](#)Speaker 31

The cane juice is always on hand and I always share with the animals there.

[00:43:27](#)Speaker 31

So come on and join in the band.

[00:43:30](#)Speaker 31

Here we go last night.

[00:43:32](#)Speaker 26

Like when they come.

[00:43:32](#)Speaker 9

What show?

[00:43:35](#)Speaker 23

And all the birds right now.

[00:43:38](#)Speaker 31

We are great.

[00:43:44](#)Speaker 31

You're saying OK, laptop, 8 wires heat?

[00:43:51](#)Speaker 23

He ha he.

[00:43:55](#)Speaker 23

Hot shot.

[00:43:56](#)Speaker 23

The cockatrice owners.

[00:43:59](#)Speaker 23

You're talking talking doodle.

[00:44:12](#)Speaker 36

Very good.

[00:44:36](#)Speaker 3

It just goes to prove a.

[00:44:37](#)Speaker 3

Favorite model of mine.

[00:44:41](#)Speaker 3

You're never too old to have a happy childhood.

[00:44:47](#)Speaker 3

That's three centuries of music.

[00:44:48](#)Speaker 3

Now we've got \*\*\*\* flirting.

[00:44:51](#)Speaker 2

Second, see, they're staying with the younger ones.

[00:45:01](#)Speaker 17

OK, sing along time again.

[00:45:04](#)Speaker 17

We just wrapped up our season over there at Teton Valley Ranch camp and put the last two campers on the plane this morning at 7:00 o'clock.

[00:45:13](#)Speaker 17

And so we're about ready to travel.

[00:45:16](#)Speaker 17

And I thought since we're going to travel, we do.

[00:45:18](#)Speaker 17

Some railroad songs?

[00:45:20](#)Speaker 17

So I want you all to join in on the chorus on this first one.

[00:45:25](#)Speaker 17

I most of you have known the story of Huddie Ledbetter, better known as Leadbelly, did you and you may know this story about this song.

[00:45:34](#)Speaker 17

Huh, he was in prison down in Houston and he got a pardon because he sang so well in the warden, like the way he's saying.

[00:45:42](#)Speaker 17

This particular song is about the midnight special.

[00:45:45](#)Speaker 17

The train that goes around past the the penitentiary there, and the prisoners believed that if the if the spotlight of the midnight special shown on them while they're sleeping in their cell at night, why they'd get a pardon before the year was.

[00:45:59](#)Speaker 17

And so let's sing as.

[00:46:01](#)Speaker 17

Though you're going to get a pardon, shall we?

[00:46:03](#)Speaker 5

Second, pull it the midnight Sky solo.

[00:46:10](#)Speaker 19

Oh shine, a light.

[00:46:12](#)Speaker 19

On me dad here ya let the midnight special.

[00:46:17](#)Speaker 19

Shine light on me.

[00:46:21](#)Speaker 17

Well, if you ever go to Houston.

[00:46:24](#)Speaker 17

Man, you better walk right?

[00:46:28](#)Speaker 17

And you better not stagger.

[00:46:31](#)Speaker 17

And you better not fight because the sheriff will nerist who he's going to take you down.

[00:46:40](#)Speaker 17

If the jury finds you guilty.

[00:46:44](#)Speaker 17

You're paying attention.

[00:46:45](#)Speaker 17

Rebound bullet the midnight special.

[00:46:47](#)Speaker 19

Oh shine, a light on me.

[00:46:51](#)Speaker 17

Light on.

[00:46:52](#)Speaker 17

I left the midnight special.

[00:46:59](#)Speaker 17

When you wake up in the morning.

[00:47:04](#)Speaker 17

You'll hear the Ding Dong ring.

[00:47:07](#)Speaker 17

You go marching to the table.

[00:47:11](#)Speaker 17

You see the same damn thing.

[00:47:12](#)Speaker 17

Well, it's on the table.

[00:47:16](#)Speaker 17

A knife, a fork die.

[00:47:17](#)Speaker 19

In the pan.

[00:47:20](#)Speaker 17

If you say anything about it.

[00:47:23](#)Speaker 19

You're in trouble.

[00:47:24](#)Speaker 19

With the manhole at the midnight special.

[00:47:26](#)Speaker 19

Shine a light on me.

[00:47:31](#)Speaker 32

Well, at.

[00:47:32](#)Speaker 17

The midnight special.

[00:47:34](#)Speaker 19

Full Shiner block.

[00:47:36](#)Speaker 19

The light on me.

[00:47:39](#)Speaker 17

Well, Thelma said she loved me.

[00:47:43](#)Speaker 17

I think she told a lie.

[00:47:45](#)Speaker 17

Right?

[00:47:46](#)Speaker 17

'cause she hasn't been to see me.

[00:47:48](#)Speaker 17

Me since we last July.

[00:47:52](#)Speaker 17

She brought me little coffee.

[00:47:55](#)Speaker 17

She brought me little tea.

[00:47:58](#)Speaker 17

She brought me everything everything, set the jailhouse steel at the midnight special.

[00:48:06](#)Speaker 19

Oh shine, a light on me.

[00:48:10](#)Speaker 17

I'll let the midnight special.

[00:48:13](#)Speaker 17

2nd Herbal Overlight on me.

[00:48:18](#)Speaker 17

Well, young becomes Miss Rose.

[00:48:22](#)Speaker 17

How in the world?

[00:48:23](#)Speaker 17

Did you know?

[00:48:25](#)Speaker 17

Well, I knew her by her apron.

[00:48:29](#)Speaker 17

And the dress she wore umbrella on her shoulder.

[00:48:34](#)Speaker 17

Piece of paper in her hand.

[00:48:37](#)Speaker 17

She's going to the governor.

[00:48:41](#)Speaker 17

'cause she wants her man pull it.

[00:48:43](#)Speaker 17

The Midnight spy show.

[00:48:46](#)Speaker 17

Shine a light on me.

[00:48:50](#)Speaker 17

Call it the midnight special.

[00:48:51](#)Speaker 17

2nd but love but like forever love but like purple open light on me.

[00:49:02](#)Speaker 10

Hello there.

[00:49:07](#)Speaker 17

And there's one song railroad song that we do over and over at camp, and I'm going to ask Matt Montagne to come up and join me on this one.

[00:49:18](#)Speaker 17

Will I put a little water in the steamer?

[00:49:21](#)Speaker 8



Look at Libya.

[00:49:25](#)Speaker 17

And I think you all know the chorus on this one.

[00:49:27](#)Speaker 17

We won't even introduce it.

[00:49:30](#)Speaker

Ready, yeah?

[00:49:32](#)Speaker 17

How does it start?

[00:49:33](#)Speaker 6

Pretty well.

[00:49:35](#)Speaker 5

Second to single the.

[00:49:43](#)Speaker 17

Rumble and the Roar as she glides along with lands through the hills and my left shoulder.

[00:49:49](#)Speaker 17

Here the mighty rushed to the engine. Here the lonesome hobo's call while traveling cross country on the Wall, bash, cannonball.

[00:50:07](#)Speaker 10

Yeah, that's fine.

[00:50:07](#)Speaker 17

Now let's hear that whistle again.

[00:50:13](#)Speaker 37

That's better.

[00:50:16](#)Speaker 17

From the eastern.

[00:50:17](#)Speaker 17

Yeah, from the Grande appliance in Goshen to the white Pacific shore from sunny California dies.

[00:50:25](#)Speaker 17

Pound Labrador.

[00:50:26](#)Speaker 17

She's long and tall and handsome, quite well known by all.

[00:50:30](#)Speaker 17

She's the perfect combination.

[00:50:33](#)Speaker 17

Called the Wall Bash, cannonball.

[00:50:38](#)Speaker 17

Hello, listen to this endeavour moonlander or as she grinds along with plans.

[00:50:50](#)Speaker 19

Cold while traveling across the country.

[00:50:57](#)Speaker 6

Over the eastern states dandy.

[00:51:00](#)Speaker 6

Most people always say from New York to Saint Louis and oh, Chicago by the way, from the hills of Minnesota, where the rippling waters fall, no changes need be taken on the Wabash Cannonball.

[00:51:16](#)Speaker 23

Listen dude, single grumbling.

[00:51:19](#)Speaker 17

The Rory she glides, along with plans to the hills and my left shoulder.

[00:51:26](#)Speaker 17

Someone posthole while traveling cross country.

[00:51:30](#)Speaker 17

Young Lopez cannonballs.

[00:51:35](#)Speaker 17

This train she runs the Memphis Mattoon in Mexico.

[00:51:39](#)Speaker 17

She rolls who we Saint Louis and she never does it slow as she flies through Colorado she gives an awful skull.

[00:51:48](#)Speaker 17

They know her by her whistle.

[00:51:50](#)Speaker 17

She's the wall, bash, cannonball.

[00:51:54](#)Speaker 17

Allison, do the bingo pulling the roar as she flies along with plans for the new thing mother shoulder.

[00:52:02](#)Speaker 17

Here the wire.

[00:52:04](#)Speaker 17

Fill out some football pool, whatever.

[00:52:08](#)Speaker 17

Get free on Wabash cannonball.

[00:52:14](#)Speaker 6

Oh, I went down to Birmingham on a cold December day.

[00:52:18](#)Speaker 6

That train pulled into the station.

[00:52:20](#)Speaker 6

You could hear those people say there's a boy from North Carolina.

[00:52:24](#)Speaker 6

He's long and he's tall.

[00:52:26](#)Speaker 6

He came on down to pick us a tune.

[00:52:28](#)Speaker 6

He rode the Wabash cannonball.

[00:52:32](#)Speaker 14

Listen to the Jingle ball on the.

[00:52:35](#)Speaker 17

Floor as she cries along with.

[00:52:37](#)Speaker 10

Look my answer.

[00:52:39](#)Speaker 19

So here's the minor.

[00:52:42](#)Speaker 17

Someone post cold while traveling.

[00:52:45](#)Speaker 17

Cost and fee.

[00:52:46](#)Speaker 17

On the wall by scamming.

[00:52:49](#)Speaker 17

Now I know by the show of hands earlier that a lot of you know what Fox Movietone news was like and pathei news.

[00:52:58](#)Speaker 17

Well, every year they used to show who was elected the king of the hobos for that year.

[00:53:03](#)Speaker 17

One year it was Daddy Claxton but he didn't last out the whole year.

[00:53:08](#)Speaker 17

He died before the year was over, but they sang this verse about him anyway.

[00:53:13](#)Speaker 17

Here's Daddy Claxton, his name forever stand and may he be remembered by the bows throughout the land.

[00:53:21](#)Speaker 17

His earthly days are over and the curtains round him fall will carry him home to victory on the Wabash, Cannonball.

[00:53:32](#)Speaker 17

Listen to Jingle.

[00:53:34](#)Speaker 3

Right?

[00:53:35](#)Speaker 19

The Lord was long.

[00:53:37](#)Speaker 19

With plans for the Hilton.

[00:53:39](#)Speaker 19

So here's the money.

[00:53:41](#)Speaker 17

Given the load some hopefuls goals while traveling across the country on the wall by stand by.

[00:54:08](#)Speaker 3

Estic flarity

[00:54:12](#)Speaker 3

Poor man's per lives.

[00:54:15](#)Speaker 3

We've got Nat Montagne up next.

[00:54:18](#)Speaker 3

Uh, he plays several instruments, sort of at the same time, and but he only has one voice, so therefore he's going to have Judy Bogle join him.

[00:54:29](#)Speaker 23

I'm sorry.

[00:54:29](#)Speaker 7

On second thought.

[00:54:32](#)Speaker 10

OK.

[00:54:40](#)Speaker 6

I'll leave it there.

[00:54:43](#)Speaker 6

This is a story true, and I suppose all along stories are true, right?

[00:54:51](#)Speaker 6

One morning while reading the paper.

[00:54:55](#)Speaker 6

In search of a new set of wheels.

[00:54:59](#)Speaker 6

The classifieds had a most curious ad in their listing of automobiles.

[00:55:07](#)Speaker 6

I read with.

[00:55:08](#)Speaker 6

Suspicious amusements what seemed like a wad stroke of luck.

[00:55:15](#)Speaker 6

Corvette Stingray it said low mileage, bright red 83 dollars 6083 model 65 bucks.

[00:55:26](#)Speaker 6

I was used to my newspapers typos, so I called up that number straight away.

[00:55:33](#)Speaker 6

About that 83 bet have you sold that thing yet?

[00:55:37](#)Speaker 6

She said no.

[00:55:38](#)Speaker 6

You're my first call today.

[00:55:41](#)Speaker 6

I said there's been.

[00:55:42](#)Speaker 6

Some mistake in the paper.

[00:55:45](#)Speaker 6

They've printed the price wrong somehow.

[00:55:49](#)Speaker 6

Oh no, replied she.

[00:55:51](#)Speaker 6

They got that from me.

[00:55:53](#)Speaker 6

I said don't sell that thing I'm leaving now.

[00:55:56](#)Speaker 6

Her address was in part of the city.

[00:56:02](#)Speaker 6

Where I ventured just one time or two where the bank, lawyer, doctors, bank presidents and the lawyers are residents and the houses are massive and new.

[00:56:14](#)Speaker 6

Who as I turned down her half mile driveway?

[00:56:19](#)Speaker 6

There in the heat of the day.

[00:56:21](#)Speaker 6

Hey, in the sunlight it gleamed the car of my dreams. Only \$65 away.

[00:56:28](#)Speaker 6

Second, the interior was done in white leather. Had a 587V8.

[00:56:39](#)Speaker 6

Gull wing span doors. Hurst floor on the floor and the 8 channel tape deck was grazed. There was Chrome on the Chrome on the fenders and aerodynamic design. A bar, a TV. It was boggling to me that for 65 bucks it.

[00:56:59](#)Speaker 6

Was mine.

[00:57:03](#)Speaker 6

Now I expected that this woman was crazy to sell off that car at that price.

[00:57:10](#)Speaker 6

But as we walked down the lane, she seemed perfectly sane.

[00:57:14](#)Speaker 6

She was charming and really quite nice.

[00:57:16](#)Speaker 5

A second.

[00:57:19](#)Speaker 6

And she smiled with such great satisfaction as she handed me title and keys.

[00:57:27](#)Speaker 6

I said I've just got to know why you've let this single.

[00:57:30](#)Speaker 6

What's wrong with this car?

[00:57:32](#)Speaker 6

Tell me please.

[00:57:36](#)Speaker 6

Says she I'll be 60 come to.

[00:57:40](#)Speaker 6

I've lived here with my husband Earl.

[00:57:44](#)Speaker 6

After 30 years wed and without a word said he left me for a young teenage girl.

[00:57:53](#)Speaker 6

With his credit cards left here behind him, I knew that he couldn't get far.

[00:58:00](#)Speaker 6

Last night from Florida he sent a wire to me.

[00:58:04](#)Speaker 6

He said I need money, dear.

[00:58:06](#)Speaker 6

Sell the car.

[00:58:24](#)Speaker 6

It is.

