All the Time in the World

Exciting New Fiddle Tunes from Yesteryear

Harry Bolick & Friends

Collect one, collect 'em all!

In addition to the 22 new tunes on this recording, the PDF sheet music and chords for 57 of Harry's fiddle tunes and the abc version of the tune notations, the following MP3s are available for FREE DOWNLOAD from: www.bolick.net/allthetime

- 8 previously unreleased recordings
- 4 original tunes from "That Banjo from Hell"
- 14 tunes from "Tunesmith"
- 14 tunes from "Teaching the Mule Manners"

Ms. Elizabeth Bolick

In my daughter's earliest efforts, she would race over paper in extravagant crayon gestures and then announce the drawing as a princess or a horse. At that age, her act of drawing put a name to her mental picture. She thought horse, she drew. Therefore, it was a drawing of a horse. She was convinced. I couldn't see the whole picture.

In my sketchbooks, I encounter old drawings and instantly, much of that day returns to me in full force, with sights, smells and emotions. The skill and accuracy of the drawing seem to be irrelevant to triggering the memory.

The Light of Other Days

Twenty-six years of extravagant gestures with my bow have created this collection of 57 fiddle tunes. Each one has a name and its time, its private memory. I'm convinced. But you may not be seeing the whole picture.
I'll tell you what I can.

If these were drawings, each would have been finished and completed a long time ago. But this is where it gets interesting.

What's in a name?
I discovered early with fiddling that one must know many tunes to take part in the musical conversation. If only as an aid to memory, names of tunes become essential. What good is learning a thousand tunes if you cannot recall them?

Fully Engaged

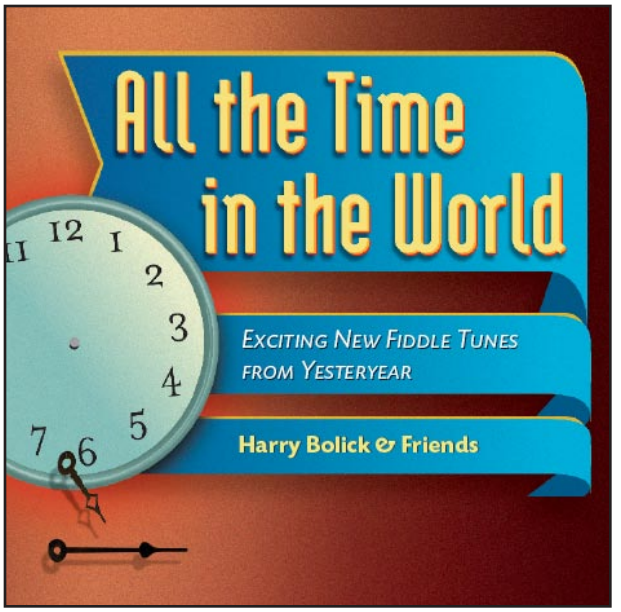
Like the subjects of my daughter's early drawings, I have fixed these tunes with reminders of moments. They commemorate places, family, friends, births, weddings, engagements and good times. But unlike drawings that signify a single moment of time, I have carried these tunes with me across decades, and they resonate with memories of players and listeners, like a refrigerator that becomes encrusted with photos, magnets and post-its.

Mr. Ed

As I play them I remember my father on Saturday afternoons napping on the couch as I practiced high school trombone or guitar. Mom and Dad, who I had never before seen dance, out on the floor at a poorly attended square dance my band played in Manhattan. Trying out a new tune for Dad, and years later struggling to play it at his funeral.

Drawing is a solitary art, ah, but fiddling is social by nature.
There are dancers and listeners, but what a sadly diminished life it would be without the rich friendships with players that music has brought me. Notes, rhythms, moods – all have changed as different friends have joined me.
As I wrote them, the tunes all seemed to be old-timey fiddle reels and waltzes. They sound different now. What a wonderful collaborative art this can be.

I am very proud of how my friends have shaped this recording and happy to be able to share it with you.



My grandfather, Ernest Bole, in Carroll County, circa 1917.

Wahoo at Old Devil Moon, winter 2005. Brian Slattery, Joe Dejarnette, Harry Bolick, Ljova Zhurbin and Peter Kohman.

All the Time in the World (2006)

Hastings-On-Hudson, New York. All of the more recent projects were recorded in my living room using ProTools, a Macintosh computer and Octava microphones. Joe Dejarnette, engineer and sound production.

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/Tunesmith's 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 neighbor's 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 Slade's 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 (www.masturbakers.com). Ken Bloom and I also recorded this tune for his second bowed dulcimer CD, *Bloom's 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

Sawmill River reclaims the Sawmill River Parkway, 1999

Harry and Ed Bolick, circa 1984

Ed and Margaret Bolick, circa 1989

Elizabeth Bolick, 2005

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 it's about sex.

Harry Bolick-fiddle, Brian Slattery-guitar, banjo, Ken Bloom-guitar, Charlie Shaw-trap set, Joe Dejarnette-bass

Elizabeth Leah Bolick/Fully Engaged

Just before Elizabeth's birth, *Tunesmith* was performing this recently composed tune at the Eagle Tavern for a full house.

Joe Dejarnette, Ken Bloom, Harry Bolick, mixing 2006

Joe Dejarnette, 2005

Pat Schories, 2005

The Hillside Hillbillies, Vicky Gould, Pat Schories, Harry Bolick and Dan Elias, 2005

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 Pat's nephew, Nathan Smith's 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 life's 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/Life's Full Measure

We would commute for weekends together from my place in Brooklyn to hers in Cold Spring, New York. So here's 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

Pat Schories and Harry Bolick wedding, Cold Spring, NY, 1988. Juliana and Jim Garber in back.

Brian Slattery, 2004

Charlie Shaw, 2004

"Life's 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 www.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

It's 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

Joe Dejarnette, Harry Bolick and Brian Slattery.

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.

Carroll County, Mississippi (2004)

Hastings-On-Hudson, New York, home studio

Carrollton

This project centered on music played and created in Carroll County, Mississippi, mostly by Narmour and Smith. I attempted to write a tune for this recording that could have come from the playing of Willie Narmour. I named it after my mother's birthplace, Carrollton. However, when my dear friend Pat Conte heard it and recorded it with me, it came out beautiful but strange. That is what is on the CD.
I have included another version at www.bolick.net/allthetime as an MP3 with just guitar and fiddle to make it easier to hear my original intent.

Harry Bolick-fiddle, Ken Bloom-guitar

That Banjo from Hell (2000)

To my dismay, Ken moved to Pilot Mountain, North Carolina in 1990. We were hired to play the first Clifftop festival as Tunesmith and it was our last real gig.

The next 10 years were a pretty quiet time for music. Elizabeth was young and then Hanna was ill. I stayed close to home and would have stopped playing, except two friends, David Commins and Tim Pitt, who arranged a conference room in a nearby office building. We would play once a week for about an hour at lunch. For years, that was the only time I would pick up a fiddle. But it helped to keep that small musical flame alight.

After I met Pat Schories, we started going to the Clifftop festival and camping with Ken. As we started to play again, I discovered that I wanted to finish up some ideas from the Tunesmith band. It turned into *That Banjo from Hell.* Ken was game.

So in 2000, Ken and I recorded at Wireknot productions, a small studio in Charlotte, North Carolina. Ken was doing

Ken Bloom and Harry Bolick

military re-enactment gig s at the time. He brought in the Civil War stories, songs and weapons. The album became a showroom for the instruments he was building: minstrel banjo, banjofiddle, a pony banjo and the bowed dulcimers that have been keeping him busy in more recent years. It was a very different proceeding from *Tunesmith* and *Teaching the Mule Manners.*

We drove to Charlotte from Pilot Mountain and put in several 10am to 5pm days. Very organized and intense. Ken brought in Jane Peploe and Robbie Link from his band Mappamundi to help us. Ken went back down to do a few overdubs, I designed the cover and we were done.

The Free State of Winston

commemorates the free will and contrariness of the citizens of Winston County, Alabama, who refused to secede from the Union along with the rest of the state.

Harry Bolick-fiddle, Ken Bloom-bowed dulcimer, minstrel banjo, bluegrass banjo

Rodgers and Spencer

The US government ordered 5,000 of these pistols in early 1865. They were delivered in time for the conclusion of hostilities. Purchased at the price of $5.00 each, they were put into storage until 1903, when they were sold to Bannerman & Son of Long Island, New York, for 50 cents each. Though they were one of the best designed cap-and-ball revolvers ever made, they never saw official service.

Harry Bolick-fiddle

I Think My Brains Fell Out

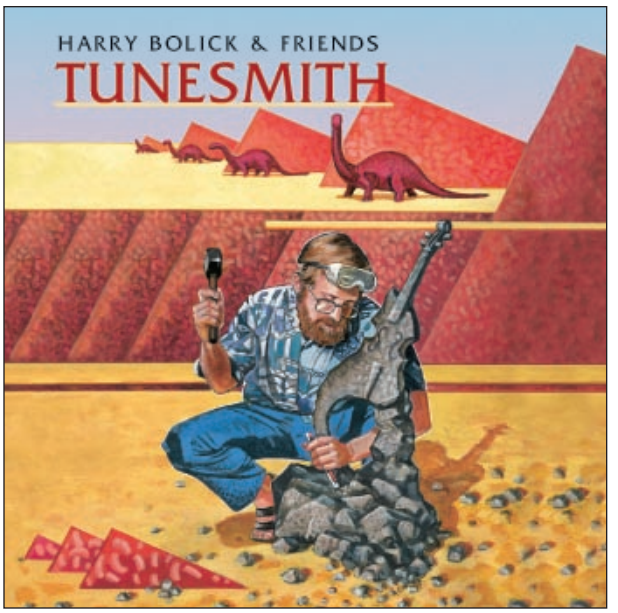
As a sort of urban folklorist, I keep an ear open for colorful, descriptive phrases. "I think my brains fell out" was one of Jim Garber's favorites and I stole it. Jim used it instead of "Oops, I forgot." Howie Burson recorded this one in 2001 on his fine Folk Legacy CD *Banjo Manikin.*

Harry Bolick-fiddle, Ken Bloom-minstrel banjo

Lost Ball in High Weeds

In high school, I had an elderly and cranky social studies teacher who once stood in front of the class and announced that he had shook the hand of a man who shook the hand of a man who shook the hand of a man who shook hands with Lincoln. "Anyone want to shake hands?" No one took him up on the offer. When a student was unable to answer in class he would often say, "son, you're a lost ball in high weeds."

Harry Bolick-fiddle, Ken Bloom-bowed dulcimer, clarinet, minstrel banjo



Tunesmith 1989, Sam Zygmuntowicz, Ken Bloom and Harry Bolick, Stephanie Winters and Jim Garber.

Tunesmith sessions 1988, Bob Guida, Jim Garber, Jack Hirschorn, Sam Zygmuntowicz, Shlomo Pestcoe, Harry Bolick, and Ken Inoue.

Tunesmith (1988)

In 1988, I had written a new batch of tunes, but had no band at the time. Shlomo Pestcoe and I were running an old-timey session in the Village. Ken Bloom showed up one night with a guitar. He later told me he had come in to toughen up his hands pounding A chords on those Old timey tunes he had learned from the New Lost City Ramblers records. Problem was, we never did play any tunes he knew. There was all of this other stuff, and it was weird. I loved his playing and went to visit him on City Island. His tiny apartment was so crammed with instruments and stuff that we met at a local vintage record dealer's shop. Pat Conte had come along to check out the records while Ken and I played tunes. After playing for about an hour, I asked Ken if he would record with me. He said, "sure." And we have been partners in mischief ever since.

I quickly discovered that Ken knew a great deal about making music and recordings. He had been a guitarist for the Monkees and Linda Rondstadt, a record producer for Warner Brothers, a solo folk artist and had produced many recordings for Flying Fish records in Chicago.

I was very nervous on our first gig together. We had a flat tire on the way and arrived one minute late for the gig. Ken grabbed a couple of small instruments and went on stage while I shlepped in the rest of the toys. Ken needs lots of toys. My fears dissolved as I entered the hall with the first load. There was a sound like an air leak in a tire repair shop as Ken was blowing a 2-hole flute made from a caribou legbone. That went on for five minutes. Anything we did from that point had to be uphill. And has been.

For the *Tunesmith* sessions, I recruited almost all of the old-timey musicians in New York that I had ever played with and a few of my heros with whom I had not. The theme was "composed tunes." I wrote about half of them the others I had collected from friends and at festivals.

I made lists and lists and lists matching up the tunes with groups of players, sent out tapes to everyone so they could learn their tunes, negotiated schedules and practiced. Then for about 3 months, most every weekend, we would assemble a studio of sorts in my living room, rehearse and then record 2 or 3 tunes. We would then break down the studio and return all the borrowed equipment. We used a 4-track reel-to-reel recorder, a noisy PA mixing board and all the microphones we could locate. Cables everywhere. Blankets and quilts covered the walls. We bounced tracks, overdubbed parts and included more and more people. Twenty-three in all. Hanna cooked soups, chili, made bread and salads and made sure everyone was comfortable and well fed. It was a rolling party.

Tunesmith sessions 1988, Jack Hirschorn, Henry Sapoznik, Liz Slade, Harry Bolick, and Ken Bloom.

Tunesmith sessions 1988, Bob Guida, Harry Bolick, Bob Melman, Bill Christopherson and Ken Bloom.

Tunesmith sessions 1988, Steve Uhrik, Harry Bolick, Pat Conte, Bob Guida, Jack Hirschorn.

When I was first learning fiddle in New York, The Fly-By-Night string band ruled the roost. I discovered the old-timey scene by meeting other musicians at their concerts. I was one of their biggest fans. I wanted to grow up and play just like them! Even though by '88 they had disbanded, I was able to persuade each of them to come and record. It felt like I had reunited the Beatles!

Everyone on those sessions had been in bands for years and could play me into the dirt! I was the new kid on the block. I was just glad they let me play on my own record.

At the sessions, Ken quietly stage-managed. He and Sam Zygmuntowicz wrote out chord charts and section arrangements on the spot. Others slightly rewrote my tunes and made them better. Everyone had good ideas and jokes and offered them.

The days were exhilarating and then everyone would go home, and the house would be quiet. We would clean up. Prop our feet up, watch Star Trek, rest up and plan the next week.

–Harry Bolick, 2006

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

Tunesmith sessions 1988, Liz Slade and Steve Uhrik.

Tunesmith sessions 1988, Harry Bolick, Marjorie Landa, Jonah Sidman.

Elizabeth Bolick, Hozumi Inoue, Harry Bolick, Ken Inoue, circa 1990.

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

Bob on the Job

I came up with the tune when we were recording *Tunesmith*. The night before the session, I had the notion to add the lyrics. My friends were mystified by the arrangement that we recorded that day until I went in later to do the vocals. Now they just laugh.

Harry Bolick-fiddle and vocal, Ken Bloom-slide guitar, Sam Zygmuntowicz-mandolin, Marco Brehm-bass

Bustin' Up

I was very sad to hear that a band that has always inspired me, the Double Decker String Band, was breaking up. Fortunately, they have overcome geographical separation and continued to play great music. This tune therefore commemorates a rumor. Sam Zygmuntowicz recorded it in 1997 on his CD *Jump When the Trumpets Blow*

Harry Bolick-fiddle, Bill Christopherson-fiddle, Bob Melman-guitar, Bob Guida-bass

Buying Some Time

Harry Bolick-fiddle, Steve Uhrik-percussion, Jim Garber-guitar, Bob Guida-bass

Counting on Hanna

was written for my late wife on whom I depended. My cousin Elsie Berryhill loves this one as she did Hanna. We still play it on piano and fiddle during visits back home.

Harry Bolick-fiddle, Steve Uhrik-fiddle, Jack Hirschorn-guitar, Pat Conte-bowed bass

Clogger Ladies/Flat Feet and Bloodshot Eyes

A short song of anonymous composition that just seemed the perfect introduction to "Flat feet and Bloodshot Eyes," a tune for those long festival nights when we would play untill dawn in large "beehives" of 10 or more musicians surrounded by cloggers on their "step-a-tune" boards. The Groovemongers recorded a fun version on their first CD.

Harry Bolick-fiddle and vocal, Ken Bloom-slide guitar, Sam Zygmuntowicz-mandolin, Jim Garber-percussion, Bob Guida-bass

Hanna Bolick and her sister Edna Holin, circa 1987.

I Think My Brains Fell Out

Harry Bolick-fiddle, Steve Uhrik-fiddle, Henry Sapoznik-banjo, Jack Hirschorn-guitar, Bob Guida-bass, Liz Slade-pistachios poured into a plastic mixing bowl

Jailbait

Harry Bolick-fiddle, Henry Sapoznik-banjo, Ken Bloom-guitar, Bob Guida-bass

Jonah

David Sidman played his usual instrument, the electric guitar, so that his new son Jonah could recognize his papa on this tune. Jonah, now in college, plays Irish fiddle well and I have enjoyed playing tunes with him. He was at a dance in another state recently and the band announced that they would next play one of my tunes. The caller said "Harry Bolick, what kind of name is that? He doesn't exist." How can I argue with that?

Harry Bolick-fiddle, David Sidman-electric guitar, Ken Bloom-guitar, Henry Sapoznik-banjo, Bob Guida-bass

Pygmies on Pennsylvania Avenue

Harry Bolick-fiddle, Steve Uhrik-fiddle, Kevin Krajik-guitar, Bob Guida-bass, Ken Bloom, Jim Garber, Steve Uhrik-percussion

She's a Keeper

Hozumi Inoue's proud father's banjo playing punctuates this tune. I wrote it to celebrate her birth and I wish her a melodious life.

Harry Bolick-fiddle, Ken Inoue-banjo, Jack Hirschorn-guitar, Bob Guida-bass

Stranger Every Day

Harry Bolick-fiddle, Scott Kellogg-mandolin, Kevin Krajik-ukulele, Ken Bloom-guitar, Marco Brehm-bass

The Light of Other Days

shares a title and a mood with a haunting short story by Bob Shaw about people in a near future yearning for images of a rural life to escape the urban squalor. But now I look back and I remember my own "other days."

Harry Bolick-fiddle, Lisa Gutkin-fiddle, Sam Zygmuntowicz-viola, Jim Garber-mandola, Ken Bloom-guitar, Marco Brehm-bass

Visitor and a Half

was written in honor of Edna Holin, Hanna's sister who came to visit while pregnant with her son, Amit.

Harry Bolick-fiddle, Steve Uhrik-fiddle, Rena Rubin-accordion, Ken Bloom-saxophone, Kevin Krajik-guitar, Bob Guida-bass

Walking Past Midnight

More than other tunes, this one came to me and knocked insistently on my door demanding to come in. It took hours to get it to gel and capture the mood that I still feel when I play it.

Harry Bolick-fiddle, Liz Slade-fiddle, Ken Bloom-guitar, Jack Hirschorn-guitar, Henry Sapoznik-banjo, Bob Guida-bass

Teaching the Mule Manners (1984)

I was working as a graphic designer at the time and had access to typesetting equipment. Pete Sutherland's cassette, *5 Miles from Town* had just come out. That recording is still a great favorite. As I looked at it, I became excited over the design possibilities and created a drawing, a cover design and wemt so far as to typeset the liner notes. And then I realized that I would need to actually record the tunes! It was a primitive process. We used Michael Schlesinger's monaural Nagra reel-to-reel tape recorder and did live takes. We mixed with a razor blade. The cassettes were dubbed with a dual cassette deck at home. The labels were rubber cemented in place. The covers were xeroxed on the company machine on custom paper after hours. Then I assembled the tapes over the kitchen table. It was a real do-it-yourself kind of project.

The Light of Other Days

Harry Bolick-fiddle, Sam Zygmuntowicz-fiddle, Jim Garber-mandola, David Sidman-guitar

Teaching the Mule Manners/The Free State of Winston

Harry Bolick-fiddle, Michael Schlesinger-guitar

Gizmo's Retreat (from Ingenuity)

is a companion piece for that traditional warhorse "Colored Technocracy."

Harry Bolick-fiddle, Henry Sapoznik-banjo

Good News from Home

I stole the title from a delightful 10" LP recording of traditional music from mainland China. Some sentiments are universal.

Harry Bolick-guitar, Jim Garber-mandolin

Hanna and Harry Bolick circa 1981.

The Wooden Nickel String Band, Gerry Donnally, Harry Bolick and David Sidman circa 1980.

Gridlock

is an urban buzzword for the dreaded traffic jam so complete that they'll have to clear the streets with bulldozers, cranes and helicopters.

Harry Bolick-fiddle, Jack Hirschorn-guitar

Guinevere with Scuba Gear

While we were playing one of the many variations of "Lady of the Lake" at a local dance this tune came to me.

Harry Bolick-fiddle, Michael Schlesinger-guitar

Houben's Windmill

was made on my banjo mandolin just after my friend Anden Houben made it. Anden makes his living building fine harpsichords in Alabama.

Harry Bolick-banjo mandolin, David Sidman-guitar

Kanoon Junction

was my side of a musical conversation with a visiting Israeli kanoon player. The kanoon is an arabic lap harp.

HB-banjo mandolin, Michael Schlesinger-guitar

The Snows of January

My first tune written on the fiddle. My band at the time, Wooden Nickel, played it for dances. In the early 1980s, there was a tremendous snow in Brooklyn that covered the stoops of the brownstones right up to the roofs of the cars parked on the street. Having barely ever seen snow before, it was a wonder.

Harry Bolick-fiddle, David Sidman-guitar

Waiting and Waiting on Hanna

I wrote this to tease my wife Hanna.

Harry Bolick-guitar, Michael Schlesinger-guitar, Sam Zygmuntowicz-fiddle

Goin' To Hell in a Handcar

Harry Bolick-fiddle, Michael Schlesinger-guitar

Roll in the Hay

Harry Bolick-fiddle, Jack Hirschorn-guitar

Where the Sea Meets the Sky

Harry Bolick-fiddle, David Sidman-guitar

Harry Bolick, circa 1983.

