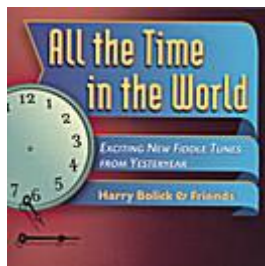


Mp3 Harry Bolick And Friends - All The Time In The World



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Old-timey string band fiddle tunes 16 MP3 Songs FOLK: Traditional Folk, COUNTRY: Bluegrass Details:

In addition to the 23 new tunes on this recording, a PDF with complete liner notes, sheet music and chords for 57 of Harry's fiddle tunes is available on the cd and from: bolick.net/allthetime -----

Bio: A thirty year veteran of the New York Oldtimey music scene, fiddler Harry Bolick has mastered a variety of local fiddling styles from the Southern states in a multitude of differing tunings, and has collected and composed a large number of contemporary fiddle tunes in traditional styles. Born in Mississippi, he has focused on the classic fiddle tunes and songs from Carroll County, Mississippi that he learned from recordings made in the 1920's by musicians William Thomas Narmour, Shell Smith and Mississippi John Hurt. Reflecting on his background, he explained: My mother was born in Carrollton, Carroll County and I was born in the nearest hospital in the next county. I spent summers in the County as a child and have been visiting relatives there ever since. It has been geographical constant in a life spent relocating all over the eastern seaboard...I remember playing for my grandfather [on one visit] and being surprised when he volunteered that he knew "Carroll County Blues." I had thought him oblivious to music. I later found out that before he married he was quite the dancer! He did not talk about it around his church going wife. Avalon, the home place of Mississippi John, Narmour and Smith is only about 5 miles from my grandfather's farm. He went on to college in Alabama, where he recalls I was lucky to meet and study with folklorist Beatrice McClain. Her family's band, the McClain Family, toured for the Department of State and played Carnegie Hall. She inspired me to learn square dancing, to learn my first fiddle tunes, to go to fiddle contests and when I moved to Manhattan in my 20's, to search out the folk music community. He actually mastered the fiddle in Brooklyn, playing with the local accomplished players there: I am almost totally self taught, learning on the job while I played as well as from the classic recordings from the

1920's-30's The Brooklyn players were inspired by regular sessions with the Red Clay Ramblers from North Carolina, who were in town for an extended run in the play "Diamond Studs. In addition to the many house parties and sessions, playing on the streets, public regular jam sessions, coffeehouse concerts and square dances we would all go to many southern fiddle festivals. Harry always played some of the Carroll County tunes but more recently has been focusing on them. During the past two years Harry has visited Carroll County and elsewhere in Mississippi to do fieldwork, interviewing musicians to more fully understand this music. This musical interest is the focus of his current recording project that is now in progress. While other states share many tunes and approaches to playing, the Mississippi tradition stands out for its unusual melodies and rhythms. This tradition was really only known to a few collectors and enthusiasts but more recently, thanks to Harry's research and efforts to publicize this music, it is getting a wider hearing. Having assembled all the available material from a wide range of sources, Harry is making this available to fiddlers and other interested musicians, thus introducing this unique musical tradition to a much wider audience. Because of and Harry's efforts, Mississippi tunes are starting to show up more consistently at fiddler's conventions and gatherings. Throughout his career he has further spread the music by teaching individual students and has given festival workshops. In 1980s, he also taught Country Fiddle at the New School for Social Research in Manhattan and organized and chaired the open oldtimey sessions at the Sun Mountain Cafe. Over the years he has formed or played with numerous bands, including The Wooden Nickel, Gridlock, Screaming Lulu, Zombie Lust, Tunesmith, Reel to Reel and Wahoo. He has shared his passion for music with large festival crowds and in intimate coffeehouse settings from Massachusetts to North Carolina. Harry's repertoire includes mostly the southern tunes from the commercial and field recordings he studied, a wide variety of songs played in the current festival scene as well as many of his own original tunes. ----- This recording: All the Time in the World This one came to me a few months before 9/11. Brian Slattery started playing regularly with me in a freelance hospitality tent for police and rescue workers a few blocks from the World Trade Center. The tune had nothing to do with the events, but I think of that time every time I play it. The smells, the sound of the generators, the cold, all the donated food and supplies. The workers. Harry Bolick-fiddle, Brian Slattery-banjo, Ken Bloom-guitar, resophonic guitar, Charlie Shaw-trap set, Joe Dejarnette-bass Waiting for the Hammer to Fall/Tunesmiths Hammer/Shortcut Shortcut: For a while in college, I had a kleptomaniac housemate. After he had moved out, I heard that he took a shortcut through a neighbors