[00:58:24](#)Speaker 6

It's got to be a true story.

[00:58:30](#)Speaker 6

Well, this Judy, Bogle and Tuckersmith. They're going to join me for a just a fun, fun fiddle. TuneIn mandolin tuning guitar tune and harmonica tune. This is Saint Anne's reel.

[00:58:43](#)Speaker 6

It's hard to keep these things in tune.

[00:58:45](#)Speaker 6

The temperature is.

[00:58:46](#)Speaker 6

Different back there.

[00:58:48](#)Speaker 6

Especially if you stand in the aisle that has the the water bottles and things in it.

[00:58:51](#)Speaker 5

Second ready.

[01:01:47](#)Speaker 3

Matt montane company.

[01:01:49](#)Speaker 3

We've got.

[01:01:52](#)Speaker 3

Our professor of music.

[01:01:55](#)Speaker 3

On next this is Jack Heiler.

[01:02:07](#)Speaker 15

That is so often the case with me.

[01:02:09](#)Speaker 15

There's a story that goes with this song.

[01:02:11](#)Speaker 15

I learned one stands of it before World War Two that went like this.

[01:02:17](#)Speaker 15

Take me back to Wyoming where there's plenty room and air.

[01:02:24](#)Speaker 15

Where's cotton, wood and pine trees?

[01:02:27](#)Speaker 15

Greasewood and prickly pear, where there ain't no pump nor clutter where shelling called a bit, where at night the night birds Twitter where the engine fires were fit.

[01:02:45](#)Speaker 15

Now I heard it sung by a fellow named Guy Sutton.

[01:02:48](#)Speaker 15

Who disappeared from around here during World War Two?

[01:02:51](#)Speaker 15

And I never saw or heard of him again.

[01:02:53](#)Speaker 15

If Marty, if you know what happened to him, I'd surely like.

[01:02:55](#)Speaker 15

To know

[01:02:56](#)Speaker 15

But he wrote that song, I thought.

[01:02:59](#)Speaker 15

And I knew that stands in about two other lines, but last fall on Public TV they had a documentary on a local fella over in Idaho.

[01:03:11](#)Speaker 15

I won't tell his name for obvious reasons, and he recited this at the end as a poem, and but put Idaho in.

[01:03:19](#)Speaker 15

Instead of Wyoming, which is sort of a.

[01:03:21](#)Speaker 15

Mistake, but I picked up the phone and called him and asked him if I could have the words I said.

[01:03:26](#)Speaker 15

I know the tune.

[01:03:27](#)Speaker 15

I'd really like to have the words very nicely.



[01:03:29](#)Speaker 15

He sent them to me in longhand.

[01:03:35](#)Speaker 15

I thought, Gee, he said I wrote this.

[01:03:38](#)Speaker 15

In honor of Casey Tibbs, well, Casey Tibbs lived in the 50s and I was sure I'd learned this song in the in the 30s.

[01:03:46](#)Speaker 15

And so, anyway, I proceeded to learn it, and I brought up for the first time in some years.

[01:03:52](#)Speaker 15

'cause of the hootenanny and getting interested in I brought up from California a bunch of songbooks I'd used a long time ago and in one of them.

[01:04:01](#)Speaker 15

From one of them I've produced this piece of paper.

[01:04:05](#)Speaker 15

Which is in Guy Sutton longhand. That said, Jack hear the words of that song you wanted and it's ON/G stationary and the sliced she's been gone since before World War Two. So I guess the felon Idaho didn't write it.

[01:04:21](#)Speaker 15

And the other stanzas go like this.

[01:04:25](#)Speaker 15

Take me back with this age is plenty.

[01:04:29](#)Speaker 15

Weathers, rattlesnakes, and ticks where a stack of whites cost 20.

[01:04:36](#)Speaker 15

And they don't sell gilded bricks where the wind in Old Snake River and the meandering North Platte flows through canyons and through Badlands, where the ball face tears grow fat.

[01:04:55](#)Speaker 15

Take me back where there's diamond hitches.

[01:04:59](#)Speaker 15

Oh, take me that.

[01:05:01](#)Speaker 15

Being filmed down there is really getting to me.

[01:05:03](#)Speaker 15

I'll learn to ignore.

[01:05:06](#)Speaker 15

Take me back, whether ain't no subways known, or 40 Storey shacks where they shy at horseless buggies?

[01:05:18](#)Speaker 15

Plug half century railtracks

[01:05:23](#)Speaker 15

Take me back with his diamond hitches, ropes and brands and cartridge belts.

[01:05:29](#)Speaker 15

While the men wear shops for bridges, flannel shirts.

[01:05:34](#)Speaker 15

Since deaths and felts, land of alkaline of cattle, lettuce sagebrush, and of gold.

[01:05:44](#)Speaker 15

Take me back to Wyoming.

[01:05:48](#)Speaker 15

Let me die there when I'm old.

[01:06:03](#)Speaker 15

That's the first time I've ever tried to sing that song in public, and I see I should have waited another month.

[01:06:11](#)Speaker 15

Now, this is another railroad song and I need a whistle. Breaks into a scream now I want you all to get ready I want everybody to furnish that scream and whistle this the wreck of the old 97 and that mellow little well so we had earlier. It's got to do more than that it's got a scream.

[01:06:31](#)Speaker 15

Or they give him his orders in Monroe, VA, saying Pete you're way behind time this is not 38, but it's old.

[01:06:39](#)Speaker 15

97 You must put her into the center on time or we look brown and says, through with black briefs, farming, shoveling in a little more cold, and when we cross that.

[01:06:51](#)Speaker 15

Wide old mountain you can watch on 97 roll.

[01:06:56](#)Speaker 15

Now there's a mighty rough Rd from Lynchburg, Danville and align on a three mile grade.

[01:07:02](#)Speaker 15

It was on that grade that he lost his air brakes and you see what a jump he made.

[01:07:08](#)Speaker 15

He was going down a grade making 90 miles an hour when his whistle broke into his scream.

[01:07:16](#)Speaker 15

That's so good we better try it again.

[01:07:17](#)Speaker 15

He was going down the grade making 90 miles an hour when his whistle broke into his scream.

[01:07:25](#)Speaker 15

He was found in the wreck with his hand on the throttle and scalded to death.

[01:07:30](#)Speaker 15

By the steam.

[01:07:31](#)Speaker 15

Oh now ladies, be it.

[01:07:33](#)Speaker 15

You must take warning from this time here and or never speak harsh words to your true loving husband.

[01:07:45](#)Speaker 15

He may leave you and never, never, no, never return.

[01:07:54](#)Speaker 32

Thank you.

[01:07:57](#)Speaker 5

Second, Jack Harlow.

[01:08:06](#)Speaker 3

Now we've got this guy that has marvelous fingers that goes all over.

[01:08:10](#)Speaker 3

The fret board.

[01:08:11](#)Speaker 3

No matter what instrument he plays and he plays a few of them this.

[01:08:15](#)Speaker 3

Is tuckersmith.

[01:08:24](#)Speaker 16

Well, I just met these people backstage.

[01:08:30](#)Speaker 16

And we just learned these songs, which they've never heard before.

[01:08:34](#)Speaker 16

And I certainly have never heard before.

[01:08:35](#)Speaker 5

Second, the reminders was.

[01:08:40](#)Speaker 16

Try not to play this song too fast.

[01:08:48](#)Speaker 16

It's called Sally Johnson.

[01:10:49](#)Speaker 6

Did they?

[01:10:50](#)Speaker 6

As of last weekend, he's the new Wyoming state guitar champion.

[01:10:54](#)Speaker 38

Second, there wasn't too much competition out here in Wyoming.

[01:11:32](#)Speaker 11

I'm thinking of you.

[01:11:36](#)Speaker 11

I left you.

[01:11:39](#)Speaker 14

Get down Bob.

[01:11:41](#)Speaker 14

Please go back.

[01:11:43](#)Speaker 13

Back to the girl she loves.

[01:11:47](#)Speaker 5

Peter running never.

[01:12:23](#)Speaker 11

Remember, ma'am.

[01:12:30](#)Speaker 11

You whispered me and.

[01:12:32](#)Speaker 11

Hammurapi you wish this night never ends.

[01:13:25](#)Speaker 13

Back to the girls you know.

[01:13:37](#)Speaker 11

Goes hand.

[01:13:40](#)Speaker 18

See here.

[01:13:56](#)Speaker 3

Tuckersmith and company.

[01:14:00](#)Speaker 3

I keep thinking that his sentence going to happen with this hand that's fiddling around.

[01:14:04](#)Speaker 3

He's going to wind up with.

[01:14:05](#)Speaker 3

Strings all over him, you know?

[01:14:09](#)Speaker 3

Oh, that's

[01:14:11](#)Speaker 3

Time for a little mountain air from over in Victor.

[01:14:14](#)Speaker 3

This is Ronnie, Sue and Bob.

[01:14:26](#)Speaker 37

When I was working over in Laramie.

[01:14:30](#)Speaker 37

Worked over on that Hannah Mining Company for a while, doing some reclamation on the coal mines over there.

[01:14:36](#)Speaker 37

So I started looking around for cold songs and stuff.

[01:14:39](#)Speaker 37

And well, the first time we learned was paradise and was just recently that I saw an article in a some magazine or something about the.

[01:14:49](#)Speaker 37

Peabody Coal Company buying out some other small company out there so Peabody is actually still in business out.

[01:14:55](#)Speaker 37

Down around noon pole.

[01:14:57](#)Speaker 37

So this song called Paradise.

[01:14:59](#)Speaker 37

About the Peabody Coal Company.

[01:15:01](#)Speaker 23

Well received.

[01:15:11](#)Speaker 4

Frankie, I'm sorry.

[01:15:14](#)Speaker 8

T won't you take?

[01:15:15](#)Speaker 8

Me back to Muhlenberg County.

[01:15:19](#)Speaker 8

Down by the Green River where paradise lay.

[01:15:25](#)Speaker 8

Well I'm sorry my son you're too late.

[01:15:29](#)Speaker 37

Master Mr Peabody's Coltrane.

[01:15:34](#)Speaker 8

Hold it away.

[01:15:37](#)Speaker 19

When I was a boy.

[01:15:40](#)Speaker 8

Boy, my family would travel down to Western Kentucky where my parents were born.

[01:15:49](#)Speaker 8

There's a backwards Old Town that's often remember so many times their memories are good.

[01:16:03](#)Speaker 8

Daddy watched me back to Muhlenberg County, down Father, Green River.

[01:16:12](#)Speaker 3

Very nicely.

[01:16:15](#)Speaker 8

Sorry my son.

[01:16:18](#)Speaker 8

You're too late in asking Mr Peep.

[01:16:23](#)Speaker 8

Rain all.

[01:16:25](#)Speaker 8

Second times we travel right down the Green River.

[01:16:34](#)Speaker 8

Tuna banding or prison by Adoree Hill.

[01:16:39](#)Speaker 8

2nd, we cheat with a history.

[01:16:39](#)Speaker 37

Where the air smelled of snakes.

[01:16:46](#)Speaker 8

The empty pop up was all we would kill.

[01:16:53](#)Speaker 8

Daddy, won't you take me down to Muhlenberg County Down by the Green River.

[01:17:02](#)Speaker 8

We're pairing dysley.

[01:17:05](#)Speaker 8

Well, I'm sorry my son you're chilling now.

[01:17:10](#)Speaker 37

Mr. Pete.

[01:17:11](#)Speaker 8

Bonies Coltrane hold it away.

[01:17:18](#)Speaker 8

Then the.

[01:17:18](#)Speaker 8

Company K, with the world's largest shirt.

[01:17:24](#)Speaker 37

They tortured the timber.

[01:17:27](#)Speaker 11

They stripped all the land well they.

[01:17:30](#)Speaker 8

Don't for the cold to.

[01:17:33](#)Speaker 8

The lamb was for sale.

[01:17:36](#)Speaker 5

Wrote it all down.

[01:17:39](#)Speaker 8

As we progress podman

[01:17:43](#)Speaker 8

Daddy, won't you take me back to Muhlenberg County Down Father Green River where paradise lay. Well I'm sorry my son well you're too late in asking Mr Peabody's Coltrane.

[01:18:05](#)Speaker 8

Oh little wait.

[01:18:09](#)Speaker 8

When I die.

[01:18:10](#)Speaker 8

Let my ashes flow down there.

[01:18:11](#)Speaker 5

Second, up to.

[01:18:13](#)Speaker 8

Green River.

[01:18:15](#)Speaker 4

That must.

[01:18:18](#)Speaker 8

Rochester Dan, I'll be halfway to heaven with heavy dust waiting just five miles.

[01:18:28](#)Speaker 11

Away from me.

[01:18:30](#)Speaker 8

Forever, right?

[01:18:32](#)Speaker 8

Second, want you take me back to Muhlenberg County and bother Green.

[01:18:42](#)Speaker 8

River paradise lady.

[01:18:46](#)Speaker 8

Well I'm sorry my son.

[01:18:49](#)Speaker 8

Well you're too late and asking.

[01:18:52](#)Speaker 8

Mr Peabody's Coltrane.

[01:18:56](#)Speaker 8

Hold it away. Mr Peabody's Coltrane.

[01:19:01](#)Speaker 8

Hey hold it over.

[01:19:14](#)Speaker 29

I could stick around for the second set 'cause I'm going.

[01:19:16](#)Speaker 29

To come up and do a little solo vocal.

[01:19:18](#)Speaker 29

A little guitar come in and guess who's night?

[01:19:22](#)Speaker 29

Got me a.

[01:19:22](#)Speaker 29



Little brave and we're going to finish off this set with a little jig called the haste to the wedding.

[01:19:31](#)Speaker 18

Right?

[01:20:32](#)Speaker 3

Second, yeah, Mountaineer from Victor ID.

[01:20:43](#)Speaker 3

Now we've got a guy that played with this for the first time.

[01:20:48](#)Speaker 3

Last week

[01:20:50](#)Speaker 3

Says Cowboy Bill Gimble

[01:21:00](#)Speaker 39

Hi folks, how are y'all tonight?

[01:21:03](#)Speaker 39

I'm scared again.

[01:21:05](#)Speaker 39

Because I don't know how you guys are going to.

[01:21:06](#)Speaker 39

Like this, but did anyone out there remember the?

[01:21:11](#)Speaker 39

TV show it was a miniseries that called The Lonesome Dove OK.

[01:21:16](#)Speaker 39

It was an old cowboy show, you know, and.

[01:21:21](#)Speaker 39

Tim Rudier wrote a song for that movie and it never didn't make it Timbs from up in Bozeman, Mt.

[01:21:27](#)Speaker 39

And it didn't make it in the movie.

[01:21:31](#)Speaker 39

But a guy named Don Edwards recorded the song after it came out and.

[01:21:35](#)Speaker 39

I heard Tim sing it.

[01:21:37](#)Speaker 39

It made me cry.

[01:21:40](#)Speaker 39

Now it takes a lot to make me cry all the wrecks I've been through and everything.

