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Autoethnographic Project: The Last Shanty

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A ship alone, tattered sails, worm eaten hill, and bent masts heaves to and floats at Point Nemo, the farthest point on Earth from land, and swings cheerfully in the wind. I see briefly another ship dotting the otherwise unbroken horizon. We may steam alongsides or raft together, but invariably eventually separate. I sing for myself, and for months there isn’t a soul around to notice if my vessel were to spring a leak and sink quietly into the pacific. It is truly a rare occasion that someone should notice my singing, even more so that they should join me. My vessel follows a long winding route, hull wooden and creaking.

For a passerby, it is a simple wonder to see sails at all. The tradition stayed true for nigh on four centuries, but with steel and petroleum was jailed and confined to hobbyists. So much the more, so isolating to know that I myself am a hobbyist, it detracts from my ability to be like the other ships. Sea Shanties are obsolete, real mariners don’ sing out anymore, so if I want to be a real mariner, I have to stop singing.

# Part 1, A Cultural History of Sea Shanties, Original Meme of the Sea

Sea Shanties themselves are an interesting subject. The invention and mythos of the sea shanty are deeply entwined with American history, especially with Labor history and Racial history. Professor Dewey and I spoke at length about the Afro-Caribbean roots of the sea shanty. African slaves brought the call and response spiritual music and sang it in the cotton fields of slavers, and some of those slaves would be pressed into service aboard a ship, their wages sent back to their masters; while aboard, such a slave could pass culture between the other black crew but also the white crew. It even seems metaphorical that eventually people would believe that the sea shanty started in New Bedford from white yachtsman.

“So much of maritime culture is oral” Colin told me, and it makes sense for it to be so. Since before the written language, the only way that people could remember culture was from person to person, and music would form as a mnemonic device. Something similar is true in fields with high levels of illiteracy, such as sailors and farmers. Many Americans are taught a number of farm songs as part of their elementary education and considering how important the Merchant fleet has been to Americans historically, it wouldn’t be difficult to picture an alternate timeline where Sea Shanty is right alongside Square Dance in the public consciousness. Many sea shanties have numerous versions, especially when they are older; finding new verses almost every time, relating to ships the singer has served on, memorable girls at memorable ports, friends lost over the side, all are committed to history exclusively by the bard’s record.

A sea shanty is a work song, nothing more. Many songs which people presume t be shanties because they are made by shanty artists or included in collections, are in fact not suitable to be shanties, as they are not suitable to work to. Consider the work that was done when songs were sung, and the difference would become immediately apparent. Most sea shanties have a very regular even beat, 2/2 or 4/4 most commonly, with clear and clean indication in the cadence and meter of the words to indicate when to push when to pull when to hammer when to haul, when to breathe. The simpler the chorus, the easier for the work crew to remember. The shorter the verse, so much the quicker that the shantyman can string along and make new verses until the work is done. The song doesn’t even have to be remotely about the sea. Some of my favorite sea songs, such as “Barret’s Privateers” or “I’s the B’y” are not shanties, but ballads and dances respectively, despite the subject matter.

Now there is no more work that satisfies the requirements. Never do you have an entire shift of men, working with their bodies, on one task, that requires simultaneous effort. All of the simple mechanical work is done with mechanisms and motors. Now the crew doesn’t have to be slaving, and the industry has evolved past the songs. Few of the songs were written down anywhere, and even fewer are composed in the modern environment.

Sea shanty singing is confined to hobbyists and re-enactors. Even if someone were to write new songs, they couldn’t be shanties because real merchant ships don’t use them as a drum beat to work to. From now until infinity, every song written of pirates and booze and far away coasts will be “in the style of” sea shanties, or just committed to the records of neo-folk music, and other sea songs. The TikTok trend that promoted “The Wellerman” brought a lot of eyes to the genre, and people enjoyed singing it, but it just drew attention to the idea that it’s something kids do when they pretend to be sailors, it’s not for real merchantmen like us. Don’t sing on watch, don’t join the sea shanty club, don’t say “aye”. When you have an emotion, drink until it goes away. That’s how we do things around here.

# Part 2, A Sea Shanty Focused Autobiography.

I was sitting with Hannah Parra on the quarterdeck of the Golden Bear last summer, watching the land shrink. We were just headed out of Vallejo, and while everyone else was taking pictures and seeing how long their phone data would last and how long they could hold out until seasickness set in, I sang a song, *Heave Away M’Johnnies*, a classic about leaving port, and it felt like the obvious move. Neither of us were assigned to any duties, so she joined me for choruses. Between songs, she mentioned to me one of her favorite songs, *The Last Shanty*, and tried for a few bars from memory:

Well, me father often told me when I was just a lad,

A sailor's life is very hard, the food is always bad,

But now I've joined the navy, I'm aboard a man-o-war,

And now I've found a sailor ain't a sailor anymore,

Don't haul on the rope, don't climb up the mast,

If you see a sailing ship it might be your last,

Just get your civvies ready for another run-ashore,

A sailor ain't a sailor, ain't a sailor anymore

And that really stood out to me. Like myself, the song is reminiscent of the romantic and bygone era of sails instead of engines, celestial navigation instead of ECDIS, and the ‘funny hat’ kind of pirate instead of the ‘Somalian with a Rocket Launcher’ kind of pirate. The Bear increased her engine speed, and we all went away to our duties.

Sea Shanties have come into my life in some form a few times in my life. The earliest conscious memory I have of what could be considered sea shanties came from cartoons: The Popeye theme is *Sailor’s Hornpipe,* SpongeBob’s background music suite contains such classics as *The Rake Hornpipe*, *Drunken Sailor, Dingle’s Regatta,* and *The Dreadnought Tea Clipper* in their instrumental forms. When I left such shows behind, sea shanties didn’t follow me.

I was a boy scout for 8 years, I have been involved in scouting for 15 years, and in that time, the sea found me, and shanties found me twice. We of course learned numerous campfire songs, and being the dutiful choir boy I was, I was always eager to learn new songs, going so far as to spend my allowance on song books and tearing out *Boy’s Life* pages with lyrics on them. A few of those songs were remarkably similar to Sea Shanties in style: call and response format, simple rhyme scheme, steady rhythm, and seemingly ad hoc subject matter. When I was 13, I raised $3000[[1]](#footnote-1) to go to the National Jamboree, the first one to be held at “The Summit: Bechtel” in West Virginia. Interestingly enough, only 1500 actually was for the campout, which lasted 10 days; the other 2100 dollar and the other 11 days we spent on a tour of some cultural areas and tourist traps in Boston, New York, D.C., and Virginia. What I remember the most vividly of the tours, however, was our visit to the Charleston Navy Yard, at the end of the Boston Freedom Trail (which we walked with our heavy bags over the last 5 hours), where we met “Old Ironsides” herself: the USS Constitution. Thus far, I’d never shown that big an interest into ships, sails, and cannonades, except perhaps the once that I’d been Popeye for Halloween, but I was smitten with her. At one point during our guided tour, our guide, who’d introduced himself as a yeoman, took us up to one of the big capstans on the foredeck, and instructed “all you strapping young lads, push that there capstan wheel around, and pretend there’s a big ole 10,000-ton anchor on the other end of the line. Really make a good show of it, that’s it lads! Now, I’ma sing a song, it’s called *The Silk Ship Malarkey*, so I’ll sing a bar, and you call back ‘It’s the Silk Ship Malarkey!’ do you catch my drift?”

*♫Now Tell me what is this good boat’s name?*

*It’s* The Silk Ship Malarkey!

And we sand four verses like so while we stamped around the big wheel, pretending to be even more exhausted than we were from the march through historic Boston, in the sweltering June heat, and thin mist of gloomy rain.

Still in the boy scouts, I learned how to sail. I took the small boat sailing merit badge at Camp Fiesta Island in San Diego in 2014, and it was by far the favorite merit badge I had ever taken in my life. I remember on Thursday, they let us out with a partner of our choosing, and I got this one strange Korean kid who wore sneakers on the boat, but so badly didn’t want to get them wet that he pulled the sailboat by the mast, then walked on the sail into the boat where I was sitting. About halfway though sailing time, he fell out, and I had to circle back to retrieve him, but in that maybe 2 minutes that I was alone in the boat, with a hand each for the tiller and the main sail, I felt this freedom, this power, this notion that I was riding on the shoulders of mother nature herself or arm wrestling with God. I got addicted. As soon as we came home from camp, I asked my mom to enroll me in a Sea Scout Ship. I was actually lucky enough to find a ship, SSS37 Raven out of a little presbyterian Church in Henderson, which met biweekly. We loved to go sailing when we could, but surprisingly enough, we didn’t sing sea shanties on the boat, Lothario, the skipper’s grandson, would always bring a speaker and we’d listen to rap music on the water.

I stuck with sailing, but sea shanties were still peripheral to me. I liked most other kinds of music better, and I was still getting opera training from Ms. Betsy Anne, the choir director at my church, right up until 2017 when she moved to Wisconsin, but placed my education in the hands of her teacher, Prof. Mark Thomsen at the University of Florida, with whom I had weekly skype voice lessons until Summer 2018.

At every scout summer camp I’d gone to after 2014, I made sure to do anything sailing that they had. I did Camp Emerald Bay advanced sail in 2015, in 2016 there was no waterfront at camp Geronimo, and I suffered, and in 2017 my last hurrah was the Winton Advanced Sail Program. After my 18th birthday, I became very depressed about no longer being permitted to do scout stuff with my buddies, so my mom got me tickets to this program called Sail Caribbean, where I’d spent 3 weeks on a sail yacht out in the BVIs, and although I picked up a couple of sea shanties under captain Meaghan Lundequam (we called her Captain Melun, for short [**Me**ghan **Lun**dequam]) I was embarrassed that I didn’t know many more. I endeavored to learn 5 by the end of the summer. This summer was also when I decided to make the sea my career instead of my hobby.

Right around this time, I started playing Assassin’s Creed Black Flag. Although this videogame is the 4th in a series, richly textured, complicated, and nuanced, the part relevant to the topic is the open world travel mechanism: the playable character, Edward Kenway, captains the Jackdaw, a brig pirate ship, and you can sail it around the Caribbean Isles, raid Spanish forts in Cuba, and take merchant ships as prizes, all while your crew sings shanties. You can obtain these shanties by completing challenges, finding them as messages in bottles on sandy beaches, and in buried treasure chests, because of course. There were 34 in all, and I only hated 6 of them, so I learned the rest of them, and that’s how I started my repertoire. I started to integrate them into my regular life, sing while walking the dog, while folding laundry, listen to them in the car. There is nothing surprising in this, I sing all the time, regardless of the genre, it bugs the hell out of people. Before shanties is was Gregorian chant. Around this time, I had also seen the Broadway musical *Come From Away*, set in Gander Newfoundland, birthplace of the Ugly Stick.

In summer of 2019, I got a job as a sailing instructor at Emerald Bay Scout Camp, where I’d gone in 2015 for their advanced sailing program, and I talked to Wiley Files, the campfire director and fellow member of the sailing staff, and said “I think it would be pretty on brand of me to sing a sea shanty for my slot on the campfire setlist.” He concurred and let me borrow one of the pirate hats and eyepatches from the campfire locker. It should be said that Emerald Bay has a pirate motif as it were, their logo is figure one below.



Figure 1, Emerald Bay Boy Scout Camp logo, a pirate with hat, bandana, eyepatch, earring, and costume in a circle of rope.

Needless to say, I knocked everybody flat at the opening campfire of the summer, and Wiley made me promise that I’d do one for the opening and closing campfire of every week. Not only did I assent, but I went on to perform a different shanty for every campfire, a total of 20 across 10 weeks, and I also took the liberty of rewriting words to some songs to be appropriate; ranging from swapping “coffee” instead of “Whiskey” where it wouldn’t break the rhyme and meter of the song, all the way to writing the entire poem from scratch based on what I’d experienced during my time, culminating in my masterpiece, a 6 minute version of Leave Her Johnny, crowd written by all of my friends in each of the departments of the whole camp. I’ve attached the complete book of my lyrics in the Appendix A.