The Website:

www.bolick.net/
www.bolick.net/allthetime
www.bolick.net/bloomandbolick
www.bolick.net/wahoo

The Friends

www.mappamundi.com/ken.html
www.boweddulcimer.com
truthfacerecordings.com/wiyos

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159 Lincoln Ave
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All the Time in the World

57 New-Timey Fiddle Tunes

by

Harry Bolick

Recordings:
Twenty-two are on the *All the Time in the World* CD.
MP3 files for the remaining tunes are posted at
www.bolick.net/allthetime

harry@bolick.net
www.bolick.net

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All harmony charts by Ken Bloom

1. A New Season

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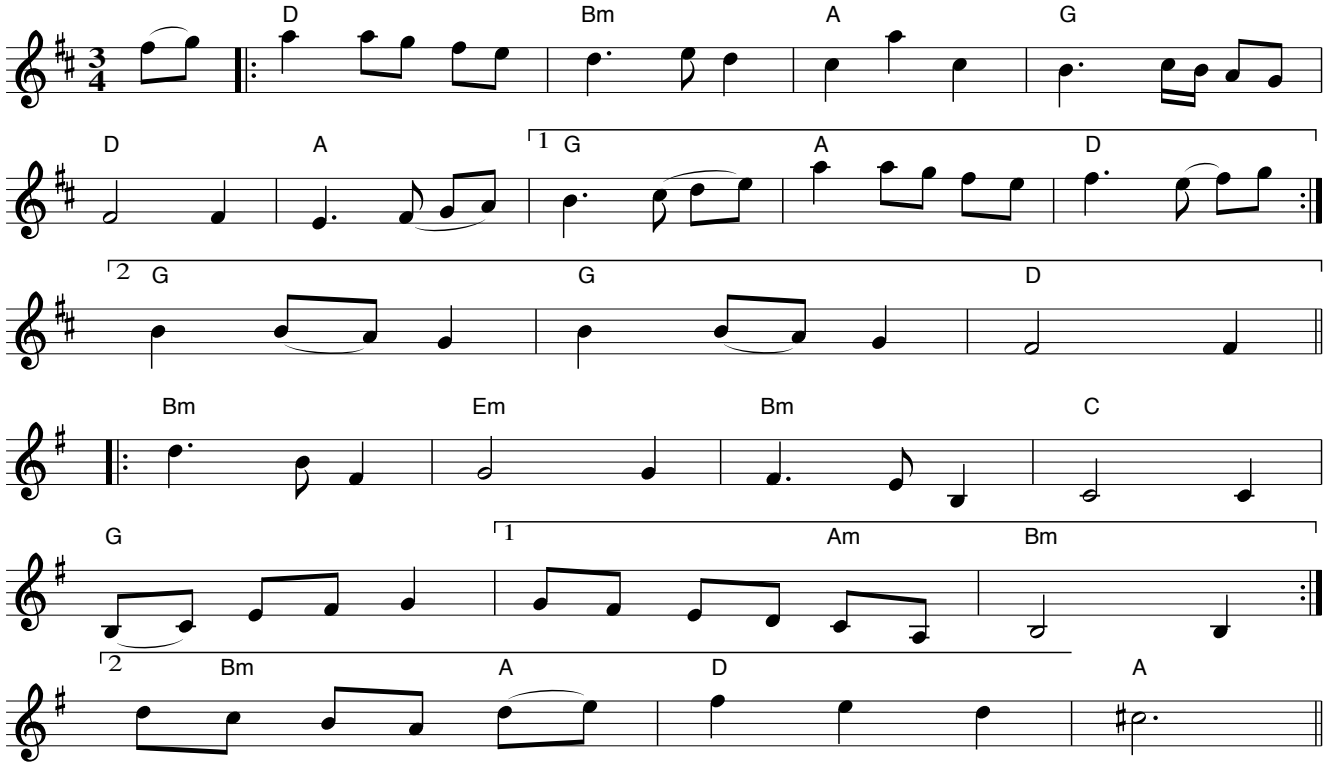
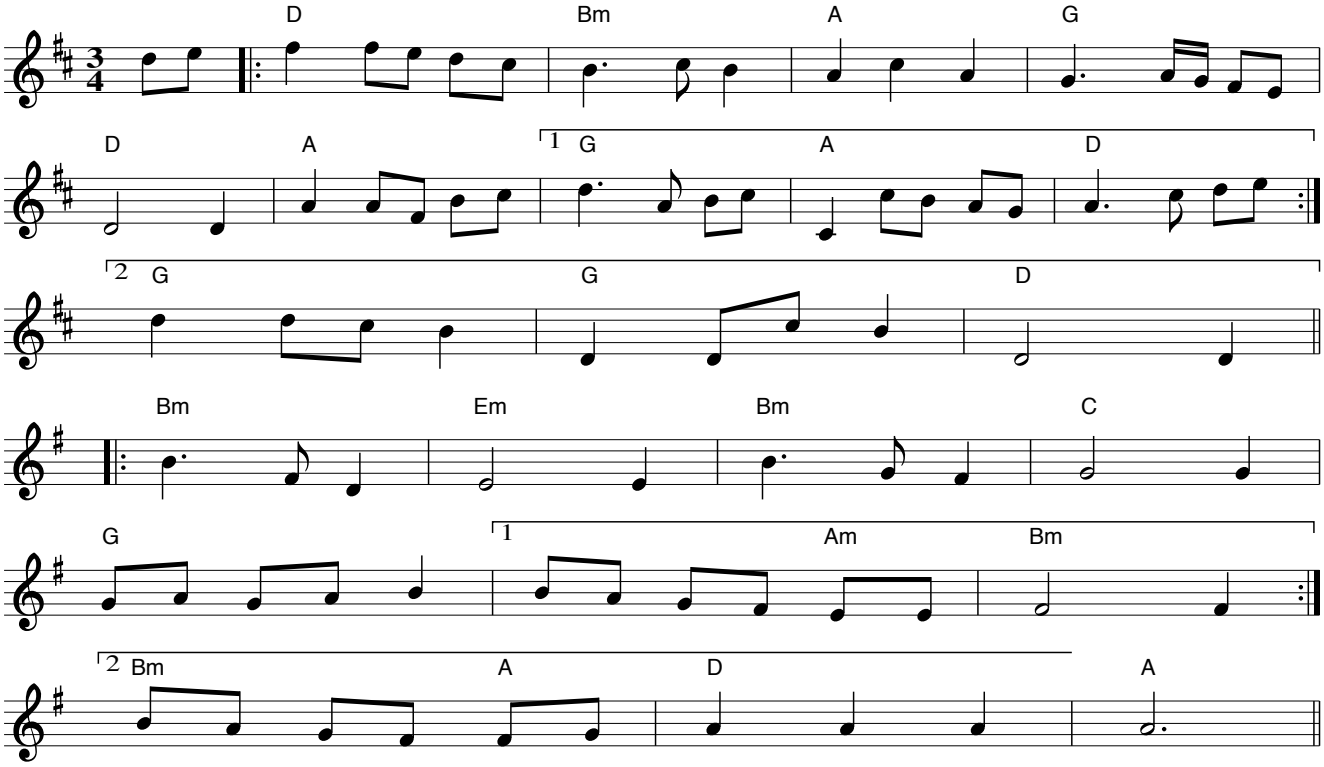
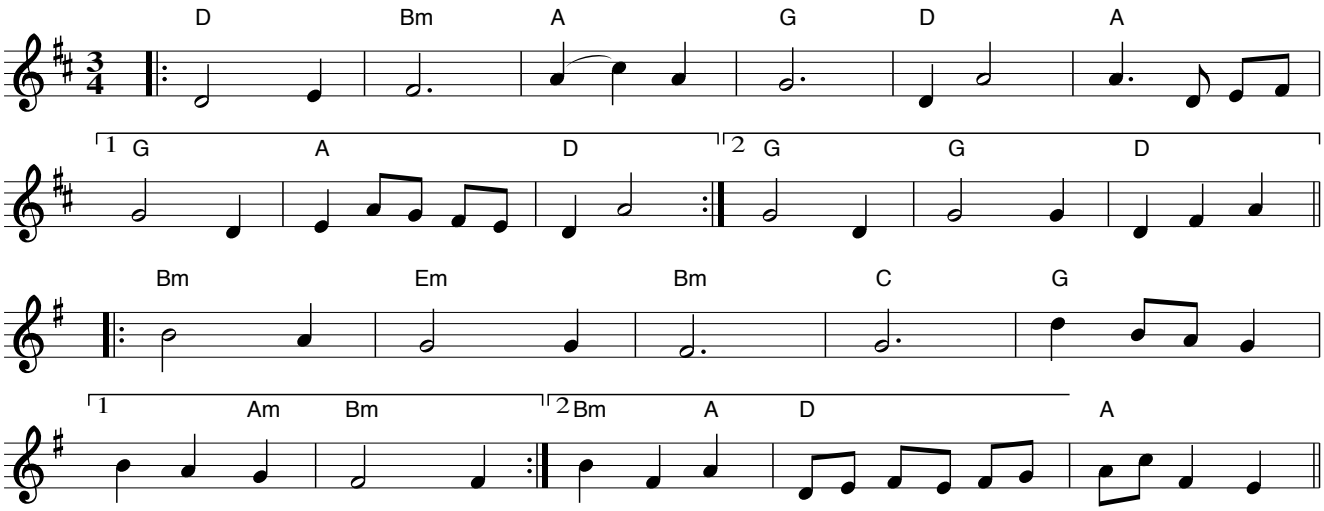


1b. A New Season Harmony 1



1c. A New Season Harmony 2



2. All the Time In The World

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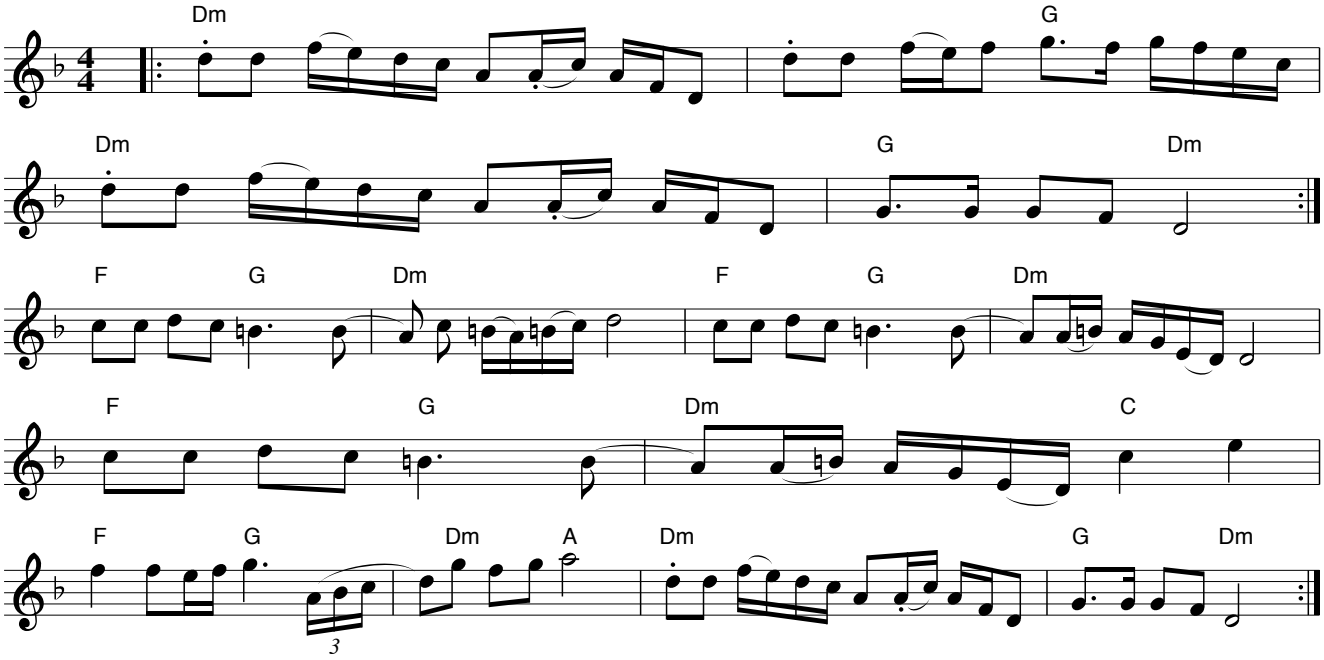

3. Bob On the Job (dada tuning)

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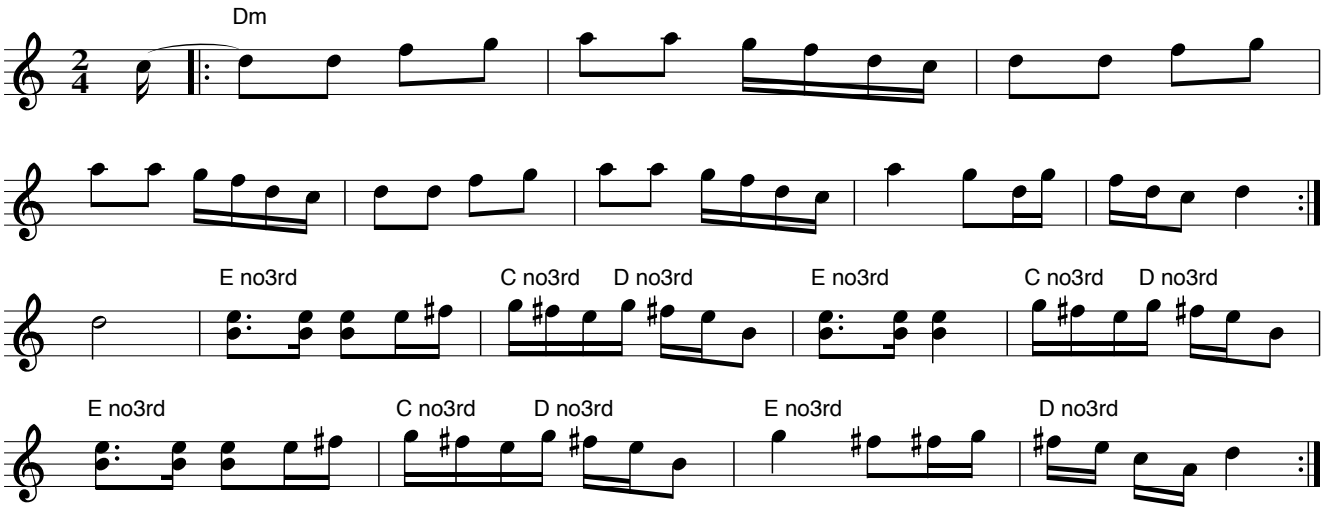


Bob on the job, he's on top
He's no slob, with his mop

Chorus: Bob, Bob, Bob on the Job

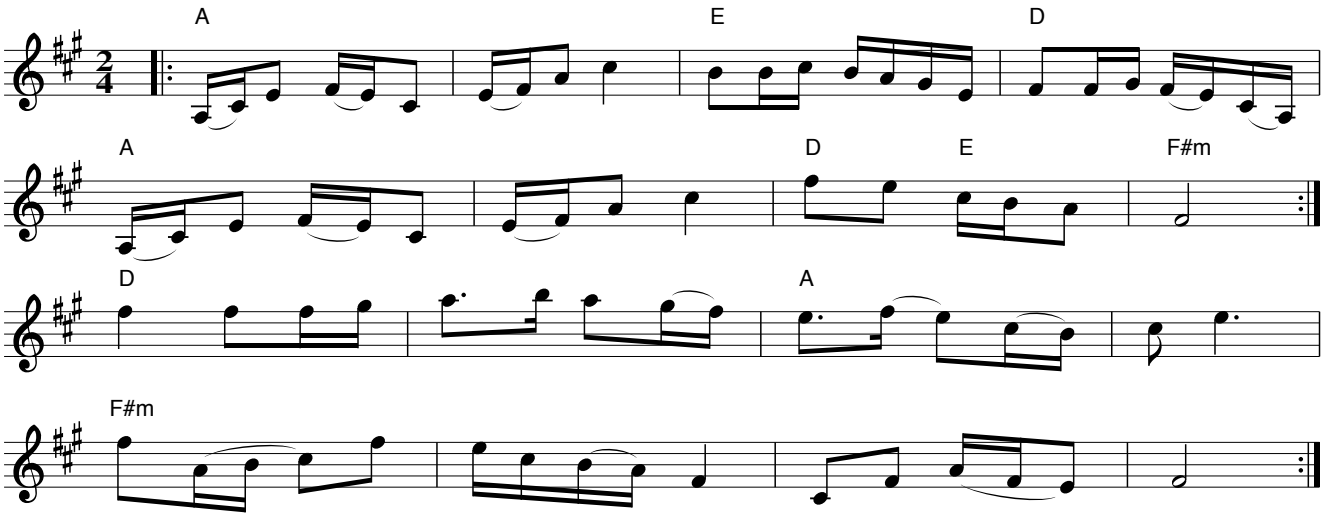
Bob's in love with an auto mechanic
She tunes his engine and puts his parts in a panic

Bos's in a bar, he drove right in
Ordered a drink for his car

Bob's in a band, they're all named bob
They all play banjo, it's one hell of a job.

4. Bustin' Up (aeae tuning)

©2003 Harry Bolick



5. Buying Some Time

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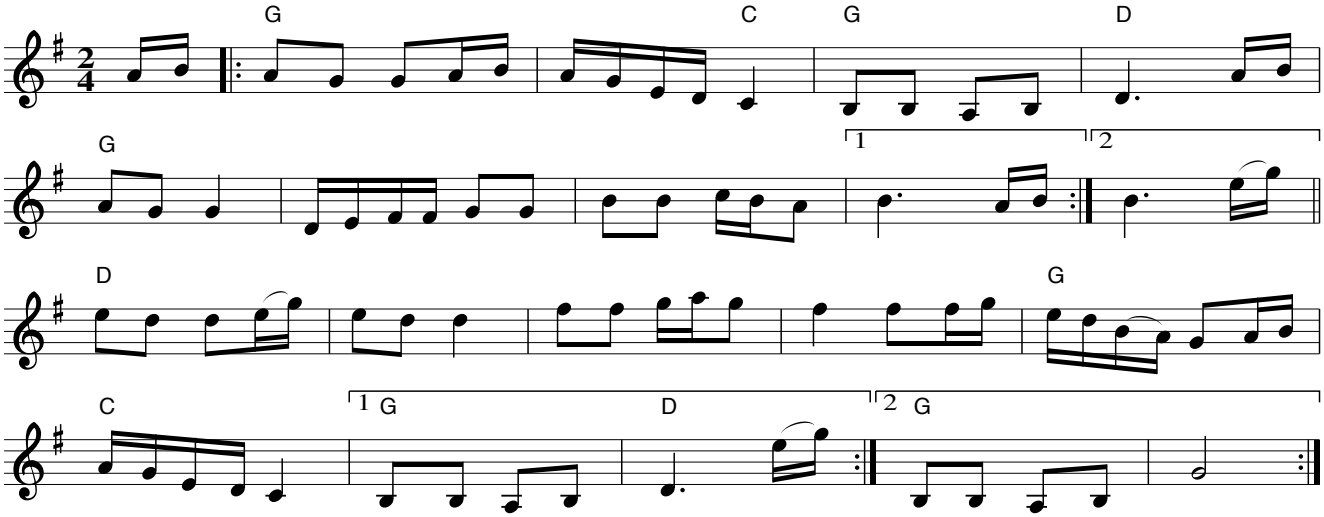

6. Carrollton

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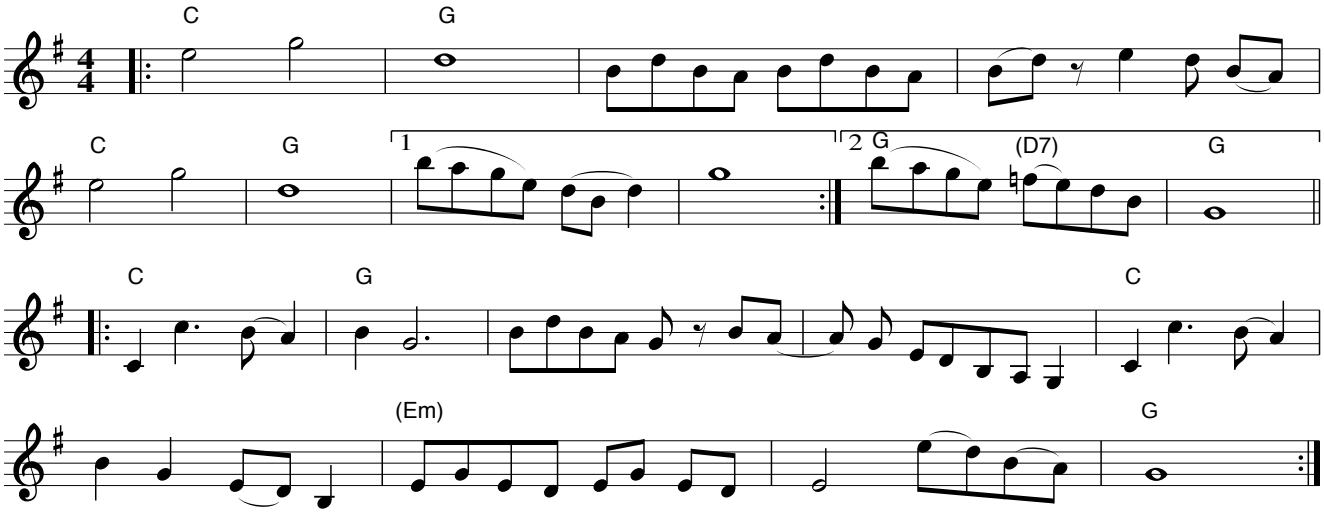

7. Coming Up On Cold Spring (edae tuning)

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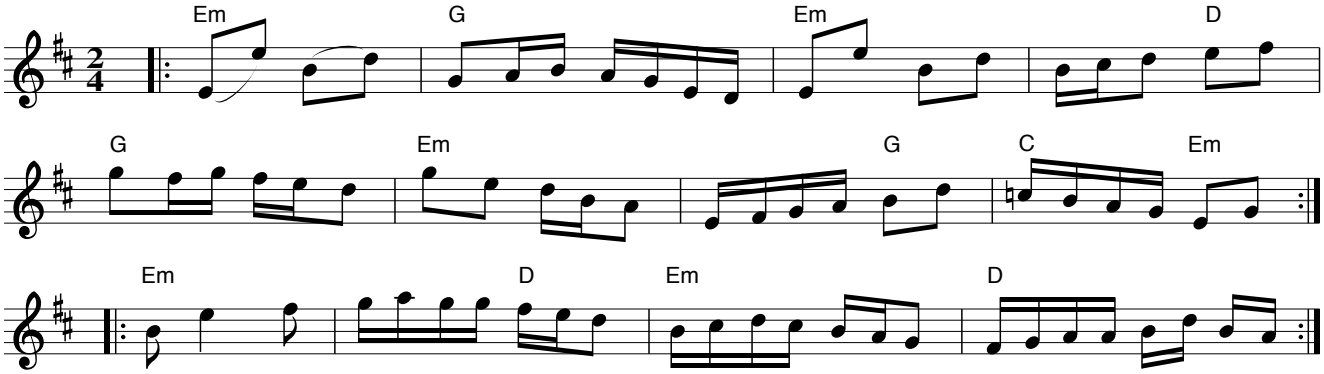

8. Counting on Hanna (eaea tuning)

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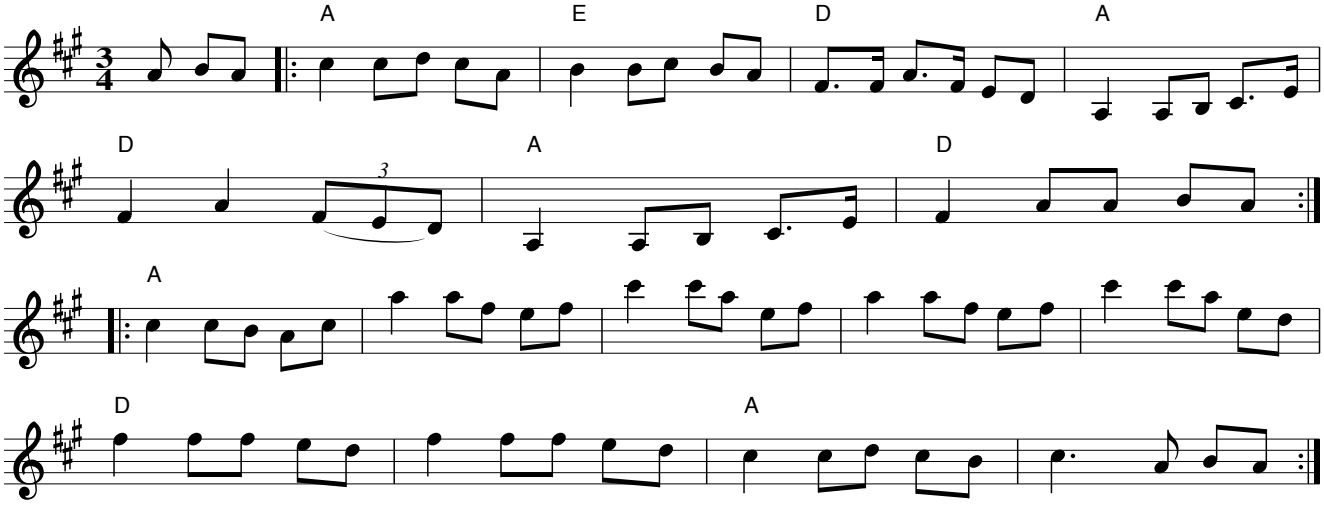

