

**CHRIS PAHUD Jewel-case CD Package**

**Cover**



**Inside Spread**

**1. Deeper Well** – 4:37  
(David Olney, Emmylou Harris, Daniel Lanois)  
ALMO Music Corp / obo Hayes Street Music  
This is one of those songs that can stop people dead in their tracks, a specialty of David Olney songs. That's what happened to me the first time I heard it performed by mandolinist Jimmy Ryan at one of Joe Donnelly, Jr.'s "Wall of Grass" shows at Club Passim in Cambridge Mass. Nearly everyone in the club was drawn in and sang along on the choruses. Damn spooky! On this recording Garnet Rogers digs in on National Steel guitar, Joe Donnelly, Jr. on drums and Seth Connelly on electric bass.

**2. Blue Wing** – 6:17 (Tom Russell)  
Bug Music, Inc / obo End of the Trail Music  
I'd never heard of Tom Russell until I heard Garnet Rogers play this song at a workshop. I believe Garnet described it as a "perfectly economical song". No extra words and every word there was just right. Remove one word and the song falls apart. I've since become a huge fan of Tom Russell.

**3. Pancho and Lefty** – 5:19 (Townes Van Zandt)  
Bug Music, Inc / obo Will Van Zandt Pub.  
This is Townes Van Zandt's signature song 'Pancho and Lefty', which has many fine renditions of it out there. This was a hard tune for me for me to nail just right in the studio for some reason even though I had performed it many times in band and duo ensembles. It was Seth's insight and arrangement on acoustic guitar that led me to this seminal 'Ah Ha, that's what I have been looking for!' moment. The vocal track was done in one take, the first take. Then Garnet Rogers came in and added a shimmering track on Telecaster. Seth is also on string bass and Hattrack's haunting harps really set the mood. To me, it is more about the addiction than the cowboy and the bandit.

**4. Sweet Old World** – 5:14  
(Lucinda Williams) Warner-Tamerlane Publishing.  
I believe this is the first Lucinda Williams' song I ever heard, likely on Dick Pleasants' radio show on WUMB, Boston. I had to dig down deep and dark in order to visualize the space where I needed to be for this interpretation. Garnet's dripping wet Telecaster through an old Fender amp gives it a kind of plaintive Fred Neil quality.

**5. The Song** – 3:34  
(Thomas Morton lyrics 1627) Chris Pahud music  
This started as a project for the Quincy Historical Society of Quincy Mass., and it may very well be the first English language folk song written in the new world that we know of. It was penned by Thomas Morton, aka 'The Lord of Misrule' on May 1st 1627 for the May Day celebration at Merry Mount, in modern day Quincy. Like 17th century Beastie Boys, Morton and his men were ready to fight the Pilgrims of Plymouth for their right to party. Alas they did it poorly, but some say the partying tradition continues along Quincy Shore Drive to this very day. We don't know what the melody would have been which gave me the liberty to come up with one for it.

**6. Grizzly Bear** – 3:17  
(Jerry Corbett) Ricker Music, BMI  
Jerry Corbett co-founded the Youngbloods along with Jesse Colin Young and 'Grizzly Bear' was their first hit. Jerry graciously gifted me permission to record this song and offered to play bass and lead guitar on this cut. Both bass and lead guitar are cranking in the best tight formation that the Youngbloods were famous for. I never would have thought when I played this song as a teenager that I would ever have the privilege of actually recording it with Jerry or having the pleasure of his friendship. Jerry has observed that Hattrack's harmonica playing is up there with Charley McCoy. Joe is right on the money and Seth's

rhythm guitar compliments the whole arrangement to a 'T'.

**7. The Man in The Bed** – 4:23  
(Dave Alvin) Bug Music / obo Blue Horn Toad Music  
As with 'Blue Wing', I first heard this song from Garnet Rogers. I can't help but think of my own father when I sing this song. Dave Alvin has said that this is the best song he has written. Who am I to argue with that? When I contacted Dave's publishing company about paying the royalty for The Man in The Bed on this recording they called me back and told me he didn't want my money. Dave just asked for 3 copies of my CD. I am honored. Thank you Dave!

**8. The Girl from The North Country** – 4:32  
(Bob Dylan) Special Rider Music  
My version is based on an arrangement by Larry Abbott, an old childhood friend with whom I played in high school in a band called "The Town Dump". One of the very cool things about this recording is a return to a British Isles feeling with the addition of the Uilleann Pipes played by Steafan Hannigan. I love Seth's piano part on this too.

**9. Song for Melissa** – 3:34  
(Chris Pahud, Les Gosule, Jim Ryan)  
I wrote this with input from Les Gosule and Jim Ryan at the request of Melissa's father, Les, for a memorial service to her. Melissa was a vivacious and caring young woman who was brutally murdered in 1999. Though the lyrics may not be great poetry, I have been told that these everyday words are often those chosen by grieving parents when speaking of their departed children.