After the summer had ended, I was still lifeguard certified, so I signed on to guard with Clark County Parks and Recreation, at Desert Breeze pool in Las Vegas. By some accident of chance, I was available to open at dawn 3 days a week, which meant that I’d be guaranteed my hours, as no other guard could stomach the opening watch quite as well as I could, but I’d be a mite tired going in for my shifts. Sea shanties still fresh on the mind, I got into the habit of, when the staff radio was out of earshot or elsewise out of order, singing sea shanties to keep myself amused awake alive alert enthusiastic while atop my guard tower, or while scrubbing the decks during cleaning rotation. I gained a reputation for doing so, and with the exception of one extremely grumpy old man who demanded my boss fire me, everyone liked my songs, including my boss, who did not fire me. I kept this up through the entire time I had the job. I was in the off duty guard box with my friend Jess when I got my acceptance email from Cal Maritime, and that same week the world shut down and every guard in all of Parks and Rec was furloughed. We had a partial reopening in the summer, but I left lifeguarding behind to go to school, this time taking sea shanties with me.

I had read the school’s cadet conduct handbook extensively before being metaphorically shipped off; and saw that the regulations prohibit the wearing of headphones, but do not in any place prohibit singing. Fearing silence over reprimand, I decided that in lieu of playlists and podcasts, I’d saunter betwixt my sessions singing sea shanties incessantly. My father derided the plan, saying I would be savagely beaten, or at the very least have no friends. Well, I wasn’t beaten, but he was right about the other part. Nobody wants to hang out with the weirdo with insufficient fear of the lord to keep the song inside. On a tangent, Moby Dick was one of my Pandemic Projects, alongside my sourdough starter, so I would pepper Ishmael quotes into my conversations as I saw fit, and basically making it everyone else’s problem that I was a walking talking anachronism. I wore an eyepatch to a formation.

I endeavored to start the Sea Shanty Club come hell or high water; and I contacted Professor Colin Dewey, who supported my efforts greatly, and put me in touch with Mr. Peter Kasin. I have interviewed both of these men, the full transcripts are in the Appendices, C and B respectively. The club has been a resounding failure in every possible sense of the word. Our record attendance for any meeting was 3 people including myself, and the minimum required people to have a club officially exist is 5. Most weeks it was just me and one other person. In freshman fall, it was Zach Crawford, in Spring we had Zach plus Evan Frame, in Sophomore Fall, I only had Kayla Wegesend, and in spring it was only me, and I officially turned in papers to have the club destroyed. There was no reason for it to be an official club anyway, we had no expenses and no income. Across every club rush or event that the club attended, 4 people expressed interest. We have contributed nothing to the school, and on the visitor day during the fall, a mother and her son saw my table and she told him that he’s going to Mass. Maritime. From January 11th to February 26th, I didn’t sing even a note even once. Predictably, during my no sing period, people started talking to me. I have started singing publicly again, but I choose not to delude myself with the thought that there is anyone but me who would give up even six minutes a week or 30 minutes a month to sing with me, so the club will remain dead until someone other than me starts it, and I have no doubt they will do better than I.

## Appendices

### Appendix A – Shanties I Reviewed, Censored, or Wrote at Scout Camp

Salty Sailors Sing Shanties

#### Away For Emerald Bay

*Sing lines in* ***Bold***

Call and Response Song w/ Chorus.

Response 1: **Away, for Emerald!**

Response 2: **And we’re bound for the Emerald Bay!**

Chorus: **And it’s Away, Scouters, Away!**

**Away for Emerald!**

**It’s fare ye well, our homes and our beds,**

**and we’re bound for the Emerald Bay**

*Example:*

I’ll sing you a song, a good song of the sea,

**Away, for Emerald!**

I’ll sing you a song if you’ll sing it with me

**And We’re bound for the Emerald Bay!**

Chorus: **And it’s Away, Scouters, Away!**

**Away for Emerald!**

**It’s fare ye well, our homes and our beds,**

**and we’re bound for the Emerald Bay**

Oh! Say, was you never to Emerald Bay?

**Away, for Emerald!**

It’s there that the Divers swim under the waves!

**And we’re bound for the Emerald Bay!**

**And it’s Away, Scouters, Away!**

**Away for Emerald!**

**It’s fare ye well, our homes and our beds,**

**and we’re bound for the Emerald Bay**

There’s some of us sick and there’s some of us sore

**Away, for Emerald!**

We’ll paddle canoes down to Parsons for War

**And we’re bound for the Emerald Bay!**

**And it’s Away, Scouters, Away!**

**Away for Emerald!**

**It’s fare ye well, our homes and our beds,**

**and we’re bound for the Emerald Bay**

The Anchors are waiting, the sails are all set

**Away, for Emerald!**

We’re off to the camp that we’ll never forget

**And we’re bound for the Emerald Bay!**

**And it’s Away, Scouters, Away!**

**Away for Emerald!**

**It’s fare ye well, our homes and our beds,**

**and we’re bound for the Emerald Bay**

We’ll hit the ship store till our money is gone!

**Away, for Emerald!**

On Mexicoke bottles we’ll play a good song

**And we’re bound for the Emerald Bay!**

**And it’s Away, Scouters, Away!**

**Away for Emerald!**

**It’s fare ye well, our homes and our beds,**

**and we’re bound for the Emerald Bay**

The Bike shop employees are covered in grease

**Away, for Emerald!**

Make sure that your troop all comes back in one piece

**And we’re bound for the Emerald Bay!**

**And it’s Away, Scouters, Away!**

**Away for Emerald!**

**It’s fare ye well, our homes and our beds,**

**and we’re bound for the Emerald Bay**

The staff at the range is all covered in smoke

**Away, for Emerald!**

The merit badge archers might give you a poke

**And we’re bound for the Emerald Bay!**

**And it’s Away, Scouters, Away!**

**Away for Emerald!**

**It’s fare ye well, our homes and our beds,**

**and we’re bound for the Emerald Bay**

If you eat at the mess hall you’ll sink like a stone

**Away, for Emerald!**

At crafts work your fingers way down to the bone

**And we’re bound for the Emerald Bay!**

**And it’s Away, Scouters, Away!**

**Away for Emerald!**

**It’s fare ye well, our homes and our beds,**

**and we’re bound for the Emerald Bay**

The Caldwell at Scoutcraft has Spars for Yardarms

**Away, for Emerald!**

The Scoutmaster Cobbler may cause you some harm

**And we’re bound for the Emerald Bay!**

**And it’s Away, Scouters, Away!**

**Away for Emerald!**

**It’s fare ye well, our homes and our beds,**

**and we’re bound for the Emerald Bay**

The waterfront lifeguards are shivering cold

**Away, for Emerald!**

At sunrise the water shines glittering gold

**And we’re bound for the Emerald Bay!**

**And it’s Away, Scouters, Away!**

**Away for Emerald!**

**It’s fare ye well, our homes and our beds,**

**and we’re bound for the Emerald Bay**

It’s farewell to Sally and Farewell to Sue

**Away, for Emerald!**

And you on the pierhead, it’s goodbye to you

**And we’re bound for the Emerald Bay!**

**And it’s Away, Scouters, Away!**

**Away for Emerald!**

**It’s fare ye well, our homes and our beds,**

**and we’re bound for the Emerald Bay**

### 

#### Barett’s Privateers

Chorus:

**I Curse them all!**

**I was told we’d cruise the seas for American Gold**

**We’d Fire no guns,**

**Shed no tears!**

**Now I’m a broken man on a halifax pier,**

**The last of Barett’s Privateers**

Verses:

Oh, the year was 1778

How I wish I was in Sherbrooke now

A letter of marque came from the king

To the scummiest vessel I've ever seen

Oh, Elcid Barrett cried the town

How I wish I was in Sherbrooke now

For twenty brave men all fishermen who

Would make for him the Antelope's crew

The Antelope sloop was a sickening sight

How I wish I was in Sherbrooke now

She'd a list to the port and her sails in rags

And the cook in the scuppers with the staggers and jags

On the King's birthday we put to sea

How I wish I was in Sherbrooke now

We were 91 days to Montego Bay

Pumping like madmen all the way

On the 96th day we sailed again

How I wish I was in Sherbrooke now

When a bloody great Yankee hove in sight

With our cracked four pounders we made to fight

Now the Yankee lay low down with gold

How I wish I was in Sherbrooke now

She was broad and fat and loose in the stays

But to catch her took the Antelope two whole' days

Then at length we stood two cables away

How I wish I was in Sherbrooke now

Our cracked four pounders made an awful din

But with one fat ball, the Yank stove us in

The Antelope shook and pitched on her side

How I wish I was in Sherbrooke now

Barrett was smashed like a bowl of eggs

And the Main truck carried off both me legs

So here I lie in my 23rd year

How I wish I was in Sherbrooke now

It's been 6 years since we sailed away

And I just made Halifax yesterday

### 

#### Blow The Man Down

Response 1: **To me Way Hey! Blow the man down!**

Response 2: **Gimme some time to blow the man down!**

As I was out walking' down Paradise street,

**To me Way Hey! Blow the man down!**

A charming young damsel I chanced for to meet,

**Gimme some time to blow the man down!**

She was round in the counter and bluff in the bow

**To me Way Hey! Blow the man down!**

So I took in all sail and cried "way enough now"

**Gimme some time to blow the man down!**

She said to me “sir, will you stand to treat?”

**To me Way Hey! Blow the man down!**

“Delighted” says I, “For a charmer so sweet”

**Gimme some time to blow the man down!**

I tailed her my hawser and took her in tow

**To me Way Hey! Blow the man down!**

And yard-arm to yard-arm, away we did go

**Gimme some time to blow the man down!**

We walked to her cottage and rounded a bend

**To me Way Hey! Blow the man down!**

Then Scott knocked me down, bowled me end-over-end

**Gimme some time to blow the man down!**

When I awoke, we were sailing away

**To me Way Hey! Blow the man down!**

They gave me a handbook, it said “Emerald Bay”

**Gimme some time to blow the man down!**

Now they’ve got us working, from A till the Sixth

**To me Way Hey! Blow the man down!**

And after the sun sets, I’ll sleep in a ditch!

**Gimme some time to blow the man down!**

So I give you fair warning before we belay

**To me Way Hey! Blow the man down!**

Don't ever take heed of what pretty girls say

**Gimme some time to blow the man down!**

### 

#### Can’t Ye Dance the Polka

Chorus: **And away, you santee! My dear Annie,**

**Oh, you New York Gals**

**Can’t ye dance the polka**

Verses:

As I walked down that Broadway, one evening in July

a met a maid, she asked my trade, “a sailor Joe” said I

to Tiffany's I took her, I may have acted brash

I bought her two gold earrings, they cost me all my cash

She said “you Boy Scout Sailor, now walk me home you may”

when we got to her cottage door she this to me did day

“My husbands in the navy, with his hair cut short and high,

He wears a pair of long sea boots and he’s bosun on *Intrepid”*

“He’s coming this evening, and with me he will stay,

so get a move on sailor-boy get crackin’ on your way”

I kissed her hard and proper before her husband came

Said “fare ye well, me bowery gal, I know your little game.”

So I wrapped my glad rags 'round me and to the docks did steer

I’ll never court another maid, I'll stick with my rootbeer

I snuck upon a freighter and sailed away next day,

Don’t ever mess around with gals, now I work for Emerald Bay

### 

#### Cheerly Man

Oh little sally racket hi ho

**Cheerly man!**

Pawned my sea jacket hi ho

**Cheerly man!**

But she lost the ticket hi ho

**Cheerly hi ho! Hawlee hi ho, cheerly man**

Deary Suzie Skinner hi ho

**Cheerly man!**

Says She’s a beginner hi ho

**Cheerly man!**

But she prefers it to her dinner hi ho

**Cheerly hi ho! Hawlee hi ho, cheerly man**

Pretty Kitty Carson hi ho

**Cheerly man!**

Ran on down to parson’s hi ho

**Cheerly man!**

She caught a sea urchin hi ho

**Cheerly hi ho! Hawlee hi ho, cheerly man**

Little Betty Baker hi ho

**Cheerly man!**

Stol' the mess salt shaker hi ho

**Cheerly man!**

Now the meat’s got no flavor hi ho

**Cheerly hi ho! Hawlee hi ho, cheerly man**

### 

#### Coffee Johnny O’

Coffee is the life of man!