yard, saw a canoe that he fancied. Took it. Talked down the police when they came to inquire about it. Stayed out of jail. Much later, I heard that he was working for the IRS. Harry Bolick-fiddles, Brian Slattery-banjo, Charlie Shaw-guitar, Jim Garber-mandolin, Joe DeJarnette-bass Juliana Garber This celebrated the birth of Jim Garber and Liz Slades first daughter. Harry Bolick-fiddles, Jim Garber-mandolin, Ken Bloom-guitars, Joe DeJarnette-bass Old Devil Wahoo, my current band, has been playing in the East Village of Manhattan at a cozy and funky Southern restaurant, Old Devil Moon, for about 2 years on Wednesday nights. The proprietor Tami, makes us feel like family! Come on down and join us. During the day, it doubles as a pornographic bakery, Masturbakers (masturbakers.com). Ken Bloom and I also recorded this tune for his second bowed dulcimer CD, Blooms General Store. Harry Bolick-fiddle, Brian Slattery-banjo, Charlie Shaw-guitar, Joe DeJarnette-bass Money My grandfather once had a small farm in Money, Mississippi. I never saw it, and so it has a mythical quality in my childhood memories. Harry Bolick-fiddle, Brian Slattery-banjo, fiddles, Ken Bloom-guitar, Charlie Shaw-trap set, Joe DeJarnette-bass The Long Road is a wedding waltz for Steve Uhrik and Rena Rubin. Jim Garber and I played it at the reception. Elizabeth was a year or so, and slept in the grass outside the Ethical Culture building. There is now an annual old-timey festival in that location every year. Harry Bolick-fiddle, Brian Slattery-fiddle, Ken Bloom-bowed dulcimer, Joe DeJarnette-bass Near Miss This was an attempt to write a tune for my mother, Margaret Bole Bolick. Because of her interest in our Scottish heritage, I tried to at least get a Celtic flavor into the tune. She was not fond of it. I think she would have enjoyed a march or strathspey. On my every visit, she requested that I play Scotland the Brave. When Patty and I went to Scotland a couple of years ago, I felt a bit like I was going for her as well. Harry Bolick-fiddle, Ken Bloom-guitar, flutes,bouzouki, Joe DeJarnette-bass Sawmill River The Sawmill River Parkway runs by our town in Westchester. Built on the riverbed of the Sawmill River, the highway occasionally floods. So strange to look out over a highway and only see the stops signs. Harry Bolick-fiddle, Brian Slattery-banjo, Ken Bloom-guitar, Charlie Shaw-trap set, Joe DeJarnette-bass Mr. Ed For my father, who shaped me and watched over me. Harry Bolick-fiddle, Brian Slattery-banjo, Ken Bloom-guitar, Charlie Shaw-trap set, Joe DeJarnette-bass Just Above the Delta describes the location of Carroll County, Mississippi pretty well. You wind down Highway 82 through the kudzu-covered trees to get to Greenwood in the delta. Harry Bolick-fiddle, Brian Slattery-fiddles, Ken Bloom-guitar, Charlie Shaw-trap set, Joe DeJarnette-bass Get Up in the Morning and Do It Again This one came during a stretch of intermittent employment between jobs. I