**01:21:46**Speaker 39

But if you guys were just listening to this and this is about Captain call, taking Gus back to Texas bearing.

**01:21:57**Speaker 13

Will love before the sunrise.

**01:22:02**Speaker 13

It's a rocky road back home.

**01:22:08**Speaker 13

The dust won't never be settled.

**01:22:12**Speaker 13

As where we just come from.

**01:22:17**Speaker 13

I'll keep my promise to you.

**01:22:22**Speaker 13

Just like I said I was.

**01:22:27**Speaker 13

And lady, you need therapy country and hang your.

**01:22:34**Speaker 13

Spurs for good.

**01:22:37**Speaker 13

Say goodbye to Montana, where they know there's always blue.

**01:22:52**Speaker 13

Paint rose wooby blooming.

**01:22:57**Speaker 13

Before I can get you home.

**01:23:04**Speaker 13

Need Rover heard from Texas?

**01:23:09**Speaker 13

To the big.

**01:23:10**Speaker 13

Montana sky.

**01:23:14**Speaker 13

I swear at times I wonder.

**01:23:19**Speaker 13

If we may get here alive.

**01:23:24**Speaker 13

I wish I could have told you.

[01:23:28](#)Speaker 13

But you were my best friend.

[01:23:33](#)Speaker 13

But I guess you.

[01:23:35](#)Speaker 13

You always knew that.

[01:23:38](#)Speaker 13

And we were just too tough to bend.

[01:23:43](#)Speaker 13

Say goodbye to Montana.

[01:23:48](#)Speaker 13

Where they know there's always.

[01:23:58](#)Speaker 13

Paint Brothers will be booming.

[01:24:03](#)Speaker 13

Before I can get you home.

[01:24:10](#)Speaker 13

I'll honor to the Cowboys your praises, they will say.

[01:24:22](#)Speaker 13

I wish you never sold your saddle.

[01:24:27](#)Speaker 13

That's the most important thing.

[01:24:34](#)Speaker 13

Audios to Montana where they know there's always.

[01:24:48](#)Speaker 13

Paint brothers wooby blooming.

[01:24:53](#)Speaker 13

Before I can get you home.

[01:25:01](#)Speaker 30

Thank you.

[01:25:02](#)Speaker 23

A lot well.

[01:25:09](#)Speaker 39

This this is my kind old standby.

[01:25:11](#)Speaker 39

I do this a lot.

[01:25:12](#)Speaker 39

This is a.

[01:25:14](#)Speaker 39

A cowboy song written by an Englishman and.

[01:25:19](#)Speaker 39

It really sounds like it was written 100 years ago, but it was just about 10 or 15 years ago that the guy wrote.

[01:25:25](#)Speaker 39

It I first heard a guy from Canada named Ian Tyson sing it.

[01:25:32](#)Speaker 13

While I was out riding.

[01:25:38](#)Speaker 13

The graveyard shift midnight till dawn.

[01:25:43](#)Speaker 13

The moon was bright as a reading light on a letter from an old friend back home.

[01:25:52](#)Speaker 13

He asked me why do you write for your money?

[01:25:58](#)Speaker 13

And why do you roll for short pay?

[01:26:02](#)Speaker 13

They ain't getting nowhere and you're losing you.

[01:26:09](#)Speaker 5

OK.

[01:26:13](#)Speaker 13

Hell, you must have gone crazy out there.

[01:26:20](#)Speaker 13

Say it last night we run under Jenny.

[01:26:25](#)Speaker 13

She's married and has a good life.

[01:26:30](#)Speaker 13

Boys, y'all blew the track when you never come back she's a general.

[01:26:36](#)Speaker 13

Fashion, whose wife?

[01:26:40](#)Speaker 39

And she asked me.

[01:26:42](#)Speaker 13

He said, why does he ride for his money?

[01:26:47](#)Speaker 13

And one of the hero for short pay ain't getting nowhere and he's losing his she.

[01:27:01](#)Speaker 13

Eli must have gone crazy out there.

[01:27:07](#)Speaker 13

They never.

[01:27:08](#)Speaker 13

First seen the Northern Lights.

[01:27:12](#)Speaker 13

Never seen a hawk on the wing.

[01:27:17](#)Speaker 13

They've never seen spring hit the gradiva.

[01:27:26](#)Speaker 13

They never hurdle camp cookies, saying.

[01:27:47](#)Speaker 13

When I read up last through my letter.

[01:27:53](#)Speaker 13

Venator all the stamp for Black gym.

[01:27:58](#)Speaker 13

Then Billy rode up to relieve me.

[01:28:03](#)Speaker 13

Just looked at my letter and he grinned and he asked me.

[01:28:10](#)Speaker 13

He said, why do they ride for their money?

[01:28:15](#)Speaker 13

And while they roll for short pain, pain getting nowhere and they're losing their.

[01:28:30](#)Speaker 13

Haley must all be crazy out there.

[01:28:35](#)Speaker 13

They've never seen the Northern Lights and never seen a hawk on the wing.

[01:28:45](#)Speaker 13

They've never seen spring hit the grey diva.

[01:28:54](#)Speaker 13

They never heard old camp cookies thing.

[01:28:58](#)Speaker 5

What is the tough part?

[01:29:03](#)Speaker 14

He he.

[01:29:11](#)Speaker 14

Lady Di Oluchi old lady.

[01:29:28](#)Speaker 14

He he.

[01:29:33](#)Speaker 14

Hello ladies.

[01:29:36](#)Speaker 5

Second, how you?

[01:29:43](#)Speaker 39

Guys, thanking you never cease to amaze me.

[01:29:45](#)Speaker 39

Thanks a lot.

[01:30:00](#)Speaker 3

Ask bill gamble.

[01:30:03](#)Speaker 3

We've got.

[01:30:05](#)Speaker 3

What's left of the?

[01:30:08](#)Speaker 3

Buffalograss group

[01:30:12](#)Speaker 3

Hey, take off and leave us about 1/3 of.

[01:30:15](#)Speaker 3

Them still here.

[01:30:17](#)Speaker 3

And he's he's up at Moran comes down just about as regular as any other person we've had here.

[01:30:23](#)Speaker 3

This is Jerome young.

[01:30:32](#)Speaker 30

Right?

[01:30:34](#)Speaker 30

Jack Jack

[01:30:37](#)Speaker 30

This is like going toe to toe with a bear in this place playing solo I I miss my buddies there in Tennessee.

[01:30:44](#)Speaker 30

And here we.

[01:30:45](#)Speaker 30

I'm I'm going to do a little Blues song.

[01:30:48](#)Speaker 30

There's not really a blue song, but it sounds happy.

[01:30:52](#)Speaker 30

It's the Delmore brothers song.

[01:30:54](#)Speaker 30

Deep River Blues.

[01:31:21](#)Speaker 40

They did.

[01:31:22](#)Speaker 30

Let it fall.

[01:31:23](#)Speaker 30

Let it play now.

[01:31:25](#)Speaker 30

Whole lot more.

[01:31:26](#)Speaker 30

I got 15 river.

[01:31:31](#)Speaker 30

Let the wave ride right on left wing.

[01:31:35](#)Speaker 30

Sweep the long bones.

[01:31:36](#)Speaker 30

I got their Deep River Blues.

[01:31:41](#)Speaker 30

Old gal, she's a good old girl, but she looks like a water fountain I get.

[01:31:47](#)Speaker 30

2nd sailing if she'll flow 'cause I got the river.

[01:31:51](#)Speaker 36

Give me back my old phone I'm going.

[01:32:21](#)Speaker 36

Give me back my old boat now.

[01:32:24](#)Speaker 30

Go to say there if shield phone calls.

[01:32:26](#)Speaker 30

I got 50 river blue.

[01:32:30](#)Speaker 30

If that boat sinks with me, now go down.

[01:32:34](#)Speaker 30

Don't you see calls I've got?

[01:32:40](#)Speaker 30

Ain't no one to cry for me and the fish all go out on the spring.

[01:32:45](#)Speaker 30

I get the river blue.

[01:32:50](#)Speaker 36

I'm going back in Muscle Shoals.

[01:32:52](#)Speaker 36

Times are.

[01:32:53](#)Speaker 30

Better than I'm.

[01:32:54](#)Speaker 30

Told 'cause I got this Deep River Blues.

[01:33:20](#)Speaker 36

Let it rain, let it pour.

[01:33:22](#)Speaker 36

Let it rain.

[01:33:23](#)Speaker 30

Now whole lot more calls I've got.

[01:33:26](#)Speaker 30

River blue

[01:33:29](#)Speaker 30

Let the waves rabbit on left.

[01:33:32](#)Speaker 30

When he's sleep alone.

[01:33:51](#)Speaker 30

Well, thanks that helps.

[01:33:52](#)Speaker 30

I'm not so scared now for this one.

[01:33:58](#)Speaker 30

Pleasure art.

[01:34:01](#)Speaker 30

This is a instrumental I learned from Doc Watson.

[01:34:05](#)Speaker 30



And it's old old.

[01:34:07](#)Speaker 30

I think it's Loudermilk.

[01:34:08](#)Speaker 30

Anyway, windy and warm, which is kind of where we've been here lately.

[01:36:03](#)Speaker 3

Jerome young

[01:36:07](#)Speaker 3

Guitar player he came in third over there at Targhee.

[01:36:12](#)Speaker 3

At the festival.

[01:36:14](#)Speaker 3

We've got.

[01:36:16](#)Speaker 3

We're going to stick Patrick Troyani back in again, 'cause he's going to have to leave.

[01:36:20](#)Speaker 3

He's got to get back down to Jackson.

[01:36:21](#)Speaker 3

So before the break here, we're going to have Patrick play.

[01:36:26](#)Speaker 3

A couple more songs.

[01:36:36](#)Speaker 21

Thank you, I'd like to thank Bill for slipping me in here 'cause I hate to miss my slots out here.

[01:36:43](#)Speaker 21

I got called away a little.

[01:36:48](#)Speaker 21

Me and Jerome were going over a few things in the back room and he requested that I did this for him so I will do this for Gerald.

[01:37:09](#)Speaker 8

There are places I'll remember.

[01:37:13](#)Speaker 8

Over all my life, I know some have changed some forever, not for better.

[01:37:26](#)Speaker 8

Some have.

[01:37:32](#)Speaker 8

All these places have their moments.

[01:37:38](#)Speaker 8

More lovers and friends.

[01:37:41](#)Speaker 8

I still can recall some are dead and some are still living.

[01:37:49](#)Speaker 8

In my.

[01:37:50](#)Speaker 8

My life, I've loved them all.

[01:37:54](#)Speaker 8

2nd but of all these friends in love.

[01:38:06](#)Speaker 8

There is no one that could bear with you, and these memories still lose all of their meaning.

[01:38:17](#)Speaker 8

When I think of love, there's something new.

[01:38:23](#)Speaker 8

Though I know I'm never lose affection.

[01:38:28](#)Speaker 8

Four people, things that have come before.

[01:38:32](#)Speaker 8

For second guessing.

[01:38:41](#)Speaker 8

My life I've loved you more.

[01:38:56](#)Speaker 8

I love you.

[01:38:58](#)Speaker 5

View more

[01:39:14](#)Speaker 5

Second, let's put your own.

[01:39:30](#)Speaker 8

Second or

[01:39:37](#)Speaker 8

You don't have to.

[01:39:44](#)Speaker 5

Second, baby.

[01:40:01](#)Speaker 8

Shut up.

[01:40:09](#)Speaker 8

You don't.

[01:40:10](#)Speaker 8

You have to be so afraid.

[01:40:16](#)Speaker 5

2nd baby tonight.

[01:40:36](#)Speaker 8

Sit away, I know that we're gonna forget it in that big bad.

[01:40:42](#)Speaker 8

Mood she gonna.

[01:40:43](#)Speaker 8

Shine like a spoon and we're gonna let it you know he won't.

[01:40:49](#)Speaker 8

Kick your shoes.

[01:40:50](#)Speaker 8

Loser do not be.

[01:40:56](#)Speaker 8

Bring that bottle of bourbon right over here.

[01:41:03](#)Speaker 5

Second, baby.

[01:41:33](#)Speaker 3

Thank you very much and goodnight, thanks.

[01:41:42](#)Speaker 3

Second, Patrick.

[01:41:46](#)Speaker 3

What a pair of vocal cords this guys got.

[01:41:49](#)Speaker 3

Anyway, we're we're down to our last.

[01:41:52](#)Speaker 3

Person for this go around and it's going to be \*\*\*\* Barker.

[01:41:58](#)Speaker 4

And who knows?

[01:42:08](#)Speaker 9

We're up to.

[01:42:09](#)Speaker 15

You they got down through there.

[01:42:15](#)Speaker 1

The group.

[01:42:17](#)Speaker 1

3 centuries of music.

[01:42:22](#)Speaker 1

Reminded me of a couple songs.

[01:42:24](#)Speaker 1

Also written by Terry Gilkyson.

[01:42:31](#)Speaker 1

The songs I learned, I guess it must have been in the.

[01:42:35](#)Speaker 1

Mid to late 50s.

[01:42:39](#)Speaker 1

One of these was a very popular song that Terry Gilkyson wrote and.

[01:42:45](#)Speaker 1

This first one.

[01:42:52](#)Speaker 1

For a brief time, had a lot of radio play and.

[01:42:57](#)Speaker 1

Then I haven't heard it for a number.

[01:42:58](#)Speaker 1

Of years, so I'll

[01:42:59](#)Speaker 1

See if I can get through this.

[01:43:02](#)Speaker 1

This is called.

[01:43:04](#)Speaker 1

The bachelors lied.

[01:43:11](#)Speaker 1

Maybe it's a sign of the times that we don't hear this song much anymore than them.

[01:43:19](#)Speaker 1

I tried to win her in 100 different way.

[01:43:23](#)Speaker 1

I would her with my pretty songs all day.

[01:43:30](#)Speaker 1

She said my singing was a very fine thing.

**01:43:34**Speaker 1

But not as binding as a diamond ring, and I said to myself, this ain't no place to stay.

**01:43:42**Speaker 1

Only all the bachelors life.

**01:43:45**Speaker 1

Better being poor then had taken a wife.

**01:43:48**Speaker 1

A married man ain't got no time to play.

**01:43:54**Speaker 1

I liked her cooking and I liked her feather bed.

**01:43:59**Speaker 1

I liked the.

**01:43:59**Speaker 1

Way she kept her hairs so red.

**01:44:04**Speaker 1

Then one night when the lights were Softa tried to kiss her, but.

**01:44:09**Speaker 1

Fell off and I said to myself this ain't no place to stay.

**01:44:12**Speaker 1

A holy all the bachelors live better being poor than it taken a wife married man ain't got no time to play.

**01:44:26**Speaker 1

I took a trip 100 miles away.

**01:44:31**Speaker 1

I wandered back when bright and sunny day.

**01:44:36**Speaker 1

Open the door and what did I see?