**Coffee! Johnny!**

Coffee is the life of man!

**Coffee for my Johnny O’!**

I drink Coffee when I can

I drink it out of an old tin can

Coffee gave me a broken nose

Coffee made me pawn my clothes

Coffee drive me around cape horn!

Twas many a month when I was gone

I thought I heard the old man say

I’ll treat my crew in a decent way

A mug of Joe in every hand

And a bottle for the shanty man!

#### Dead Horse

A poor old man

Came riding by.

**And we say so,**

**And we know so.**

O, a poor old man

Came riding by,

**O, poor old man.**

Says I, "Old man,

Your horse will die."

**And we say so,**

**And we know so.**

And if he dies

we'll tan his hide.

**O, poor old man.**

And if he don't,

I'll ride him again.

**And we say so,**

**And we know so.**

And I'll ride him

'Til the Lord knows when,

**O, poor old man.**

He's dead as a nail

In the lamp room door,

**And we say so,**

**And we know so.**

And he won't come

Worrying us no more

**O, poor old man.**

We'll use the hair of his tail

To sew our sails

**And we say so,**

**And we know so.**

And the iron of his shoes

To make deck nails,

**O, poor old man.**

Drop him down

With a long long rope

**And we say so,**

**And we hope so.**

Where the sharks have his body

And the devil takes his soul!

**O, poor old man.**

#### Derelict

Fifteen men on a Dead Man's chest

**Yo-ho-ho! And a bottle of Rum!**

Drink and the Devil had done for the rest

**Yo-ho-ho! And a bottle of Rum!**

The mate was fixed with the bosun's pike

And the bo'sun brained with amarlin-spike

Cookie's throat was marked belike

It had been gripped by fingers ten

And there they lay, all good dead men

Like break o' day in a boozin' den

**Yo-Ho-Ho and a bottle of rum!**

Fifteen men of the whole ship's list

**Yo-ho-ho! And a bottle of Rum!**

Dead and be damned and the rest gone whist

**Yo-ho-ho! And a bottle of Rum!**

The skipper lay with his knob in gore

Where the scullion's axe his cheek had shore

And thescullion he'd been stabbed times four

And there they lay, and the soggy skies

Dripped all day long up staring eyes

By murk sunset and by foul sunrise--

**Yo-Ho-Ho and a bottle of rum!**

Fifteen men of 'em stiff and stark

**Yo-ho-ho! And a bottle of Rum!**

Ten of the crew with a murder mark

**Yo-ho-ho! And a bottle of Rum!**

'Twas a cutlass swipe or an ounce of lead

Or a yawning hole in a battered head

And the scupper's a-glut with a rotting red

And there they lay, aye, damn me eyes

Their lookouts clapped on Paradise

And their souls gone just contrariwise--

**Yo-Ho-Ho and a bottle of rum!**

Fifteen men of 'em good and true

**Yo-ho-ho! And a bottle of Rum!**

Every man-jack could’ve sailed with Old Pew

**Yo-ho-ho! And a bottle of Rum!**

There was just no chest full of Spanish gold

With a ton of plate in the middle hold

The cabins a riot of loot untold--

And there they lay that took the plum

With sightless glare and lips struck dumb

While we shared all by the rule of thumb--

**Yo-Ho-Ho and a bottle of rum!**

More was seen through a stern light screen

**Yo-ho-ho! And a bottle of Rum!**

Charting, no doubt, where a woman had been

**Yo-ho-ho! And a bottle of Rum!**

A flimsy shift on a bunkered cot

With a thin dirk slot through the bosom spot

And the lace stiff dry with a purplish blot--

Oh, was she a wench, some shuddering maid

That dared the knife and took the blade

By God, she was tough for a plucky jade--

**Yo-Ho-Ho and a bottle of rum!**

Fifteen men on a Dead Man's chest

**Yo-Ho-Ho and a bottle of rum!**

Drink and the Devil had done for the rest

**Yo-Ho-Ho and a bottle of rum!**

Wrapped them all in the mainsail tight

Twice ten turns of a hawser's bight

And we heaved them over and out of sight

With a yo-heave-ho and a fare-ye-well

A sudden plunge in a sullen swell

Ten fathoms deep on the road to hell--

**Yo-Ho-Ho and a bottle of rum!**

#### Fish in The Sea

Chorus: **And it's windy weather, boys, stormy weather, boys**

**When the wind blows, we're all together, boys;**

**Blow ye winds westerly, blow ye winds, blow**

**jolly sou'wester, boys, steady she goes**

Come all you young sailor men, listen to me

I'll sing you a song of the fish in the sea:

Up jumps the eel with his slippery tail

Climbs up aloft and reefs the topsail

Then up jumps the shark with his nine rows of teeth

Saying, "You eat the dough boys, and I'll eat the beef!"

Up jumps the whale, the largest of all

"If you want any wind, well, I'll blow ye a squall!"

### 

#### Isthmus Ram (Derby Ram)

*Chorus*:**That’s a Lie! That’s a lie! That’s a lie lie lie!**

as I went to the isthmus, it was on a Saturday

I met the finest ram sir that ever was fed upon hay

**That’s a Lie! That’s a lie! That’s a lie lie lie!**

this ram and I, we sailed, sir, we sailed upon a sloop

we sailed around the island and mailed a big ol' loop

**That’s a Lie! That’s a lie! That’s a lie lie lie!**

this wonderful ol' ram, sir, was playful as a kid,

he swallowed the Captain's spyglass along with the boatswain's fid

**That’s a Lie! That’s a lie! That’s a lie lie lie!**

one morning on the poop, sir, before eight bells was struck,

he climbed up to the skysail yard and sat down on the truck

**That’s a Lie! That’s a lie! That’s a lie lie lie!**

this wonderful ol' ram, sir, he grew two horns of brass,

one grew out of his shoulder blade the other turned into a mast

**That’s a Lie! That’s a lie! That’s a lie lie lie!**

this wonderful ol' ram sir he tried a silly trick,

he tried to jump a five bar fence and landed in a rick,

**That’s a Lie! That’s a lie! That’s a lie lie lie!**

this ram it had a tail, sir, twas far too long to tell,

it stretched right over to Avalon and rang St Catherine's bell!

**That’s a Lie! That’s a lie! That’s a lie lie lie!**

and when this ram was dead, sir, they buried it in St Joan's

it took ten men and an elephant to carry one of its bones

**That’s a Lie! That’s a lie! That’s a lie lie lie!**

The staff at Emerald Bay, sir, are handsome, strong, and brave

the smartest bunch of sailors that ever went over the wave

**That’s a Lie! That’s a lie! That’s a lie lie lie!**

### 

#### Leave Her Johnny

To be sung Final Friday Night, for staff's goodbye.

Sing parts in **Bold**

(For short version, omit bracketed)

Short version 3:30

Long version 9:00

Oh the work was hard and the wages low.

**Leave her Johnny, Leave her.**

I guess it's time for us to go

Chorus: **And it's time for us to leave her.**

**Leave her Johnny, leave her,**

**Oh leave her Johnny, leave her.**

**For the Summer is done and the winds don't blow**

**And it's time for us to leave her.**

I thought I heard Dunixi say:

"**Leave her, Johnny, leave her**.

Tomorrow you will get your pay"

**And it's time for us to leave her.**

**Leave her Johnny, leave her,**

**Oh leave her Johnny, leave her.**

**For the Summer is done and the winds don't blow**

**And it's time for us to leave her.**

The canoes they all have broken thwarts

**Leave her Johnny leave her**!

our swimsuits chafe and give us warts

**And it's time for us to leave her.**

**Leave her Johnny, leave her,**

**Oh leave her Johnny, leave her.**

**For the Summer is done and the winds don't blow**

**And it's time for us to leave her.**

(the rangers climb up silver peak

**Leave her, Johnny, leave her**

a dozen kayaks sprang a leak

**And it's time for us to leave her.**

**Leave her Johnny, leave her,**

**Oh leave her Johnny, leave her.**

**For the Summer is done and the winds don't blow**

**And it's time for us to leave her.**

The dish pit pump is like the crew

**Leave her, Johnny, leave her**

It's all worn out and will not do

**And it's time for us to leave her.**

**Leave her Johnny, leave her,**

**Oh leave her Johnny, leave her.**

**For the Summer is done and the winds don't blow**

**And it's time for us to leave her.**

the Parsons staff are coming back

**Leave her, Johnny, leave her**

the War Canoes are on the Rack

**And it's time for us to leave her.**

**Leave her Johnny, leave her,**

**Oh leave her Johnny, leave her.**

**For the Summer is done and the winds don't blow**

**And it's time for us to leave her.**

the RSO's have took their bow

**Leave her, Johnny, leave her**

the rifle range is quiet now

**And it's time for us to leave her.**

**Leave her Johnny, leave her,**

**Oh leave her Johnny, leave her.**

**For the Summer is done and the winds don't blow**

**And it's time for us to leave her.**

the compost's worms have had their fill

**Leave her, Johnny, leave her**

the nature staff are getting ill

**And it's time for us to leave her.**

**Leave her Johnny, leave her,**

**Oh leave her Johnny, leave her.**

**For the Summer is done and the winds don't blow**

**And it's time for us to leave her.**

The lifeguards pass out on the docks

**Leave her, Johnny, leave her**

they're so seasick that dry land rocks

**And it's time for us to leave her.**

**Leave her Johnny, leave her,**

**Oh leave her Johnny, leave her.**

**For the Summer is done and the winds don't blow**

**And it's time for us to leave her.**

the bike shop staff are wrapped in chains

**Leave her, Johnny, leave her**

their class B shirts grease dyed with stains

**And it's time for us to leave her.**

**Leave her Johnny, leave her,**

**Oh leave her Johnny, leave her.**

**For the Summer is done and the winds don't blow**

**And it's time for us to leave her.**

all handicraft is caked in clay

**Leave her, Johnny, leave her**

the kiln, at last, is cold today

**And it's time for us to leave her.**

**Leave her Johnny, leave her,**

**Oh leave her Johnny, leave her.**

**For the Summer is done and the winds don't blow**

**And it's time for us to leave her.**

all scoutcraft's knots are kinked and jammed

**Leave her, Johnny, leave her**

the staff have splinters in each finger and hand

**And it's time for us to leave her.**

**Leave her Johnny, leave her,**

**Oh leave her Johnny, leave her.**

**For the Summer is done and the winds don't blow**

**And it's time for us to leave her.**

the rugged troops are out of camp

**Leave her, Johnny, leave her**

they're starving, tired, and cold, and damp

**And it's time for us to leave her.**

**Leave her Johnny, leave her,**

**Oh leave her Johnny, leave her.**

**For the Summer is done and the winds don't blow**

**And it's time for us to leave her.** )

the kitchen staff gets worked to death

**Leave her, Johnny, leave her**

same grub every week but there's nothing left

**And it's time for us to leave her.**

**Leave her Johnny, leave her,**

**Oh leave her Johnny, leave her.**

**For the Summer is done and the winds don't blow**

**And it's time for us to leave her.**

The Emerald staff are feeling spent

**Leave her, Johnny, leave her**

they're broken bruised and burned and bent

**And it's time for us to leave her.**

**Leave her Johnny, leave her,**

**Oh leave her Johnny, leave her.**

**For the Summer is done and the winds don't blow**

**And it's time for us to leave her.**

(now it's time to say goodbye

**Leave her, Johnny, leave her**

our last night here is drawing nigh

**And it's time for us to leave her.**

**Leave her Johnny, leave her,**

**Oh leave her Johnny, leave her.**

**For the Summer is done and the winds don't blow**

**And it's time for us to leave her**)

The scouts are gone and we the crew

**Leave her, Johnny, leave her**

It’s time began, that we went, too

**And it's time for us to leave her.**

**Leave her Johnny, leave her,**

**Oh leave her Johnny, leave her.**

**For the Summer is done and the winds don't blow**

**And it's time for us to leave her.**

### 

#### Lowlands Away

I dreamed a dream the other night

**Lowlands, lowlands away, me John**

My love, she came, dressed all in white

**Lowlands away**

I dreamed my love came in my sleep

**Lowlands, lowlands away, me John**

Her cheeks were wet, her eyes did weep

**Lowlands away**

She came to me at my bedside

**Lowlands, lowlands away, me John**

All dressed in white, like some fair bride

**Lowlands away**

And bravely in her bosom fair

**Lowlands, lowlands away, me John**

Her red, red rose, my love did wear

**Lowlands away**

She made no sound, no word she said

**Lowlands, lowlands away, me John**

And then I knew my love was dead

**Lowlands away**

Then I awoke to hear the cry

**Lowlands, lowlands away, me John**

Oh, watch on deck, oh, watch, ahoy!