9. Flat Feet and Blood Shot Eyes (edae tuning)

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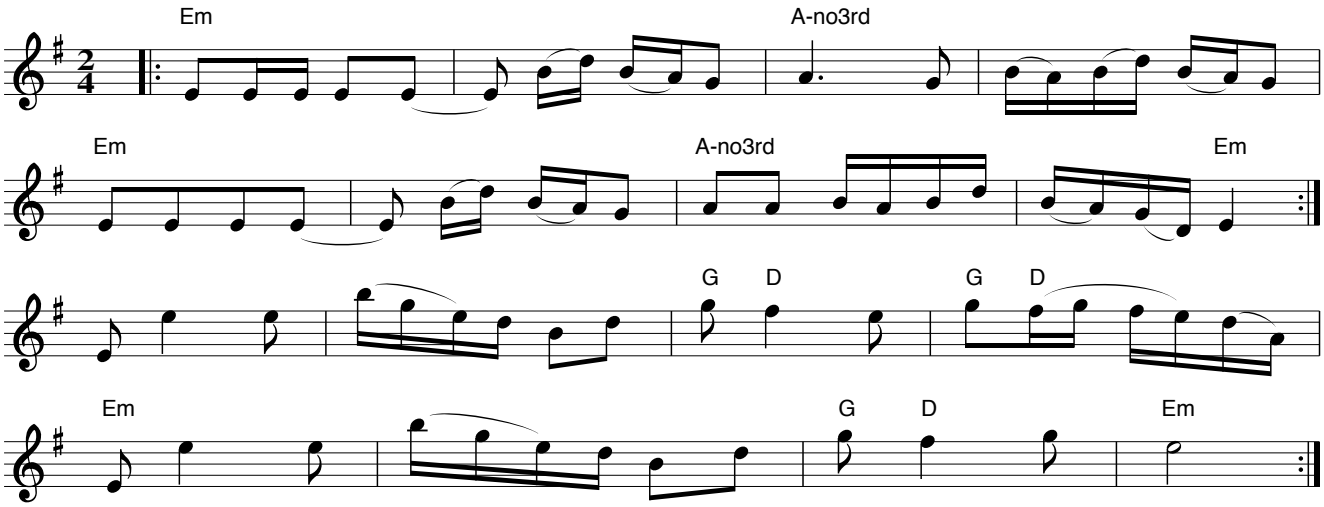

10. Free State Of Winston

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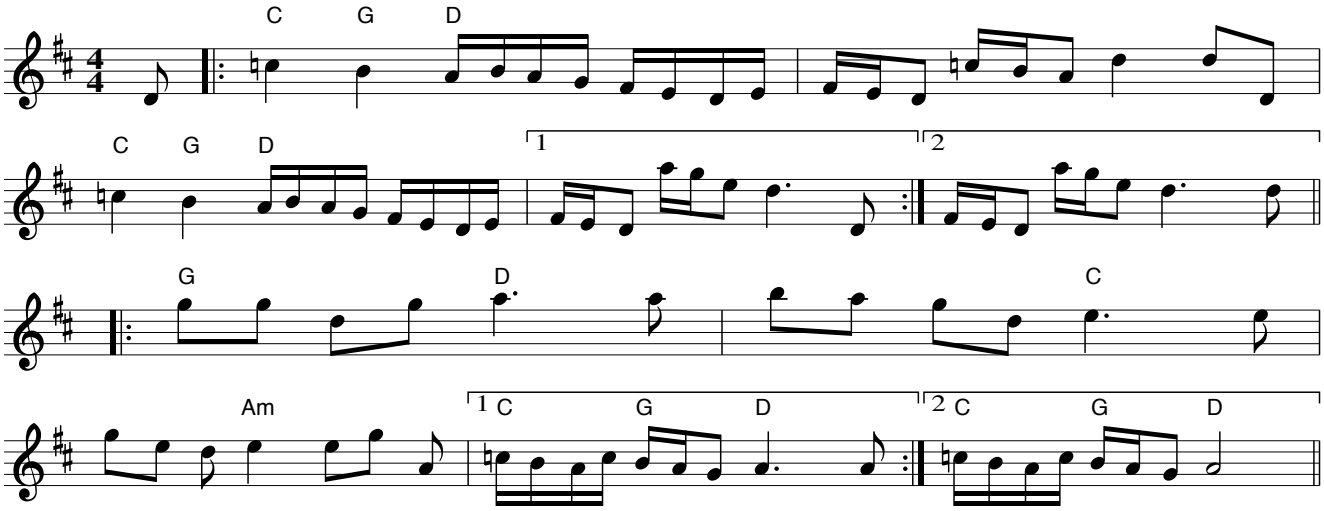

11. Fully Engaged

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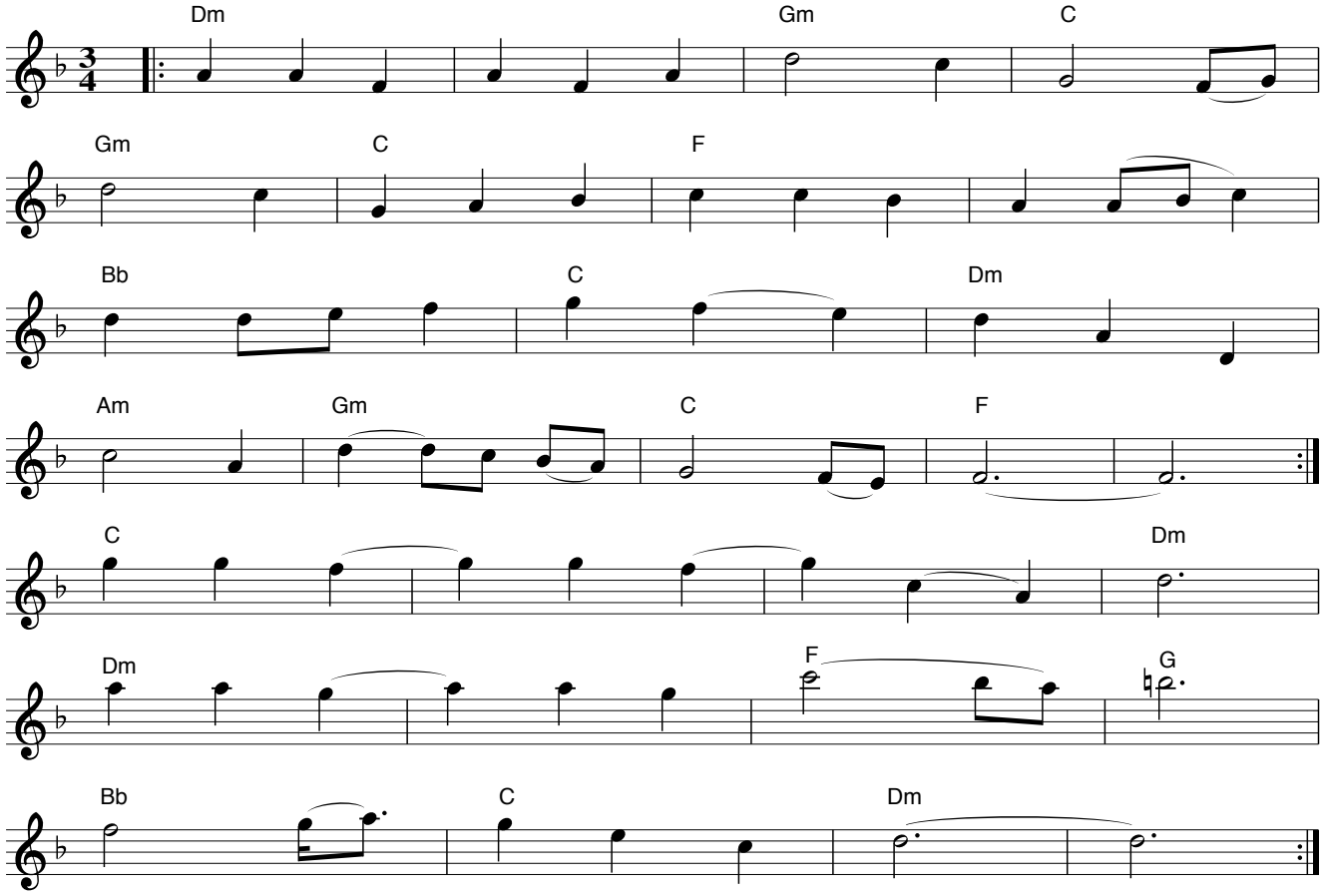
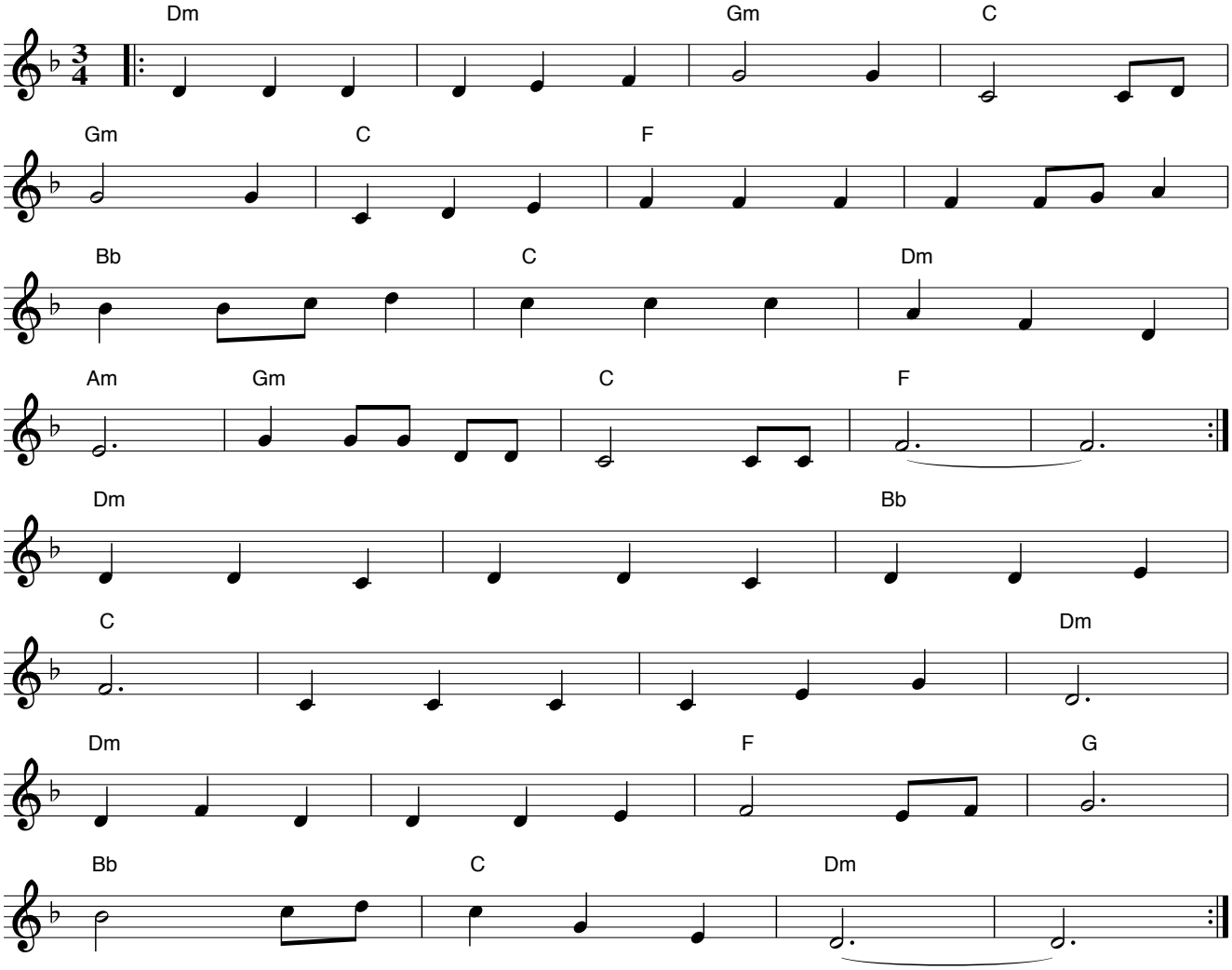


11b. Fully Engaged Harmony



12. Gizmo's Retreat

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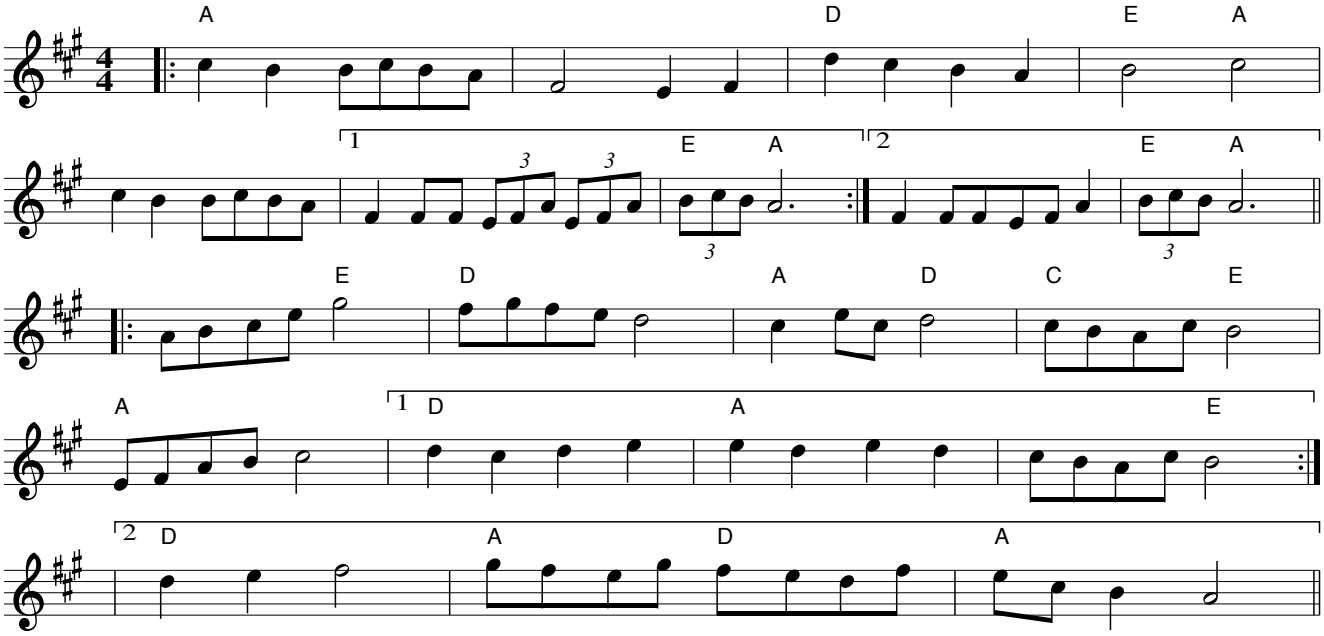

13. Going to Hell in a Handcar (aeae tuning)

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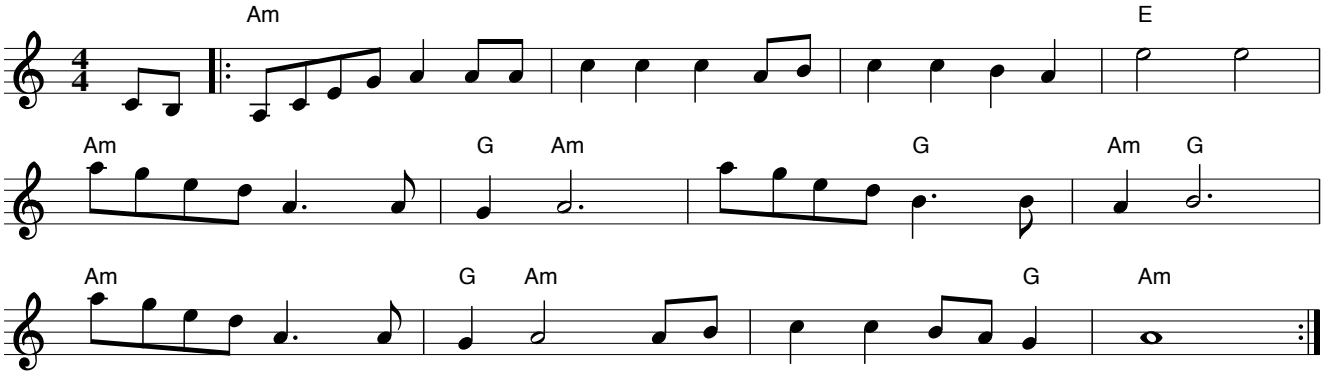
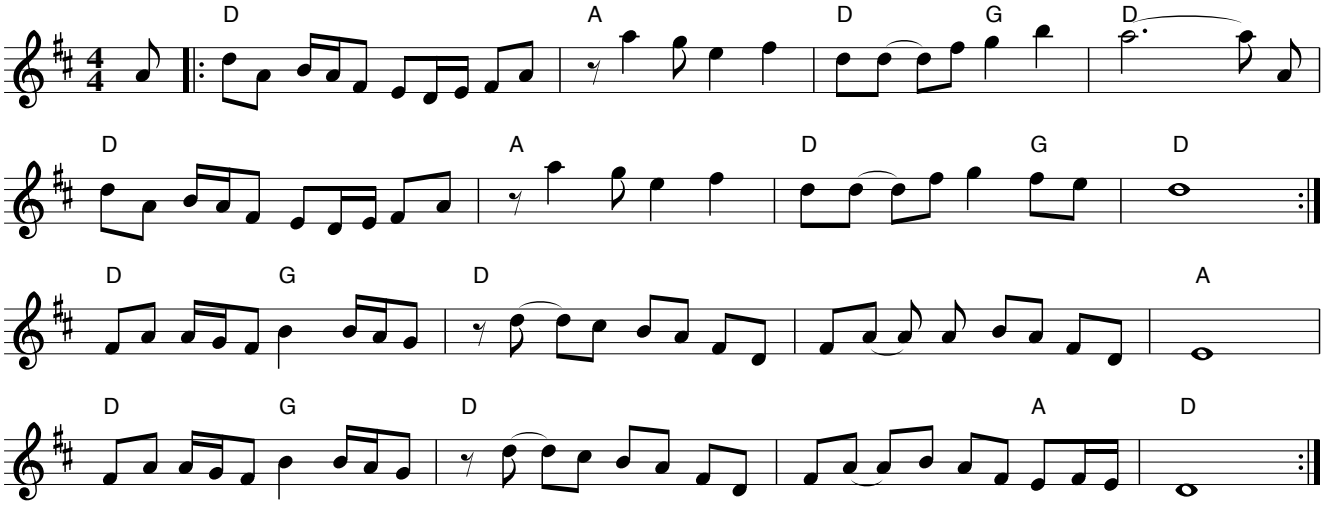