was thinking of the process of looking for new work. Funny how everyone I play it for thinks its about sex. Harry Bolick-fiddle, Brian Slattery-guitar, banjo, Ken Bloom-guitar, Charlie Shaw-trap set, Joe Dejarnette-bass Elizabeth Leah Bolick/Fully Engaged Waltzes Just before Elizabeths birth, Tunesmith was performing this recently composed tune at the Eagle Tavern for a full house. I told the audience that, as good a time as I was having playing for them, I might leave suddenly, in mid-tune if necessary, as her birth was imminent. It was several weeks later that the nurse wrapped her and handed her to me. Sixteen years later, I am finally able to record the tune for her. Harry Bolick-fiddle, Ken Bloom-guitar, Jim Garber-mandolin, Joe Dejarnette-bass Fully Engaged was written for Brian and Stephanie Slattery to celebrate their engagement. They both are amazing, intelligent and fully engaged in a thoughtfully planned life. I am so glad to know them. Harry Bolick-fiddle, Brian Slattery-fiddle, Ken Bloom-guitar, bowed dulcimer, Joe Dejarnette-bass Kaitlyn Smith/West of Chester celebrates the most recent addition to the family. Kaitlyn is my wife Pats nephew, Nathan Smiths daughter. Harry Bolick-fiddle, Brian Slattery-banjo, Ken Bloom-guitar, bowed dulcimer, banjo, flute, Charlie Shaw-trap set, Joe Dejarnette-bass A New Season A wedding waltz for Kevin and Ruby Krajik. Harry Bolick-fiddle, Ken Bloom-guitars, bowed dulcimer, Joe Dejarnette-bass The next four tunes are for my lifes partner, Pat Schories, who gave me back my heart and with it, my desire to make music again. So Glad to Know You Patty and I had just started dating and her birthday was coming up. She refused to let me buy her a present so I wrote this tune for her. This was recorded in Charlotte, North Carolina in 2000 at the same time as the That Banjo from Hell. Harry Bolick--fiddles, Ken Bloom-guitar, domra, flutes, clarinet, Robbie Link-bass Patty on the Turnpike/Coming up on Cold Spring/Lifes Full Measure We would commute for weekends together from my place in Brooklyn to hers in Cold Spring, New York. So heres an audio picture of Patty on the Turnpike. Harry Bolick-fiddle, Dan Elias-clarinets, Ken Bloom-guitar, Joe Dejarnette-bass Coming up on Cold Spring makes me remember the growing excitement I would feel on the drive up, and how much I looked forward to making the last turn on Lake Surprise Road to see the lights in her windows in her cottage in the woods. Harry Bolick-fiddle, Ken Bloom-guitar, Brian Slattery-banjo, Joe Dejarnette-bass Lifes Full Measure I was teaching Patty to fiddle as part of our weekends together. After I proposed and she accepted, she asked me to write a tune for the wedding. One that she would be able to play. The wedding was a small but lovely one at her cottage. Patty played the melody, I played the harmony and our friends joined in before we cut the cake. Harry Bolick-fiddle,

Ken Bloom-guitar, bowed dulcimer, Brian Slattery-fiddle, Joe DeJarnette-bass ----- Bonus Mp3