**Lowlands away**

#### Old Maui

Chorus: **Rolling down to Old Maui, me boys**

**Rolling down to Old Maui**

**We're homeward bound from the Arctic ground**

**Rolling down to Old Maui**

It's a darn tough life full of toil and strife

We whaler men undergo

And we don't give a damn when the day is done

How hard the winds did blow

Cause we're homeward bound from the Arctic ground

With a good ship, taut and free

And we don't give a darn when we drink our coke

With the girls of Old Maui

Once more we sail with a northerly gale

Towards our island home

Our mainmast sprung, our whaling done

And we ain't got far to roam

Six hellish months we passed away

On the cold Kamchatka Sea

But now we're bound from the Arctic ground

Rolling down to Old Maui

Once more we sail with a northerly gale

To the ice and wind and rain

Them coconut fronds, them tropical lands

We soon shall see again

Our stuns'l booms are carried away

What care we for that sound?

A living gale is after us

Thank God we're homeward bound

How soft the breeze through the island trees

Now the ice is far astern

Them native maids, them tropical glades

Is a-waiting our return

Even now their big brown eyes look out

Hoping some fine day to see

Our baggy sails run before the gales

Rolling down to old Maui

### 

#### Paddy Doyle’s Boots

Timme, way hey hey yah!

We'll pay Paddy Doyle for his boots.

Timme, wat hey hey yah!

We'll all throw mud at the cook.

Timme, way hey hey yah!

We'll all drink coffee and tea.

Timme, way hey hey yah!

We'll all shave under the chin.

Timme, way hey hey yah!

We'll pay Paddy Doyle for his boots.

#### Padstow Farewell

It is time to go now

Haul away your anchor

**Haul away your anchor**

**It's our sailing time**

Get some sail up on her

Haul away your halyards

**Haul away your halyards**

**It's our sailing time**

Get her on her course now

Haul away your foresheets

**Haul away your foresheets**

**It's our sailing time**

Waves are surging under

Haul away down channel

**Haul away down channel**

**On the evening tide**

When your sailing's over

Haul away for Heaven

**Haul away for Heaven**

**God be by your side**

It is time to go now

Haul away your anchor

**Haul away your anchor**

**It's our sailing time**

#### Randy Dandy-Oh

Chorus: **To be rollicking randy dandy-O!**

**Heave a pawl, O heave away!**

**Weigh hey, roll and go!**

**The anchor's on board and the cable's all stored**

**To be rollicking randy dandy-O!**

Now we are ready to sail for the Horn

Weigh hey, roll and go!

Our boots and our clothes, boys, are all in the pawn

To be rollicking randy dandy-O!

Soon we'll be warping her out through the locks

Weigh hey, roll and go!

Where the pretty young girls all come down in their frocks

To be rollicking randy dandy-O!

Come breast the bars, bullies, heave her away

Weigh hey, roll and go!

Soon we'll be rolling her down through the Bay

### 

### 

#### Where am I to Go m’Johnnies?

Where am I to go, M'Johnnies

Oh, where am I to go?

**Timme way hey hey, high roll and go!**

Oh, where am I to go, M'Johnnies

Oh, where am I to go?

**For I'm a young sailor boy, and where am I to go?**

Oh, way up on that t'gallant yard

That's where you're bound to go

**Timme way hey hey, high roll and go!**

Oh, way up on that t'gallant yard

That's where you're bound to go

**For I'm a young sailor boy, and where am I to go?**

Oh, way up on that t'gallant yard

And take the gans'l in

**Timme way hey hey, high roll and go!**

Oh, way up on that t'gallant yard

And take the gans'l in

**For I'm a young sailor boy, and where am I to go?**

You're bound away to Avalon

That's where you're bound to go

**Timme way hey hey, high roll and go**

You're bound away to Avalon

That's where you're bound to go

**For I'm a young sailor boy, and where am I to go?**

#### Runnin Down to Cuba

Chorus: **Weigh, me boys, to Cuba!**

**Running down to Cuba**

Running down to Cuba with a load of sugar

**Weigh, me boys, to Cuba!**

Make her run you, lime juice squeezes

**Running down to Cuba**

O, I got a sister, she's nine feet tall

**Weigh, me boys, to Cuba!**

Sleeps in the kitchen with her feet in the hall

**Running down to Cuba**

The captain he will trim the sails

**Weigh, me boys, to Cuba!**

Winging the water over the rails

**Running down to Cuba**

Give me a girl can dance Fandango

**Weigh, me boys, to Cuba!**

Round as a melon and sweet as a mango (Hey!)

**Running down to Cuba**

Load this sugar and homeward go

**Weigh, me boys, to Cuba!**

Mister mate, he told me so

**Running down to Cuba!**

### 

### 

#### Sleepy camper (drunken sailor)

What do you do with a drunken sailor?

What do you do with a drunken sailor?

What do you do with a drunken sailor?

Early in the morning?

Chorus:

Way, hay up she rises,

Way, hay, up she rises,

Way, hay, up she rises,

Early in the morning!

Verses:

Put him in the scuppers with the hose pipe on him.

Hoist him aboard with a running bowline.

Put him in the brig until he's sober.

Make him turn to at shining bright work.

Put him in a boat and row him over.

Hoist him up to the topsail yardarm.

Give 'im a taste of the bosun's rope-end.

Take 'im and shake 'im and try an' wake 'im.

Soak 'im in oil till he sprouts a flipper.

Shave his belly with a rusty razor.

That's what you do with a drunken sailor.

### 

#### The Wild Goose

Did you ever see a wild goose

Sailing' o'er the ocean

**Ranzo, Ranzo, weigh, heigh**

They're just like them pretty girls

When they gets the notion

**Ranzo, Ranzo, weigh, heigh**

The other morning'

I was walkin' by the river

**Ranzo, Ranzo, weigh, heigh**

When I saw a young girl walkin'

With her topsails all a-quiver

**Ranzo, Ranzo, weigh, heigh**

I said pretty fair maid

And how are you this morning'?

**Ranzo, Ranzo, weigh, heigh**

She said "None the better

for the seeing of you."

**Ranzo, Ranzo, weigh, heigh**

Did you ever see a wild goose

Sailing' o'er the ocean

**Ranzo, Ranzo, weigh, heigh**

They're just like them pretty girls

When they get the notion

**Ranzo, Ranzo, weigh, heigh**

#### The Worst Old Ship

The worst old ship that ever did sail

Sailed out of Parsons on a windy day

Chorus:

**And we're waiting for the day**

**Waiting for the day**

**Waiting for the day**

**That we get our pay**

She was built in Roman time

Held together with bits of twine

Nothing in the galley—nothing in the hold

But the skipper's turned in with a bag of gold

Off Arrow Point she sprang a leak

Hear her poor old timbers creak

We pumped our way round scalby Ness

When the wind backed round to the west-nor'-west

Into the harbor and up the town

Pump you blighters—pump or drown

### 

### Appendix B – Interview with Peter Kasin

**Joey Simone** [00:04:44] So I have some prepared questions. Just hang on and let me just make sure that this is recording. It's showing that showing you that it's recording, right? And I have permission to record you?

**Peter Kasin** [00:04:57] You have permission. Yeah.

**Joey Simone** [00:04:59] OK, thank you very much. Please introduce yourself. Who are you? Any institutional affiliations relating to sea chanties?

**Peter Kasin** [00:05:09] Sure. My name is Peter Kasin, and I worked as a park ranger at San Francisco Maritime National Historical Park from 1992 to November 2020. One of my roles as a ranger is coordinating the park's music programs, and I'm staying on in that role but now as a volunteer. Prior to that, I crewed for three as well, actually. Prior to being hired, I volunteered from 1990 to '92 at the park and then in 1990, when I group for three months aboard a replica of the bounty. And then the first year of being hired to the park, I went down to service training aboard the Pilgrim in Dana Point in Southern California. Years after I was on those ships, both of those ships sunk, so I don't know if there is a connection between me being locked up and sinking later. Maybe I'm a Jonah. No, I'm kidding. I'm joking. But yeah, that's been my experience there.

**Joey Simone** [00:06:16] Excellent. So how did you first get interested in sea chanties and other maritime folk music?

**Peter Kasin** [00:06:22] Sure, it was. I came to. Well, let me go back. Ever since I was a kid, I like folk music, but I didn't know hardly anything about sea chanties and wasn't especially drawn to them until and I remember the state November 4th, 1989. I came to my first chanty sing a couple of friends Simon Spalding and his then partner Beth Clarke, who is now sickly. I knew them from the Starry Plow Irish pub in Berkeley. They called me up. They say, “Hey, you want to go to a chanty sing in San Francisco?” I said, “I've never been to one, but I'm game.” We went. It was aboard the Balclutha, that particular one, and I remember just walking in and there were singing whiskey, Johnny and I couldn't believe it. There was like about 75 people or so. We're all sitting down, all singing out, and I saw a park ranger leading it. And I've been to the Balclutha when I was a kid and I've been to Hyde Street Pier in my late teens. But I didn't realize that when I went to the chanty thing, I didn't realize the balcony that became part of the national park side. So, I was really enthralled with the whole thing, and I thought I'd go into library work. But I did a complete turnaround and I just said, well, “I'd like to get involved in this park and the music programs.” And I went up to the Ranger. I introduced myself, told her how great this all was, and I love to get involved. Her name was Celeste Bernardo, and she suggested I volunteer first, and I did for two years before getting hired as a ranger. When I got hired Celeste to move on. I moved on to another park and Ranger Rebel Car was in charge of the chanty thing at that time. And then when Rebel left for graduate school in 1996, in the summer, that's when I took over the Shanty sings and been running the songs ever since. Joe, it sounds like you're muted,

**Joey Simone** [00:08:24] just like that one afternoon turned it all around for you then?

**Peter Kasin** [00:08:28] Turned it all around. Yeah, it was in the evening. Of course, our online ones now hour in the daytime because they've just gone international. So, people in our time zones. But when it is in person, it's normally from 8:00 8:00 p.m. until 11:00 p.m. aboard ship.

**Joey Simone** [00:08:50] Nice. What's your favorite, Shanty, and why does it speak to you? This is the last of the easy questions.

**Peter Kasin** [00:08:59] Yeah, it's actually kind of a hard question because that keeps changing. You know, I keep I keep learning new songs, I mean, new to me. And so, it's hard for me to count one favorite. It really is. I think probably one of the standbys over the years for me has been Whiskey Johnny. Well known chanty. It's, you know, it's about San Francisco at about Shanghai and sailors and warning sailors. It's just one of the real classic chanties. But there's so many others like chanties from. Menhaden fishermen chanties from other African American traditions and West Indies traditions. Blackbird Get-up is a West Indies one that's always been a favorite of mine because there's so many, Joey, there’s just so many, and it just keeps changing, you know? Learn more.

**Joey Simone** [00:10:01] Yeah, my target for favorite, does that shift around to I'm thinking I might categorize someday. Oh, here's my favorite historical one, and here's my favorite contemporary. And here's the best one for working. And here's the best one for dancing, right? Because they're all just so good.

**Peter Kasin** [00:10:18] Yeah, yeah, that's the way I feel.

**Joey Simone** [00:10:21] So how can us modern, progressive chanty singers reconcile with the more vulgar and racist and sexist stuff from the bad old days? Because I know that there's no shortage of some pretty ugly lyrics.

