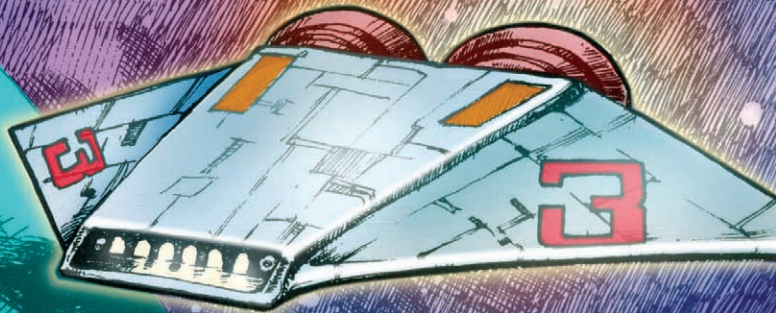


TRAVELLER



Julia Ecklar



remember reading once about some famous writer (my memory says Kipling) burning his unpublished early works to prevent anyone ever taking them public after his death. While the story is probably apocryphal, the sentiment certainly rings true.

When I recorded *Traveller* at age seventeen, I'm pretty sure I didn't think about anybody listening to it when I was in my forties. I say "pretty sure" because I don't actually remember all that much about the experience. I remember the friends—Nan and Marj—who set up the recording with their friend Clyde. I remember meeting Mary Jean Holmes, a filker whose voice and songs just knocked my socks off! I remember sitting tailor-fashion on a bed with my music arrayed around me, a single microphone precariously positioned just off the end of the bed. I somehow performed the feat of playing guitar, singing, and trying not to fall off the bed all at the same time. I remember feeling like this was the start of something *big!* Which it was, sort of, although not necessarily the "something" I had in mind.

I had only ever done live performances before this. I was trained as a classical vocalist, and was used to performing *sans* microphone to large performance halls, accompanied by a grand piano. Trying to rein myself in for a microphone was probably the hardest part of this whole endeavor. I just had no idea how to do it! I can hear my difficulty in dealing with the mic as I listen to the recordings now—my voice

sounds overly careful, sweet and a little tentative. While it works for some of the more gentle pieces on the tape, for others...well...

The songs themselves surprised me. Some of them are better than I remembered, while others (which I remembered quite fondly) struck me as embarrassing in the extreme. (No, I won't say which are which.) By contrast, the write-ups in the songbook we put together to accompany the tape were just as likely to be the opposite—the song wasn't an embarrassment, but the write-up was *horrible!* *Sigh*

I find myself like Kipling, wishing I had burned all existing copies while no one was looking. Leaving one, perhaps, for publication after my death, but not before then. I'm fairly certain I'll be immune to embarrassment once I'm dead.

At the same time, I know that when I've read stories (or heard songs) produced by artists I love in their youth, I don't hold it against the artist if the subject matter is silly, or the language naïve. In fact, it's kind of reassuring and charming to discover that they were once overwrought, self-involved teenagers, too. If *they* could develop into something fabulous in later years, maybe the rest of us have a chance. I hope you'll look on this with the same generosity. For myself, I will take from this the comfort of knowing that if I improved this much in the last thirty years, I'm going to be *dynamite* by the time I'm eighty.

—**Julia Ecklar**

Pittsburgh, PA • June 30, 2005



Recording Engineer: **Clyde Jones**
Media Transfer: **Scott Dorsey** (Kludge Audio)
Digital Remastering: **Adam C. Puche**
Project Coordination: **Eli Goldberg**
Cover Illustration: **Todd Hamilton**
Package Design: **bigwigdesign.com**

Thanks to **Nan Burridge, Ann Cecil, Joe Ellis, Lee Gold, Todd Hamilton, Marj Ihssen, Clyde Jones, Kristoph Klover, Anne McCaffrey, Joey Shoji** and **Harold Stein**.

This enhanced disc includes the *Traveller Songbook* in Adobe Acrobat (PDF) format. To view or print it, insert this disc into a computer.

Brekke's Lament and *Song for Petiron* lyrics © 1977 **Anne McCaffrey**

Eulogy lyrics © 1981 **Marj Ihssen**; music © 1981 **Pete Suffredin**

All other songs © 1981 **Julia Ecklar**

One microphone, one guitar, one voice. Twenty-five years ago, Julia Ecklar and a handful of dedicated friends gathered for a day of intimate recording in one of their homes. That project — *Traveller* — marked the beginning of a career, and is reproduced here in CD format for the very first time.

- | | |
|---|---|
| 1. The Traveller (4:24) | 11. Brekke's Lament (2:03) |
| 2. Song for Petiron (1:42) | 12. When Love is Lost (1:58) |
| 3. Tribbles (3:46) | 13. He's Dead, Jim (2:14) |
| 4. The Spaceman's Prayer (4:46) | 14. Song to a Stranded Warrior:
A Memorial (3:16) |
| 5. A Last Evening's Dream (3:36) | 15. Christmastime in Sector 5 (9:25) |
| 6. Gambler's Lament (3:16) | 16. Ballad to a Spaceman (3:36) |
| 7. Eulogy (2:44) | 17. Traveller, Part II: Thoughts
of a Homeless Alien (2:45) |
| 8. The Light That Died (2:39) | |
| 9. Homecoming (4:38) | |
| 10. The Purple and Orange
Conspiracy (2:43) | |
| | Total Time: 59:31 |