**01:44:39**Speaker 1

Two years old and it looked like me and I said to myself this ain't no place to stay.

**01:44:42**Speaker 1

Li all the bachelors live a better being poor than it taken a wife married Manning got no place to stay.

**01:44:45**Speaker 5

A hole.

**01:44:58**Speaker 1

The years have passed to still feel.

**01:45:01**Speaker 1

Young and gay.

**01:45:04**Speaker 1

Although I ain't had no women come away.

**01:45:09**Speaker 1

When one comes up and it starts in the talking that turns right around, then it just keep, uh, walking in to say to myself this ain't no place to stay.

**01:45:19**Speaker 1

Only all the bachelors live for better being poor than had taken a wife.

**01:45:24**Speaker 1

Married man ain't got no time to play.

**01:45:29**Speaker 1

Only all the bachelors life.

**01:45:32**Speaker 1

A better being poured.

**01:45:33**Speaker 1

Into taking a.

**01:45:33**Speaker 1

Wife, a married man and got no time to play.

**01:45:43**Speaker

Thank you.

**01:45:50**Speaker 1

I think one of the.

**01:45:52**Speaker 1

Most popular, most famous of his songs.

**01:45:57**Speaker 1

Perhaps is this next one?

**01:46:00**Speaker 8

Second, tonight I heard the wild goose cry.

**01:46:15**Speaker 1

Swinging north in the lonely sky.

**01:46:21**Speaker 1

I just sleep, but it weren't no use.

**01:46:28**Speaker 1

I am a brother to the old wild goose.

**01:46:32**Speaker 1

My heart knows what the wild goose knows.

[01:46:35](#)Speaker 1

I must go to where the wild goose goes.

[01:46:40](#)Speaker 1

Wild Goose Brother Goose, which is pass wandering wood for a heart.

[01:46:57](#)Speaker 8

The flat Pearl take to the sky.

[01:47:02](#)Speaker 1

Wish I had wings or I could fly.

[01:47:03](#)Speaker 8

Second, here the Honker in the blue goose.

[01:47:15](#)Speaker 1

One went to Canada, the other just flew.

[01:47:20](#)Speaker 1

My heart knows what the wild goose knows.

[01:47:23](#)Speaker 1

I must go to where the wild goose Cove, wild goose brother, Goose Bitchez, best wandering wood or hard.

[01:47:44](#)Speaker 1

The cabin is warm and the hole is deep.

[01:47:53](#)Speaker 1

And I've got a woman who lies asleep.

[01:48:00](#)Speaker 1

When she wakes up tomorrow.

[01:48:07](#)Speaker 1

She'll find poor critter that her man is gone.

[01:48:14](#)Speaker 1

My heart knows what the wild goose knows.

[01:48:17](#)Speaker 1

I must go to where the wild goose goes.

[01:48:21](#)Speaker 1

Wild Goose brother goose.

[01:48:25](#)Speaker 1

Which is best?

[01:48:27](#)Speaker 1

Wandering full door hard.

[01:48:37](#)Speaker 1

My woman was high.

[01:48:41](#)Speaker 8

True to me.

[01:48:44](#)Speaker 1

She said she loved me the more fool she, she's gotta learn that it ain't no use.

[01:48:56](#)Speaker 1

To love the brother to the old wild.

[01:49:00](#)Speaker 1

My heart knows what the wild goose knows.

[01:49:03](#)Speaker 1

I must go to where the wild goose goes.

[01:49:08](#)Speaker 1

Wild Goose brother Coots Switch is bad.

[01:49:17](#)Speaker 8

Or how?

[01:49:20](#)Speaker 5

Second spring.

[01:49:27](#)Speaker 1

He's coming.

[01:49:28](#)Speaker 8

In in the snow now.

[01:49:35](#)Speaker 1

Try that again.

[01:49:37](#)Speaker 1

Spring is coming and the ice will break.

[01:49:44](#)Speaker 1

And I can't linger for no woman sake.

[01:49:51](#)Speaker 1

She'll see your shadow.

[01:49:54](#)Speaker 8

Old pass overhead.

[01:50:00](#)Speaker 1

She'll find a feather.

[01:50:03](#)Speaker 1

Beside me.

[01:50:05](#)Speaker 1

My man.

[01:50:07](#)Speaker 1



My heart knows what the wild goose knows.

[01:50:11](#)Speaker 1

I must go to where the wild goose goes.

[01:50:17](#)Speaker 1

Brother Goose, which is best wandering.

[01:50:22](#)Speaker 8

Boom boom.

[01:50:25](#)Speaker 1

Or a hard reference.

[01:50:46](#)Speaker 5

Internet engineers local.

[01:50:47](#)Speaker 1

Thank you very much.

[01:50:49](#)Speaker 1

That ends the first round.

[01:50:51](#)Speaker 1

We're going to take about a 10 minute break, and then we'll have our featured performers, John Cook and Christine Langan.

[01:50:58](#)Speaker 1

Thank you.

[01:50:59](#)Speaker 4

OK, if you'll take your seats.

[01:51:03](#)Speaker 3

Broke it on with the second-half of our program tonight.

[01:51:07](#)Speaker 3

We've got.

[01:51:09](#)Speaker 3

A couple of performers that I'm used to playing with.

[01:51:14](#)Speaker 3

Started off with the Stagecoach bar.

[01:51:18](#)Speaker 3

Earlier tonight we had a fellow over.

[01:51:19](#)Speaker 3

Here that was.

[01:51:22](#)Speaker 3

A professor of English.

[01:51:25](#)Speaker 3

At Iowa

[01:51:27](#) Speaker 3

University of Iowa and Ed.

[01:51:31](#) Speaker 3

Used to like to come to the.

[01:51:33](#) Speaker 3

To the Stagecoach.

[01:51:34](#) Speaker 3

I'm sorry it's here tonight for the first time.

[01:51:37](#) Speaker 3

Kind, sorry left, but he described the Stagecoach as one of the.

[01:51:43](#) Speaker 3

Two places that he.

[01:51:47](#) Speaker 3

He thought Fearer was best.

[01:51:50](#) Speaker 3

There was the London Theatre and then there was the Stagecoach.

[01:51:55](#) Speaker 3

And the difference between the two was that you watched the Theatre in London and at the Stagecoach you were.

[01:52:04](#) Speaker 3

On stage yourself.

[01:52:07](#) Speaker 3

Everyone was on stage.

[01:52:11](#) Speaker 3

These guys are part of the performance we've had there for the last 10 years.

[01:52:18](#) Speaker 3

Christine Langdon

[01:52:21](#) Speaker 3

Has a wonderful voice, wonderful personality.

[01:52:25](#) Speaker 3

Has made things really nice for us.

[01:52:27](#) Speaker 3

Has her own group there Cowpat sees.

[01:52:30](#) Speaker 3

Play around the valley, even up out of the valley too, but very fine group.

[01:52:38](#) Speaker 3

John Cook has been playing with various groups from back in the 50s.

[01:52:43](#)Speaker 3

I think any 16th.

[01:52:46](#)Speaker 3

He can't remember the 60s, but.

[01:52:51](#)Speaker 3

But they make a good couple.

[01:52:53](#)Speaker 3

Welcome aboard.

[01:52:55](#)Speaker 3

Christine Langan, John Cook.

[01:53:08](#)Speaker 24

One of the reasons I wanted to do this was because it would.

[01:53:13](#)Speaker 24

Force, Christine and me to learn.

[01:53:16](#)Speaker 24

Or to work up a bunch of songs that we'd.

[01:53:19](#)Speaker 24

Occasionally dabbled at a number that we hadn't even attempted before.

[01:53:25](#)Speaker 24

And that's what we've done.

[01:53:26](#)Speaker 24

So, uh.

[01:53:28](#)Speaker 24

A lot of these are first time performances for us.

[01:53:33](#)Speaker 24

We hope you can't always guess which.

[01:53:35](#)Speaker 24

Ones those are.

[01:53:39](#)Speaker 24

This is song called The Sweetest Gift.

[01:53:42](#)Speaker 24

It's a it's old enough to be traditional by anybody.

[01:53:45](#)Speaker 24

Book and.

[01:53:47](#)Speaker 24

I don't.

[01:53:47](#)Speaker 24

Know if we know who wrote it, but we.

[01:53:50](#)Speaker 24

Learned it from a really nice recording that Emmylou Harris did early in her career.

[01:53:56](#)Speaker 24

In fact, she was a backup vocal for Linda Ronstadt on this song.

[01:54:04](#)Speaker 24

Oh, I have planned it in this shape, right?

[01:54:13](#)Speaker 5

Second, one day a mother went away brave.

[01:54:23](#)Speaker 22

To see Larry what precious son?

[01:54:29](#)Speaker 22

She told the warden how much he loved him.

[01:54:36](#)Speaker 22

It did not matter.

[01:54:38](#)Speaker 22

What he had done.

[01:54:42](#)Speaker 8

She breathe.

[01:54:42](#)Speaker 5

He did not paint to cover all or part in the run, no go.

[01:54:46](#)Speaker 8

Low power, she brought no silver no poppers.

[01:54:54](#)Speaker 22

To see it was a.

[01:54:56](#)Speaker 8

Halo God.

[01:54:59](#)Speaker 5

Down from heavens like this, it get all their shine.

[01:54:59](#)Speaker 8

Second, the sweetest guy.

[01:55:08](#)Speaker 5

Second, she left a smile.

[01:55:18](#)Speaker 22

You can remember.

[01:55:21](#)Speaker 5  
Gone to heaven from heartaches, free world around you under the changer.

[01:55:34](#)Speaker 5  
You won't be.

[01:55:38](#)Speaker 35  
And there will be.

[01:55:39](#)Speaker 5  
He he.

[01:55:41](#)Speaker 14  
She did not breathe.

[01:55:44](#)Speaker 5  
My parole partner.

[01:55:47](#)Speaker 5  
Green run.

[01:55:47](#)Speaker 8  
He brought no silver, no pop or slide.

[01:55:50](#)Speaker 22  
No go.

[01:55:52](#)Speaker 5  
None to see it was a Halo gotten run from Harry.

[01:55:54](#)Speaker 8  
OK.

[01:55:58](#)Speaker 5  
All miles.

[01:56:01](#)Speaker 8  
The sweetest gift from all this.

[01:56:19](#)Speaker 8  
She did not bring up her or party.

[01:56:20](#)Speaker 5  
Ring to him for honor.

[01:56:24](#)Speaker 5  
I didn't read run, no go.

[01:56:26](#)Speaker 8  
He brought more silver no poppers.

[01:56:30](#)Speaker 22  
None to see Halo.

[01:56:32](#)Speaker 8

It was a haven for cutting down from heaven.

[01:56:38](#)Speaker 8

The sweetest gift a.

[01:56:39](#)Speaker 22

He just kept over there.

[01:56:41](#)Speaker 8

Mother smiled.

[01:56:45](#)Speaker 8

The sweetest gift Omaha.

[01:57:12](#)Speaker 24

Here we are, whatever you know.

[01:57:16](#)Speaker 29

This is our Tammy and George imitation.

[01:57:21](#)Speaker 24

George Jones and Tammy Wynette.

[01:57:24](#)Speaker 24

This is this is a genuine, honest to God, country, song, but it is.

[01:57:29](#)Speaker 24

It's just so.

[01:57:42](#)Speaker 22

We are staring at each other.

[01:57:50](#)Speaker 22

That crazy look in our eyes.

[01:57:57](#)Speaker 40

It happens every time we get together.

[01:58:06](#)Speaker 8

Never really say goodbye.

[01:58:12](#)Speaker 22

All right, keep staring at each other.

[01:58:20](#)Speaker 22

It talking over placing that we bear.

[01:58:28](#)Speaker 40

Might as well admit that it's not over.

[01:58:35](#)Speaker 8

Everybody knows more than friends.

[01:58:42](#)Speaker 28

Little fella.

[01:58:50](#)Speaker 8  
Oh, it's something how they reap dreamland.

[01:59:05](#)Speaker 8  
No, you can't keep the paddletail high.

[01:59:28](#)Speaker 22  
They're talking over places that we ban.

[01:59:35](#)Speaker 40  
Might as well.

[01:59:38](#)Speaker 8  
It's not over.

[01:59:43](#)Speaker 5  
Everybody know more than.

[01:59:45](#)Speaker 8  
Close friends.

[01:59:50](#)Speaker 8  
That'll turn.

[01:59:53](#)Speaker 23  
I don't know.

[01:59:59](#)Speaker 8  
I'll be retrieving the.

[02:00:08](#)Speaker 10  
No no no no.

[02:00:12](#)Speaker 8  
No, you can't.

[02:00:14](#)Speaker 8  
Keeping the paddle Taylor.

[02:00:23](#)Speaker 22  
No no.

[02:00:27](#)Speaker 22  
On something out of the way.

[02:00:29](#)Speaker 8  
Our baby the dreamland.

[02:00:42](#)Speaker 8  
But you can't keep the thing that'll tell us.

[02:00:49](#)Speaker 8  
No, you can't keep getting better parents.

[02:01:13](#)Speaker 24

What's it say here?

[02:01:18](#)Speaker 24

Here's a Lumen brothers tune Mickey.

[02:01:21](#)Speaker 24

I keep saying that IRA and Charlie Louvin

[02:01:24](#)Speaker 24

We're I guess 40s Forties 40s.

[02:01:28](#)Speaker 40

Hey, sorry.

[02:01:30](#)Speaker 24

I'll drink to that.

[02:01:34](#)Speaker 24

Well I picked last night to come down with a little bit of a cold I've taken.

[02:01:39](#)Speaker 24

At least a month's output of vitamin C from most of the nation's factories today.

[02:01:48](#)Speaker 24

They did a lot of wonderful songs.

[02:01:50](#)Speaker 24

They've been picked up but I think Emmylou Harris on her first five or six albums always had a Louvin brothers song.

[02:01:56](#)Speaker 24

Bill Monroe brought some of them into the Bluegrass tradition there.

[02:01:59](#)Speaker 24

You'll hear any number of people nowadays, do them.

[02:02:03](#)Speaker 24

Brothers, of course, can sing in harmony like and sisters like nobody else.

[02:02:08](#)Speaker 24

This there is a genetic link in the vocal.

[02:02:10](#)Speaker 24

Cords for sure.

[02:02:12](#)Speaker 24

It's cold.

[02:02:15](#)Speaker 24

At the Stagecoach we what do we call it Bill?

[02:02:17](#)Speaker 24

Are you chasing my swine?

[02:02:19](#)Speaker 24



Are you wasting my dime?

[02:02:21](#)Speaker 24

It's actually called.

[02:02:23](#)Speaker 24

Are you wasting my time?

[02:02:29](#)Speaker 24

Let's see, this is in three quarter time.

[02:02:41](#)Speaker 8

Does the moon shine a little brighter?

[02:02:44](#)Speaker 8

But I hold you a little tighter, are you wasting my time?

[02:02:52](#)Speaker 8

Does your love grow a little stronger when I kiss you a little longer are?