**Peter Kasin** [00:10:40] Yeah, and I. You know, over the course of the years, chanties singing groups have moved away from further away from those type lyrics and the most egregious terms, and I've never, ever allowed the N-word or, you know, the worst thing you can say about an Italian or the worst, you know, the most egregious racial epithets, I just don't allow them. You know, people complain. They sometimes do say, “Oh, you're just patronizing.” And “these are, you know, historical songs. And how dare you?” And I say, “Well, you know, there are a lot of verses to chanties, and it doesn't mean making a huge change. It means just don't sing that particular verse. Don't say that particular word.” And as a matter of fact, Stan Hugo, who wrote chanties from the Seven Seas and other books of chanties. Joe, you're probably familiar with Stan Hugo. I take it. Or if not, you are. Yeah.

**Joey Simone** [00:11:40] I love Stan. Yeah, I love all the stans. Hugill, Rodgers, you know.

**Peter Kasin** [00:11:46] Yeah. Now he even did his own censorship. Often you read his books and he'll say, “Oh, I camouflaged this a lot.” You know, that was this term for censoring camouflaging. He probably couldn't have gotten the book published anywhere like back then. You know, so. And even in days of old, you know, if the crew for Watch was working and they were within earshot of the captain's wife, they were probably a little, you know, I've heard they were a little more cautious about what they were singing. So. I really put my foot down on those most egregious terms and don't allow them, there's no reason why we should sing these, which are so hurtful to so many communities. It's just not necessary and you can still be historically good, you know, with the chanties and learn a lot about what was on the sailor’s mind. Without going there.

**Joey Simone** [00:12:48] I 100 percent agree, and it's good that you use your moderator's authority, and of course, the monthly thing is that you host to keep that out.

**Peter Kasin** [00:13:00] Right? Yeah. I can only think of one instance where I stop someone in the middle of a song. This must have been 15 years ago or so an older, older man, and he used the N-word, and I just stopped him right there and I said, I'm sorry, I've never stopped anyone before, but we just cannot use that word here. And he didn't put up a fuss about it. You know he. But that was the only time I actually heard that word sung at one of our chanty things.

**Joey Simone** [00:13:36] Good. The fewer times, the better. Yeah, so. I think I may have mentioned before, I'm a cadet at Cal Maritime right now, and I have gotten the sentiment, at least from my professors within our industry and my upper class students have come back from commercial cruises that. The industry doesn't care anymore about chanties. They don't plan on staying on watch as they're just. They're only in it for the work. Is there a place for? Do you think that there is a place for A shanti singing in the modern maritime industry? And how can cadets like me rekindle the fire? Because I feel like it's tragic that it that they left behind their own music?

**Peter Kasin** [00:14:23] Yeah. You know, these were the work songs that sailors on sailing ships and loading cargo and such and sailing ships and fishermen saw us as tools to get their job done. They thought up more of that than an art form in itself, but they left us this incredible body of work. And since these were done to, you know, before machinery was taking over, in that sense, I don't think there's a place for them on modern ships other than getting together when you're off, watch and singing these songs for fun at a session. But I'd be curious if there is any job actually that you would do on the modern ship that could have a place, you know, to adapt a chanty to. Since I haven't worked on modern ships, I've only worked on sailing ship replicas. You know more about the modern ones than me, and I would defer to you to see and maybe discover if there is a place for it. You know, I'm doing some work aboard a modern ship.

**Joey Simone** [00:15:25] Yeah, I think maybe for chipping paint with hammers, but everything else is on machinery. The sales are. There's no sails. There's turbine engines, an electric windlass, right? Yeah. So, for as long as the genre has existed, shiny things have been rewriting the lyrics to fit their ships or improvising verses to string along, making their own or just making mistakes, copying down what they heard, leading to a wide diversity of lyrics for even one song. when's been a time that you've put your own creative spin on a classic or written your own song from scratch, which

**Peter Kasin** [00:16:09] I haven't composed, a shanty or any other type of sea song yet. Maybe I will at some point. kind of fun to compose a song. You know, I have composed a melody. There is a chanty that Hugo collected and another collector. What is her name? I'm spacing. There was another one in the 19th century. And Lauren, I think it's Lauren and Erin Smith, I think was the name of the other collector.

**Joey Simone** [00:16:50] Could you spell that?

**Peter Kasin** [00:16:51] Yeah, I think it's Laurel or Lauren. I don't have the book on the shelf here. I have an apartment in the city, too, I think it's over there. And it's because the book is called Music of the Water, so if you just Google, you know, chanty collection Music of the Waters, her name will come up. But I think it was Lauren or Laurel and Rena Smith, something like that.

**Joey Simone** [00:17:28] All right. And I absolutely will.

**Peter Kasin** [00:17:30] Yeah. So, this is a Danish chanty, but it's collected in English and no melody was ever collected to it. So, I made up the melody for it. And when my singing partner Richard Aronowitz, we made a few CDs together and recorded that one on a CD. [00:17:51]"Heave and go, My Nancy, oh!" [1.5s] Is the name of the chanty. So that's the closest I've come to composing what I composed a melody for it. And what was the other part of that question?

**Joey Simone** [00:18:08] So there was. So, either have you ever composed one from scratch or rewritten the lyrics to an existing classic?

**Peter Kasin** [00:18:17] Oh no, I haven't. I haven't rewritten the lyrics.

**Joey Simone** [00:18:22] So you've mentioned that you've been with the paper was that 40 years now? 1989, 30 years.

**Peter Kasin** [00:18:32] I was.

**Joey Simone** [00:18:35] Has it changed since since you've joined?

**Peter Kasin** [00:18:40] It has. I've noted that the racist, racist lyrics of or fallen to the wayside, which is a good thing, it's grown in popularity, that's for sure. And even before the recording of the Wellerman that's made its rounds on Tik Tok. It was just growing and growing. And I always try to keep the chanties sings. I call them a safe place to sing, you know, a non-judgmental place to sing. And I encourage people just to take the risk and sing out. I remember how I was about singing and I was encouraged, and that meant a lot to me, so I try to pass that on to other people as well. So I think those are two ways grown. I've also seen more people of color at shanty sings where they used to be almost exclusively white. And it's good to see more communities come into the chanty scene as well, and I want to expand that as much as I can and try to think of ways to expand that and with the outreach and such.

**Peter Kasin** [00:19:47] Yeah, and that kind of goes into my ninth question how we can increase diversity in the modern Ashanti singing community because. Although, as you mentioned, there's been a big increase, it's still mostly white people, mostly, you know.

**Peter Kasin** [00:20:05] Yeah, I I. I wanted to look into that and. You know, I sent out, for instance, on Facebook, a member of a number of Facebook groups and a number of them having to do with African-American history. And I posted those groups about the Shanae saying, and so far, no one. I don't think any of those communities have come in to sign up to lead a song. And I don't know how many because I don't see the people who are who register, who not registered, but the people who log in on chanties and data take it in. So I'm looking and I'm just always open from suggestions from people about how to do better outreach to the communities of color. And I've talked to with people in our social media team at the park about that as well. And so that's really an ongoing process. I just hope that can grow and grow. But I know the racist lyrics would absolutely just just turn people off and. And so that that's a that's a part of it, too, just just keeping it, so it's not hurting the different communities that we want to come in. As you know?

**Joey Simone** [00:21:28] Yeah, of course.

**Peter Kasin** [00:21:29] You know, those are very hurtful lyrics.

**Joey Simone** [00:21:33] And lastly, nice, happier questions. And on a on a positive note, who is your favorite singer or writer or artist and why?

**Peter Kasin** [00:21:47] Well, in the world of chanties, that would be Louis Killen actually Luis Jo Killen. He tried to, yeah, Louisa Jo. Incredible, Singer, just that, I think the greatest of the 120 singers. So that's that's what I really look up to the most.

**Joey Simone** [00:22:10] And I read her biography. It seems that she like a single handedly revived folk music and. In Ireland's within just within her lifetime, she. I think that the statistic I saw was that there were 10 clubs before and five clubs after. Just such an inspiration.

**Peter Kasin** [00:22:34] Yes. You know, and I know there's some songs that Louisa brought over in the early sixties, late fifties, early sixties across the Atlantic and became popular here in America. So yeah, Louisa also, I was first inspired when I got interested in chanties. Before I heard Louisa, I heard an old recording by you and McCall and Adele Lloyd. It was called wailing ballads. Several the recordings were in print that this one, my all time favorite, is sadly out of circulation. I hope that they could bring this back at some point. Friend of mine years ago put it on cassette for me and I. I still have a cassette player. I haven't put it into the Museum of Ancient History yet, so

**Joey Simone** [00:23:27] this belongs in the Smithsonian.

**Peter Kasin** [00:23:29] It does. Yeah. So that that was inspiring recording for me. So those are singers, I look up to a lot. Currently, the Johnson Girls is just one of my all time favorite sea chanty groups

**Joey Simone** [00:23:45] I love when they come to the meetings.

**Peter Kasin** [00:23:47] Great. Yeah, they're just great. I just think they're one of the best sea chanty groups in the world bar none.

**Joey Simone** [00:23:59] Thank you very much for meeting with me. And if you'd like, I can send you a copy of the paper, what I'm done.

**Peter Kasin** [00:24:05] Sure I would. I would love that. That would be great for thanks. And I will. We'll see you tomorrow.

### Appendix C – Interview with Colin Dewey

**Joey Simone** [00:00:17] Hello can you hear me?

**Colin Dewey** [00:00:19] Hi there. Hi, Joey, I can hear you.

**Joey Simone** [00:00:22] Excellent, and I can hear you right?

**Colin Dewey** [00:00:26] We're off to a great start. This is better than many Zoom meetings.

**Joey Simone** [00:00:30] Don't I know it? As I mentioned in the emails setting this up, I am in Dr. Julie Chisholm's creative nonfiction writing class, and our big assignment for this year is to do a deep dove essay about a subculture that we're a part of. I've chosen Sea chanties and I figured that I would be best to ask you, is the institution advisor of the Sea chanty club and you were the one who put me in touch with Mr. Peter Kasin, who I interviewed last Friday. Oh, awesome, good. Do I have your consent to record this, or rather to store the Zoom recording that is currently being generated? Yes. Excellent. And I will be transcribing this conversation after we're done. OK, first question. Let's just go for the basic pleasantries. Who are you? What is your background? Do you have any institutional affiliations relating to maritime tradition, folk music, sea chanties or the maritime industry in general?

**Colin Dewey** [00:01:40] Yeah. So my name is Colin Duty, and I'm an associate professor of English and the chair of the Department of Culture and Communication at Cal Maritime. And before I entered academia, I sailed as an AB and as a master in the US Merchant Marine from the end in the Coast Guard from about 1982 up until 2002 2003. I started going to college before I stopped going to sea, so they overlap. In college, I studied. Maritime culture, particularly of the early and middle 18th century in Britain and the the the Anglosphere. I have I've done some work on early American Maritime culture, but my experience is primarily with with British literature and British literature, literary culture and the cultural studies of the effects of being a maritime empire on on Britons in Great Britain or Great Britain or the United Kingdom, depending on which year you're talking about. Now, I. I used to live up part time on a boat at Pier Thirty Nine, and I used to cross paths during those years. With a lot of the the folks who worked at the Maritime Museum who who are, you know, restorers or maintainers of the vessels, and that was kind of my first contact with the with the San Francisco Maritime Museum. People were those those folks who are who who do maintain the rigging and maintain the vessels in the in the historical fleet down there at Hyde Street. During my graduate school, I was a fellow at the Munsen Institute for maritime studies, I think it's called the Munson Institute anyway. Funded by the National Endowment for the Humanities, and I spent a summer studying at Mystic Seaport in Connecticut, which is like the Bigger Maritime Museum in the US. I don't know if you've ever had a chance to make it to Mystic Seaport, but it's like it's like Hyde Street. If I if our hyde street museum were an entire small town, that's what Mystic Seaport is. it's really it's really great. So I also got a lot more exposure to. To late, 20th and early 21st century interpretations of. 18TH and 19th century culture, and I want to I want to stress that last point because I mean, it's clear to me that what that with the current sea chanty subculture is, is a. An interpretation of. A kind of imaginary history of of actual true 18th century seafaring life. And I think it's I think it's terrific in that way. I mean, I love things like that. I've been on a total extreme away from like serious maritime museums. There's things like the Vallejo Pirate Festival, which I don't know if that still goes on. But it used to be a big deal in Vallejo, where it was kind of like the renaissance fair of pirate enthusiasts and it happened on the waterfront. And I think it's terrific. It has no historical significance or no, there's no connection with with with any kind of a of all maritime history, except for the Pirates of the Caribbean movies. But I just don't see how people make make those aspects of culture meaningful in their lives in the here and now. I think that's really interesting and that's kind of one of the things that that I want to explore in my maritime culture class, which I'll be doing next spring.