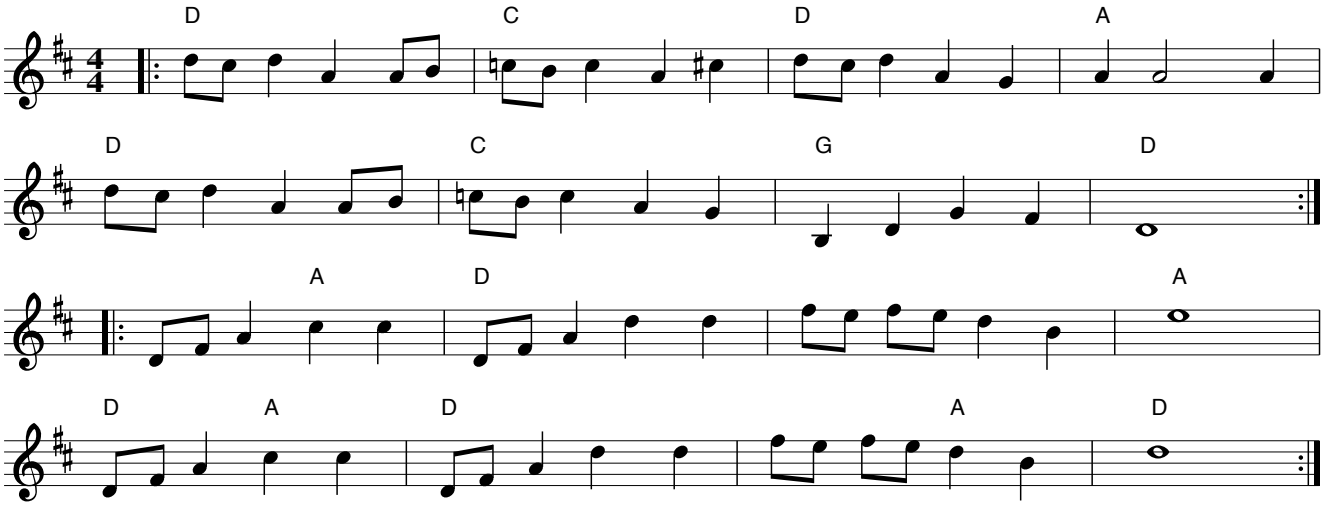
14. Good News from Home

©1981 Harry Bolick



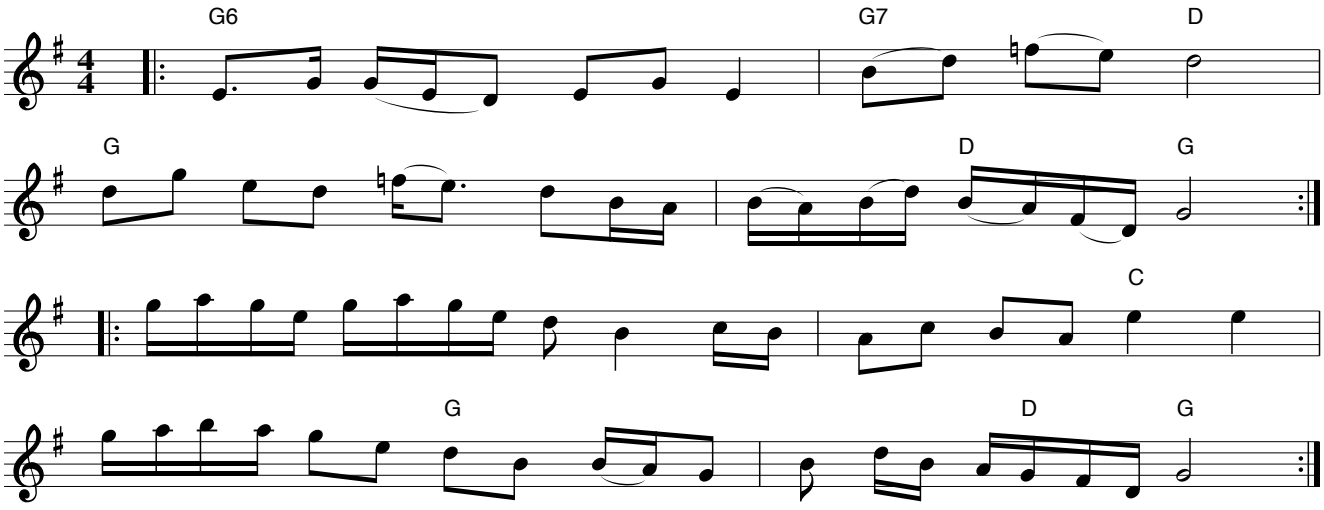
15. Gridlock

©1984 Harry Bolick



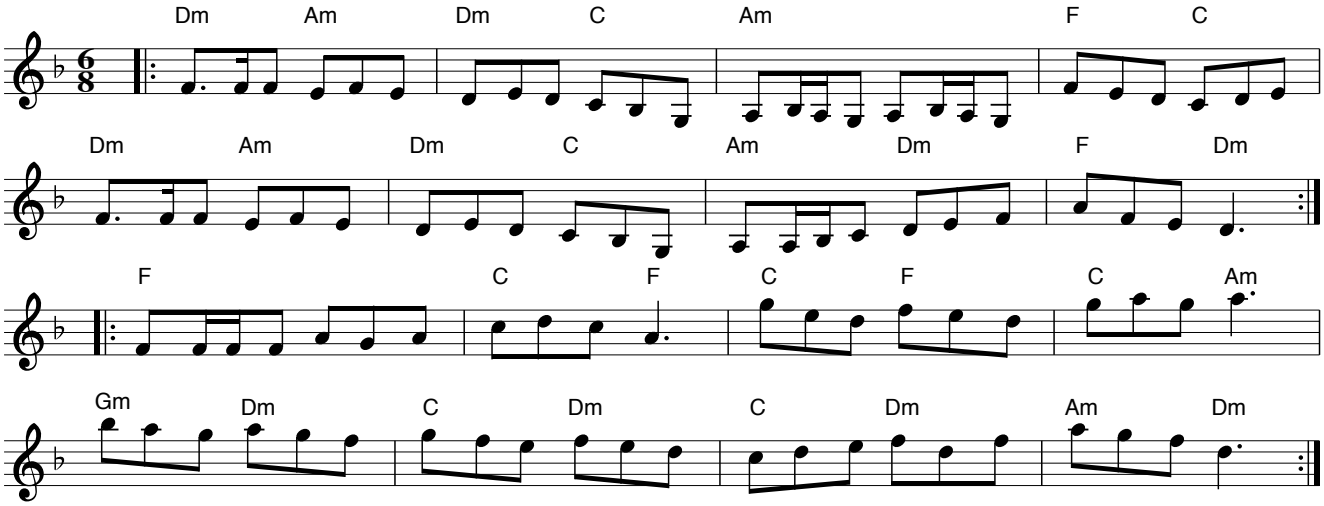
16. Guinivere With Scuba Gear

©1984 Harry Bolick



17. Houbin's Windmill Jig

©1984 Harry Bolick



18. I Think My Brains Fell Out

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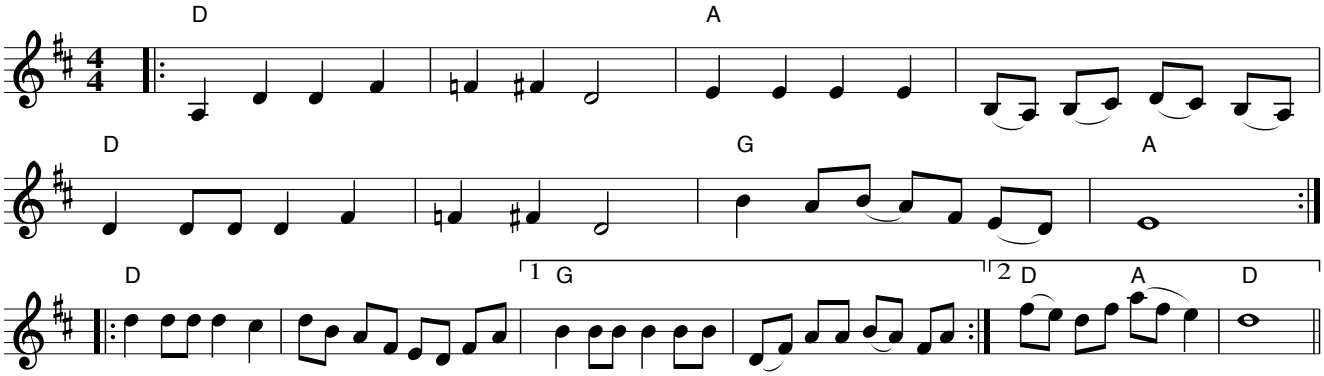

19. Indian Summer

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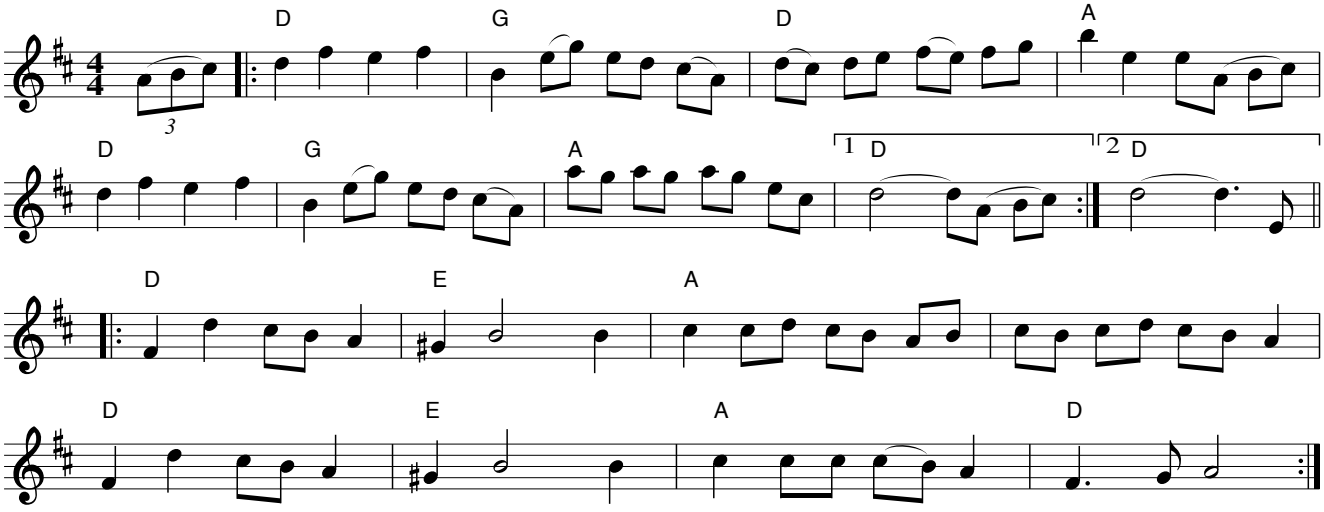

20. It's About Time

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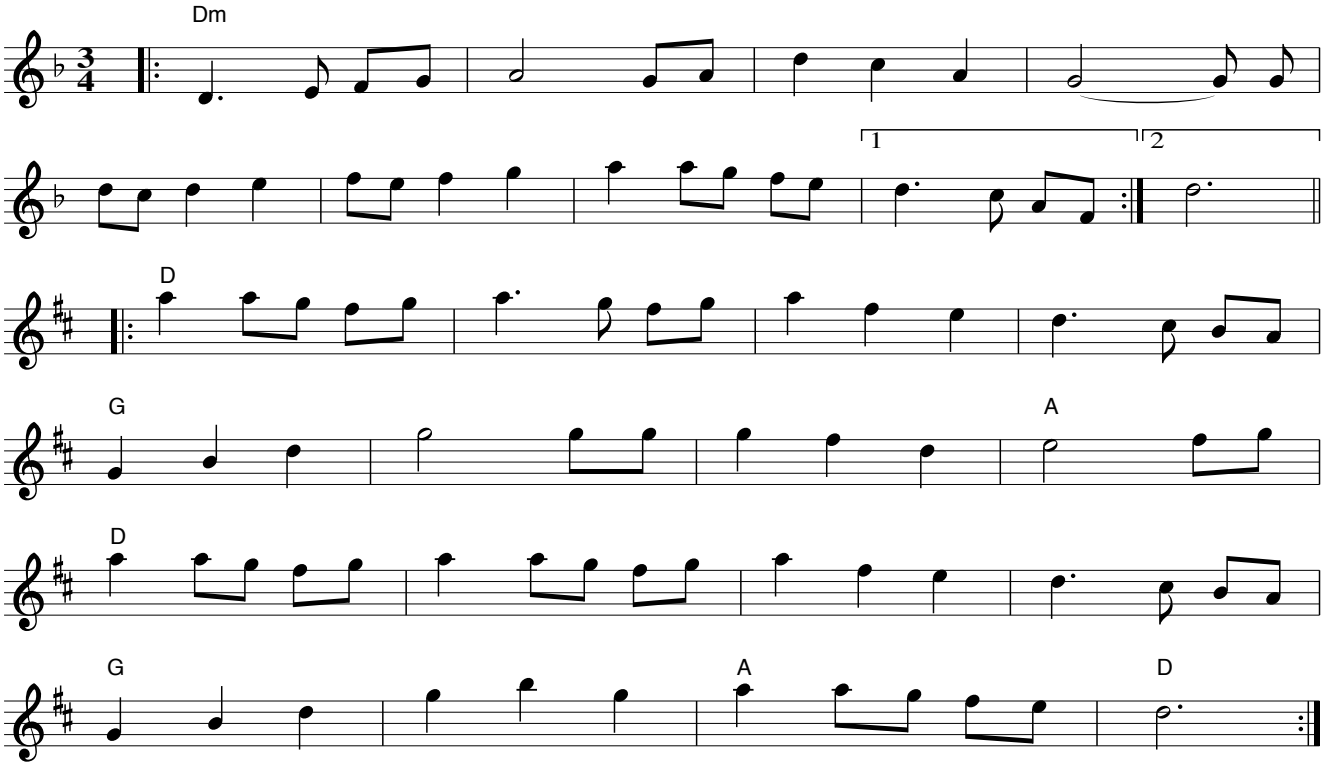

21. Jack in the Pulpit (aeae tuning)

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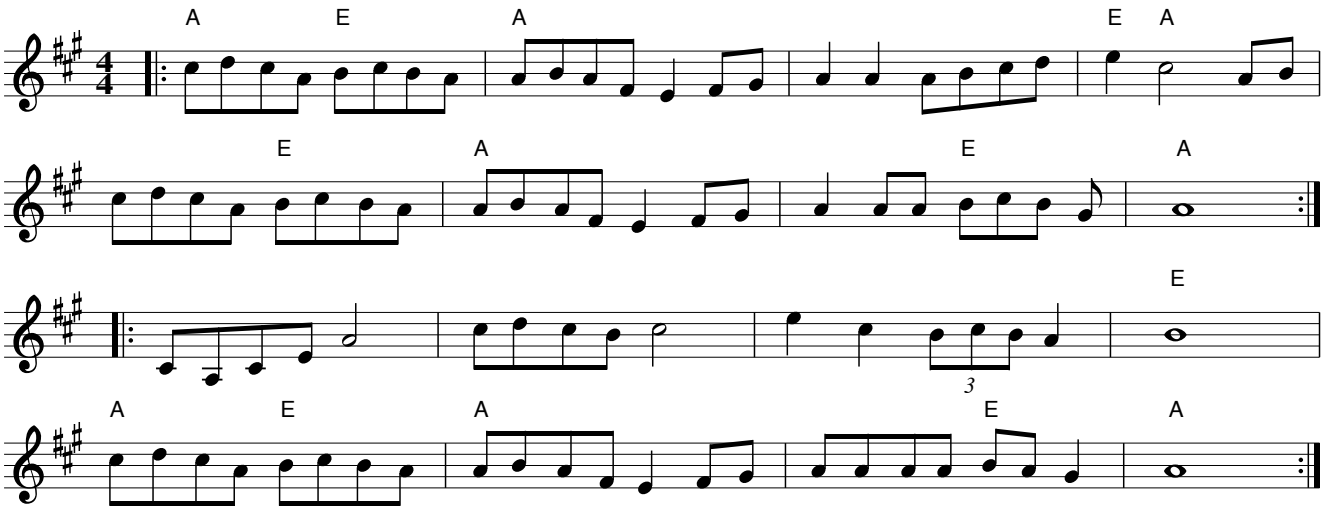

22. Jah County

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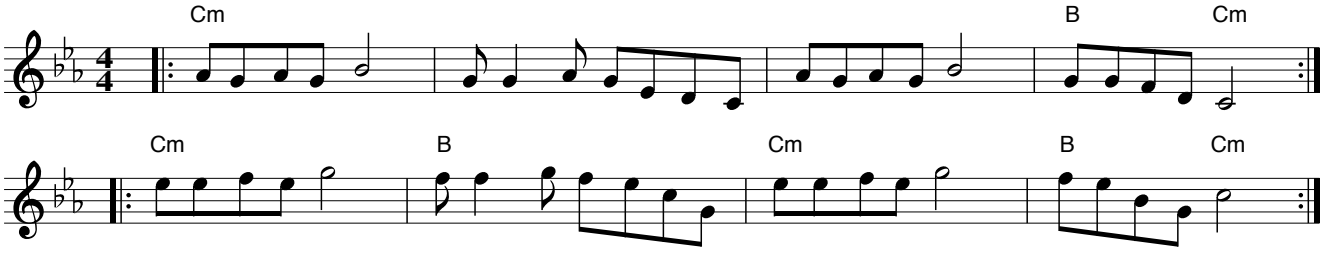

23. Jailbait

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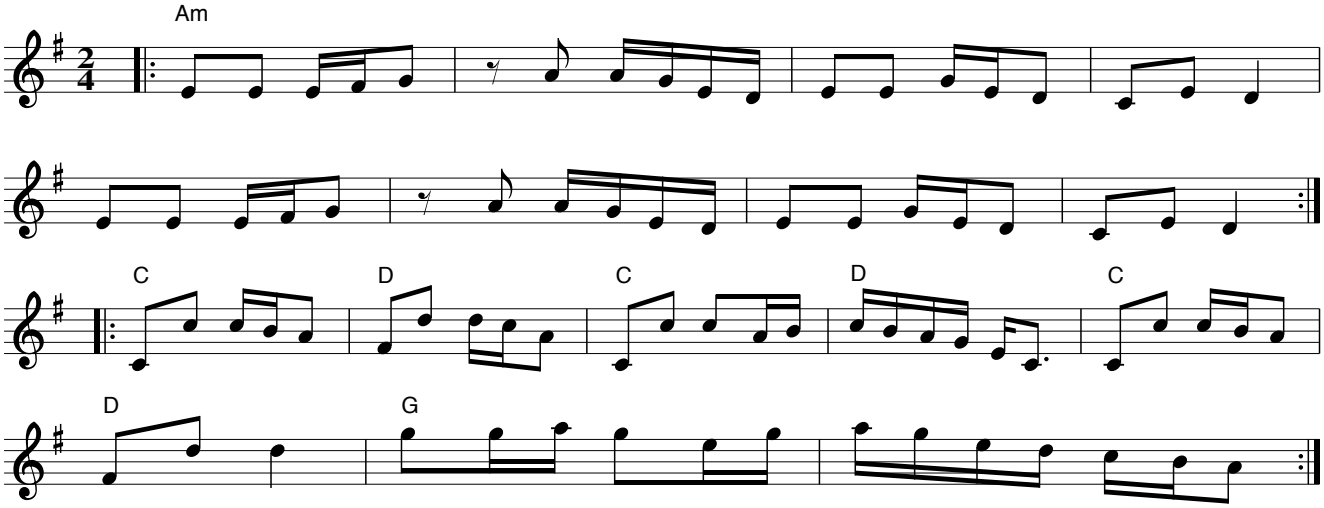

24. Jonah

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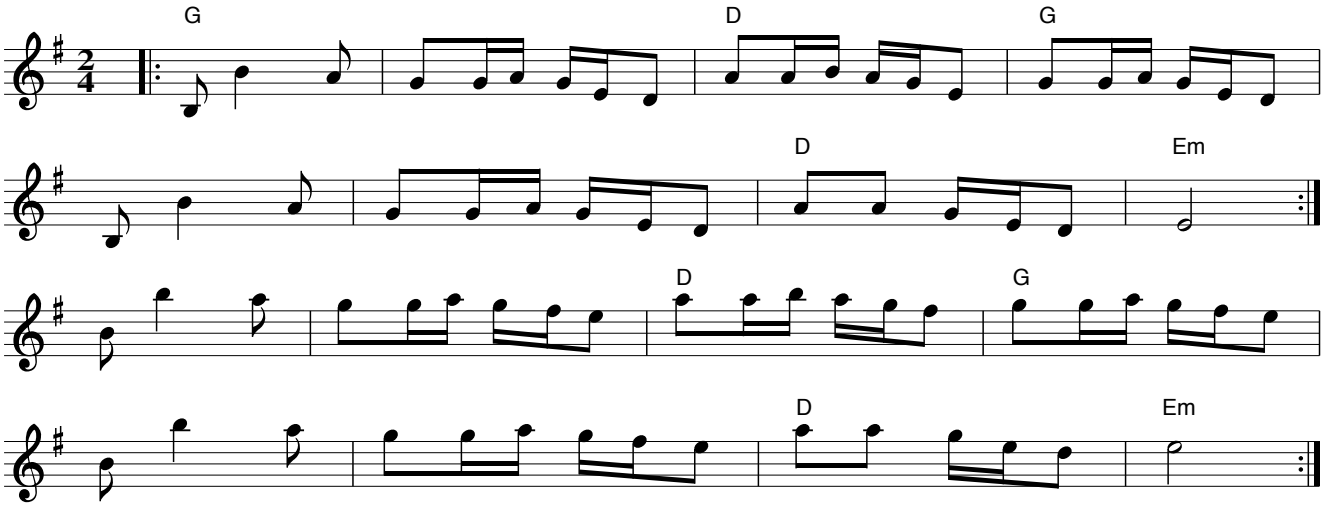

25. Juliana Garber

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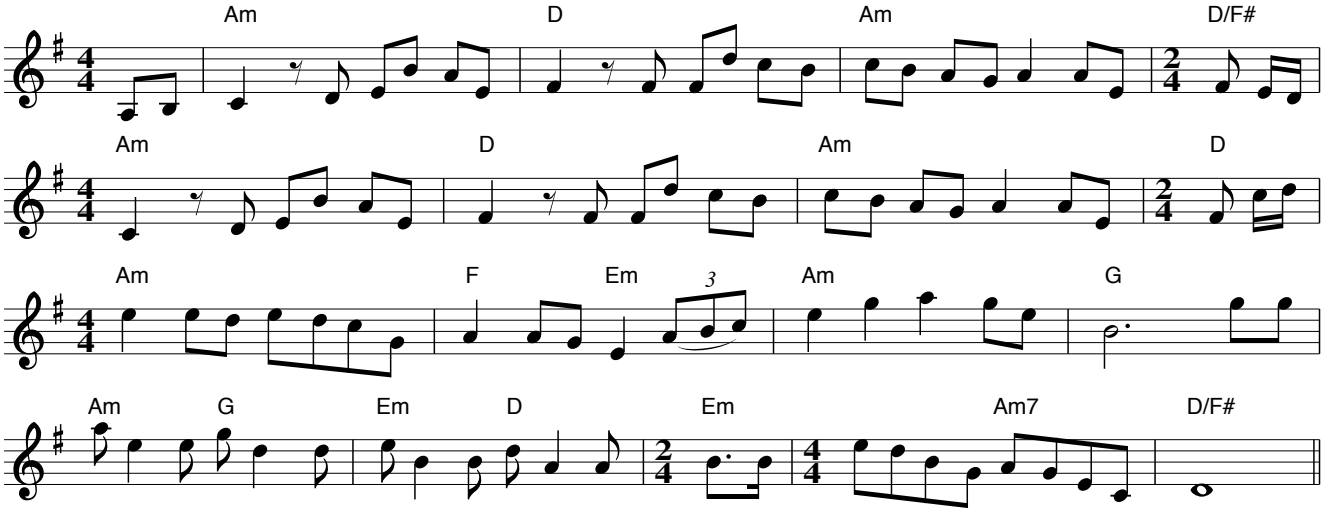
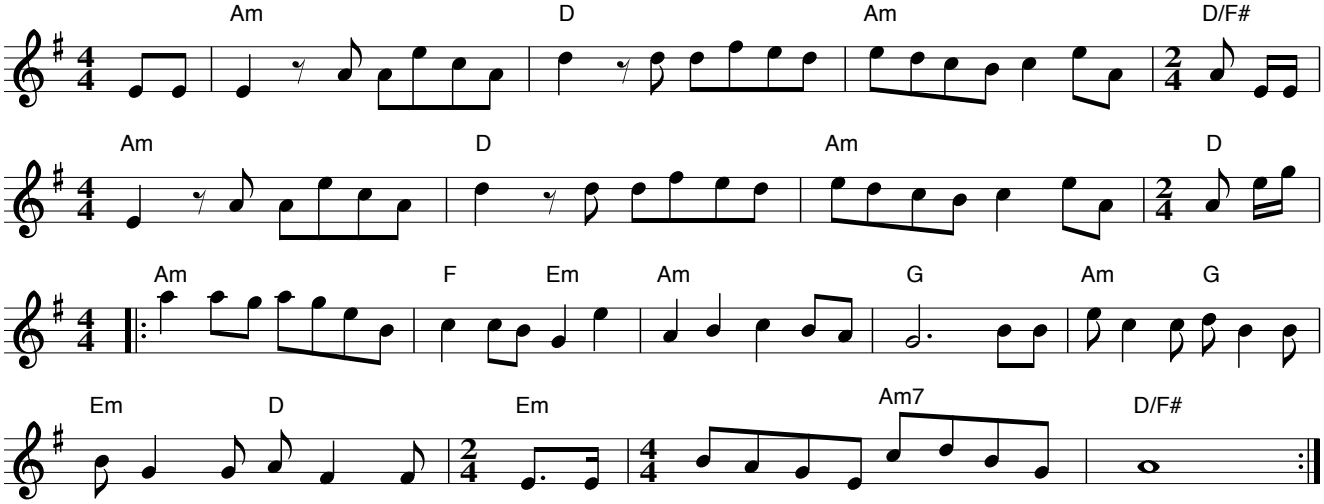


