

I just have to tell you how greatly I admire what you've done with "*Working on a Batteau*". This is as good as the best production I've ever heard.

First, I think Ron has written a fine song; the lyrics are very authentic and sound as if they could have been written 150 years ago; a simple man reflecting on a hard life and the simple pleasures that make it bearable.

But the production is what makes the song sparkle, and your production pulls the listener deep into the heart of its main character. Restrained instrumentalists, each adding only what is needed. Delicate, deft mixing all aimed at bringing the orchestration gradually into full blossom at precisely the right moment, 2/3 of the way through the second chorus (which is the emotional heart of the song, and I'll get to that below) , piano, organ, a couple of guitars, bass, drums, mandolin (and is one of the banjos in there, too?) for a small stretch, then walking it slowly back down. Sheer artistry on the board.

And regarding the vocal harmonies: the two extra voices sound like six. I've written a lot of harmonies over the years, but I have never been good enough to write three parts that explore three or four possibilities in a single G chord over the course of just four beats. It goes well beyond the default three-part harmony, of course. What talented vocalists you have reared!

By "emotional heart of the song", I mean the singer is giving me a very personal picture of a working-class life; then that second chorus, I can hear the speaker's thoughts turning to his earnest dream, which is to "find me something pretty for that girl in Leaksville town"; in other words, to let her know she is what he wants out of life. So real, so authentic, so down to the core of being human!

Perhaps I get overly excited about a certain piece of music when it truly touches me, but I had heard this song before and never been touched by it in the way that I am when I listen to your production.

Warm regards