**Joey Simone** [00:06:07] And I'll be a part of that. We're going to I definitely see the value and I'm really leaning into the adventure and free spiritedness of a pirate as opposed to what they actually do with the amputating and the raping and murdering that. You can't really do in 2022.

**Colin Dewey** [00:06:25] Right. And probably shouldn't do it any time.

**Joey Simone** [00:06:28] Yeah, yeah.

**Colin Dewey** [00:06:31] Although, you know, on the other hand, there's there's there's real there is real scholarship and real evidence that, you know, certain at certain points in certain communities in in Madagascar and maybe to a lesser extent in the in the West Indies. I mean, there were pirate communities where people were trying out new forms of social organization that we might call anarchists today, or we might call like horizontally integrated instead of vertical hierarchies. So even while some of those experiments were short lived and many of them were probably not successful, they were. They were actually there were actually people trying stuff out that was really, really politically radical. At a time when the rest of the world was basically just keeping its nose out of out of old school feudalism. and a lot of that's connected to things that went on in England during the English Civil War, which is which is a really untapped resource for radical experimental life ways of a lot of people. Lot of those people left England and went to sea and then became pirates. So it's really interesting. So yeah, a lot of the a lot of um and it was a little bit off the court off the track of Sea chanties, but maybe not. But a lot of the twenty first century pirate culture is, you know, complete fantasy, which is totally fine. But there is some there is some of the

**Joey Simone** [00:08:06] no dragons in medieval England either, but we still think about that and think about Lord of the Rings.

**Colin Dewey** [00:08:11] Yeah, exactly. Yeah. Yes, I mean, I don't want to say that everybody needs to be serious and an historically accurate all the time, because that's how boring a life is that. But but I but I also know that there are there are some through lines from actual historical pirate culture up to, you know, through the, you know, the Pirates of the Caribbean myth and the pirate days in Vallejo. Performances and there and some are not, but it's fun to fun to play around with.

**Joey Simone** [00:08:47] Yeah. So how did you first get into into sea chanties and maritime folk music? How did I know that you said that you lived next to the Maritime Museum at Pier 39, so I'm sure that that. Got to you through some osmosis, but what would you say would be the first event that you ever took part in?

**Colin Dewey** [00:09:17] The first formal event that I ever took part in. Where there were sea chanties would probably actually, weirdly, this another whole like biographical thread that I haven't even mentioned would be the Renaissance fair because I used to be I used to be a carpenter and a security guard for the Renaissance Fair in the late 70s and early 80s. And and there were there was a couple of really, really good sea chanty groups there. But one was like, I mean, they did see chanties, but they also did like traditional English music. One, I think, was "oak, ash and sword." And there were there were a couple other and I used to hear those songs all the time, especially because there used to be there was a bus and we would because there was a fair in the south, in Southern California, at a fair in Northern California, and there was a bus that would run us back and forth on the weekends and and they would sing on the bus. So that's where I first heard things like, you know, going down to Old Maui, that one, that's one of my very, very favorite chanties. And and some of those other songs that I would hear them in the context of, like entertaining ourselves during a long bus ride in a work context, which I guess, you know, if you want to stretch things a little bit is not that different from from a voyage, right? But then then getting involved with the with the the when I started to become a sailor, the I started to notice the similarities and divergences between what I was experiencing in the sailors Union Pacific and, for instance, what the like. The people who would go to the eagle at Pier 39 who worked at the Maritime Museum were experiencing. And and a lot of those people, like absolutely believe that they were in the merchant marine while they were working on these historical vessels of. I have my own. I don't I don't think that that is the real merchant marine. But but I think it certainly is. It serves a tremendously important historical and preservation function. So it's kind of like in and around those people, as I became more interested in labor history and in maritime labor and as I was becoming an [Able Seaman] and and working my way up the seniority in the sailors union. And then. And then going to Mystic was it was a real. Like immersive experience in. Maritime historical. What do you call it, like a. When people are acting out like civil re-enactors reenacting what they is, what they're doing, right?

**Joey Simone** [00:12:14] Is that all I could think of was LARP live action role play

**Colin Dewey** [00:12:19] Yeah, yeah. Right. Similar. Right. So so. What am I one of my really closest friends from from that world? Is Craig Edwards, who is a ethnomusicologist and who collects American roots music and plays different instruments and who works at Mystic, and who is married to one of my colleagues in the melvill society. So when I was in Mystic, we stayed, but we stayed at their house and I just really got steeped in and hearing the different songs and hearing the connections between work songs or for land communities and work songs for communities. And I started to learn more about the like the the interchange and the exchange between yeah, between between like African-American work songs in the south, between Caribbean, Afro-Caribbean,

**Joey Simone** [00:13:16] you want to know something I put together just Saturday when I heard it in a in a song at the monthly sing? You know that one song, Jimmy Crack Corn?

**Colin Dewey** [00:13:27] Yeah, and I don't care.

**Joey Simone** [00:13:29] Yeah, but I but in one of the work songs, I think it was 10 stone. The Shanty Man sings "Jimmy crack on." But if you say that with a British accent to crack on means to work harder and hurry up. Yeah, if if an African slave were to be hearing that with an accent not being 100 percent familiar with the language that could wind up and that could wind up as crack corn. And so the Old Farm Song has a route to the cargo loading song. And I just found that to be super interesting.

**Colin Dewey** [00:14:04] Yeah, yeah. I mean, that's great. I mean, that's the only way you can do it. That's why that's why these things have to be sung. That's why they have to understand that you have to sing and then you have to hear them. You can't just read it in the transcription in a book and get any knowledge about what those what those songs could omit because they were, as as you probably know from, I don't know if you've read any of Marcus Rediker work, but but as he emphasizes, so much of this culture is oral and maritime culture is built up in the in the ways that the different people come together inside ships and they share stories and they share songs and share experiences. In that way. By the way, I don't know what you're doing Monday afternoon, next week, but but Rediker is going to be visiting class by Zoom if you wanted to come up to if you're on that.

**Joey Simone** [00:14:55] Let me just pull up my calendar real quick.

**Colin Dewey** [00:14:56] Yeah, 12:30 on Monday. The 28th, 12, 30 to 120.

**Joey Simone** [00:15:03] That is precisely the time that I'm in English writing.

**Colin Dewey** [00:15:10] Might want take that day off, I don't know. We could talk about it anyway.

**Joey Simone** [00:15:16] Marcus Rediker, at dewey zoom, if you could actually smear the link to that one, and I'll ask Dr. Chisholm for a sick day

**Colin Dewey** [00:15:29] All right. We'll figure. We'll figure that out. I'll make a note.

**Joey Simone** [00:15:39] So I think that that leads into my next question, so I'd ask Peter, how has. How is the culture that he's participated in changed since he joined thirty years ago? But since you're the consummate historian, I'll ask you for something broader. What are some of the big strokes that are different between 1720 and 2020? That's only three hundred years to cover in the next four minutes?

**Colin Dewey** [00:16:08] OK. Yeah, I don't know. I mean, of course, a lot of things have changed between 17 20. But but I think what's really maybe? Interesting, if I can try to answer the same question that you asked, Peter, is that just in the time that I've been around this kind of maritime re-enactor culture? And I don't mean that as a as a as as throwing shade on what they do at all is descriptive of the biggest change I think has been just like what you mentioned before. When I first came into this, there was really no as far as I could tell with people who are singing sea shanties, even even like professional or semiprofessional. There's no real acknowledgment of the of the of the roots of their art in an Afro Atlantic transatlantic culture. People, always people seem to think that it was purely a thing that was invented in like white communities in England or in or in New England. And and that's what and that was it like people were totally satisfied with that understanding of their of their music that it just arose, like in New Bedford, Massachusetts, it was invented there. It was like basically all white male sailor boys. And that was that. And since then, I think the the curiosity of the. Of. Of the activity has really exploded. And with with the like with the like serious professional scholarship that's that's gone way way beyond just accepting that kind of definition of maritime culture since the well since Rediker and since other people, other other scholars in the eighties and nineties really broke that open. And and I know that, like San Francisco, Maritime has done special special events just like on the Afro-Caribbean roots of of the work songs and things like that. That's been a huge, huge change. And I think that it's 110 percent for the better. Now, what's changed in maritime culture since then? Well. We now have ships that are powered by motors with a handful of crew. That the.

**Joey Simone** [00:18:31] Yes and no. No capstan to push around, that's all electric now, can't chant anything pulling up the anchor chain.

**Colin Dewey** [00:18:40] Right, right. Things are things are automated. There's a new kind of understanding something, you know, piece that I'm working on right now is understanding the difference of the of the concept of autonomy in maritime culture from back then back then. Autonomy meant something like like a lone individual clinging to the rigging, kind of fighting against the sails and fighting against the elements, right? And that's and you're you're you're you're kind of an individual. When Conrad called it an individual struggle with a force greater than yourself. But now, when people in the maritime industry talk about autonomy, they're talking about ships that function without human beings at all. So. So over that over from the seventeen twenties to now, there's been a fairly continuous and gradual move to eliminate human beings from from shipping. And you can see that the size of

**Joey Simone** [00:19:40] the sailing autonomy, that's actually how I got into that and how I got into anything sea related to begin with, I was learning how to sail a Boy Scout camp and we got to single handing day, holding the tiller in one hand. And the main sheet, in the other hand, was why I got addicted to sailing and eventually came here to do this. And now it's all solar panels and computers, and autopilot is kind of different than what 12 year old me thought.

**Colin Dewey** [00:20:12] Yeah, yeah. No kidding. But, you know. Maritime activity as an industry is always been a dedicated to increasing profits. And for that, for either the cargo hold, the cargo owners or the ship owners and and maritime culture such as it is, this kind of had to go in other other directions. There are still there are still multicultural crews sailing on most of the world's vessels. The idea that I think a lot of a lot of our people here at Cal Maritime have that that there's still a substantial American top to bottom fleet or any fleet with like a single nationality from top to bottom, but particularly one that is that is British or First-World. It is a myth. The vast majority of you know this, right, the vast majority of the ships in the world now are crewed by multinational, multinational, multicultural people. Most my problems, Abe's or

**Joey Simone** [00:21:27] the most officers are produced by Russia.

**Colin Dewey** [00:21:30] Well, Russia, Ukraine, northern Europe does have a lot of a lot of influence on certain trades, but India and China and even in the Philippines are. Produce a lot, a lot, a lot of officers now as well, as well as just ratings. So it's not. It's not a it's not a not a monoculture in any way, and it's certainly not like a first world. White culture in any way, and I don't think people that Cal Maritime really get much of a sense of that.

**Joey Simone** [00:22:05] Yeah, even if you were to just look around here, not even just in the sense that we're all Americans, mostly from California, mostly with parents who can afford to send us here to school. I think that there's like maybe nine black people.

**Colin Dewey** [00:22:27] Yeah. And yet if you go to any port in the world, I mean, it's hard to it's hard to see seafarers now because they're all they're mostly restricted to the ship. Even even without COVID, because of securitization of the logistics industry, people have been confined to ships much more than they would have been in years, years gone past. But if you could see them, if you could meet them, you would see you would see brown people, not white people. Every got what we were talking about. What question I was supposed to be answering.

**Joey Simone** [00:23:05] You were answering. How has how has maritime culture and the world changed, particularly with any references to songs? And if and like one sub coral area that I had is like "Part BII of Question 3" was anything that you've seen in songs that's been like historically immortalized in the in the form of a run of rhymes like, I consider it to be like the Bard's record because I know that there's there's one song. I'm not sure if it's entirely accurate. It's probably not, but it's what it's about the spit head mutiny that ended the the tradition of the pursers pound being 14 ounces of beef, and he gets to sell the other two ounces for a profit. I was wondering if there's any anything that you've found like that, particularly in, what I care about, the music stuff.