25b. Juliana Garber Harmony



26. Just Above The Delta

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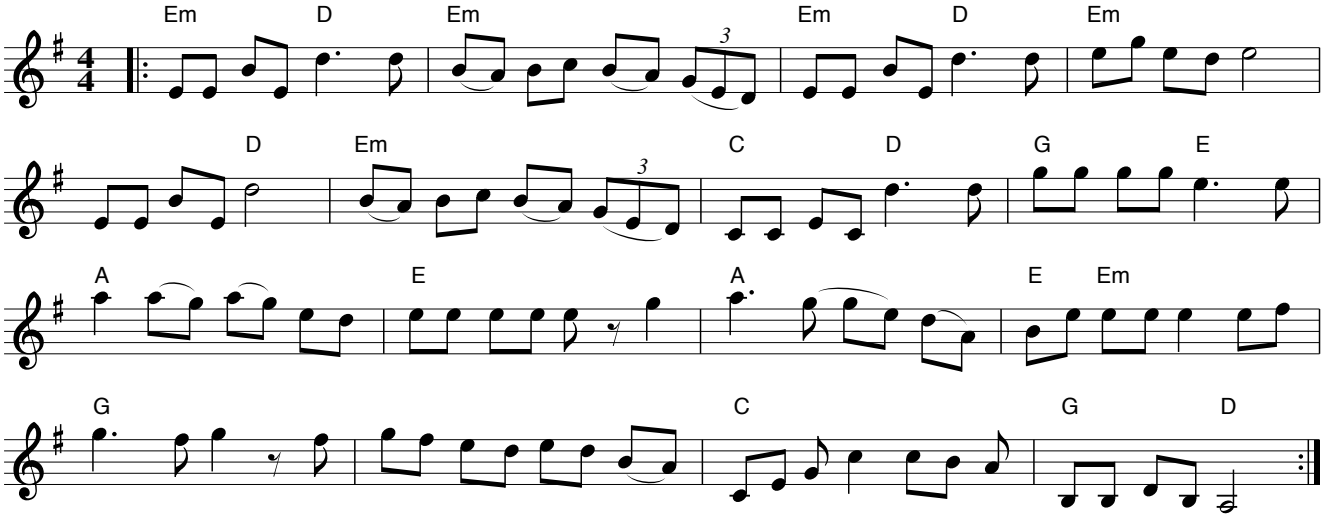

27. Kaitlyn Smith

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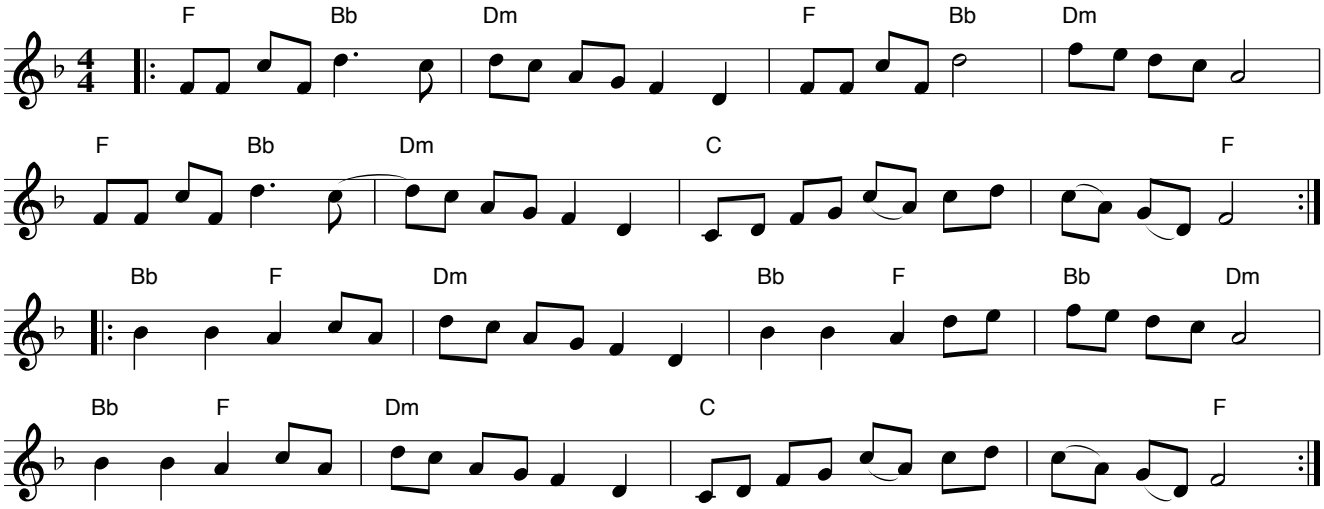

28. Kanoon Junction

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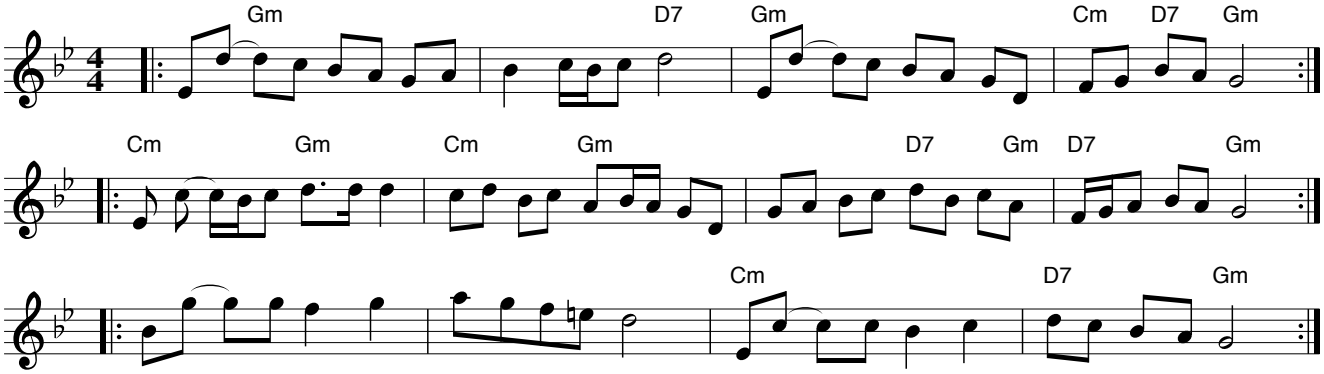

29. Life's Full Measure

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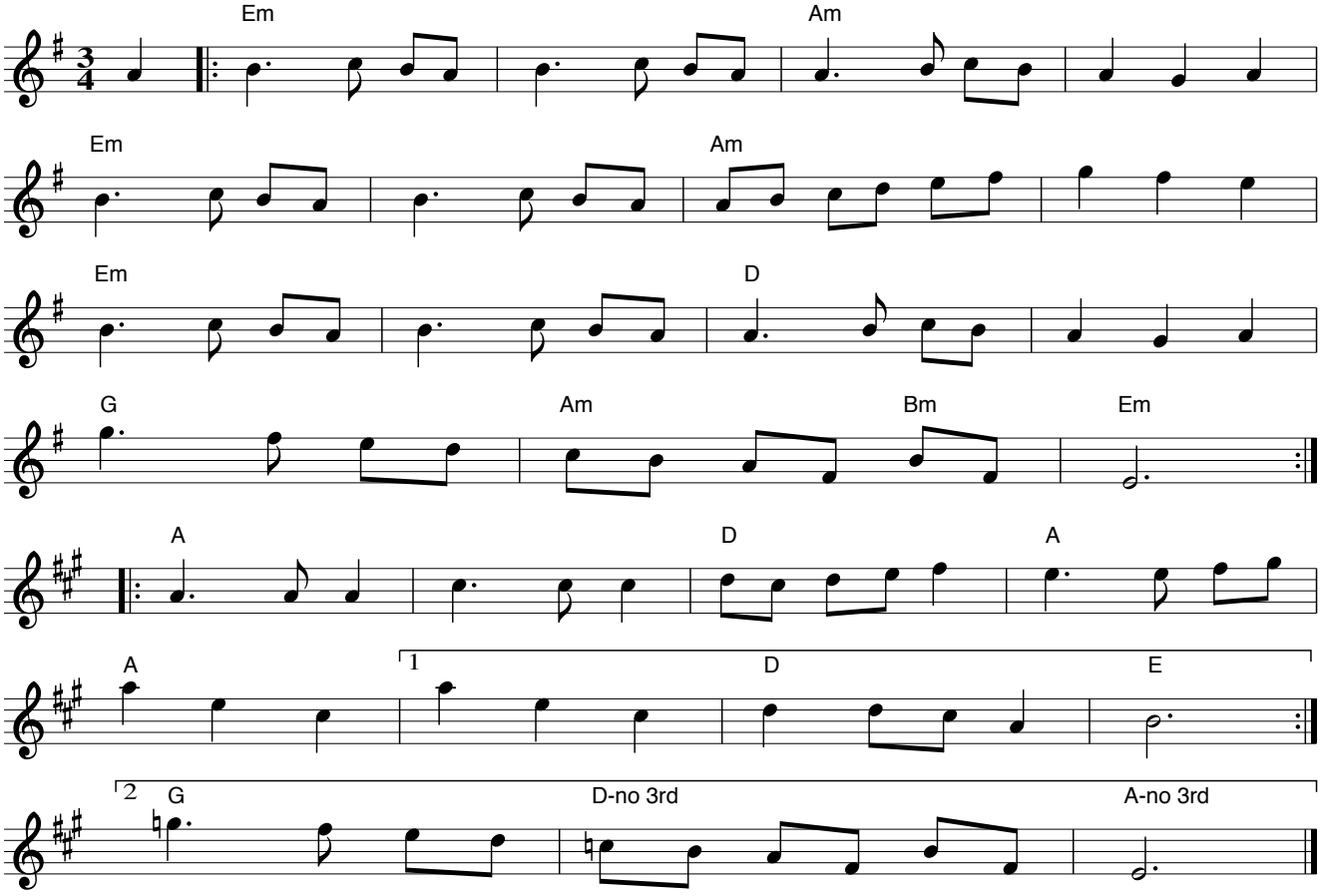
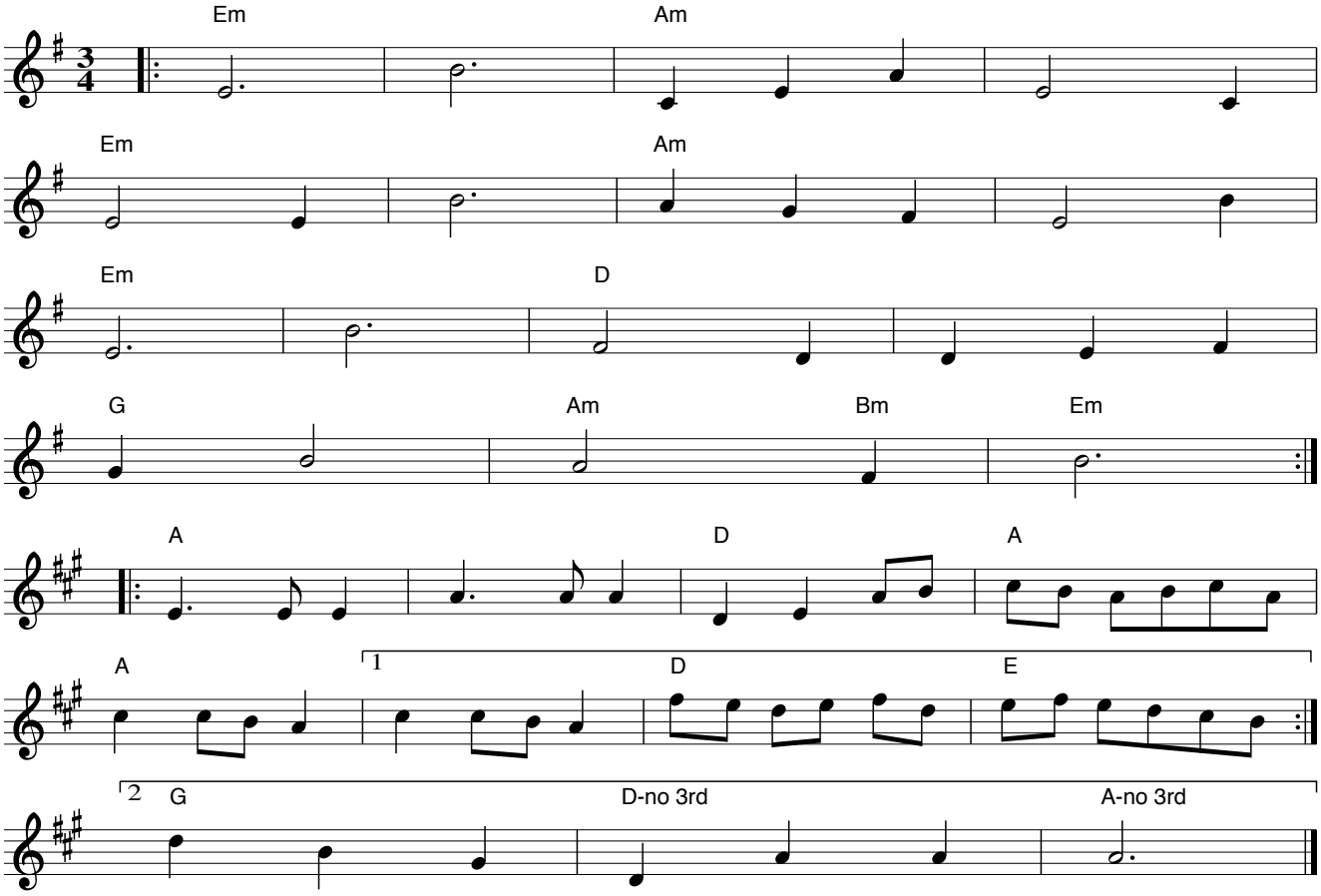


29b. Life's Full Measure Harmony



30. Lost Ball in High Weeds (GCGEb tuning)

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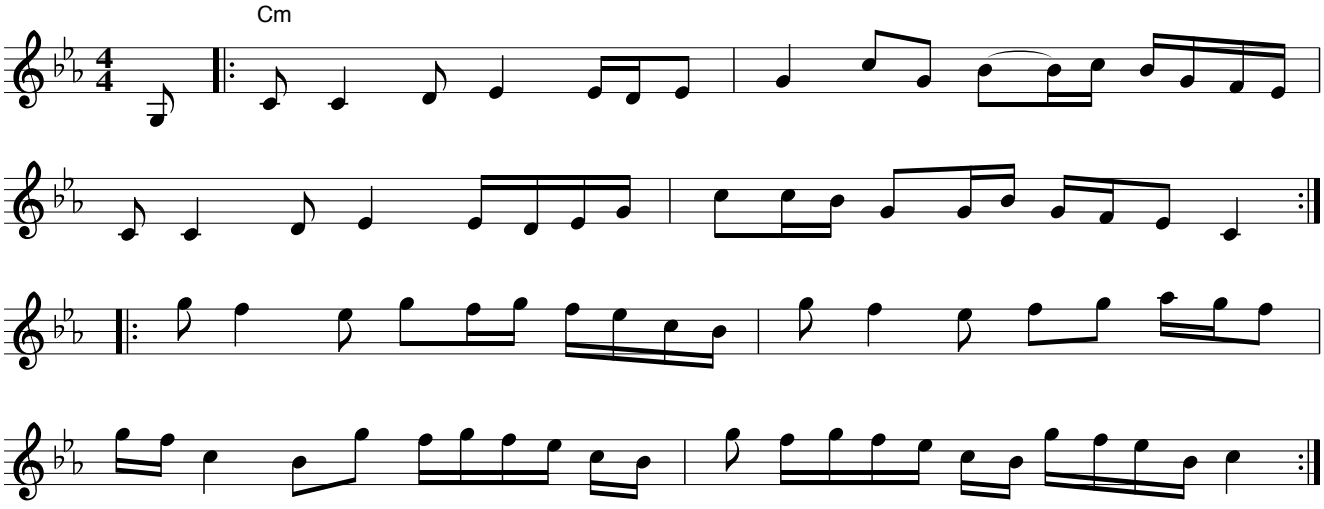

31. Miss Elizabeth Leah Bolick

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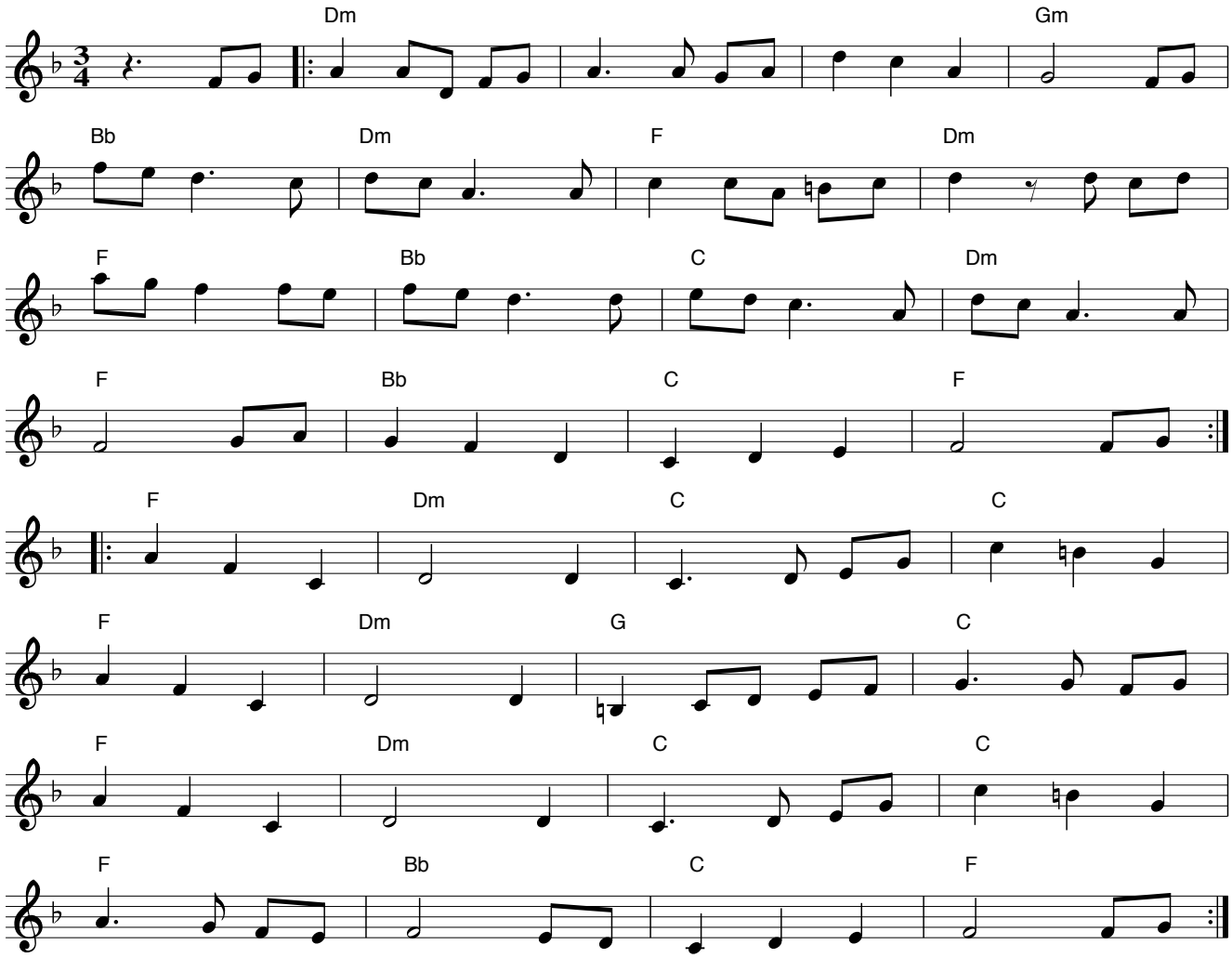
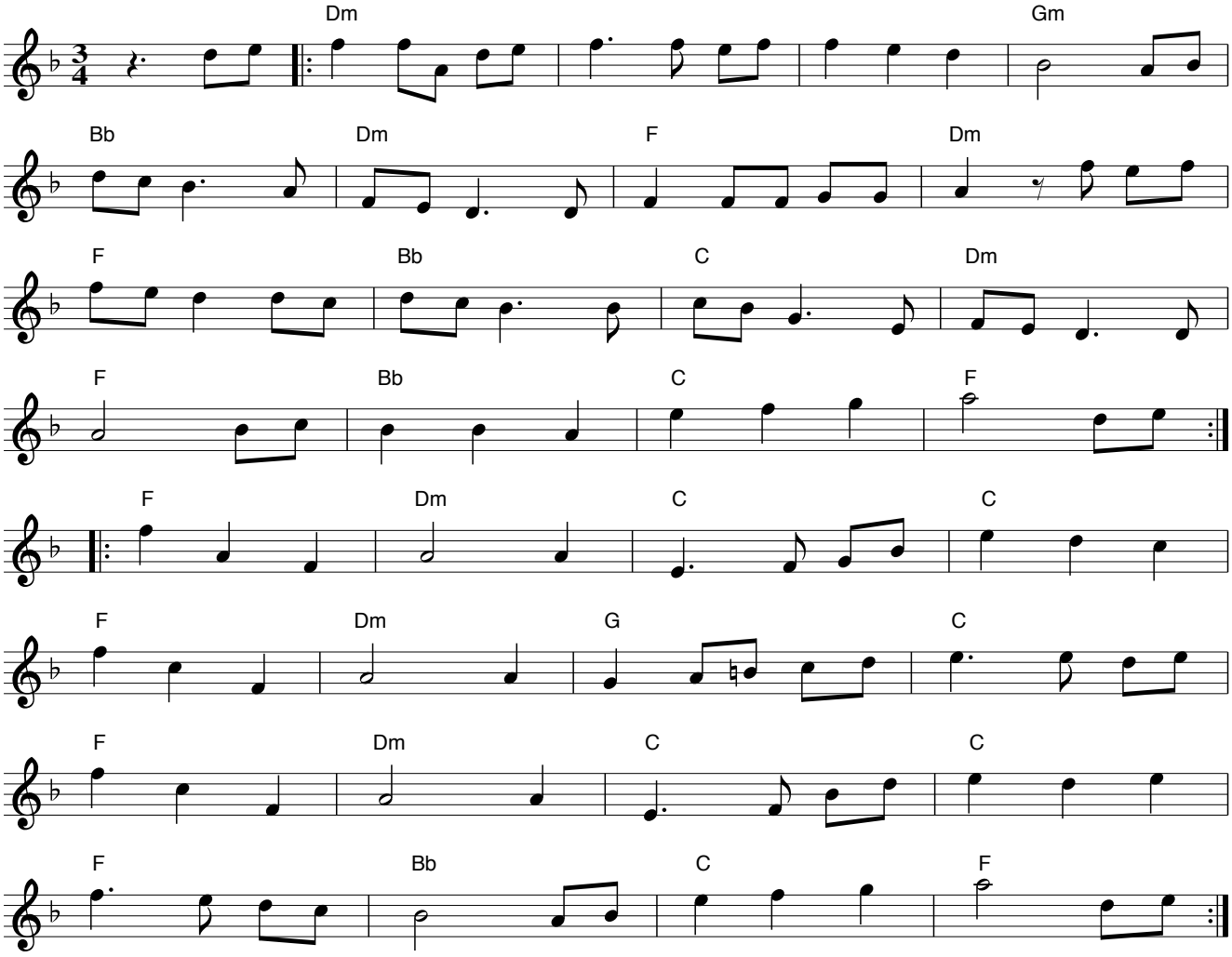