[02:02:58](#)Speaker 22

You wasting my time.

[02:03:03](#)Speaker 8

Can I depend on your love to build on?

[02:03:04](#)Speaker 22

The pedal.

[02:03:08](#)Speaker 8

Can I rely on the parallels that you made?

[02:03:11](#)Speaker 22

It's not.

[02:03:13](#)Speaker 8

Does your love grow a little stronger?

[02:03:15](#)Speaker 24

When I kiss.

[02:03:16](#)Speaker 8

You a little longer?

[02:03:18](#)Speaker 8

Are you wasting my time?

[02:03:43](#)Speaker 8

Does your heart grow a little colder when I cuddle up on your shoulder?

[02:03:49](#)Speaker 8

Are you wasting my time?

[02:03:49](#)Speaker 22

Wait for.

[02:03:53](#)Speaker 8

Do you melt away when you kiss me when I go away do you miss me?

[02:04:00](#)Speaker 22

Are you wasting mine?

[02:04:04](#)Speaker 8

Can I depend on your love to build or can I rely on the that you made?

[02:04:11](#)Speaker 22

Not often.

[02:04:13](#)Speaker 22

He's not complaining.

[02:04:14](#)Speaker 8

Does your love throw a little stronger when I kiss you a little longer?

[02:04:20](#)Speaker 8

Are you busting my?

[02:04:45](#)Speaker 8

And I depend on your love to build a can I rely on the valves that you made?

[02:04:49](#)Speaker 22

Hold on.

[02:04:55](#)Speaker 8

Does your love grow a little stronger when I kiss you a little longer?

[02:05:01](#)Speaker 8

Are you pasting my fine?

[02:05:06](#)Speaker 8

Are you wasting my?

[02:05:18](#)Speaker 4

My list case directly.

[02:05:22](#)Speaker 26

Here's an old cowboy tune that we swung up.

[02:05:25](#)Speaker 22

A little bit.

[02:05:40](#)Speaker 22

As I was walking one morning for pleasure, I tried riding along his head and his spurs were reaching.

[02:05:55](#)Speaker 22

And as he approached, he was singing this song.

[02:05:59](#)Speaker 22

Mom whip it out.

[02:06:10](#)Speaker 22

Aye aye.

[02:06:13](#)Speaker 22

Little do you know that?

[02:06:14](#)Speaker 11

Old line will be.

[02:06:18](#)Speaker

My little

[02:06:19](#)Speaker 22

Early in the spring, we round up the doggies, we mark them and Brandon Boba Fett.

[02:06:29](#)Speaker 22

Drive up there.

[02:06:30](#)Speaker 22

Horses load, cut quack, then throw the little doggie out on my lung.

[02:06:38](#)Speaker 5

I love little dog.

[02:06:43](#)Speaker 5

Oh God.

[02:06:45](#)Speaker 8

No no no.

[02:06:52](#)Speaker 22

You know that while.

[02:06:52](#)Speaker 8

No, that's my own.

[02:06:54](#)Speaker 8

Will be ordered.

[02:07:16](#)Speaker 22

Don't bother with the way down in Texas or the gym.

[02:07:22](#)Speaker 22

Listen weed and the toy grow.

[02:07:25](#)Speaker 22

We'll fill you up on prickly pear and cactus until you're ready for Idaho.

[02:07:35](#)Speaker 5

2nd on the mall.

[02:07:46](#)Speaker 8

It long.

[02:07:46](#)Speaker 22

Get along little do you know that?

[02:07:48](#)Speaker 8

Second, will be or.

[02:07:56](#)Speaker 22

All right?

[02:07:56](#)Speaker 22

Sam soldiers, it's big 18.

[02:08:00](#)Speaker 22

I am trying get along, get along, get along little dog.

[02:08:08](#)Speaker 22

This time next week.

[02:08:26](#)Speaker 22

You know that why?

[02:08:31](#)Speaker 22

You know that while he

[02:08:32](#)Speaker 11

File will be.

[02:08:50](#)Speaker 18

Even right on junior.

[02:08:55](#)Speaker 24

This is also a.

[02:08:57](#)Speaker 24

Tune we learned from George Jones, this time on.

[02:09:02](#)Speaker 24

He put out a record of duets called my very special friends and he had somebody different singing with him on each cut and on this cut he had Emmylou Harris sing.

[02:09:10](#)Speaker 24

With it so written by Rodney Crowell, it's called.

[02:09:13](#)Speaker 24

Here we are.

[02:09:25](#)Speaker 8

Did you say you've been searching for a place?

[02:09:31](#)Speaker 8

Never been here it is darling.

[02:09:37](#)Speaker 8

Here it is.

[02:09:41](#) Speaker 8

And when you're down there on the bottom and you're looking for a friend, here I am.

[02:09:52](#) Speaker 8

Darling here I am.

[02:09:57](#) Speaker 8

We've both grown tired of running a rainbow.

[02:10:04](#) Speaker 8

Here we are darling.

[02:10:08](#) Speaker 8

Here we are.

[02:10:19](#) Speaker 22

When it feels like you, Ben Griffin and you don't know where you'd better come on in.

[02:10:32](#) Speaker 22

Come on.

[02:10:37](#) Speaker 22

And if all you've seen is back doors.

[02:10:41](#) Speaker 8

We need you out now.

[02:10:45](#) Speaker 8

Burn down.

[02:10:51](#) Speaker 8

Second from each other.

[02:10:55](#) Speaker 23

Running Romney, John

[02:11:00](#) Speaker 8

Here we are.

[02:11:05](#) Speaker 22

Here we are.

[02:11:09](#) Speaker 17

We both.

[02:11:11](#) Speaker 8

Second, here we are.

[02:11:19](#) Speaker 8

Darling here.

[02:11:21](#)Speaker 22

There we are.

[02:11:24](#)Speaker 8

Here we are.

[02:11:26](#)Speaker 8

Oh, here we are.

[02:11:36](#)Speaker 5

Heroes, right?

[02:11:44](#)Speaker 18

Thank you, thank you.

[02:11:45](#)Speaker 18

What do we?

[02:11:46](#)Speaker 20

Yeah, yeah.

[02:11:49](#)Speaker 24

And this barely read this, oh.

[02:11:52](#)Speaker 24

You know we're.

[02:11:53](#)Speaker 24

Doing pretty well.

[02:11:54](#)Speaker 24

Here we could stick one in if you wanted.

[02:11:59](#)Speaker 24

Winnipeg app it's awful list you want to do?

[02:12:02](#)Speaker 20

Could help?

[02:12:03](#)Speaker 22

OK.

[02:12:03](#)Speaker 22

That sounds good.

[02:12:12](#)Speaker 24

We didn't know how fast we didn't time this set out.

[02:12:14](#)Speaker 24

You never know how much time you're going to spend.

[02:12:19](#)Speaker 24

You're talking or anything like that this way.

[02:12:25](#)Speaker 24

Tricked Ronnie and I did this.

[02:12:27](#)Speaker 24

Last week, but it's always different with a man and a woman saying it originally, it was brothers.

[02:12:32](#)Speaker 24

You can figure out who.

[02:12:35](#)Speaker 24

Just a minute you don't know, OK?

[02:12:44](#)Speaker 8

No one joined.

[02:12:51](#)Speaker 8

Don't want jerkiness is that's for sure.

[02:12:58](#)Speaker 8

Hide I each time.

[02:13:02](#)Speaker 8

I hear the sound.

[02:13:08](#)Speaker 8

Uhm, that's crappy, Klaus.

[02:13:10](#)Speaker 22

Got this wrong.

[02:13:13](#)Speaker 40

I gotta stand tall.

[02:13:17](#)Speaker 8

You know a man can't crawl.

[02:13:20](#)Speaker 8

When he knows you telling lies and he lets him pass in life, he's not a man at all.

[02:13:28](#)Speaker 5

Don't don't blow.

[02:13:28](#)Speaker 23

I want you.

[02:13:35](#)Speaker 5

I don't want to hear this is, that's for sure.

[02:13:42](#)Speaker 5

I die each time.

[02:13:45](#)Speaker 22

I'm here.

[02:13:46](#)Speaker 8

I hear the sign.

[02:13:50](#)Speaker 8

Here he comes.

[02:13:51](#)Speaker 8

Second, when you see me said a deer.

[02:14:00](#)Speaker 8

And you know that it's sincere.

[02:14:04](#)Speaker 8

Don't you think it's kind of sad that you're treating me so bad?

[02:14:08](#)Speaker 8

Or don't you even care?

[02:14:11](#)Speaker 8

No one.

[02:14:16](#)Speaker 22

Me mom.

[02:14:19](#)Speaker 8

Chunkiness is next for two.

[02:14:23](#)Speaker 23

Let's go.

[02:14:26](#)Speaker 8

I died in time.

[02:14:29](#)Speaker 8

I hear the sound.

[02:14:33](#)Speaker 8

He can have his plan.

[02:14:38](#)Speaker 22

He's brown.

[02:14:40](#)Speaker 8

Let's grab these clowns.

[02:14:40](#)Speaker 22

My God.

[02:14:47](#)Speaker 35

That's great.

[02:15:02](#)Speaker 24

Thank you thanks.

[02:15:04](#)Speaker 24

This next song was.



[02:15:06](#)Speaker 24

Written by Gram Parsons, right?

[02:15:16](#)Speaker 24

Gram Parsons wrote a lot of songs.

[02:15:17](#)Speaker 24

That Christine does a wonderful song called Grievous Angel, which is a great title and it's just I've sung this song harmony on it with Christine.

[02:15:27](#)Speaker 24

Oh, I don't know hundreds of times, but.

[02:15:30](#)Speaker 24

For the life of me.

[02:15:31](#)Speaker 24

I don't have a clue what it's about.

[02:15:34](#)Speaker 24

This song isn't quite so obscure, but still in all Gram, Parsons does not write linear storylines.

[02:15:42](#)Speaker 24

This is called Hickory wind.

[02:15:44](#)Speaker 24

Another great title.

[02:15:47](#)Speaker 24

Not a concept.

[02:15:48](#)Speaker 18

Or we could.

[02:15:48](#)Speaker 22

In South Carolina.

[02:15:55](#)Speaker 22

There are many tall Pines.

[02:16:01](#)Speaker 22

I remember the old tree.

[02:16:07](#)Speaker 22

We use the clause.

[02:16:13](#)Speaker 3

But it.

[02:16:13](#)Speaker 5

Second time.

[02:16:13](#)Speaker 22

Makes me feel better.

[02:16:25](#)Speaker 35

Caught in the hall.

[02:16:31](#)Speaker 22

Hickory wind

[02:16:32](#)Speaker 8

Very well.

[02:16:37](#)Speaker 22

I started out younger.

[02:16:43](#)Speaker 22

At most everything.

[02:16:48](#)Speaker 22

All the richer is in pleasure.

[02:16:53](#)Speaker 22

What else could lie breathing?

[02:17:00](#)Speaker 22

Now when I'm lonesome.

[02:17:06](#)Speaker 22

I always with Dan.

[02:17:12](#)Speaker 5

That will be.

[02:17:12](#)Speaker 22

Getting the the.

[02:17:18](#)Speaker 22

Hickory way.

[02:18:09](#)Speaker 22

It's a hard way to find down.

[02:18:15](#)Speaker 22

That our trouble is.

[02:18:21](#)Speaker 22

Hit a faraway city.

[02:18:26](#)Speaker 22

Whip a far away B.

[02:18:32](#)Speaker 5

But it burns you better.

[02:18:33](#)Speaker 35

Makes me feel.

[02:18:38](#)Speaker 22

Each time it biggie.

[02:18:56](#)Speaker 28

Keep calling me Ho.

[02:18:56](#)Speaker 8

It's all.

[02:19:12](#)Speaker 23

Thank you.

[02:19:17](#)Speaker 27

You even need the end.

[02:19:21](#)Speaker 24

Thank you, thank you.

[02:19:24](#)Speaker 24

I mentioned Rodney Crowell.

[02:19:25](#)Speaker 24

Before, as the author of that.

[02:19:28](#)Speaker 24

George and Emmylou song here we are this.

[02:19:32](#)Speaker 24

This song is another Rodney Crowell song.

[02:19:34](#)Speaker 24

It's a case of.

[02:19:36](#)Speaker 24

It's a piece of evidence in the argument that you can write a traditional song.

[02:19:41](#)Speaker 24

There's this song.

[02:19:42](#)Speaker 7

OK.

[02:19:42](#)Speaker 24

This song is already traditional.

[02:19:44](#)Speaker 22

It's about 25 years old now. Is it almost 30?

[02:19:48](#)Speaker 24

Yeah, but this would.

[02:19:50](#)Speaker 24

He wrote a song that's going to stick around for another 25 years or more.

[02:19:55](#)Speaker 24

OK, here I go.

[02:20:02](#)Speaker 8

Morning, Mary

[02:20:03](#)Speaker 8

Stick to running with the left, her Mama crying with her head in her hands.

[02:20:08](#)Speaker 8

Such a sad case, so broken hearted.

[02:20:14](#)Speaker 8

You said Mama gotta go, gotta get out gotta get out of town tired of hanging around gotta roll along between.

[02:20:25](#)Speaker 8

It's just an ordinary story about the way.

[02:20:28](#)Speaker 8

Go round and round, nobody knows, but the highway goes on forever.

[02:20:37](#)Speaker 8

That old highway goes on forever.

[02:20:46](#)Speaker 8

Well, she never would have done it if she hadn't got drunk, hadn't started running with a traveling man.

[02:20:47](#)Speaker 22

You home I.

[02:20:52](#)Speaker 32

Ed started taking.

[02:20:54](#)Speaker 8

Those crazy pants.

[02:20:57](#)Speaker 8

She said daughter let me tell you about the traveling kind everywhere they go at such a very short time, he'll be long gone.

[02:21:05](#)Speaker 8

Before you know it.

[02:21:09](#)Speaker 8

It'll be long gone before you know it.

[02:21:17](#)Speaker 22

She felt so good.

[02:21:18](#)Speaker 8

You said never.

[02:21:22](#)Speaker 10

With my money.

[02:21:24](#)Speaker 10

Never ever done so, right?

[02:21:27](#)Speaker 8

Leaving New Zealand in the broad daylight.

[02:21:54](#)Speaker 8

This is down in the swamp where anything goes.

[02:21:57](#)Speaker 8

It's alligator bait and the bars don't close.

[02:22:00](#)Speaker 8

It's the real thing down in lousy.

[02:22:06](#)Speaker 8

Did you ever see a teaching when he really got mad?

[02:22:09](#)Speaker 8

Really got trouble like a daughter going bad?

[02:22:12](#)Speaker 8

It gets real hot down in Louisiana.

[02:22:17](#)Speaker 8

Well, it's danger.

[02:22:18](#)Speaker 8

Betamovie Kim gonna have to get into Russia will it ain't no time or lame.

[02:22:28](#)Speaker 8

It ain't no time for ladies PJ's.