**10. Robbie and I** – 5:56 (Chris Pahud)  
An original song based on snippets from my younger days spent in Vermont of the late 1950's through mid 1960's with my friend Robbie Anderson and his wonderful and unconventional family. Robbie's parents and 5 siblings

**11. Around The Bay of Mexico** – 2:30  
(Traditional Sea Chantey)  
A traditional African American Whaling Sea Chantey from the 1840's. I first heard it when I was a child from Bill Bonyun when he was the folk singer at Old Sturbridge Village in the late 1950's. My mom's parents were the potters in the village then and often my brother Dean and I would visit for days on end. I always loved to hang out on the common when Bill was singing. The real surprise for me was that Garnet Rogers came up with an intricate 4 part harmony which encompasses his full vocal range. Sort of 'Garnet Rogers and the Northern Persuasions' if you will. Steafan Hannigan added bodhran and chain shakers to give it that authentic fock'sie kind of feeling.  
I have been fortunate to have the friendship and assistance of notable and talented musicians accompanying me: Garnet Rogers, Jerry Corbett, Steafan Hannigan, Joe Donnelly, Jr., Hattrack Gallagher and the one and only Seth Connelly. These gentlemen are all professional musicians, which is what makes these recordings so special. Thanks guys!  
\*Joe Donnelly, Jr. plays Zildjian cymbals and drum sticks exclusively  
Photos by Phil Knudsen, Steve Ide, Chris Pahud and anonymous others.  
CD Package Design by MelGreen www.melgreendesign.com  
Recorded, produced and mastered by Seth Connelly of Humming Lake Studio, Brookline NH www.sethconnelly.com

**Chris Pahud Red Sky in Morning**

1. Deeper Well 4:37
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Chris Pahud: Voice & Acoustic Guitar  
Garnet Rogers: Tele. S.A. & Steel Guitar: 4, 7, 8, 9, 11  
Woods: 5, 10, 11  
Hattrack Gallagher: Harp: 1, 3, 5, 10  
Joe Donnelly, Jr.: Drums: 1, 8, 2, 4, 6, 10  
Jerry Corbett: Fretless Bass and Electric Guitar: 4  
Seth Connelly: Acoustic Guitar: 3 & 4  
Electric Guitar & Harmonica: 9 & 10  
Hattrack & Les: Banjo: 12, 7, 11

**SPECIAL THANKS:** Joan Early, No. Deeper Well; The Youngbloods, Bill, Joe, Jesse, and Les, Sweet Old World; Les Gosule, Steve Ide, and Phil Knudsen, Song for Melissa; Phil Knudsen, Steve Ide, and Phil Knudsen, Around the Bay of Mexico; Les Gosule, Steve Ide, and Phil Knudsen, The Man in the Bed; Les Gosule, Steve Ide, and Phil Knudsen, The Girl from the North Country; Les Gosule, Steve Ide, and Phil Knudsen, Grizzly Bear; Les Gosule, Steve Ide, and Phil Knudsen, The Song; Les Gosule, Steve Ide, and Phil Knudsen, Robbie and I; Les Gosule, Steve Ide, and Phil Knudsen, Sweet Old World; Les Gosule, Steve Ide, and Phil Knudsen, Pancho and Lefty; Les Gosule, Steve Ide, and Phil Knudsen, Blue Wing; Les Gosule, Steve Ide, and Phil Knudsen, Deeper Well.

The Quincy Historical Society  
MA: www.qhsm.org

**Back Cover & Spine**

**Chris Pahud Red Sky in Morning**

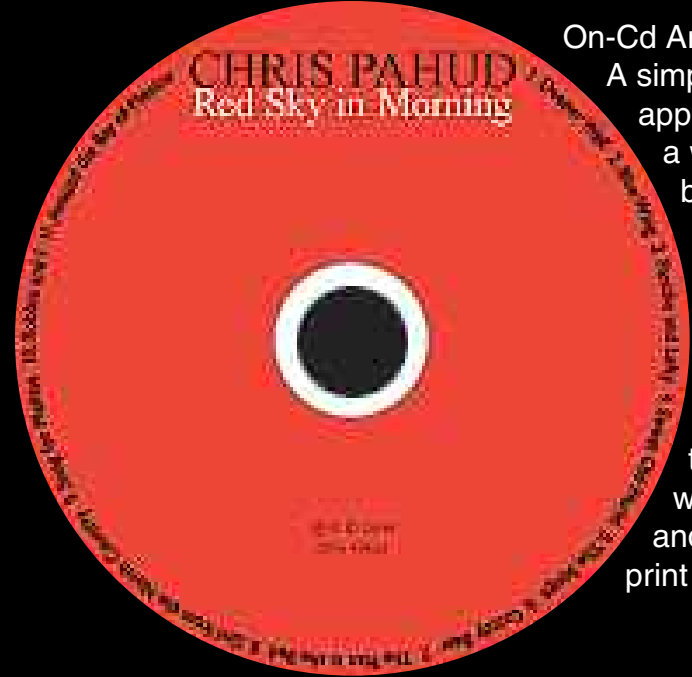
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**Tray Card and Spines**



**On-Cd Art:**  
A simple 3-color approach – a white background wash with a solid red overlay which has the CD title showing through in white. Name and songs over print in black.