31b. Miss Elizabeth Leah Bolick Harmony



32. Money Mississippi

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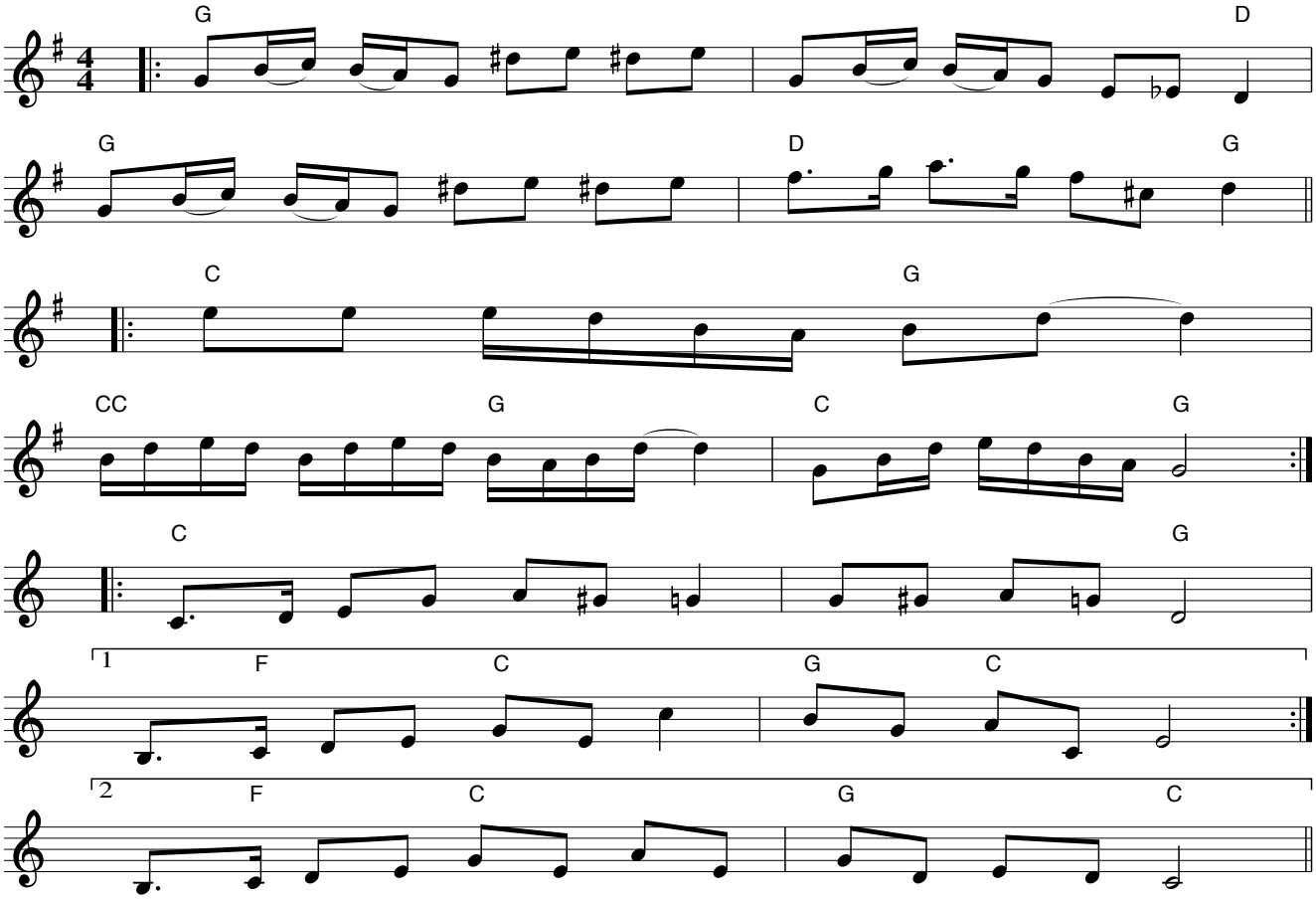

33. Mr. Ed Bolick (dada tuning)

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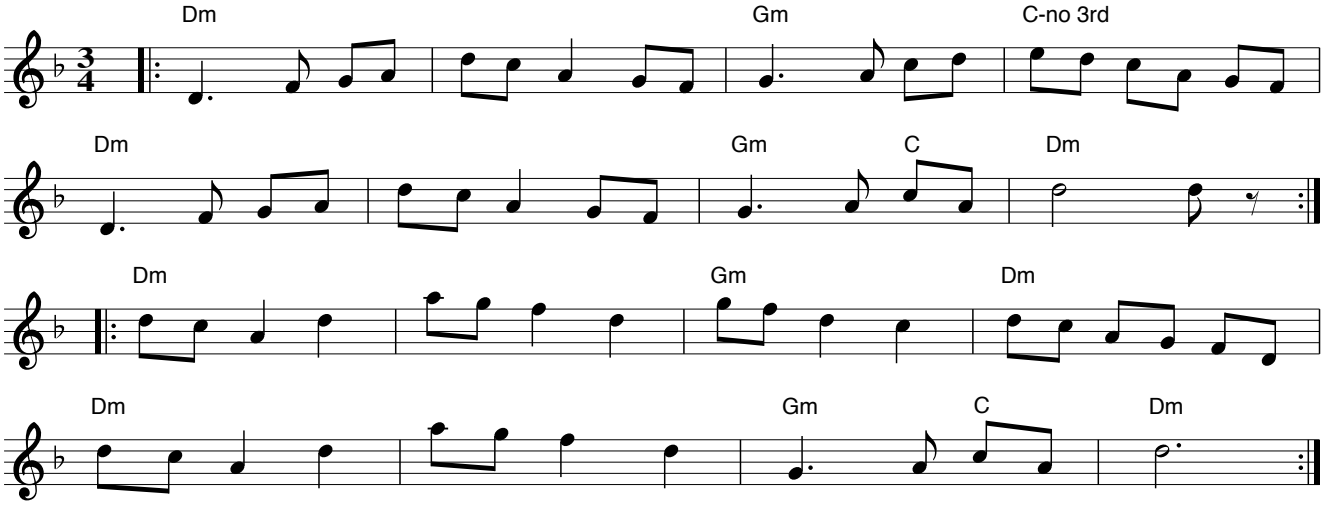
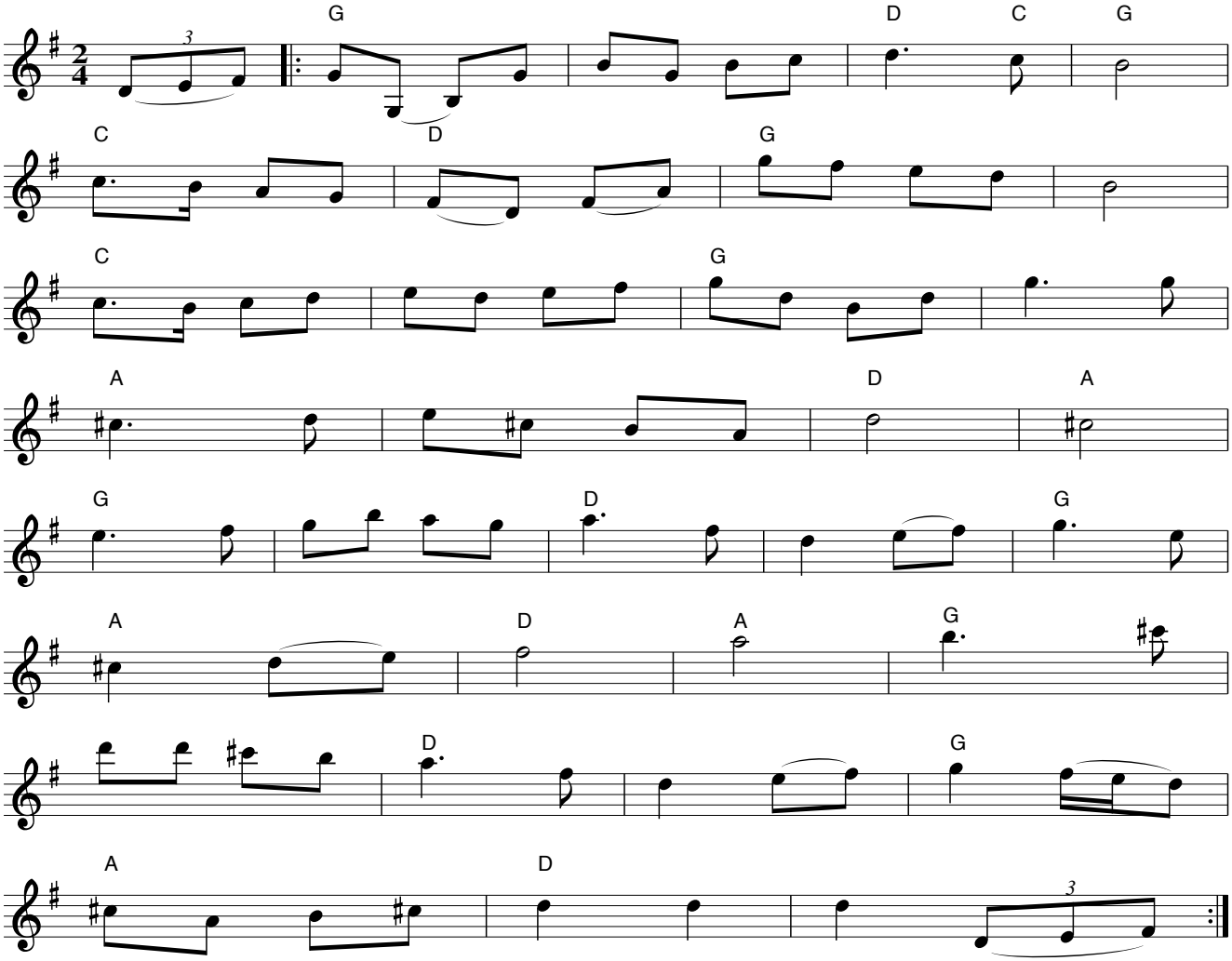


34. Ms Margaret

© 1999 Harry Bolick



35. Near Miss

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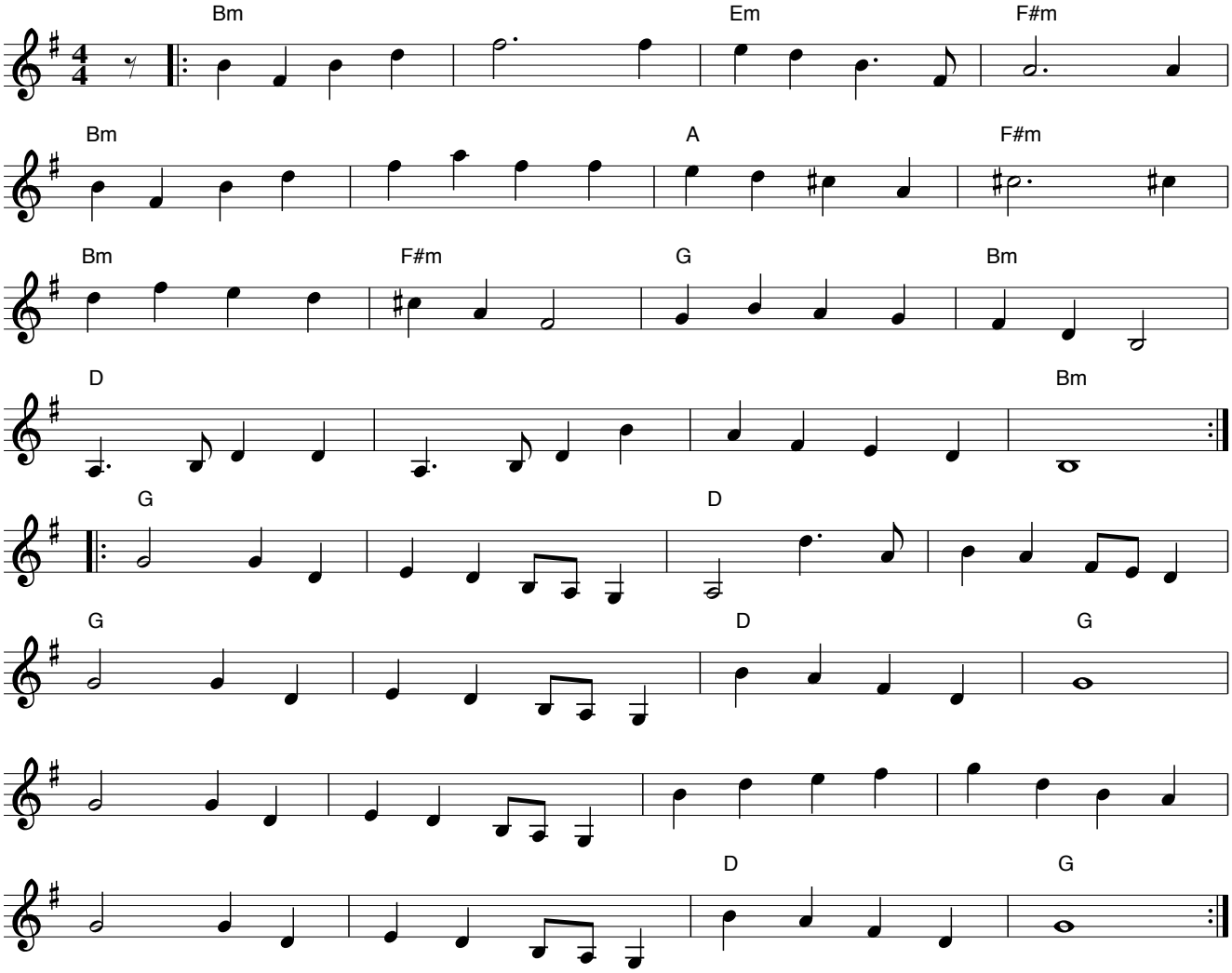

36. Old Devil

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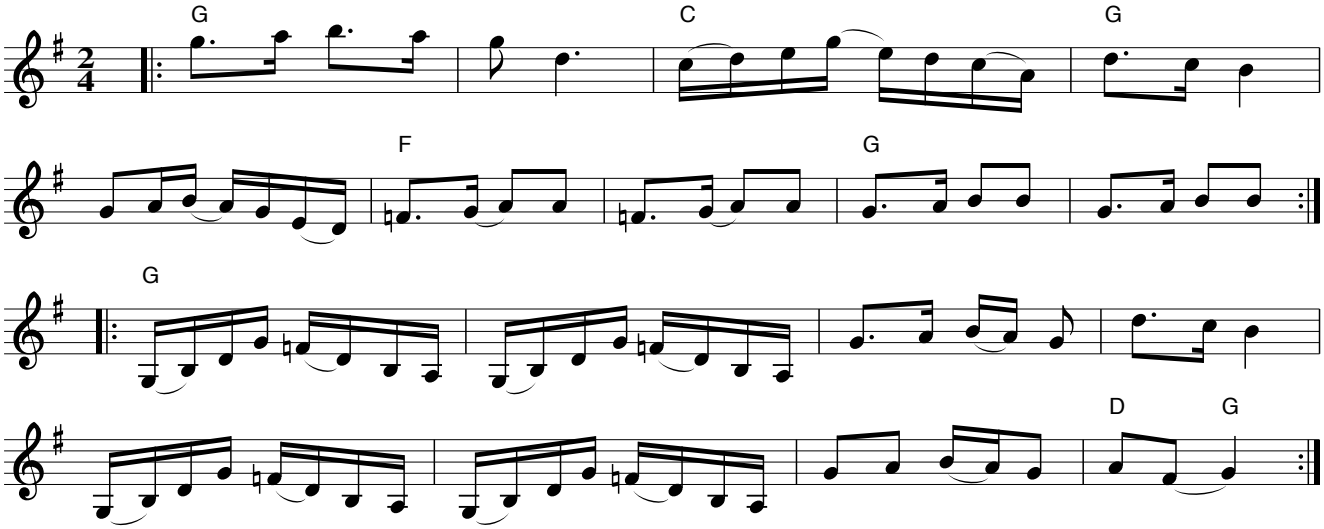

37. Patty on the Turnpike

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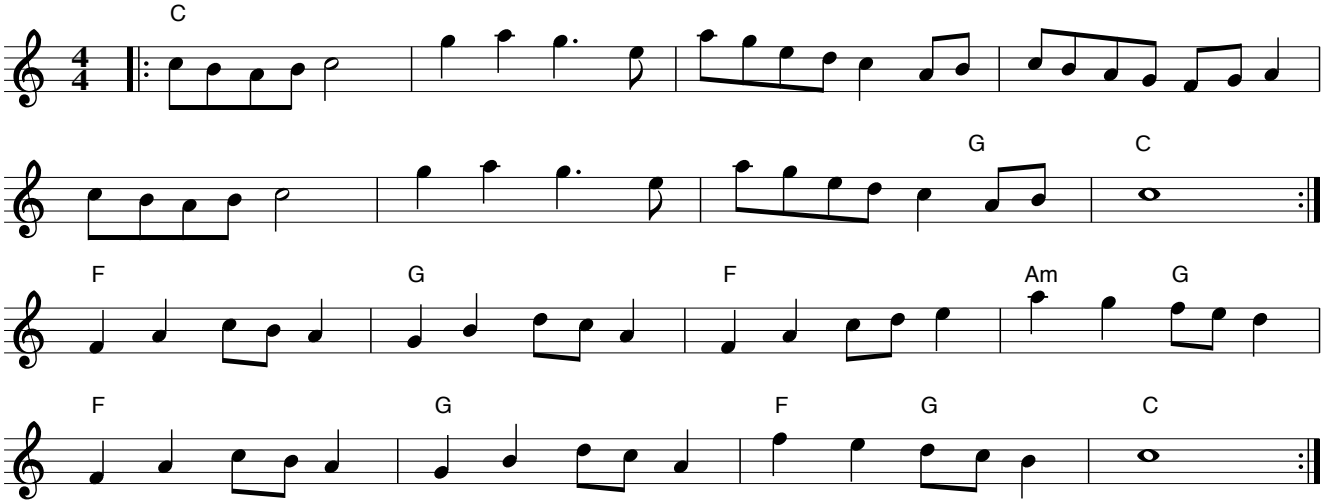

38. Pygmies on Pennsylvania Ave

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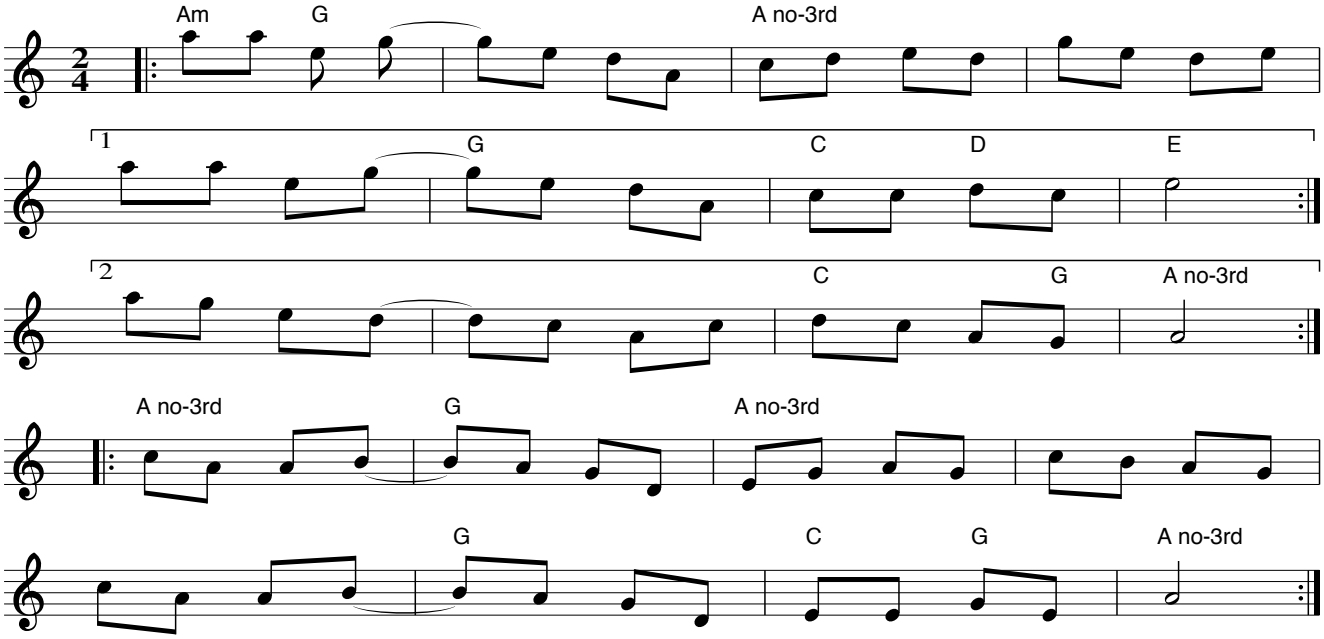
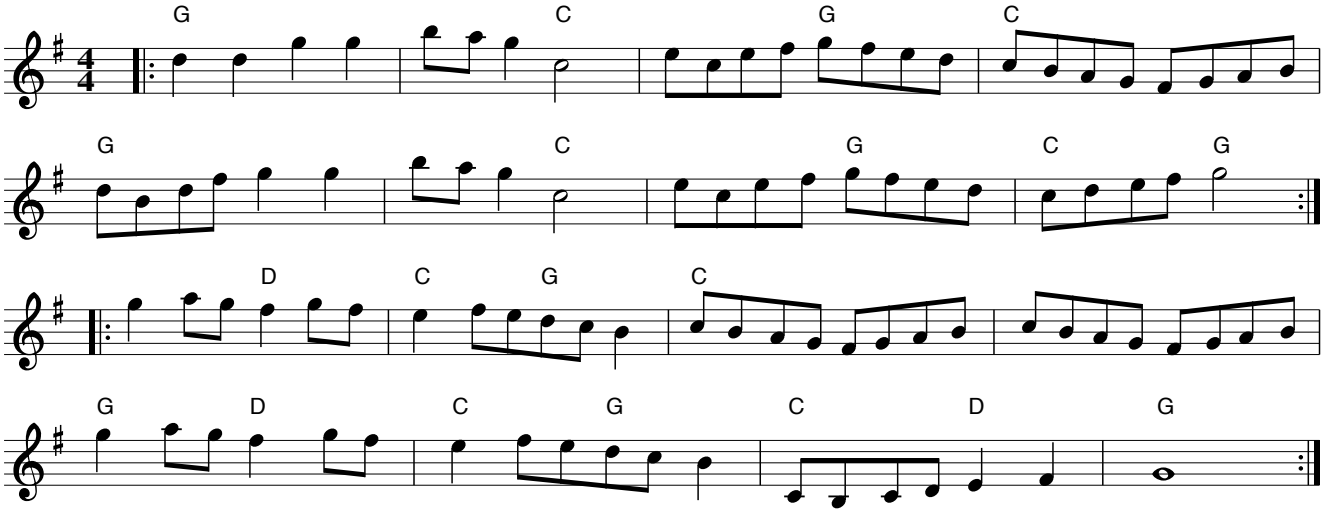