[02:22:37](#)Speaker 8

She said never ever known it when it felt so good never ever knew it when I knew

I could never ever done it when it looks so like leaving Louisiana.

[02:22:47](#)Speaker 8

In the broad daylight.

[02:22:52](#)Speaker 30

It felt so good.

[02:22:54](#)Speaker 11

Never ever nude.

[02:22:55](#)Speaker 11

When I knew my girl never ever.

[02:23:00](#)Speaker 8

Musian in the broadly love.

[02:23:09](#)Speaker 8

It's just not in every story about the way things go round and round.

[02:23:14](#)Speaker 8

Nobody knows, but the highway goes on forever.

[02:23:20](#)Speaker 8

There ain't no way to stop the wealth.

[02:23:20](#)Speaker 35

Their name?

[02:23:37](#)Speaker 18

2nd thank you, thank you, Rodney Crowell thanks you.

[02:23:58](#)Speaker 22

Making believe.

[02:23:59](#)Speaker 5

He that you still love me.

[02:24:07](#)Speaker 22

It's leaving me.

[02:24:10](#)Speaker 22

Hello Nancy.

[02:24:13](#)Speaker 5

Second, all always.

[02:24:25](#)Speaker 22

Second, all I can do.

[02:24:33](#)Speaker 22

Can't hold you close.

[02:24:35](#)Speaker 22

When you're not.

[02:24:41](#)Speaker 22

You're somebody's love.

[02:24:45](#)Speaker 22

You'll never be.

[02:24:50](#)Speaker 22

Making me.

[02:24:52](#)Speaker 35

He up in my life.

[02:24:58](#)Speaker 22

Loving you.

[02:25:02](#)Speaker 22

I'm making baby.

[02:25:43](#)Speaker 22  
Making believe.

[02:25:45](#)Speaker 35  
Me, I never lost.

[02:25:51](#)Speaker 22  
When my happy up.

[02:25:55](#)Speaker 35  
I find are so few.

[02:26:00](#)Speaker 22  
Plans for the future.

[02:26:04](#)Speaker 22  
Will never come.

[02:26:08](#)Speaker 5  
Second, what can I do?

[02:26:12](#)Speaker 8  
Put it scanner.

[02:26:17](#)Speaker 22  
Making believe.

[02:26:19](#)Speaker 35  
Eat. I'll spend my lifetime.

[02:26:26](#)Speaker 22  
Been you?

[02:26:37](#)Speaker 23  
And making the.

[02:26:44](#)Speaker 5  
Second, yeah, we.

[02:26:52](#)Speaker 8  
Cut through that one.

[02:26:57](#)Speaker 8  
Thank you.

[02:26:58](#)Speaker 9  
You're welcome.

[02:27:06](#)Speaker 24  
This is a little bit of a change of pace.

[02:27:11](#)Speaker 24  
It's our only song in the Caribbean tempo for the evening.

[02:27:16](#)Speaker 24

So we like to sing this in the winter because it talks about tropical vacations, but the.

[02:27:22](#)Speaker 22

You can run.

[02:27:23](#)Speaker 24

So there's a little nip of.

[02:27:24](#)Speaker 24

Fall in the air today after.

[02:27:26](#)Speaker 24

That thunderstorm went through.

[02:27:46](#)Speaker 8

I beg your pardon, Mama, what did you say?

[02:27:49](#)Speaker 8

Say my mind was drifting on some marking me face.

[02:27:54](#)Speaker 8

It's not that I'm not interested.

[02:27:57](#)Speaker 8

You see Augusta GA is just no place to be.

[02:28:01](#)Speaker 5

He I think.

[02:28:03](#)Speaker 23

You make it.

[02:28:05](#)Speaker 10

Right?

[02:28:06](#)Speaker 8

Sandy beaches drinking rum every night.

[02:28:07](#)Speaker 22

Thinking well, living now.

[02:28:10](#)Speaker 8

We got no money Mama, but he can go split the difference go to Coconut Grove.

[02:28:34](#)Speaker 8

Talking Mama.

[02:28:35](#)Speaker 8

Like the sound you must.

[02:28:38](#)Speaker 8

Reminds me of the rain falling down.

[02:28:41](#)Speaker 8



I think a tropical vacation this year might be the answer to this hillbilly beard.

[02:28:49](#)Speaker 8

I think you're naked.

[02:28:56](#)Speaker 8

We got.

[02:29:00](#)Speaker 8

We'll spend the difference.

[02:29:02](#)Speaker 8

Go to cooking the flow.

[02:29:04](#)Speaker 8

Walla, an American gene.

[02:29:06](#)Speaker 23

Maximum gain.

[02:29:08](#)Speaker 8

We can travelgirl without any.

[02:29:11](#)Speaker 8

When it sees closing your dreams, you make it was a big neon sign.

[02:29:35](#)Speaker 8

Keep on talking, Mama.

[02:29:39](#)Speaker 8

Your voice, it tickles down inside of my.

[02:29:43](#)Speaker 8

I think a tropical vacation this year might be the answer to this hillbilly beard.

[02:29:50](#)Speaker 8

I think Jim naked in the moonlight.

[02:29:54](#)Speaker 8

Sandy beaches drinking rum every night.

[02:29:58](#)Speaker 8

We got no money Mama, but we can go.

[02:30:03](#)Speaker 8

Let's go to Coconut Grove Wala, an American gene.

[02:30:10](#)Speaker 8

We can travel.

[02:30:11](#)Speaker 8

Girl without any.

[02:30:12](#)Speaker 8

Means when it's as easy as closing your run dreams.

[02:30:19](#)Speaker 8

There's a big neon sign.

[02:30:37](#)Speaker 8

Lola and American gene.

[02:30:40](#)Speaker 8

We could travel girl without any means.

[02:30:44](#)Speaker 8

When it's as easy as closing your arms dreams.

[02:30:48](#)Speaker 8

And make it.

[02:30:49](#)Speaker 8

There's a big neon.

[02:31:26](#)Speaker 24

We use no digitizing or reverb on our acoustic phase.

[02:31:32](#)Speaker 2

No tricks.

[02:31:35](#)Speaker 24

Well, well time to get sad, let's see.

[02:31:39](#)Speaker 24

We hey this going to workout about right?

[02:31:41](#)Speaker 24

OK we got two more songs.

[02:31:45](#)Speaker 24

Who wrote this song we know who wrote this song, Nanci Griffith?

[02:31:46](#)Speaker 22

Nanci Griffith

[02:31:48](#)Speaker 24

We'd like to get that engineer right?

[02:31:51](#)Speaker 24

It's called Gulf Coast Highway.

[02:31:54](#)Speaker 24

Oh golly, I have to play this intro well and see how we do.

[02:31:59](#)Speaker 24

I've been having a heck of a time with this introduction, but Christine is going to play the chords, and that's a big help.

[02:32:17](#)Speaker 5

Second goes highway.

[02:32:27](#)Speaker 5

What the field?

[02:32:30](#)Speaker 22

He worked the rice field.

[02:32:34](#)Speaker 22

With their cold dark grill.

[02:32:38](#)Speaker 22

He worked the oil rigs in the Gulf of Mexico.

[02:32:38](#)Speaker 5

Second deal.

[02:32:44](#)Speaker 22

Nothing we've ever all this old out there by the road.

[02:32:53](#)Speaker 22

He dies, he says.

[02:32:55](#)Speaker 22

Little cats.

[02:32:56](#)Speaker 35

The last

[02:32:57](#)Speaker 22

By the way, well, fly away.

[02:33:00](#)Speaker 22

Made, ahem, from some sweet Bluebonnet screen.

[02:33:07](#)Speaker 8

She walks in spring pie.

[02:33:11](#)Speaker 8

I was home.

[02:33:17](#)Speaker 7

Ex-wife.

[02:33:20](#)Speaker 39

Wait wait wait wait wait.

[02:33:22](#)Speaker 24

It's right there on the tip of my tongue.

[02:33:25](#)Speaker 8

She walks in springtime.

[02:33:29](#)Speaker 40

When I was home.

[02:33:32](#)Speaker 40

The days were sweet.

[02:33:36](#)Speaker 40

Are nice football.

[02:33:39](#)Speaker 40

The seasons change.

[02:33:41](#)Speaker 8

Jobs would come, flowers fade.

[02:33:45](#)Speaker 8

This old house felt so low and the work took me away.

[02:33:54](#)Speaker 40

And I die.

[02:33:55](#)Speaker 40

There's shield takes off black birds, may she?

[02:33:59](#)Speaker 8

Will fly away ever.

[02:34:02](#)Speaker 8

Some sweet bluebonnets free.

[02:34:24](#)Speaker 8

That's all.

[02:34:27](#)Speaker 22

We tender garden.

[02:34:27](#)Speaker 8

Then our.

[02:34:31](#)Speaker 1

We set the sun.

[02:34:31](#)Speaker 35

Weed death.

[02:34:34](#)Speaker 22

This is the only place on Earth.

[02:34:38](#)Speaker 7

Let's try.

[02:34:39](#)Speaker 8

In one see they coming.

[02:34:43](#)Speaker 8

At this old house here by the road.

[02:34:48](#)Speaker 22

And when we die, we say, well.

**02:34:49**Speaker 8

And they will touch some black birds who we will fly away together from some sweet bluebonnet.

**02:34:52**Speaker 22

By the way, when I.

**02:35:03**Speaker 8

And when we die.

**02:35:03**Speaker 22

He died with.

**02:35:04**Speaker 8

I say we'll catch some blackbirds where we will fly away.

**02:35:05**Speaker 22

They will pass.

**02:35:08**Speaker 22

Well to heaven.

**02:35:12**Speaker 22

Come son.

**02:35:12**Speaker 35

Come to eat.

**02:35:13**Speaker 8

Swim through Barney.

**02:35:24**Speaker

OK.

**02:35:26**Speaker 24

Our last song here is called.

**02:35:28**Speaker 24

Gee, I was going to look up and bring to you the name of the writer, the woman bluegrass musician out in Berkeley.

**02:35:34**Speaker 24

I think wrote this song.

**02:35:37**Speaker 24

We learned it from Laurie Lewis.

**02:35:38**Speaker 24

And who sings with her on that?

**02:35:39**Speaker 18

That's good.

**02:35:40**Speaker 24

Not Tim O'Brien.

[02:35:41](#) Speaker 24

The other one.

[02:35:42](#) Speaker 24

The other great.

[02:35:44](#) Speaker 29

I thought

[02:35:44](#) Speaker 22

Him about him.

[02:35:44](#) Speaker 24

Maybe it was Tim O'Brien anyway.

[02:35:50](#) Speaker 24

Here we go again.

[02:35:55](#) Speaker 8

Here we go.

[02:35:59](#) Speaker 22

I love you so.

[02:36:04](#) Speaker 8

Once more, it starts doing the moment it begins.

[02:36:06](#) Speaker 22

I see.

[02:36:13](#) Speaker 8

I thought I'd never see your love come.

[02:36:15](#) Speaker 22

Right?

[02:36:20](#) Speaker 8

Back to me.

[02:36:22](#) Speaker 8

That you stand in front of me.

[02:36:23](#) Speaker 5

Second hand.

[02:36:26](#) Speaker 8

And here we go.

[02:36:28](#) Speaker 22

Oh really, yeah.

[02:36:32](#) Speaker 8

It took a long time for me to learn to live without.

[02:36:40](#)Speaker 22

When you were gone.

[02:36:43](#)Speaker 22

I thought I laid it all Durant.

[02:36:50](#)Speaker 8

But darn.

[02:36:51](#)Speaker 22

I remember everything about you.

[02:36:58](#)Speaker 27

I'm the only thing I'm learning.

[02:37:03](#)Speaker 8

It's you are still friends.

[02:37:08](#)Speaker 8

Here we go.

[02:37:44](#)Speaker 8

It took a long time for me to learn.

[02:37:48](#)Speaker 8

To live without you.

[02:37:51](#)Speaker 22

When you were gone.

[02:37:55](#)Speaker 22

I thought I'd laid it all to rest.

[02:38:01](#)Speaker 8

But darling, I remember.

[02:38:04](#)Speaker 22

Everything about.

[02:38:09](#)Speaker 27

And the only thing I'm learning.

[02:38:14](#)Speaker 8

Is he still?

[02:38:20](#)Speaker 5

Here we go again.

[02:38:24](#)Speaker 8

I love you so again.

[02:38:29](#)Speaker 8

Once more it starts to.

[02:38:33](#)Speaker 8

The moment it begins.

[02:38:38](#)Speaker 8

I thought I'd never.

[02:38:38](#)Speaker 22

I did.

[02:38:42](#)Speaker 8

You will come back to me.

[02:38:46](#)Speaker 8

But there you stand in front.

[02:38:49](#)Speaker 8

Of me and here we go.

[02:39:03](#)Speaker 32

Thank you.

[02:39:09](#)Speaker 3

Thank you very much.

[02:39:10](#)Speaker 3

Christine Langan.

[02:39:13](#)Speaker 5

John bank.

[02:39:20](#)Speaker 3

Second, John Cook and Christine Mangan.

[02:39:32](#)Speaker 3

We've had a fellow drop in on us who's played professionally here and around the country, has some recordings out and round her records.

[02:39:45](#)Speaker 3

And his own.

[02:39:47](#)Speaker 3

Anyway, this is Bill Myers concern.

[02:39:58](#)Speaker 18

Thank you.

[02:40:01](#)Speaker 20

I wasn't really planning on doing this.

[02:40:06](#)Speaker 20

Was Brad with beer?

[02:40:14](#)Speaker 20

And this is not my guitar, but.

[02:40:15](#)Speaker 20



It is a sweet.

[02:40:17](#)Speaker 20

It's a sweetheart, it's.

[02:40:18](#)Speaker 20

Like a 1921 Martin.

[02:40:27](#)Speaker 20

I'm gonna play you a song that I wrote and.

[02:40:31](#)Speaker 20

It's sort of.

[02:40:33](#)Speaker 20

A tribute to to spend a time on the road.

[02:40:38](#)Speaker 20

Tribute to the road.

[02:40:42](#)Speaker 20

I'm gonna call it the Road Scholar.

[02:43:50](#)Speaker 5

2nd thank you.

[02:44:22](#)Speaker 20

I'll try you so little arrangement of a.

[02:44:25](#)Speaker 20

I'm an old Stephen Foster piece that I really love.

[02:44:33](#)Speaker 20

And it's I think it's the last song he ever actually ever composed.

[02:44:40](#)Speaker 20

We done.

[02:44:43](#)Speaker 20

It's a really beautiful piece and.

[02:44:46](#)Speaker 20

I love the words to it also.

[02:44:50](#)Speaker 20

I'm not going to sing it.

[02:44:51](#)Speaker 20

I'm going to do an instrumental, but it really has some very eloquent words.

[02:44:57](#)Speaker 20

You know, actually foster pretty much died in poverty, like a lot of great musicians.

[02:45:03](#)Speaker 20

I think I'm on my way myself.