Additions: available at bolick.net/allthetime Bustin Up A recent solo fiddle version of this tune which was issued on Tunesmith. Harry Bolick-fiddle Good News from Home A new recording, this time on fiddle, of a tune from Teaching the Mule Manners. Harry Bolick-fiddle, Jim Garber-guitar, Brian Slattery-banjo, Joe DeJarnette-bass Indian Summer Harry Bolick-fiddle, Ken Bloom-guitar, Brian Slattery-banjo, Joe DeJarnette-bass Waiting for the Hammer to Fall (1998) Harry Bolick-fiddle, Sam Zygmuntowicz-oud Its About Time Sam Zygmuntowicz is a long-time friend, a member of several of my bands and is on Tunesmith. Since I had been married earlier and he much later, I made this tune to tease him at his wedding party. It was a magnificent wedding in a state park, lasting 3 days, with many bands, much dancing and food. This was recorded in Charlotte, North Carolina in 2000, at the same time as the That Banjo from Hell. Harry Bolick-fiddles, Ken Bloom-guitar, clarinet, Robbie Link-bass Jack in the Pulpit Jack Hirschorn, the New York Mayor of Old-Timey Music, played this duet with me around 1998. Harry Bolick-fiddle, Jack Hirschorn-guitar Jah County This track is from a funky rehearsal tape made in the final days of our band, Tunesmith. We created the idea of Jah County as a county where the borders of North Carolina, Bulgaria and the Caribbean meet. What a rocking band that was. Harry Bolick-fiddle, Ken Bloom-clarinet, and Jim Garber-mandocello. ----- Previous Recordings: 2004 Carroll County, Mississippi 2000 That Banjo From Hell (with Ken Bloom) 1988 Tunesmith 1984 Teaching the Mule Manners ----- Reviews of Carroll County, Mississippi: "Carroll County, Mississippi" is a compelling insight into an important musical genre, and Harry Bolick is to be commended for keeping alive a vital segment of American culture. - Bluegrass Unlimited "Harry Bolick, whose new CD, "Carroll County, Mississippi," offers homage to old-time musicians Willie Narmour, Shell Smith, Mississippi John Hurt, Gene Clardy, and others from his ancestral county, wielded his own fiddle bow on the porch of the Valley Store near Avalon during a trip back a couple of years ago." - Winona-now.com ..."Bolick and Bloom's version of "Jake Leg Rag" sounds just great! I imagine the sound of a good old-time Warner Brothers cartoon when I hear thes one. I can only say that this cut just makes me feel happy.""In fact, I would say that Harry seems to bridge the line between too smooth and too rough with amazing grace. There's just enought edge there without gutting the music or Harry's own playing style."..."This is old-time music with a true link to the past, but enjoyed and played as we like to today. If you are open to the reality that old-time music is more than many of us would think, I believe you will enjoy this disc as much as I do." -

The Old Time Herald Winter 2004/05 "...the pure playing pleasure with which he makes this music accessible to a new audience is very contagious. If you like fiddle music this is an absolute must have album." - Holly Moors (moorsmagazine.com) "...Not everything works, but most of it does and one can only admire the very creative musical intelligence at work here and hope that it continues to explore these less-travelled roads." - Dirty Linen "A very different old-time record that will grow on you." - County Sales

----- Ken Bloom on the Tunesmith Sessions: When I first met Harry, I had been mostly teaching and doing some solo gigs. I hadn't played with any sort of a band regularly for many years. At the prodding of one of my students, I went down to a local old-time jam so I could begin to build my guitar stamina back. What I found was not only great music, and new tunes, but a fiddle player with a unique sense of musicality. Harry's tunes were not the generic 8-bar collections of scales and arpeggios. There were some great melodies along with rhythmic kicks that made these tunes really interesting to play. Along with this was Harry's lovely penchant for never playing things the same way twice. Now that's my idea of a good time. I found I had to stay on my musical toes to catch all the subtle rhythmic curves that were being thrown at me. This was the most fun I'd had in years! Out of these sessions I came to know a whole community of players. We all came together at Harry's house for music, food and recording. I had worked in the recording industry for decades and was very familiar with the standard ways of doing things. This experience was very different. It was the recording equivalent of hacking it out with an ax. We had a quixotic array of recording equipment that never got hooked up quite the same way twice. Somehow we managed to actually get sound to tape, creating the arrangements as we went. The mixing sessions were really amazing. It was Harry and I trying to make all this stuff work. This whole project was a wonderfully bright note in a rather tough time in my life. Out of all of this grew a lasting friendship and many more projects, which we continue to do. I think the best phrase to apply to our endeavors is no commercial potential. And yet we continue to do projects and people continue to actually buy the results. Amazing. Thanks, Harry, for some of the best times I have had and continue to have! Ken Bloom, 2006

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