39. Roll in the Hay

©1984 Harry Bolick



40. Rodgers and Spencer (gdgd tuning)

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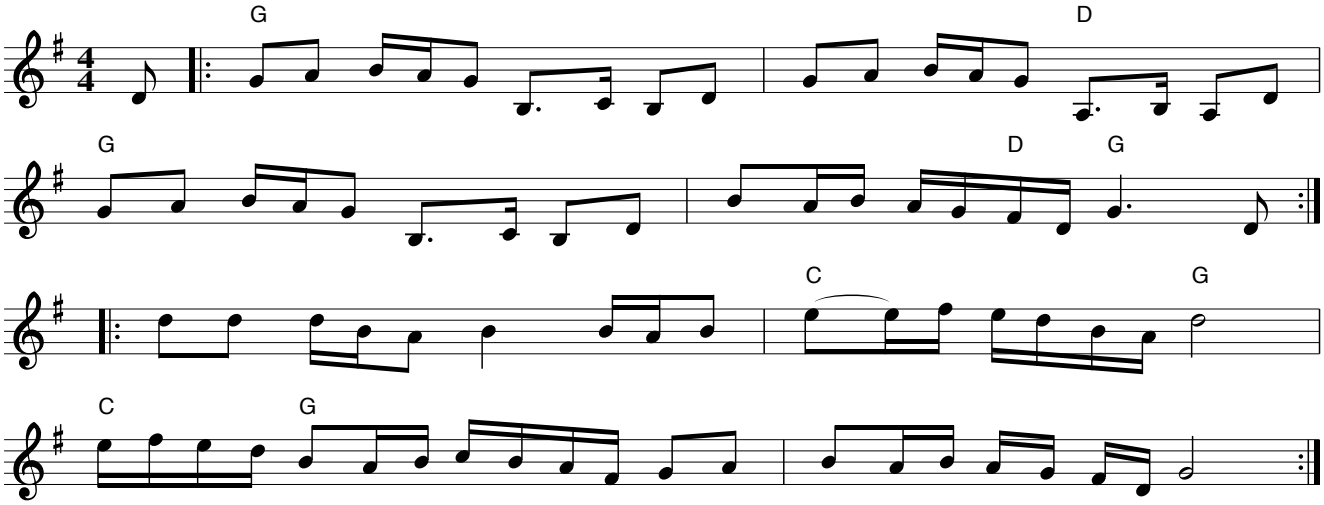
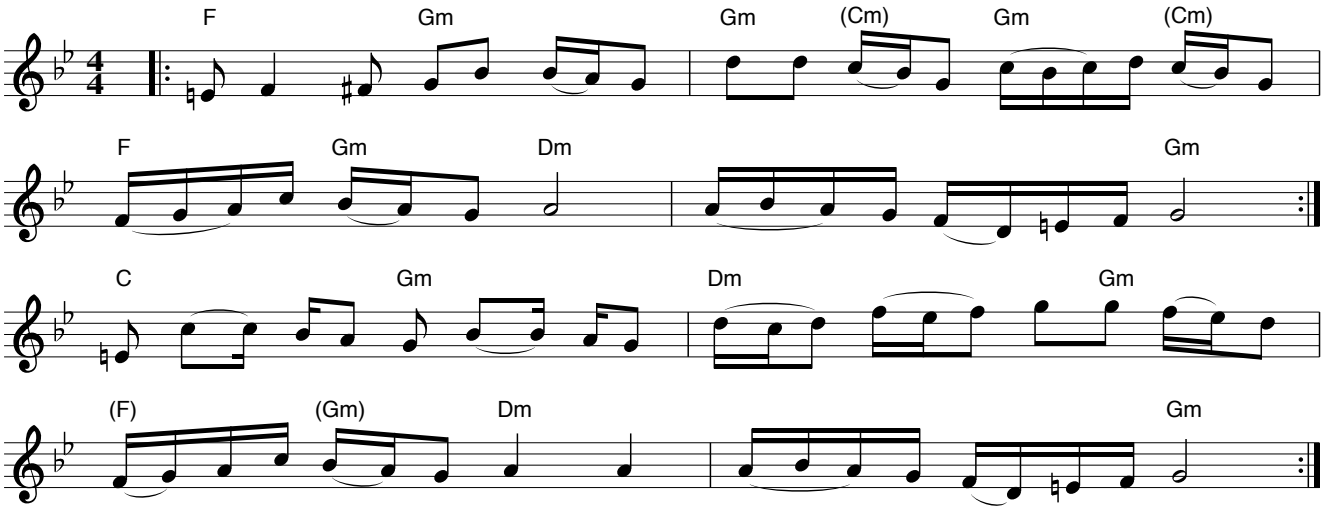


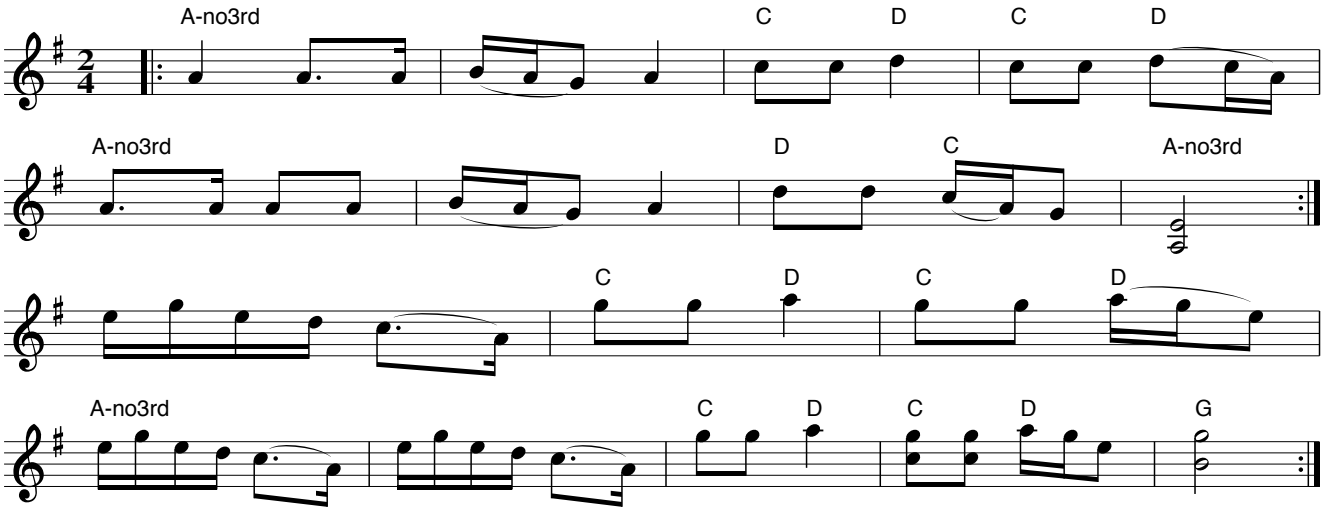
41. Sawmill River (gdad tuning)

© 2003 Harry Bolick



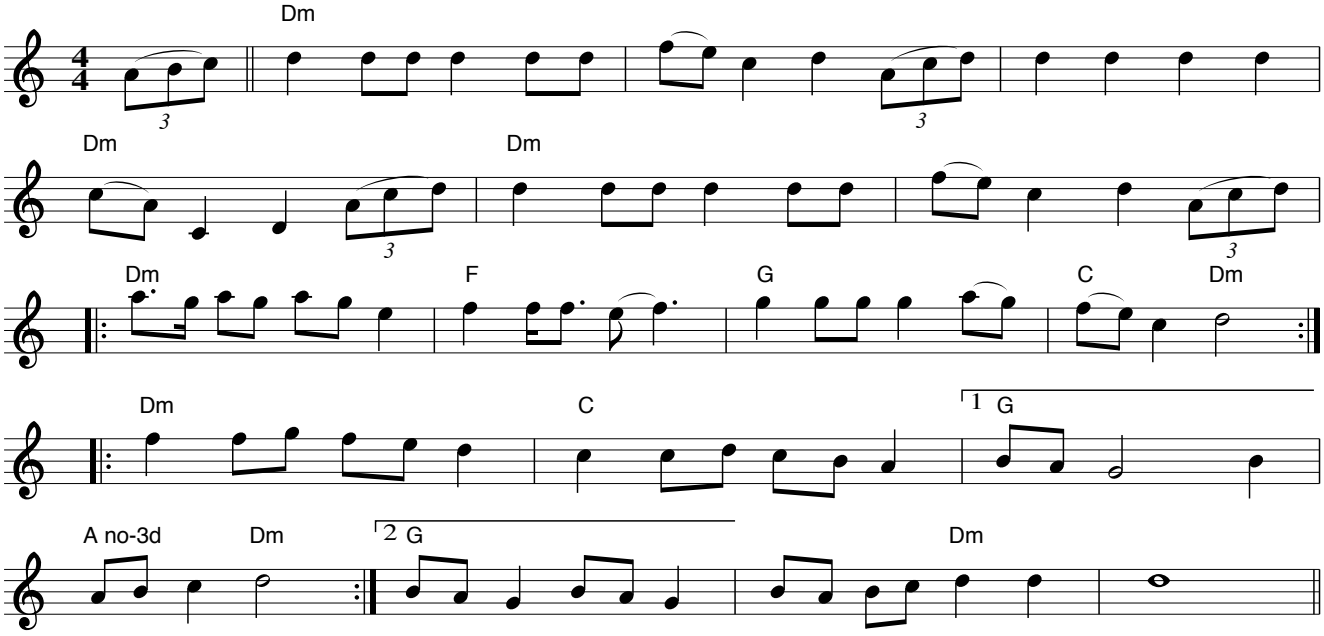
42. She's A Keeper

©2003 Harry Bolick



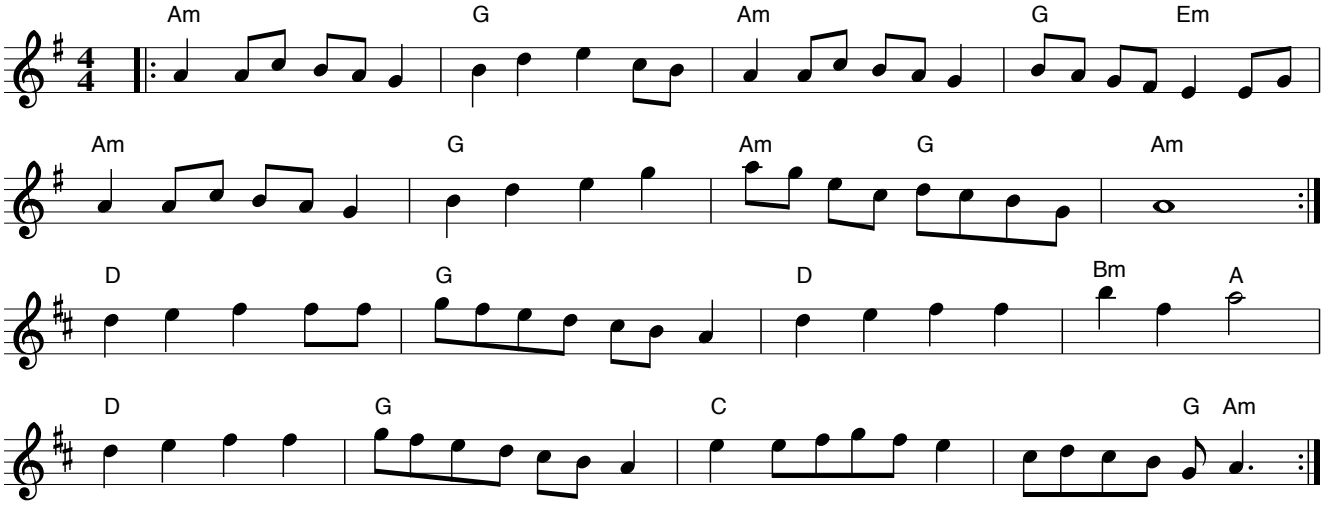
43. Shortcut (dada tuning)