[02:45:18](#)Speaker 20

This is called hard times.

[02:48:35](#)Speaker 5

Thank you.

[02:48:53](#)Speaker 20

This is my interpretation of an old fiddle team.

[02:50:54](#)Speaker 23

Right?

[02:50:55](#)Speaker 3

That's Bill Myers.

[02:50:59](#)Speaker 3

Andrés Segovia said.

[02:51:02](#)Speaker 3

The guitar is like a rose.

[02:51:04](#)Speaker 3

But a classical guitar played like that.

[02:51:07](#)Speaker 3

No, that's his style of playing.

[02:51:09](#)Speaker 3

Is like a bouquet.

[02:51:14](#)Speaker 3

I'm going to ask Christine to.

[02:51:17](#)Speaker 3

Come up and join me on a song.

[02:51:20](#)Speaker 3

And I hope you'll join me on too.

[02:51:23](#)Speaker 3

Whenever I get a chance to.

[02:51:28](#)Speaker 3

Have harmony in my ear like this.

[02:51:31](#)Speaker 3

I don't pass it up.

[02:51:45](#)Speaker 5

Second, nobody.

[02:51:52](#)Speaker 8

I used on.

[02:51:57](#)Speaker 5

Second, over here the window.

[02:52:08](#)Speaker 5

The wind blowing over here the window.

[02:52:14](#)Speaker 5

Second, your head.

[02:52:17](#)Speaker 5

Over here.

[02:53:12](#)Speaker 10

Containing 3.

[02:53:13](#)Speaker 8

Second, my question.

[02:54:21](#)Speaker 8

And if you don't love me.

[02:54:24](#)Speaker 15

We just

[02:54:33](#)Speaker 8

Here bajadi.

[02:54:37](#)Speaker 8

My hearty spa or give my hearty.

[02:54:45](#)Speaker 8

Jerome Sloan me Andy Hardy.

[02:55:22](#)Speaker 5

2nd over.

[02:55:54](#)Speaker 23

Thank you.

[02:56:04](#)Speaker 1

Well, that was Bill Briggs and once again, Christine Langdon.

[02:56:09](#)Speaker 1

Patrick Troiani had been.

[02:56:12](#)Speaker 1

2nd on the list.

[02:56:15](#)Speaker 1

He had to leave early, so we're going to fill in with fellow who has become the last six or seven weeks.

[02:56:22](#)Speaker 1

One of our new regular performers.

[02:56:24](#)Speaker 1

Here comes all the way from Pinedale area.

[02:56:28](#)Speaker 1

John Carney.

[02:56:39](#)Speaker 34

Sorry I missed the first set, but I'm sure Patrick was great.

[02:56:43](#)Speaker 34

What did he sing actually?

[02:56:46](#)Speaker 34

You don't remember.

[02:56:49](#)Speaker 34

I hope this one is more memorable actually tonight.

[02:56:53](#)Speaker 34

There is a very special person who has been with us all summer and she's about to leave and I know all of you here would like to.

[02:57:01](#)Speaker 34

Help dedicate this song to Martha Martha.

[02:57:05](#)Speaker 34

You're not paying attention over there.

[02:57:06](#)Speaker 34

Martha is that.

[02:57:08](#)Speaker 34

Is that that beautiful young lady behind them?

[02:57:11](#)Speaker 34

Constantly working with a long braid and she's going away and.

[02:57:16](#)Speaker 25

We're no longer here to.

[02:57:18](#)Speaker 34

Help at Monday nights and all the other.

[02:57:22](#)Speaker 34

Dornan's anyway, the last song was this sing along and I know you all know this one. And contrary to my usual style, this is not some sort of crazy inane, silly song to make people laugh, but it is.

[02:57:38](#)Speaker 34

One of my favorite modern ballads.

[02:57:41](#)Speaker 34

Less than 30.

[02:57:42](#)Speaker 34  
Years old, that is.

[02:57:52](#)Speaker 34  
All right, Martha are.

[02:57:53](#)Speaker 34  
You listening.

[02:57:56](#)Speaker 34  
I don't even know if.

[02:57:56](#)Speaker 34  
She likes Simon and Garfunkel, but.

[02:58:03](#)Speaker 25  
I am just a poor boy, though my story seldom told I have squandered my  
resistance or a pocket full of Mumbles, such are promises all lies.

[02:58:18](#)Speaker 25  
What he wants to hear disregards the rest lie, lie, lie, lie, lie, lie, lie, lie.

[02:58:28](#)Speaker 25  
When I left my home and family, I was no more than a boy in the company of  
strangers in the quiet of a railway station running sphere.

[02:58:42](#)Speaker 25  
No, seeking out the poor.

[02:58:44](#)Speaker 25  
Reporter where the ragged people go searching for the place so only.

[02:58:50](#)Speaker 13  
They would know.

[02:58:53](#)Speaker 27  
Lila line  
[02:58:55](#)Speaker 27  
Lie lie lie lie, lie, lie, lie, lie, lie, lie.

[02:59:00](#)Speaker 27  
La La La La La La La La La la.

[02:59:05](#)Speaker 34  
That was kind of the sing along part, you know.

[02:59:07](#)Speaker 34  
If you wanted to.

[02:59:09](#)Speaker 34  
It doesn't even have.

[02:59:10](#)Speaker 34

Any word?

[02:59:15](#)Speaker 25

Asking only workman's wages, I come looking for a job but are getting offers.

[02:59:23](#)Speaker 34

Just to come on from the.

[02:59:24](#)Speaker 25

\*\*\*\*\* on 7th Ave.

[02:59:27](#)Speaker 25

I do declare there were times when I was so Lonesome took some comfort.

[02:59:35](#)Speaker 27

La La La La La La.

[02:59:39](#)Speaker 27

La La la.

[02:59:47](#)Speaker 27

La La La La La La La La La La la.

[02:59:51](#)Speaker 17

Thank you.

[02:59:54](#)Speaker 25

I'm laying out my winter clothes wishing I was gone going on.

[03:00:01](#)Speaker 25

Where the NYC winters aren't bleeding, leading me back home.

[03:00:14](#)Speaker 25

In the clearing stands, a boxer and a fight her by his trade and he carries a reminder.

[03:00:22](#)Speaker 25

Of every blow that knocked him down, and cutting until he cried out in his anger and his shame.

[03:00:29](#)Speaker 25

I am leaving.

[03:00:30](#)Speaker 25

I am leaving but the fighters still remain.

[03:00:34](#)Speaker 27

Bottom line, lie lie, lie, lie lie.

[03:00:39](#)Speaker 27

Lila, Lila.

[03:00:41](#)Speaker 27

La La La La La La La La La La La La La La La La.

[03:00:51](#)Speaker 27

La La La La La La.

[03:00:56](#)Speaker 27

La La La La La La La.

[03:01:09](#)Speaker

Thank you.

[03:01:11](#)Speaker 23

Thank you Martha.

[03:01:19](#)Speaker 3

It's John Carney.

[03:01:21](#)Speaker 3

Came in just out of the way.

[03:01:24](#)Speaker 3

Last part of the evening.

[03:01:25](#)Speaker 3

Here we've got background on a regular schedule.

[03:01:29](#)Speaker 3

Adrian Brown crossing us in song.

[03:01:45](#)Speaker 26

This is a.

[03:01:47](#)Speaker 11

A love song where.

[03:01:50](#)Speaker 26

It's pretty equal.

[03:02:00](#)Speaker 26

Of course, I don't know.

[03:02:02](#)Speaker 26

It's hard to say whether the lady wins or the.

[03:02:05](#)Speaker 26

Man, Windsor

[03:02:09](#)Speaker 26

I learned this in.

[03:02:12](#)Speaker 26

Maybe 1965 from someone who learned it from somebody.

[03:02:17](#)Speaker 26

Who wrote it?

[03:02:18](#)Speaker 26

And back then.

[03:02:20](#)Speaker 26

All folk singers were rushing around collecting Scottish ballads.

[03:02:25](#)Speaker 26

And this fellow said, well, I don't have time to go to the library.

[03:02:27](#)Speaker 26

I'll just write one.

[03:02:29](#)Speaker 26

So he wrote.

[03:02:34](#)Speaker 26

First time I went to Scotland I sang it for some people.

[03:02:36](#)Speaker 26

And they said that's a.

[03:02:37](#)Speaker 26

Lovely song, I can't do their accent.

[03:02:40](#)Speaker 26

They said where the hell is that town I said, well, I think it's in Boston maybe.

[03:02:50](#)Speaker 26

Called Kenmore town.

[03:02:55](#)Speaker 5

2nd in canvas.

[03:03:03](#)Speaker 28

Stopping my first Mangini and we called witterings.

[03:03:11](#)Speaker 28

Fully stocked up on the whiskey made so strong hard.

[03:03:19](#)Speaker 28

But I won't go.

[03:03:22](#)Speaker 28

Kenmore towel

[03:03:26](#)Speaker 26

It has a chorus, but I won't sing it all the time.

[03:03:28](#)Speaker 26

I like the chorus better than this song.

[03:03:31](#)Speaker 26

'cause it's about fall.

[03:03:36](#)Speaker 26

The last is.



[03:03:37](#)Speaker 28

Easy, easy to come by.

[03:03:42](#)Speaker 28

There is ego.

[03:03:45](#)Speaker 28

The rules of Sponors all frost blight.

[03:03:55](#)Speaker 28

Second, well, the drink was strong.

[03:04:01](#)Speaker 28

Nighted buns.

[03:04:02](#)Speaker 5

Second night, golden.

[03:04:11](#)Speaker 5

She grew bald.

[03:04:14](#)Speaker 28

And the bottle didn't.

[03:04:16](#)Speaker 22

Deal up to bed.

[03:04:21](#)Speaker 28

All night we lie unto the door.

[03:04:35](#)Speaker 28

Morning and I might get forms.

[03:04:44](#)Speaker 26

That's the man talking actually, sorry.

[03:04:46](#)Speaker 11

About that

[03:04:50](#)Speaker 28

The glasses are easy.

[03:04:54](#)Speaker 5

Easy come by easy go the Rose farmers Opros played.

[03:05:08](#)Speaker 5

God no.

[03:05:12](#)Speaker 28

All on my travel.

[03:05:14](#)Speaker 28

Cyber weary unthinking.

[03:05:20](#)Speaker 28

My Jeannie DI wrote the ladder.

[03:05:26](#)Speaker 25

You can.

[03:05:29](#)Speaker 28

Open some work.

[03:05:35](#)Speaker 28

Welcome back in more money.

[03:05:41](#)Speaker 28

The sunshine on the banks of snow.

[03:05:45](#)Speaker 28

Oh my God she

[03:05:47](#)Speaker 28

Didn't marry them for soup and to the heart.

[03:05:54](#)Speaker 35

I must go.

[03:06:05](#)Speaker 5

When ego rose farmers all prosper.

[03:06:14](#)Speaker 28

Another bag.

[03:06:31](#)Speaker 3

Adrian Brown on my favorite songs.

[03:06:33](#)Speaker 3

By far my favorite writers.

[03:06:39](#)Speaker 3

We're back around to the three centuries of music.

[03:06:44](#)Speaker 3

Made-up of four people.

[03:07:03](#)Speaker 31

Well, here we go again.

[03:07:04](#)Speaker 31

It's way past our bedtime, but we're.

[03:07:08](#)Speaker 31

We're gonna go right on through with this and then with another Terry Gilkyson song Mary Ann.

[03:07:15](#)Speaker 31

And if any of you know, the chorus.

[03:07:17](#)Speaker 31

I hope you'll join in and help us out here 'cause we're getting weaker by the hour,  
but this is my big performance 'cause I get to play my instrument which is.

[03:07:27](#)Speaker 31

Always in tune.

[03:07:30](#)Speaker 31

Because it never gets out to except when you eat peanuts and blow into it.

[03:07:33](#)Speaker 31

Sometimes it gets caught in the read and then you're really in trouble.

[03:07:38](#)Speaker 31

But it's all clear now.

[03:07:41](#)Speaker 31

So Jerry Gilkeson, Marianne.

[03:08:02](#)Speaker 22

Yeah, or Marianne won't you?

[03:08:10](#)Speaker 22

We will help them build heart and dance.

[03:08:15](#)Speaker 7

In March.

[03:08:18](#)Speaker 22

Leave your fat.

[03:08:22](#)Speaker 7

Never will say yes.

[03:08:30](#)Speaker 22

She can just find my yes all day all night dance dance.

[03:08:35](#)Speaker 11

Say this.

[03:08:50](#)Speaker 22

Even little children love Marianne.

[03:09:21](#)Speaker 22

When we're.

[03:09:23](#)Speaker 22

Second time you never saw.

[03:09:29](#)Speaker 22

I will be so happy.

[03:09:32](#)Speaker 22

I would kiss my mother-in-law.

[03:09:35](#)Speaker 33

Oh boy.

[03:09:37](#)Speaker 22

Children by the dozen.

[03:09:46](#)Speaker 22

Second, don't rush me all day all night.

[03:09:51](#)Speaker 9

Showing yourself.

[03:10:00](#)Speaker 22

Down by the sea shell.

[03:10:09](#)Speaker 22

Children's of amarian

[03:10:37](#)Speaker 31

Second, you all for having us on here tonight.

[03:10:47](#)Speaker 31

It's a once in a lifetime thing.

[03:10:49](#)Speaker 31

Some people climb the grand and others ski down from the ground, but this was our big performance.

[03:10:55](#)Speaker 31

Thank you.

[03:11:12](#)Speaker 3

3 centuries of music.

[03:11:15](#)Speaker 3

Right, and \*\*\*\* Verity is next.

[03:11:25](#)Speaker 17

Well, when I leave the Jackson Hole area tomorrow, I hope you won't weep after me.

[03:11:32](#)Speaker 17

And that's the line from an old gospel song.

[03:11:35](#)Speaker 17

I'd hope you'd all join in on goes like this.

[03:11:41](#)Speaker 17

So we've been playing with that.

[03:11:43](#)Speaker 17

Second journey, don't you weep after me?

[03:11:53](#)Speaker 17

When I'm on my journey, don't you weep after me?

[03:12:00](#)Speaker 17

When I'm on my journey, don't you weep after me?

[03:12:08](#)Speaker 17

I don't want you to read after me now you all know it.

[03:12:16](#)Speaker 17

When I'm on my journey, don't you we better meet?

[03:12:24](#)Speaker 17

When I'm on my journey, don't you weep after me?

[03:12:31](#)Speaker 17

When I'm on my journey, don't you leave pepper me?

[03:12:39](#)Speaker 17

I don't want you to.

[03:12:47](#)Speaker 17

Every Lonesome River must go home to the sea.

[03:12:55](#)Speaker 17

Every lump sum river must go home to the sea.

[03:13:02](#)Speaker 17

Every Lonesome River must go home to the sea.

[03:13:09](#)Speaker 17

I don't want you to weep after me.

[03:13:18](#)Speaker 17

High up on the mountain.