**Colin Dewey** [00:24:10] I'm trying to think if there are. I'm trying to think if I can think of any songs like Labor Songs. I would think maybe and nothing's coming to mind. But if I if we. Dig a little bit, I mean, there are there are lights. There's a whole tradition of songs coming out of like coal strikes and and different strikes in the teens and 20s ballads about. About strikes and labor action, and I'm trying to think if I can think of like there's like somebody should have written a great ballad about the big strike of 1944, but I cannot think of it. And. The spit head and Nore mutiny against the mutineers at Spit Head and the Nore are huge, huge events that nobody knows. I never even heard of that like until I got to graduate school. And even then it was only like mentioned on the fringes of a couple of books

**Joey Simone** [00:25:12] I found out about spit head and Nore because I was trying to understand how the Bell System for watches works, and I found that oh, in some on some ships, particularly old historical English navy, they dog the evening watches so that you can have a different time every day and then in an asterisk and a footnote. This was one of the conditions asked for in the Spithead mutiny and that's how I found out about that happening at all because I needed to know. OK, it's 16 30. How many times do I hit the bell with the pencil on the ship's p.a.?

**Colin Dewey** [00:25:54] Yeah, I mean, that was that was huge. That was huge, that I don't even know how to explain to classes how huge that was. The Britain, when they were at war with France, who was actively putting together an invasion fleet like 20 miles from their coast, you could stand on a on a tall hill in southern England and see France. Right. And everybody in England knew that they were that France was getting ready to invade England. And the only defense they had was the Navy and the Navy. Tied the ship's up and said, we're not taking it anymore, we've been we haven't been paid for three years. We're treated like shit. We're not fed well. And as a matter of fact, we think some of those principles of the French Revolution might be worth thinking about, like democracy, like elected representatives. So they actually did that. They actually formed for a brief moment, an elected republic on board those ships.

**Joey Simone** [00:26:57] And tasted not a monarchy.

**Colin Dewey** [00:27:00] Yeah, right. I mean, this is after the American Revolution, so they're looking at they're looking at the American Revolution and saying, Hey, that went pretty well. We're looking at the French Revolution and saying like. Maybe they got carried away with some of the guillotine ing, but but they got rid of their king. And so you can imagine what to add to that the numbers of impressed Irishmen who were on board, those ships who had no particular loyalty to the Orange to begin with.

**Joey Simone** [00:27:30] Yeah, yeah. And I do have a couple of songs in the back pocket about those press gangs. One of them being having being an American song that may have been tangentially related to one of the threads and start of the 1812 war. Oh yeah. But yeah, the fact that the Royal Navy was doing that shit being bad on the Crown's orders and then the Navy itself being like, Screw you!

**Colin Dewey** [00:28:02] Yeah. I mean, the you know, the lower decks,

**Joey Simone** [00:28:05] find out about that because of some music.

**Colin Dewey** [00:28:11] You know you. There's there's probably more out there about it in music than there is in literature to this day. There's really only like one or two. You know, like standard texts about about that act, about that event. You know, there's a. The Floating Republic is one and the other one I can't remember the name of right now because that's a huge thing in British history and even in even in England, that's not one of the things they want to talk about when they're doing the history of the Empire. So, yeah, so so folk music, but oral histories, an oral history through song are incredibly resilient over the over the years. Right. We're still have like, you're finding out right with that, with that Jimmy crack thing. Here's a song that kids learn in the United States in kindergarten, maybe. You know, when they're just like, in singalongs

**Joey Simone** [00:29:12] Yeah, I remember long first grade music class when we were just interacting with recorders and we hadn't even had the time that "there were black slaves at some point who wrote this music because it sucked so much to be on a plantation" that wasn't even in the brain, but we started learning that stuff.

**Colin Dewey** [00:29:32] Yeah, right? And somewhere, somewhere deep inside the history of that song is, like you say, the culture of the plantation, the culture of of seafaring and those, I mean, just just the plantation and the plantation culture and seafaring are very, very deeply embedded in each other, not only because of the Middle Passage where, you know, the Africans were kidnaped and brought. To the Caribbean, into the into the us, but also because it was really, really common for or enslaved Africans to be used as labor aboard ships. Even so, it's a lot of people got the opportunity to get on ships and travel from port to port, even though they were still enslaved. And and. Like their owner would take their wages, which sucked, but but they would get the opportunity to go outside their area and talk to other people, talk to seafarers, maybe even go back and forth to Europe and the US and and not really, really spread a lot of this stuff the Rediker has written a lot about over his career. [00:30:43]And also Jack Bolster. In his book, Blackjacks, [5.0s] which is a really, really good resource, have written about the the way that enslaved Africans in the new world interacting with sailors or being sailors themselves really spread kind of a hybrid culture back and forth across the Atlantic.

**Joey Simone** [00:31:11] Yeah, and I just love the way that that fits in. So it kind of bounced around in these and we answered question seven before Question five. Well. So here's one that's just kind of out of the blue then. The the chanty culture has been around for a really long time, and it's inevitable that some of the old old lyrics are very vulgar, racist or sexist, how can a modern, progressive, multicultural singers deal with the legacy of the bad old days?

**Colin Dewey** [00:31:54] Well, I don't know. I mean, certain things you can just not saying anymore, I guess, and certain things you can maybe, maybe. Do some research and excavate there their true history. I don't know, like the Jimmy crack corn example that you had. I mean, that's that's probably not on the list of the most racist and sexist songs out there. But there may be other things where you can. Contextualize. Some of the lyrics and I mean, and there will be other things that you're just going to have to decide, like, we're just not performing. I'm going to know this song I'm going to I'm going to know it is true, but I'm just not singing it publicly anymore. In the same way that there are some stories like Joseph Conrad that I just can't get any more.

**Joey Simone** [00:32:40] Or two different versions of the one shallow brown both actually recorded around the same time. But one of them, every single line, is a disparaging racial epithet. But in the other one, none of them are. So maybe it's up to the poets who seem to like, cut out and replace every slur with something that rhymes and is actually turns out to be patriotic instead of calling people certain words. So that's so that's one option that I've kind of messed around with.

**Colin Dewey** [00:33:17] I and all the songs have evolved over time, like some of these songs might have been like, not specifically racist when they started, but but they thought that way at a particular time. Like, you know, like in the last couple of years, we all learned a lot about like these, you know, like the Confederate monuments in the southern states. Everybody's like, they've been there forever. And then it turns out not to be the band that really actually they put them up in the like in the 50s, you know? Yeah. But you know, you look at some of those, if you if you were to dig into the history of some of those songs, you might find out that, oh, OK. So somebody actually made this explicitly racist, like, you know, after the Civil War or something, it wasn't. It wasn't this way since the beginning. And so by historicism, some of those things. And like I said, I mean, there will be things that you may just have to say like, OK, this is no longer in the canon. We're not we're not performing this song anymore. But I'm still going to dig into the history and going to find out like when did it become what it is and was it? Was there something there before or know like what's behind it? So you can you can historicism study things. And maybe you just want to, as a performer, say like "this is as a this song, as a performed piece ends now." But as a as an artifact, you know, I'm still going to study it, I'm still going to think about it, but we're just not going to we're not going to perpetuate this any further. We're not going to pretend that it's OK. Thank you. That's I think that's that's. But what if that's what my answer would be for that? Do you think to ask Marcus?

**Joey Simone** [00:34:52] I'll I'll be sure to. And so wind down the interview, I have three that are much more lighthearted and. Easily digestible. What's your what's your favorite sea chanty and why does it speak to you?

**Colin Dewey** [00:35:16] Um, I'm going to have to go with that with Rolling down to old Maui boys. I don't know if that's the official title of it or not.

**Joey Simone** [00:35:25] And "Old Maui" but in some recordings, they do "and it's a rolling down old maui".

**Colin Dewey** [00:35:31] OK, old man. I think that. The reason I like that one is because of the tune. Because it seems I don't know enough about music to know this, but it it sounds to me like it's like it's almost almost in a minor key. It's it's it's a little bit for some. There's something about it that strikes me as a little bit of

**Joey Simone** [00:35:55] it's dark

**Colin Dewey** [00:35:56] melancholy, it's sort of a dark tune. It's got the shifts between notes are sort of like in half steps, not in full steps or something like that. And I just, you know that that sort of music I like Chopin. I like, you know? MTV music that's that's really meditative. So. And hearing it, even even thinking back like almost 40 years, nobody hearing it on that, on that crew bus, it just always struck me as like, Wow, that sounds really different from all these other like. "Weigh Hey and up she rises" kind of things, you know? Yeah.

**Joey Simone** [00:36:33] Now, I do really like that, and it's it's always a show stopper. Have you ever written one yourself or written your own lyrics to an old song?

**Colin Dewey** [00:36:49] No, I have not.

**Joey Simone** [00:36:51] All right. How can we increase diversity in the modern sea chanties and community?

**Colin Dewey** [00:36:59] I would I would just repeat of what we touched on before. I think that that exploring the history of work songs generally and and like the call in a repeat format that that seems to be derived from from African folk songs that came over that way. I think that that opening up, opening up the world to see fantasy world to two people who might identify more with its African or Afro-Caribbean origins than with the white boy American New England origins would would help with that. And in order to do that? You know, you have to face up with some really unpleasant, unpleasant truths. And this is something that came up. I was in the the strategic planning meeting for the Maritime Museum a few years ago, and they're doing like this whole like new five year plan. And there's one thing that they came up against again and again is like, like all our customers are white, what can we do to change that? And somebody said, like, Well. And I echo this and what I what I said is like, you know, a lot of a lot of people will come down and look at that ship. And to them, it doesn't signify freedom and adventure for them, it signifies slavery. And how are you going to deal with that? And I think their decision was that they were just weren't going to deal with that. You know, I mean, like, you know, they'll they'll tell you, OK, the Balclutha was not actually a slave ship, OK, maybe it wasn't. But still, you know, to a lot of African-American people, you still in the sailing ship and they're thinking slave ship. They're not thinking, you know, adventure on the high seas.

**Joey Simone** [00:38:44] And even if the cargo wasn't slaves, as you mentioned, a lot of the crew were slaving, especially for the hard manual labor or the embarrassing cleaning and cooking labor. and in a lot of the texts that I've seen. They never let them, never let anyone colored have any of the fancy officer positions. They just get relegated to like the stewards department or with indentured servants.

**Colin Dewey** [00:39:17] Yeah, that was that was true across the 20th century. But even on even in the historical Balclutha, when it was what it was part of the Alaska Packer's fleet like, there was the sailing crew who might have been Norwegians or Scandinavians. But the fishing crew were all kind of indentured Chinese working below decks that doing the doing the fish processing so like. Even the Balclutha has kind of a history of racialized, you know, labor inequality, if not like Middle Passage, 18th century slavery. And so I think that in order to in order to diversify the sea chanty community and I think this is happening, I think people are doing this to see change in community has got to. Honestly, reckon with the history of seafaring in the Atlantic world.

**Joey Simone** [00:40:04] Yeah, and even in like the most light hearted way that I could picture. I kind of consider chanties to be like the estranged uncle once removed of a rock and roll because coming up from blues acts related to the slave spirituals and. And other related work songs, and that's kind of a short trip to the know the bad part.

**Colin Dewey** [00:40:39] Yeah, yeah. I mean, yeah, there's a real close relationship between between. Between Blues, like you said, yeah, know, it's like they're their blood relations, but but not close blood relations to blues and soul and repeats work songs and plantation songs and seafaring songs, and the seafaring community needs to needs to recognize that. I think some people do. I think I think a lot has changed, like I said in the last 20 years, but. That's what I would. Suggest, and I bet there are some people who are who are resistant to that. Yeah.

**Joey Simone** [00:41:17] And the last one. I have this written down as who is your favorite singer slash writer slash artist, but maybe since his eyes are big into history. Archivist or collector or restorer? What human person are involved in the creation, distribution or recording or study of sea chanties is your favorite?