©1999 Harry Bolick



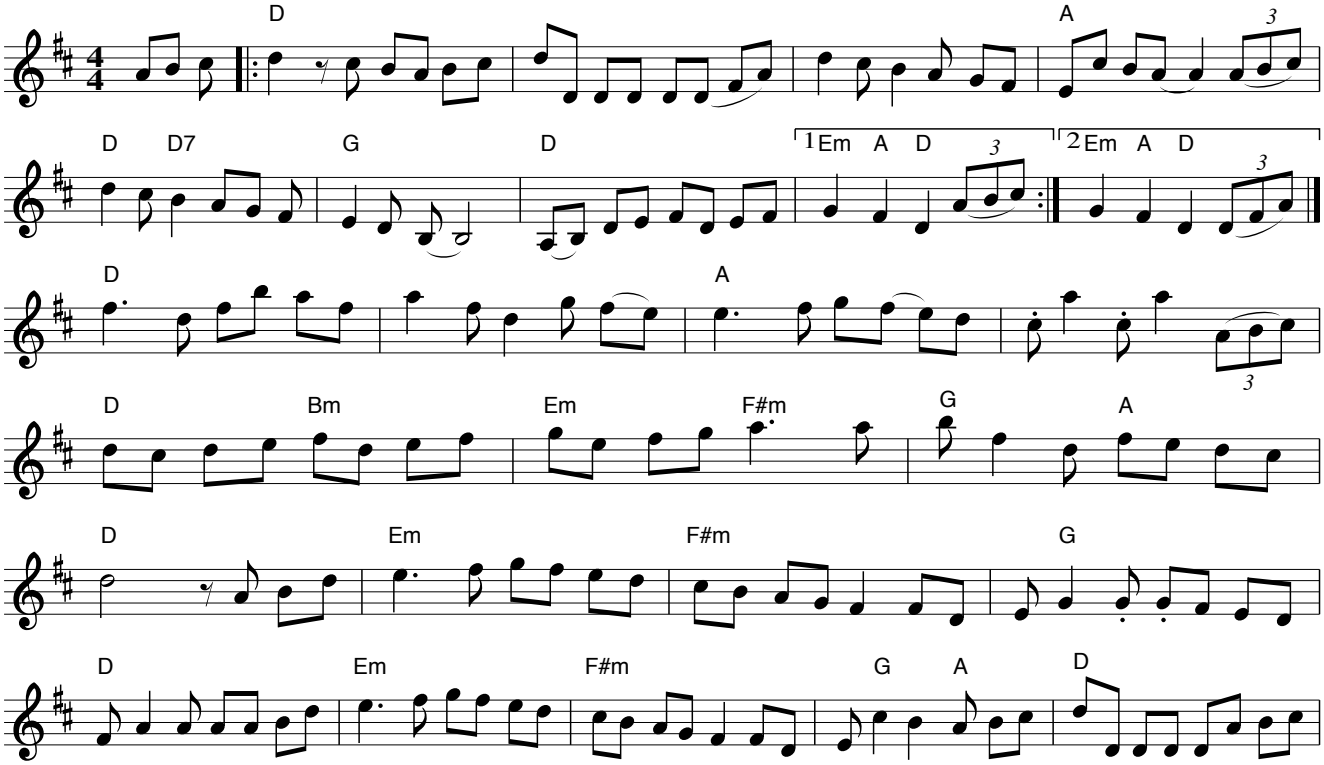
44. Snows of January

© 1984 Harry Bolick



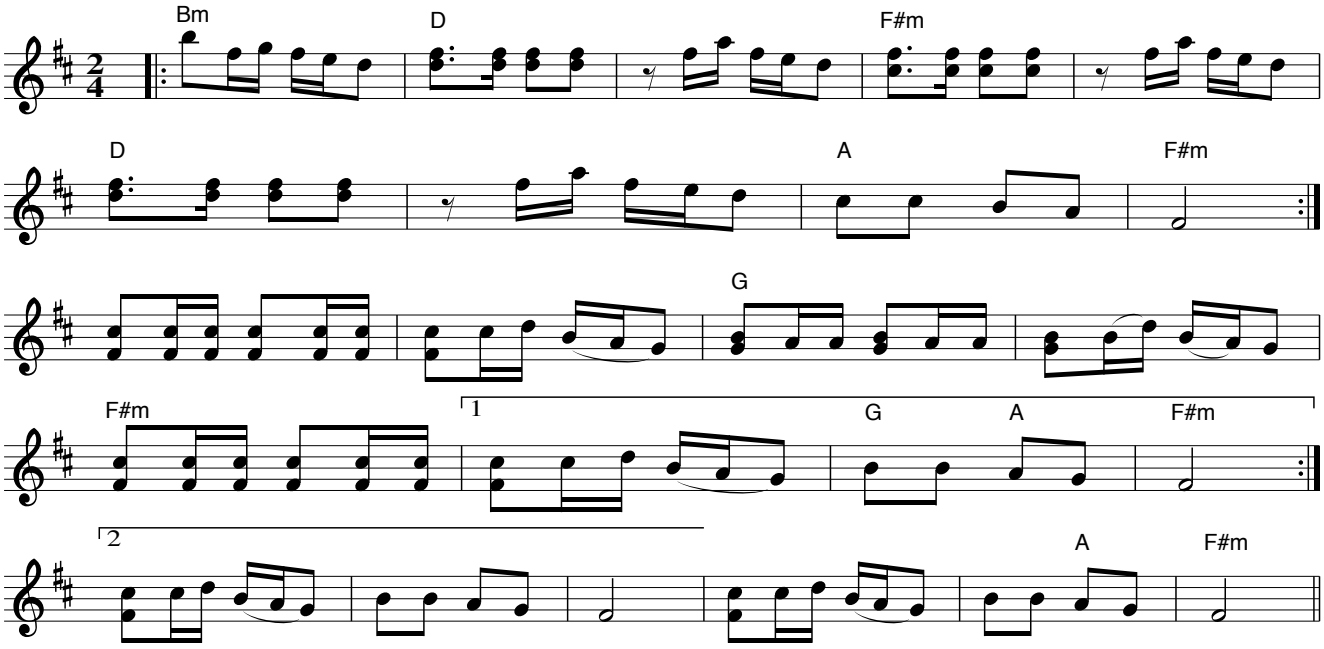
45. So Glad To Know You

© 2003 Harry Bolick



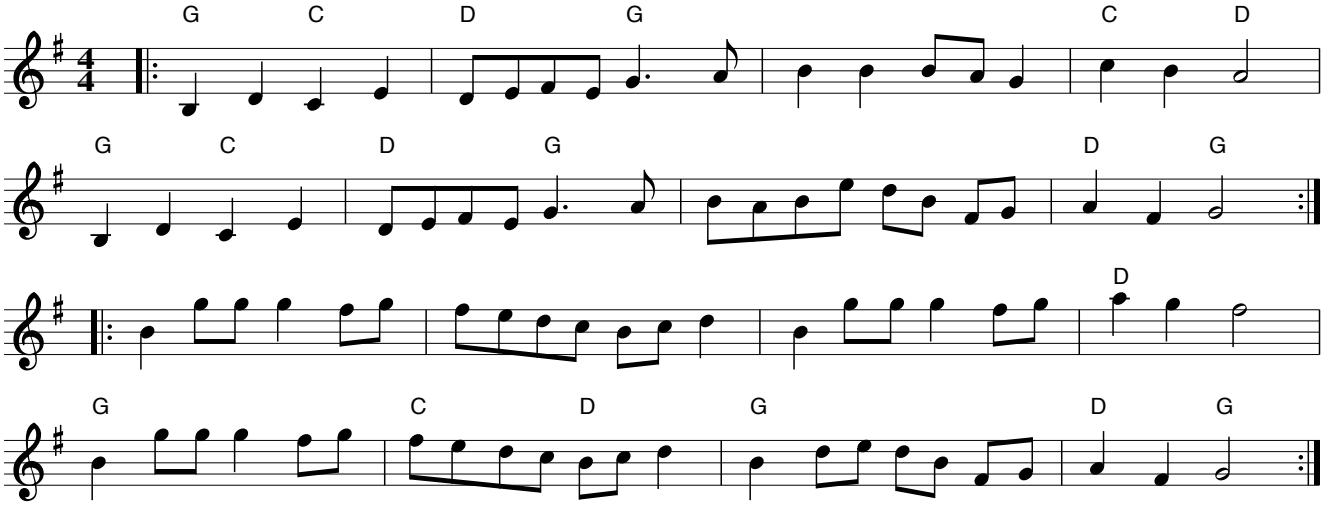
46. Stranger Every Day

©2003 Harry Bolick



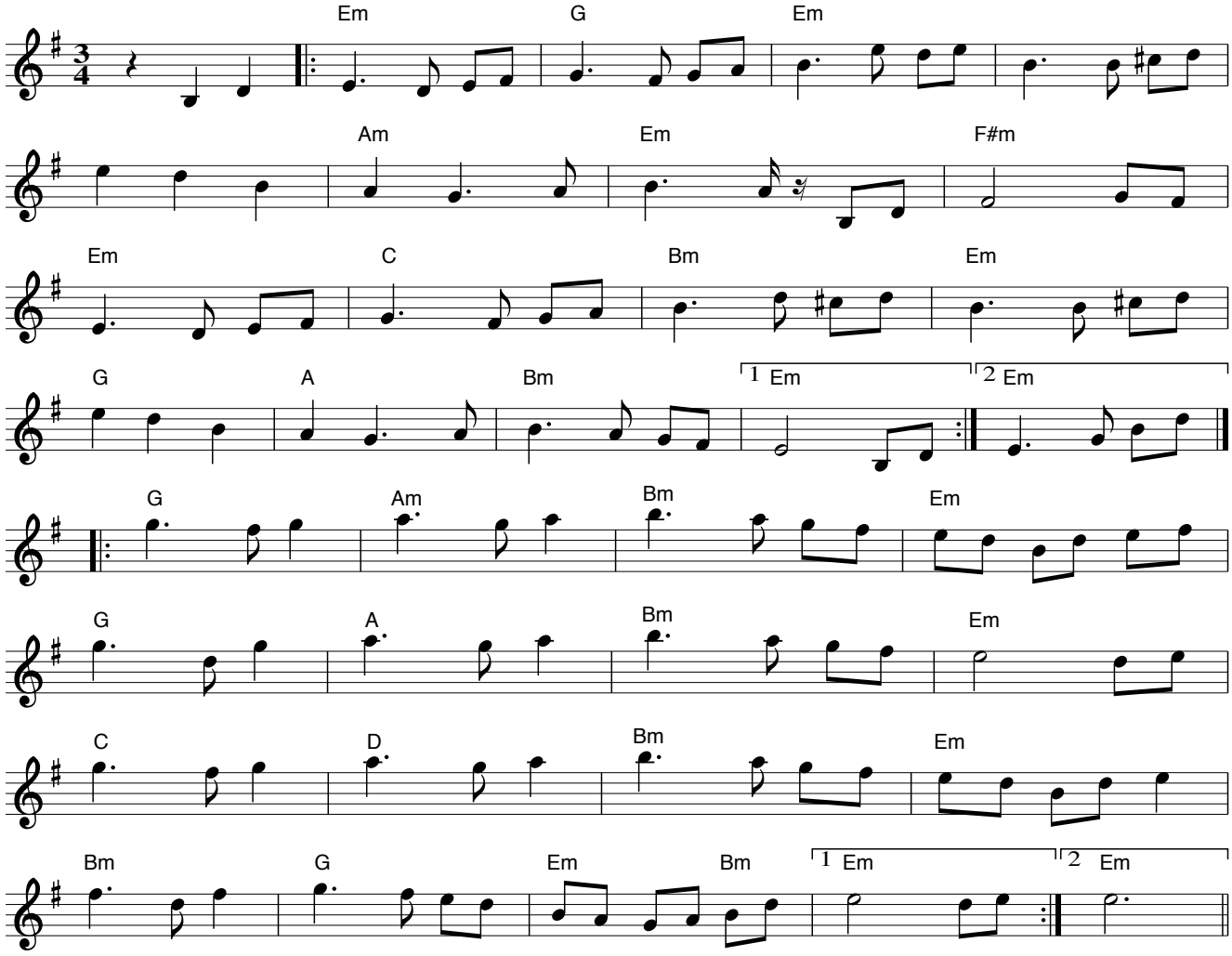
47. Teaching the Mule Manners

©1984 Harry Bolick



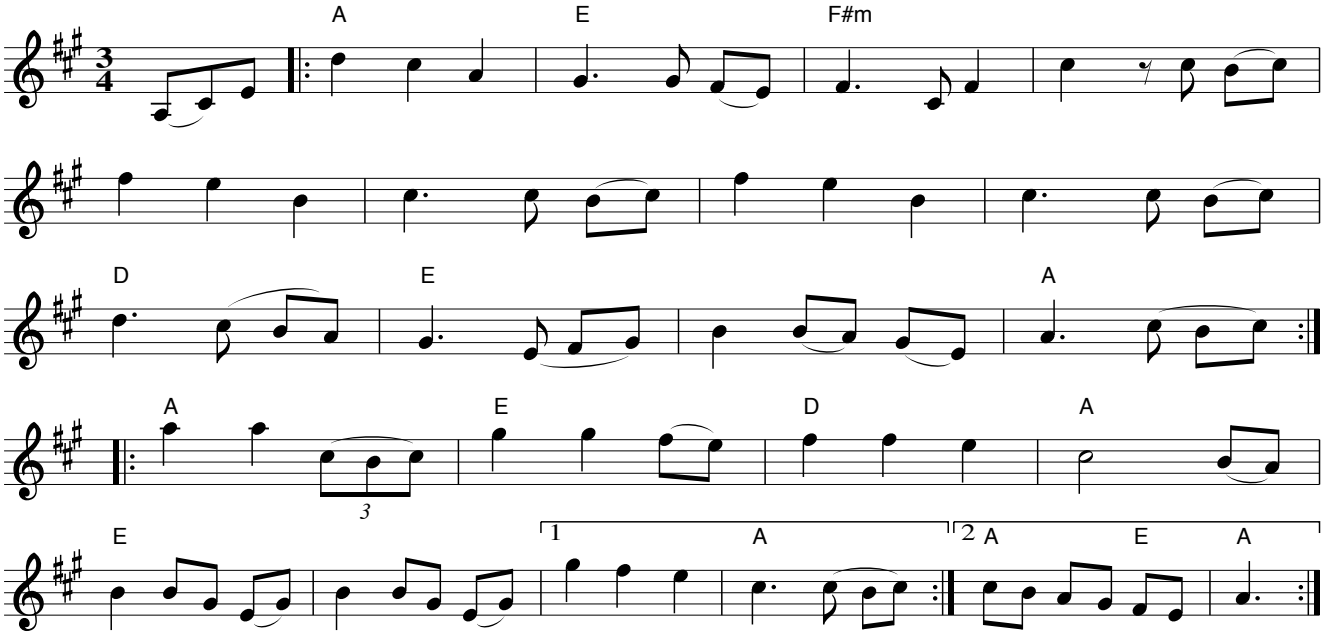
48. The Light of Other Days

©1981 Harry Bolick

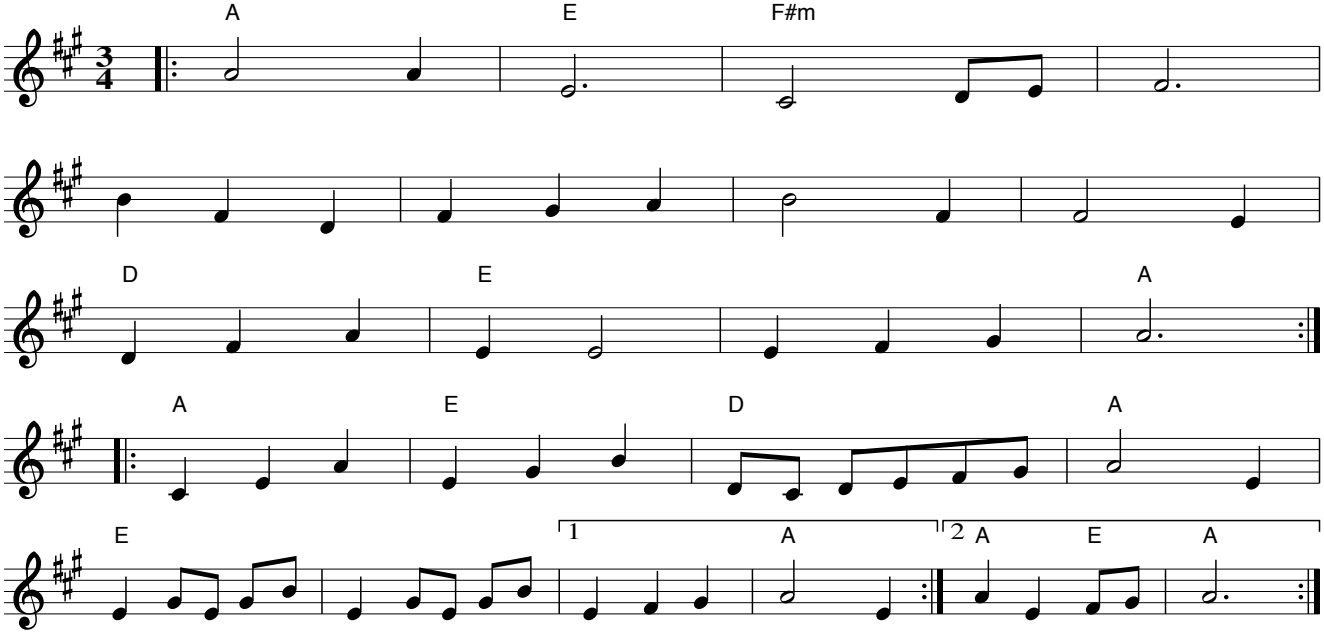


49. The Long Road (aeae tuning)

©1999 Harry Bolick

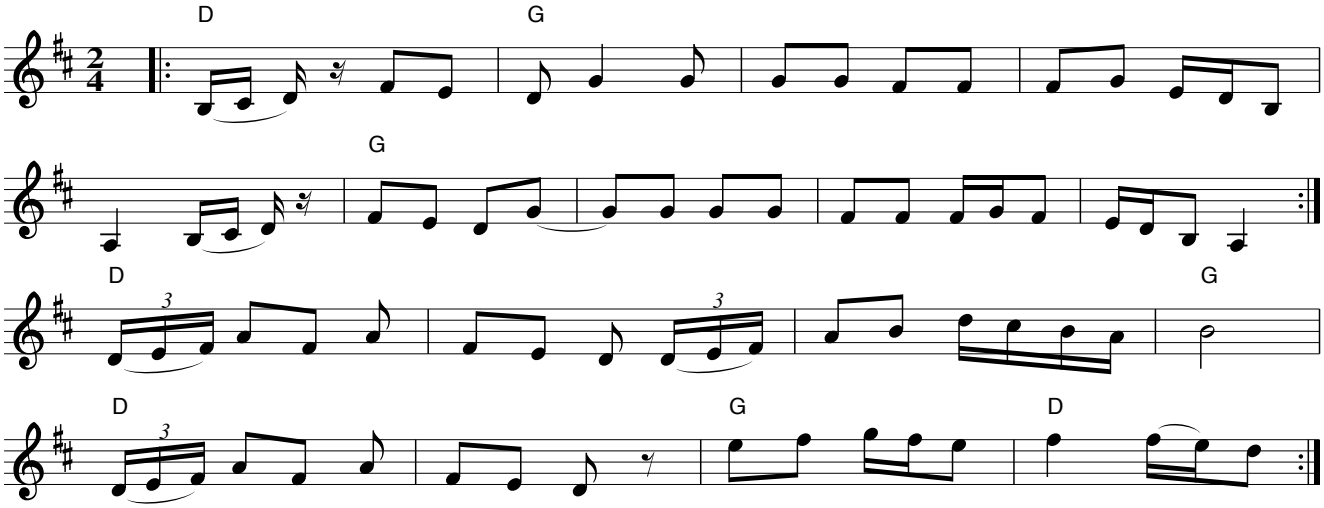


49b. The Long Road Harmony



50. Tunesmith's Hammer (dada tuning)

©2003 Harry Bolick



51. Visitor and a Half

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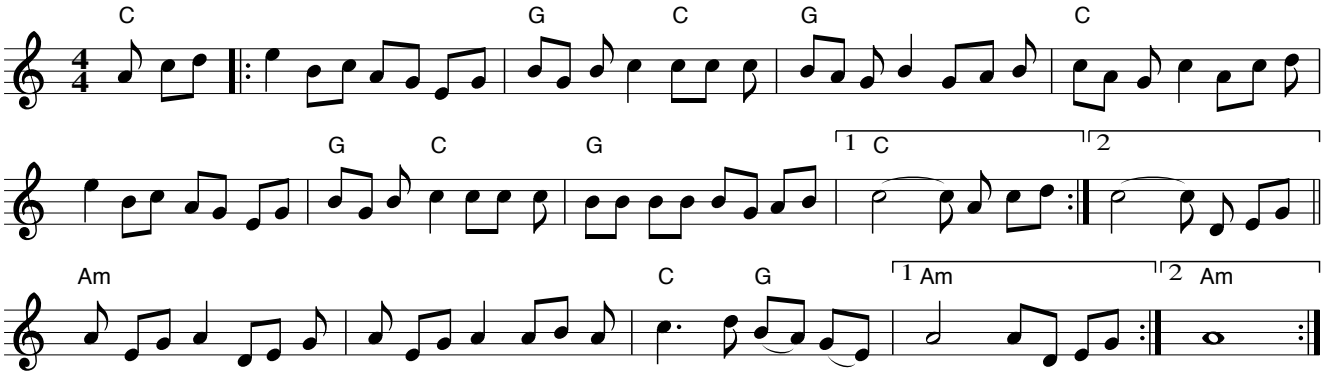

52. Waiting and Waiting for Hanna

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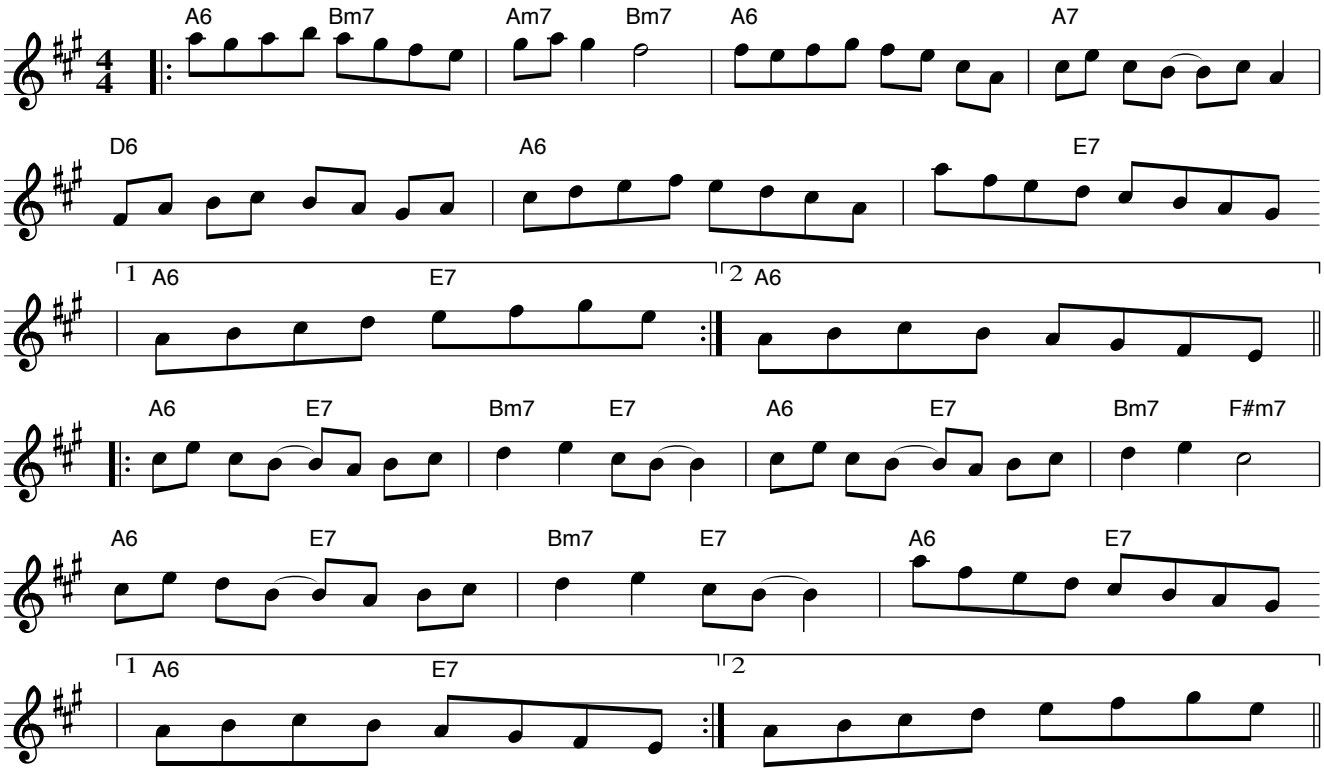
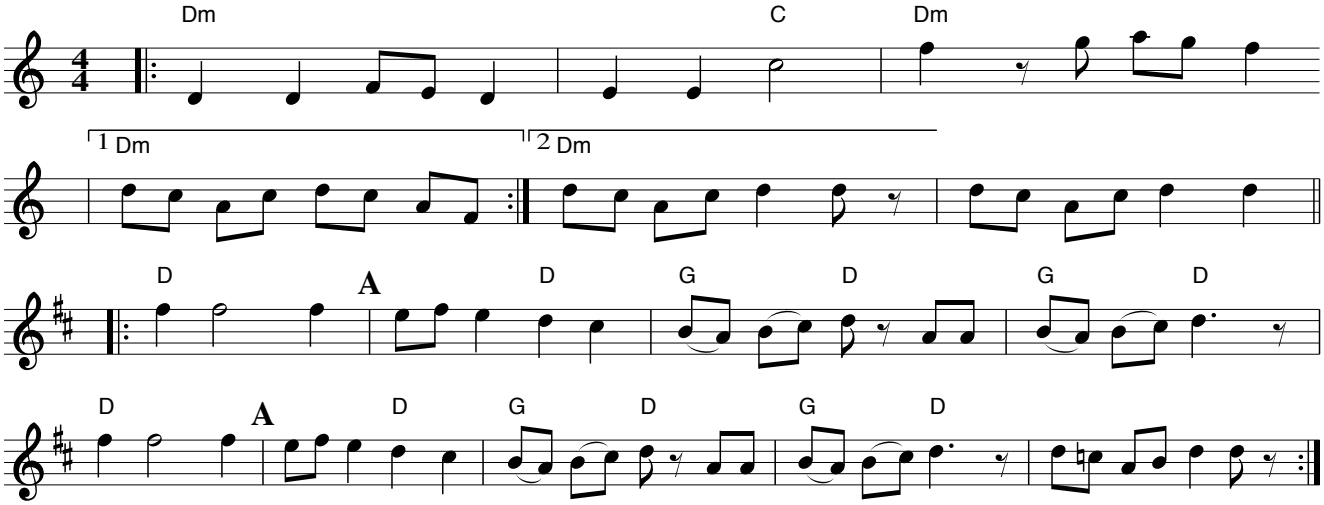


53. Waiting for the Hammer to Fall (dada tuning)

©1999 Harry Bolick



54. Wake up in the Morning and Do It Again

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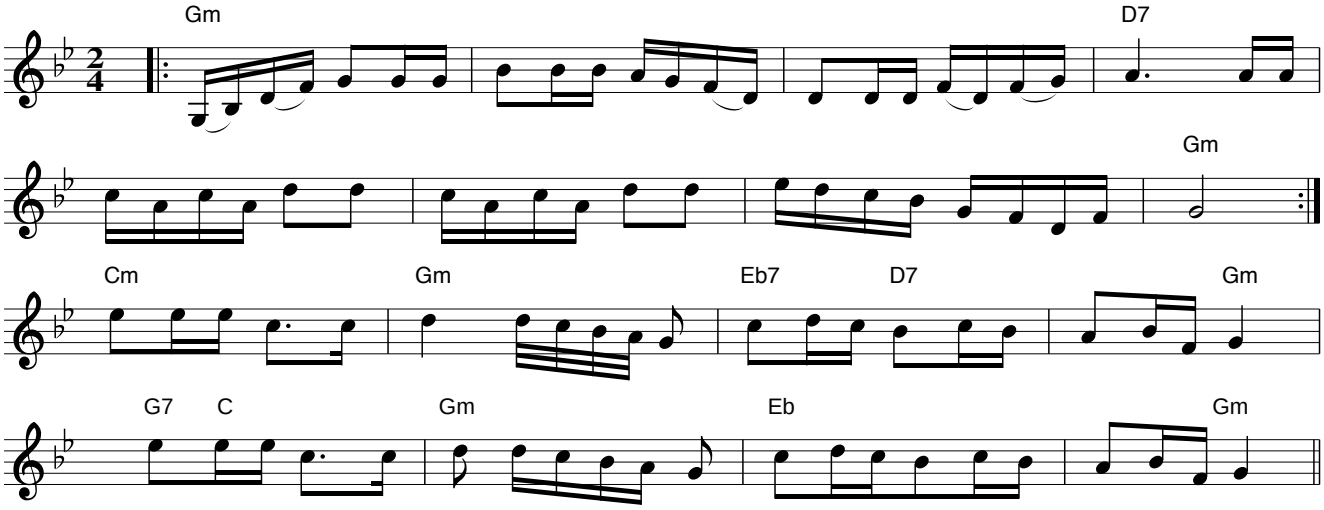

55. Walking Past Midnight (g#aea tuning)

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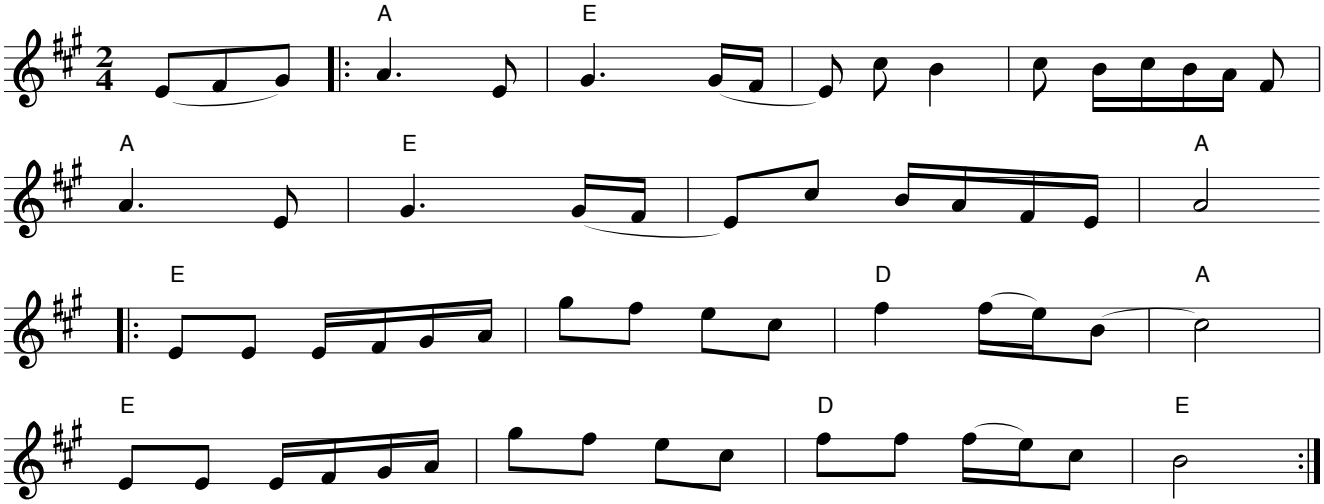

56. West of Chester

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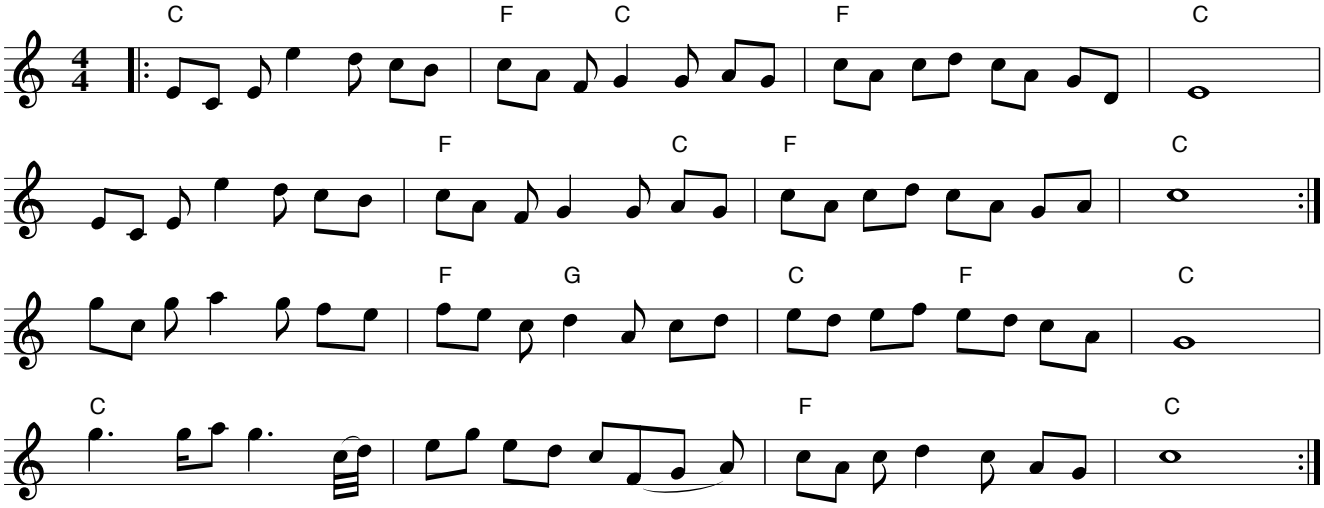
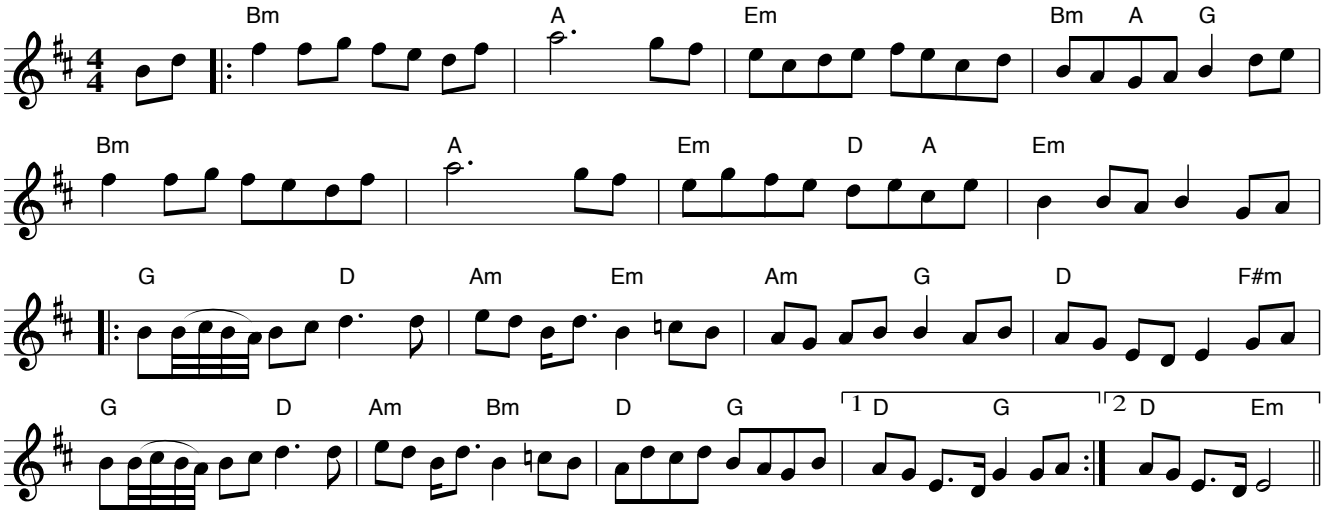


57. Where the Sea Meets the Sky

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