[03:13:20](#)Speaker 17

Leave your sorrows down below.

[03:13:25](#)Speaker 17

High up on the mountain.

[03:13:28](#)Speaker 17

Leave your sorrows down below.

[03:13:32](#)Speaker 17

High up on the mountain.

[03:13:35](#)Speaker 17

Leave your sorrows down below.

[03:13:39](#)Speaker 17

I don't want you to weep after me.

[03:13:47](#)Speaker 17

When this evening is over and you all are going home.

[03:13:54](#)Speaker 17

When this evening is over and you

[03:13:58](#)Speaker 17

All are going in hope.

[03:14:01](#)Speaker 17

When this evening's over and you learn going home, I don't want you.

[03:14:10](#)Speaker 17

To weep after me.

[03:14:25](#)Speaker 3

\*\*\*\* Clarity, hey, we've got Matt Montagne up here again.

[03:14:30](#)Speaker 3

Are you ready, Matt?

[03:14:32](#)Speaker 17

You're all right.

[03:14:33](#)Speaker 3

Going to gather up his instruments, he has to have about four or five of those in hand.

[03:14:44](#)Speaker 6

But Titon Valley Ranch we do a do a lot of singing and our season is wrapped up and.

[03:14:50](#)Speaker 6

There's a song that we always finish off our.

[03:14:55](#)Speaker 6

Our evenings with and I thought it'd be fun to do here.

[03:14:58](#)Speaker 6

Some of the staff are.

[03:14:59](#)Speaker 20

Are headed home.

[03:15:02](#)Speaker 7

I roughly.

[03:15:03](#)Speaker 5

Second, reach to the sky.

[03:15:06](#)Speaker 12

Where the mountain Spires.

[03:15:12](#)Speaker 12

Second to the heavens of above.

[03:15:19](#)Speaker 6

Where Boo sparkling stream.

[03:15:23](#)Speaker 6

And the crystal watches.

[03:15:28](#)Speaker 8

Go through the.

[03:15:31](#)Speaker 5

I learned to love.

[03:15:36](#)Speaker 6

I've taken the dress.

[03:15:40](#)Speaker 6

With my horse and saddle I hiked the way.

[03:15:47](#)Speaker 12

Up of the mountain men.

[03:15:53](#)Speaker 12

I'm hard as a nail.

[03:15:57](#)Speaker 6

And a real rough rider.

[03:16:01](#)Speaker 12

So you can see.

[03:16:05](#)Speaker 6

I am.

[03:16:10](#)Speaker 12

I'll always dream.

[03:16:14](#)Speaker 6

Of the Teeton Valley when I return.

[03:16:23](#)Speaker 12

I long to know.

[03:16:26](#)Speaker 12

Second, lose 1.

[03:16:35](#)Speaker 25

So I can call.

[03:16:47](#)Speaker 6

Thank you.

[03:16:57](#)Speaker 3

Matt Montagne, we got Jack hire back one more.

[03:17:07](#)Speaker 15

Those of you who are regulars know that I'm very partial to another kind of folk song, negroe spirituals.

[03:17:13](#)Speaker 15

I haven't sung one in a while.

[03:17:17](#)Speaker 15

No hard and police down there.

[03:17:19](#)Speaker 15

Chilled water, no hard and placed down there or went to the rock to hide my feet.

[03:17:25](#)Speaker 15

The rock cried out no hiding place, no hard and please down there.

[03:17:30](#)Speaker 15

Or do I cry it out unburdened?

[03:17:32](#)Speaker 15

2 hold one cried out.

[03:17:35](#)Speaker 15

I'm burned into older rock right at.

[03:17:37](#)Speaker 15

Burning too I want to go to having.

[03:17:39](#)Speaker 15

The same as you know, hard please.

[03:17:41](#)Speaker 15

Down there no hard and please down there Hallelujah no hugging place down there or went to the rock to hide my feet to run right out to a hiding place no hard and please.

[03:17:54](#)Speaker 15

Down there.

[03:17:55](#)Speaker 15

Or the cinnamon, he gambled and he fell oldest in a man.

[03:17:59](#)Speaker 15

He gambled NFL oldest city, many gamma, listen, man fell.

[03:18:03](#)Speaker 15

He want to go to everybody had to go to hell there's no hiding place down there.

[03:18:08](#)Speaker 15

No hiding place down there.

[03:18:10](#)Speaker 15

Hallelujah, no hugging please down there or went to the rock to hide my feet the.

[03:18:15](#)Speaker 15

Rock cried out, no?

[03:18:16](#)Speaker 15



Hiding place.

[03:18:18](#)Speaker 15

No HUD please down there no hard and police down there.

[03:18:24](#)Speaker 15

There's no hard and place down there, Hallelujah.

[03:18:29](#)Speaker 3

Second cat Kyler, and we've got the flying fingers of tuckersmith.

[03:19:03](#)Speaker 16

Well, I just barely learned this song back there myself and I'm not sure I've got it taught to these guys yet or not, but.

[03:19:10](#)Speaker 16

I think this one is called BlackBerry red and it goes like this.

[03:21:49](#)Speaker 4

Second, it finally figured out what he's doing.

[03:21:59](#)Speaker 4

You know he's putting his foot on the brake.

[03:22:04](#)Speaker 3

Well, Tuckersmith and company where we've got next.

[03:22:30](#)Speaker

Nice, so many views.

[03:22:32](#)Speaker 29

Around the second set.

[03:22:33](#)Speaker 29

Yes, it's truth that you have to be careful what you wish for.

[03:22:36](#)Speaker 29

You might just get it.

[03:22:39](#)Speaker 26

But anyway.

[03:22:43](#)Speaker 29

Friends table

[03:22:46](#)Speaker 5

What's that?

[03:22:49](#)Speaker 29

They're final.

[03:22:51](#)Speaker 29

It's convenient though.

[03:22:54](#)Speaker 29

Oh boy, OK.

[03:22:55](#)Speaker 29

I guess I can't procrastinate this any longer, huh?

[03:22:57](#)Speaker 29

This is an old.

[03:22:57](#)Speaker 29

Hank Williams tune.

[03:22:59](#)Speaker 29

And my voice holds up.

[03:23:01](#)Speaker 29

Hopefully it'll be pretty one called House of gold.

[03:23:20](#)Speaker 5

Second life.

[03:23:21](#)Speaker 28

They cheating.

[03:23:24](#)Speaker 27

For golden

[03:23:26](#)Speaker 5

What you can buy?

[03:23:31](#)Speaker 22

Don't they?

[03:23:33](#)Speaker 5

Come on judgment day.

[03:23:38](#)Speaker 22

The Golden City who will fade away.

[03:23:45](#)Speaker 22

I'd rather be.

[03:23:53](#)Speaker 5

He also said he.

[03:23:58](#)Speaker 27

They're living this way.

[03:24:00](#)Speaker 5

Second to my soul.

[03:24:11](#)Speaker 5

Good good girl who?

[03:24:15](#)Speaker 23

Super rich.

[03:24:18](#)Speaker 29

If you are hot.

[03:24:22](#)Speaker 5

Not pure into.

[03:24:25](#)Speaker 5

Say he me when I say.

[03:24:32](#)Speaker 22

Get down the hole.

[03:24:35](#)Speaker 38

Your knees.

[03:24:39](#)Speaker 23

I tried.

[03:24:42](#)Speaker 23

Deep dark.

[03:24:45](#)Speaker 29

I know that my.

[03:24:47](#)Speaker 5

Keyboard so wissing they live in this.

[03:24:54](#)Speaker 5

The House will go.

[03:24:58](#)Speaker 5

And now my God, onto my soul.

[03:25:05](#)Speaker 29

And not.

[03:25:08](#)Speaker 29

Unto my soul.

[03:25:18](#)Speaker 5

2nd, it's Ronnie Sue.

[03:25:27](#)Speaker 3

Now we've got Cowboy bill gamble.

[03:25:41](#)Speaker 39

Hi folks, how are y'all?

[03:25:43](#)Speaker 39

Having a good time.

[03:25:47](#)Speaker 39

I hope I don't make you mad.

[03:25:51](#)Speaker 39

I don't know very many old songs anymore.

[03:25:56](#)Speaker 39

So I wrote my own.

[03:25:58](#)Speaker 39

And I hope you guys.

[03:25:59](#)Speaker 39

Like it?

[03:26:01](#)Speaker 39

This is about when I was.

[03:26:02](#)Speaker 39

Uh, first moved to California and I.

[03:26:05](#)Speaker 39

Really hated it.

[03:26:09](#)Speaker 39

Now everybody else is moving out of there and they're moving here.

[03:26:14](#)Speaker 13

Hello Dan, I hope you like this letter.

[03:26:24](#)Speaker 13

Sending things like this.

[03:26:28](#)Speaker 13

Easier for me.

[03:26:34](#)Speaker 13

Things are going slow for me in.

[03:26:38](#)Speaker 13

I live on your.

[03:26:44](#)Speaker 13

Nothing like you'd expect for them to be.

[03:26:49](#)Speaker 13

We but my.

[03:26:53](#)Speaker 13

Line raises back.

[03:26:57](#)Speaker 13

To Oklahoma

[03:27:01](#)Speaker 13

Across the Prairies, I wrote the child.

[03:27:11](#)Speaker 13

Where the tall grass.

[03:27:13](#)Speaker 13

And the old trees.

[03:27:15](#)Speaker 13

Gobi need the blue blue sky?

[03:27:20](#)Speaker 13

Annie Arkins our ozone man.

[03:27:25](#)Speaker 13

After mine.

[03:27:30](#)Speaker 13

Work I do.

[03:27:33](#)Speaker 13

Don't make my tongue.

[03:27:40](#)Speaker 13

My home here they say will soon be gone.

[03:27:49](#)Speaker 13

So I guess I'll hit the road.

[03:27:54](#)Speaker 13

I'll be moving out.

[03:27:58](#)Speaker 13

But you know, that's the way I've always.

[03:28:07](#)Speaker 13

But my mind races back.

[03:28:12](#)Speaker 13

To Oklahoma

[03:28:17](#)Speaker 13

Across the prairies, I rolled as a child.

[03:28:26](#)Speaker 13

Where the tall grass.

[03:28:29](#)Speaker 13

And the old tree.

[03:28:31](#)Speaker 13

Go beanie the Boo Boo sky.

[03:28:36](#)Speaker 13

And the organs all rolls on mine.

[03:28:41](#)Speaker 13

After my.

[03:28:46](#)Speaker 13

Any arkinstall rose on my after mine?

[03:29:03](#)Speaker 39

Thank you very much for a wonderful audience.

[03:29:16](#)Speaker 3

That's bill gamble.

[03:29:18](#)Speaker 3

He's been singing with us at the Stagecoach.

[03:29:24](#)Speaker 3

And just for a change of pace as.

[03:29:26](#)Speaker 3

If we needed one.

[03:29:28](#)Speaker 3

We've got Jerome Young who's plays off a good guitar.

[03:29:33](#)Speaker 3

Just Jerome rung from Muffin Moran.

[03:29:45](#)Speaker 30

The hardest thing is trying to decide what, so I'm going to play a fiddle tune called Bonaparte Retreat.

[03:29:51](#)Speaker 30

Can we just bend this thing like that?

[03:29:59](#)Speaker 30

More dilemma.

[03:32:22](#)Speaker 3

Smooth picking guys.

[03:32:24](#)Speaker 3

Good Jerome young.

[03:32:27](#)Speaker 3

Last of all, finish off her evening.

[03:32:30](#)Speaker 3

We have \*\*\*\* Barker.

[03:32:37](#)Speaker 1

Thank you Bill and I'm going to have some help.

[03:32:45](#)Speaker 1

I don't think this guitar.

[03:32:48](#)Speaker 1

After Bill Mice played, it will ever sound the same again.

[03:32:56](#)Speaker 1

But I hope it's got one more fiddle type melody left in it.

[03:33:03](#)Speaker 1

An old square dance tune.

[03:33:06](#)Speaker 1

Fred Allen

[03:33:08](#)Speaker 1

The radio comedian.

[03:33:11](#)Speaker 1

Thought that there had been enough songs about hillbillies.

[03:33:15](#)Speaker 1

So he wrote a song and he called it the city Billy Song and it's to the tune of Old Joe Clark and Old Joe Clark went.

[03:33:24](#)Speaker 1

Come listen folks, I'll sing you a song, a different sort of did he?

[03:33:28](#)Speaker 1

That's the Fred Allen version.

[03:33:33](#)Speaker 1

Our hero liftin let me start this over now.

[03:33:39](#)Speaker 1

Old Joe Clark went now Joe Clark, the preacher son, preached all over the plane and the only text that he ever did learn was hi Lo Jack in the game fair, the well old Joe Clark fare the well. Let's say it bothered me. 10,000 miles to hear my fiddle play.

[03:34:09](#)Speaker 1

So Fred Allen came up with these words.

[03:34:16](#)Speaker 1

Come listen folks, I'll sing you a song, a different sort of ditty.

[03:34:20](#)Speaker 1

Our hero didn't live in the hills.

[03:34:22](#)Speaker 1

He lives in New York City.

[03:34:24](#)Speaker 1

He, our hero was a floor Walker and his name was Homer Tracy.

[03:34:33](#)Speaker 1

He worked in the department store, the store that was owned by Macy.

[03:34:39](#)Speaker 1

Once Macy's had a girdle sale, the Wild lost said they trampled over to the closing time, and they left him there for dead.

[03:34:48](#)Speaker 1

His white gardenia stained with blood.

[03:34:52](#)Speaker 1

The blood of Homer.

[03:34:57](#)Speaker 1

There was Gore in the floor to the department store, the store that was owned by Macy.

[03:35:24](#)Speaker 1

Now the epitaph on Homer's grave says life is but a simple. I might have been alive today if I had worked her Kindle.

[03:35:41](#)Speaker 9

Thank you very much.

[03:35:45](#)Speaker 7

Should do.

[03:35:49](#)Speaker 1

That's it for this week.

[03:35:51](#)Speaker 1

I appreciate your coming bill and I'll see you here next week.

[03:35:55](#)Speaker 3

Next week.

[03:35:57](#)Speaker 3

And Saturday night I might mention.

[03:36:00](#)Speaker 3

We're having a benefit.

[03:36:03](#)Speaker 3

A concert at Snow King for the climbers ranch up here this Saturday night.

[03:36:10](#)Speaker 3

I think it's 7:00 o'clock on Bill Danoff.

[03:36:15](#)Speaker 3

Who wrote country roads?

[03:36:17](#)Speaker 3

And other songs that you're familiar with.

[03:36:20](#)Speaker 3

You think they're John Denver songs, but actually he.

[03:36:23](#)Speaker 3



Wrote him, but he'll be performing there.

[03:36:25](#) Speaker 3

Hope you can come to that.

[03:36:27](#) Speaker 3

I'll be there.

[03:36:28](#) Speaker 3

Stagecoach band we playing.

[03:36:31](#) Speaker 3

See you again in a week here Goodnight.

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