**Colin Dewey** [00:41:47] I mean, I guess if it has to be someone in the in a specific musical world, I'd have to say, Craig Edwards says he's the only one I know, but. And he's and he's great. You know you should you should maybe like, look him up. He's his wife is Mary Kay Burkhart. Edwards is a terrific Melville scholar, and they both are affiliated with the University of Connecticut. But but Craig Edwards is awesome as far as, like, like a really, really, really important person in in popularizing like in getting, I'd say I'd say Rediker, Marcus Rediker is the person that I could name who has been most influential in changing the way people think about seafaring and the Atlantic world in general. I mean, and there are there are there are other people who have gone deeper and specific facets like there's other people whose scholarship. Is. Is maybe deeper, more incisive in very narrow places. But he's the one who, like, really blew the whole, blew the lid off the whole thing in the in the late 70s 80s when he when he started applying. Kind of working class historiography to seafaring and nobody had ever done that before.

**Joey Simone** [00:43:10] So I should thank you for for coming in and having this interview with me. I think I should be able to synthesize a pretty good paper about this since I've gotten everything music from Peter and everything. Everything culture and history from you. All right. This should be fantastic.

**Colin Dewey** [00:43:28] All right. I can't wait to see it.

**Joey Simone** [00:43:31] All right. I'll be sure to send you both the the final copies of what I got. You have a great day to do it. Don't forget to send me that Zoom link for Monday, 1230.

**Colin Dewey** [00:43:39] I will let you know. All right. All right. Take care.

### Appendix D – Self Interview

Q1. (Basic Background, Name, institutional affiliations)

           A1. I’m Joey Simone, I’m the founder of the sea shanty club at the California maritime academy, where I am a deck cadet.

Q2. How did you first get into Sea Shanties and Maritime Folk Music?

           A2. I got introduced to sea shanties a few times over the course of my life. The first time was when I visited the USS constitution, and the tour guide had our group push the capstan round while singing “The Silk Boat Malarkey”. Then I didn’t think about it for a couple years until I played Assassin’s Creed 4, and a part of the mechanics of that videogame is tat you can obtain sea shanties by completing certain tasks and challenges, and then listen to the songs while you sail around. At that point, I started listening to shanties as part of my regular music mix, but I was still deep in my Gregorian chant phase. 2018 really kicked it off for me, I went to the Caribbean for a sailing summer camp, and I learned a couple of good ones, and I saw “Come From Away” on broadway, and I picked up some shanties as part of a research into Newfoundland culture. From there, I just started learning songs with the cycle: Find a song I like, find an artist who recorded a version of it, binge listen to their whole discography, find a song of theirs I like.

Q3. What is your favorite shanty, and why does it speak to you?

           A3. “To Sea Once More”. I feel that it encapsulates some of the cruel working conditions sailors had to endure, and the habit they had of losing all their money as soon as they reached their home port. It’s from the soul, and a place of despair, immortalizing the sufferings of poor jack the poor sailor lad who must go to sea once more. Plus, it’s just the right beat for rowing.

Q4. What has been your involvement in the Sea Shanty Community?

           A4. I started the sea shanty club at my school, the California Maritime Academy, although very few cadets have the time to attend even 30 minutes a week of meetings. I sing when I walk or when I work or when I’m bored, and people can hear me from far away, and most seem to enjoy it. I also participate in the SF Maritime National Park Monthly Shanty Sing organized by Mr. Peter Kasin. I’ve been singing there for just over a year now.

Q5. How can modern, progressive, shanty singers reconcile with the more vulgar racist or sexist lyrics from the bad old days?

A5. I think that it’s important not to erase the bad history and pretend it didn’t happen, but as every singer since time in memoriam has changed the names of ships and crews and ports in songs to match theirs, the modern shantyman has to change the mean spirited, racist, sexist, homophobic, and otherwise inappropriate lyrics when we sing, write, or record. Sing a song about now, not 200 years ago.

Q6. I have felt the sentiment that the maritime industry has outgrown its own music; how can maritime cadets like myself rekindle the fire?

           A6. The most important thing that I think we could do is to not be shy, and just sing whenever. People will come around; and maybe we’ll find other people in the industry with an interest.

Q7. The capstan and the windlass are electric, the sails have been replaced with turbine engines, and much of the global economy has gone digital or mechanical. What is the place of work songs such as sea shanties in the modern day?

           A7. I think that recording folk music and writing new lyrics to preserve into history in song. Tiktok has been responsible for a little resurgence, but it fizzled out.

Q8. For as long as the genre has existed, shanty singers have been rewriting lyrics to fit their ships, improvising verses to string along, or making mistakes copying down; leading to a wide diversity of lyrics for one song. When have you put your own creative spin on a classic, or written your own song from scratch?

           A8. At my first job, at a scout camp, I re-wrote “Leave Her Johnny” and sang it at the last campfire of the summer, about everything that was difficult, everything that sucked, everything that broke while we were staffers there. It was 6 minutes long, I had a dozen of my friends with me. It brought a tear to my eye.

Q9. How can we increase diversity in the modern shanty singing community?

           A9. I have no idea how to increase or decrease the diversity in literally any situation. I am the last person to ask.

Q10. Who is your favorite singer/writer/artist and why?

           I idolize Louisa Jo Killen, she brought folk music in Ireland back from the dead singlehandedly, she had an amazing tenor, and she inspired thousands. When I sing, I try most to copy her voice and accent.

### Appendix E – Sea Shanty Sing Free Write (Event/Space)

On March 19th 2022, I attended the SF Maritime National Park monthly virtual Sea Shanty Sing as a singer, and free wrote during the event. I have transcribed below my chicken scratch, corrected for grammar and spelling errors, but not for content.

I click the link Peter emailed me last night. I’m last in the running order, so I’d better do my warmups for my ‘big performance’. Lip trill major scale. Mama made me match my m&ms.

My zoom client connects, I click the blue button to accept the promotion to panelist, and the old guys greet me and everybody coming in warmly immediately. Laughter as they repeat old jokes during microphone check. Pete Grassby, not Kasin, says in his delightful British accent “Don’t you feel tempted, when someone says, ‘can you hear me’ to say, ‘Pardon?’ like you can’t hear them?” and laughter trickles into the room as one by one the jolly old men recognize the joke and burst out laughing. I make a couple of my own puns, and the geezers take joy in them. I know that most of these guys have known each other since like the eighties, but they certainly make every effort to make us all feel welcome. This is the first time I’ve attended one of these in makeup and a dress, and even though I can only be seen from the shoulders up, nobody says anything about it, which is nice.

As Kasin conducts the headcount, the techie announces over the comm “2 minute warning folks”. Peter sends a message in the lobby chat that he received a last minute cancelation from number 20 in the running order, and all of us have been bumped up, but we retain our order. I’ve come to about 10 of these by now, and I recognize a lot of my favorites from California to Britain. I change my background to be a drone shot of the golden bear, which I feel is appropriate because many of the other singers have pictures or paintings of harbors and ships that mean a lot to them, including 3 men with different angles of Hyde Street Pier, the original location of the sing.

“Going live in 3 2”

Peter Kasin Sings a bar “our ship went a sailing out over the bar, away to rio, she’s pointed her bow tot the southernmost star and we’re bound for the Rio Grande.” And in speaking register “Welcome to the monthly virtual shanty sing…” he continues the intro, giving thanks to the people donating etc.

Casey is up first, and she sing a French song that is moving and melancholy, I can feel it deeply despite not speaking a word of French, and the song’s melody and structure is simple.

Darlene Plumtree, the CEO of the non profit arm of the park gives a short blurb about the recovery of artifacts from a cannery that used to be kept at the Monterey Maritime Museum, but Monterey is closing, so SF Maritime has inherited those artifacts, and is now displaying them at our own museum. I take my shoes off and fold my legs under me to get more comfortable on the couch. I need to come in person to the park, just to see it. It’s kinda weird I’ve been singing for them for this long, and so close to the real place, but I’ve never been.

In England, David Kidman’s song is quite humorous, and I can’t not notice the way his head shakes and moves when he changed pitches or sings hard. It must be fun for his kids when he sings for them.

Peter comes on with Richard for a Duet, “10 Stone” and it’s the first duet I’ve ever seen here conducted between two people not in the same room together. The song makes me think of stability class, and also that the way the song is sung is very black, like “working on the railroad” almost. Peter stays on when Richard is done to sing his own, “Whiskey Johnny” with all verses I’d never heard before. I also remember that he mentioned last night at our interview that this is his favorite song, and the first one he ever lead, so it’s cool to know that.

Natalie’s song is enrapturing and endearing and makes me sway even before I realize I’m doing it. Her voice is very soft and gentle compared to Peter’s thundering. “Haul Away Girls”

It’s a surprise that we don’t get any Irish songs until 6 singers in, especially because St. Patrick’s feast was only 2 days ago. I didn’t know that the black ball line still operates today, that’s super cool

Alexis sings *Mingulay Boat Song*, it’s one of my favorites. I need to find one of Pete Grassby’s CDs, he’s so good. Whoops, fred unmuted during Pete’s song, he’s gotta start over. Pete is so smooth with that accordion, I never was good at singing and playing an instrument at the same time.

Yikes, Fred is flat. Headphones off. Sorry dude.

Ah. Tark’s voice is so relaxing, I need to make sure I don’t pass out. I love his music, this was like a lullaby.

Anne’s voice is a little grating, but I like “One more Day”

We’re an hour in, there’s 8 singers until I’m due to go on, I start checking my phone. I need to get my flat tire fixed, return a library book, return a sweater that doesn’t fit, but a purse, and be back in time to do karaoke tonight. I wonder if they’ll let me sing if I don’t drink? I can probably just order Shirley temples.

Jerry Korobow is the most grandfatherly looking person I have ever seen, even moreso than either of my actual grandfathers. This actually feels kinda like a country song. I guess that makes sense. He’s great on guitar too, he’s fantastic. I make sure my mic is muted and sing along. Pay me or go to jail, pay me my money down.

Jeff Grund’s head flexes when he sings loud.

In the chat, a little confusion for running order, a couple people who joined late are appended after me, but I’m still in the same spot.

Martha’s camera is off, that’s kinda jarring.

Hah! I didn’t think I’d see a sea shanty exclusively composed about zoom, and it’s by the oldest dude here. “Sail Cyber Seas”. It’s pretty funny too, everyone is loving this one.

I text my mom for a couple minutes about my plans for today, until I am the next one on. I check my voice and my setup one last time to be ready.

I sang “Silver Shoals of Herring”, the Louis Killen cover, and everybody loved it! I didn’t even have to mention who I was copying for them to recognize who I was trying to imitate, I feel so happy. Killen is my favorite, and they all said I’d’ve made her proud. This means so much to me.

Time for the late joiners, and then the second round. Chris Lock reminds me of Dr. McNie, her song South to Australia around cape horn is so fun!

I decide not to put in for a second song, even though we have time, I just want to kick back and enjoy the glow. I had a great time doing this, but I’m sad that I have to wait a whole month until I can do it again.

### Appendix F – Show and Tell

#### The Newfoundland Ugly Stick

“At the Northeast point of North America, there's an island called Newfoundland.”   
That's the first line in the first song in *come from away,* a musical about the charitable actions of the people of Gander, NL, Canada, during the 9/11 crisis. That musical both kindled my incipient love of sea shanties -- the subculture I'll focus on for my ethnography -- and introduced the ugly stick into my consciousness. this strange device you see before you is the Ugly Stick. I made it myself from spare parts at the makerspace, Monday after our class. This is the handle of a broom, from which the head is gone. Here is the left boot from my school issued pair. One of these bottle openers is a shark, one of my favorite animals. Keychain rings, can tabs, wood screws, and bits of twine hold it together. This instrument, if you could call it that, I feel, is emblematic of a sailor's ingenuity. A way to make music regardless of what you have, a way to make levity in a harsh and dangerous environment, and the humanitarian way to reduce reuse and recycle. Its construction is simple but its operation is downright foolproof. “stomp the boot rattle the jiggly bits.”

I shall now demonstrate with the rendition of “Whup! Jamboree” a song about coming home from months at sea.

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1. $3660 in today’s money [↑](#footnote-ref-1)