

PETER KENNEDY'S PUBLISHED RECORDINGS OF BRITISH & IRISH TRADITIONAL MUSIC AND RELATED MATERIAL: AN ANNOTATED DISCOGRAPHY

Dr. REG HALL, London, 2017.

Peter Kennedy made a great many recordings of British and Irish traditional music, customs and vernacular speech, and this annotated discography is a first attempt at sorting out and documenting his published recorded material. His was a strange position to be in – privileged and protected within the English Folk Dance & Song Society, yet, as a self-styled maverick, challenging some of the organisation's received wisdom. Comment on the social context of his recording activities illuminates the pioneering quality of his early work in discovering, exposing and re-defining traditional music. Whatever criticism might be directed at his ideas, his other activities and his published work, his field recordings and early broadcasts were the grounding of our current interest in and knowledge of traditional music and dance.

Information about the recordings has been checked wherever possible against the notes Peter made in his pocket diaries and notebooks, on the boxes containing the original tapes and in other documents held in the Peter Kennedy Archive at the British Library, in particular, Peter's contemporary reports to Marie Slocome at the BBC Sound Library, which have been published on-line by Andrew Pace for the British Library (www.peterkennedyarchive.org). Many of the original tapes, however, no longer exist, and much of the other documentation is inconsistent and sometimes conflicting. Published information, including recording dates and locations, has frequently been inaccurate, the most serious being the frequent incorrect attribution of the person who made the recording. Many of the published recordings differ from issue to issue, some being truncated and EQed differently, some with different sections of associated speech, and some with instrumental accompaniment dubbed on, and these differences (apart from EQing) are noted wherever they have been identified. While I have heard a great many of the sound recordings, I have not had access to the films & DVDs.

The layout of this discography follows established conventions. The artist credit, given in upper case, is as printed on the disc, audio-cassette, CD and/or associated packaging, or, where the former have not been available, as given in Folktracks and Folktrax catalogues or on the Folktrax website. Personnels and instrumentation have been checked aurally, whenever time and personal energy have allowed, and checked against information from unpublished sources. The name of the recordist, the date and the location of recording are based on available documentary evidence. Song and tune titles are given as published for each separate issue, with editorial uniformity in the use of upper and lower case and italics. All known issues are given a separate entry, with the first issue set against the left-hand margin and all subsequent issues being inset. Editorial comment is printed within square brackets, thus [RH: ****]. Where I appear as an informant, I use the third person. The photographs are from the Peter Kennedy Archive unless otherwise stated.

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Peter Kennedy (1922-2006), the son of Douglas and Helen Kennedy and the nephew of Maud Karpeles, was brought up in close proximity to the leading activists in the English folk-dance and folk-song movements. Before the war, his family had taken a holiday on the Isle of Aran, off the coast of Co. Galway, and he had there seen rural step-dancing to lilting and heard sean-nos singing in cottage kitchens; he had seen some foreign dance teams and some of the English traditional morris and sword dance teams at festivals in London; and he had experienced something of the real thing in out-of-the-way places in North Africa and Italy during the war. Apart from that he, like nearly everybody else in the English Folk Dance & Song Society (EFDSS), had had no experience of traditional music, singing and dancing by the people they belonged to in their own social environment. Early in 1947, he was

trained on an EFDSS staff course, and around September he was posted to an office in Durham as the EFDSS representative in Northumberland, Durham and Yorkshire. His pocket diary (British Library) reveals his conventional EFDSS activity in that area with quite frequent similar excursions to London. However, as early as 14th March 1947, he had made a one-day trip to Newcastle from London for a meeting of the Northumbrian Pipers Society, and on 15th September 1947, more or less as he was taking up his job in the North, he noted in his diary the address of the Northumbrian piper, fiddler and band leader, Jack Armstrong. On Sunday, 2nd November 1947, he went to see the Yorkshire melodeon player, George Tremain, whom he had known before the war and whom he had most probably seen down in London in December 1946, when George was making some HMV records for the EFDSS. Then, early in March 1948, he went to the Tara Club Ceilidhe in Newcastle where the Newcastle-Irish fiddle player John Doonan and his son Johnny on the piccolo were playing in the band, and he noted the name of the Northumbrian piccolo player Billy Ballantine in his pocket diary on 22nd September 1948. A few days later he was with the clog-dancer Jim Ellwood at Horden in Co. Durham. Thus it can be seen he was venturing into areas previously unknown or at least undervalued by the EFDSS establishment. It was an invitation, however, to a social gathering in Northumberland by Lady Trevelyan, chairman of one of the EFDSS district committees, that was the real breakthrough in his awareness and understanding of traditional music and dancing. The date for that event cannot be established.

Peter Kennedy (Traditional Song Forum, Cecil Sharp House, London, 20th May 2002): She took me to the local dance at Cambo in the village hall. Ned Pearson was the fiddle player. He played for the dance – no other music – just the fiddle, and, of course, very rhythmical dancing. Went on all through the night, and then we would stop in the middle and have a great feast, and they did foxtrots and quicksteps, and *Morpeth Rants* and *Cornrigs*. There was no distinction between what we would call folk dances – a long dance – or the reels – they had four-hand reels – and varsouviana, polka mazurkas and what we would call old-time in those days – all mixed up. And then there were various games they played, like getting into two lines and passing the black baby, and lighting a candle, and twirling a trencher [plate]. That was also very much part of the whole evening. The part Lady Trevelyan played was to play the piano for musical chairs... However, that was for me a tremendous eye-opener, because the people that came – of course, some of them were shepherds – they left their horses outside and they finished in the morning and they went straight to milking in the morning. They got on their horses and away they went. I realized then there was a great deal of difference what the Society was involved in and what was going on in the villages, and so in my spare time – not in the Society's time – it was in my spare time, I would go out and try and find out a little bit more what dances there might be. I went with the shepherds – fiddle players and so on. For instance, I would go to a place like Bewcastle right up on the Cumberland and Northumberland near to the Scots border, and there was a school mistress in a schoolhouse there... and she said, "Right, so-and-so, you go up onto the fells and bring down your father"... So they got hold of the shepherds and brought them down, or found out more about them so I could go and visit them. And that's how I started to collect all these dance tunes that were going on.

Another account of traditional dancing in Northumberland, looking back on the early post-war years, supports Peter's description and echoes his enthusiasm.

Mrs. Ivy Hall, 84 Druridge Drive, Fenham, Newcastle-upon-Tyne 5 (*English Dance & Song*, vol. XXIII, no. 2, April 1959, p.54): My first introduction to traditional dance was in the farmhouse kitchen at Fairhaugh. Our host played the pipes and fiddle, and one of the shepherds from the next farm, three miles away over the hills, had come along bringing his fiddle. With him came the roadman, the first and unfortunately the last true Northumbrian traditional singer I have ever heard. // Making up the dancing company were our own party of six town-bred lads and lasses and a few of the local young people. The latter, boys and girls in their teens, who had never been away from the hills and had never seen a train or a cinema, were a very different type from to-day. // Against such a background I was first initiated into the abandon of our Northumbrian dances, and country dancing for the first time for me became a living tradition and not a much loved part of school or club. // The first dance I attended was in the tiny one-roomed school. This was a great social event, and after an early evening milking the shepherds and their families tramped for miles across the hills to be there by 7.30 p.m. The band was composed of local people, whose repertoire, though small, was full of life and vigour, especially the pianist who confined herself to the rhythm only. The dancing was spontaneous and the style

easy and natural, but the heavy shoes of the men beating out the rhythm of the Northumbrian stepping made drums quite unnecessary. // ... The girls wore their prettiest full-length evening frocks while every man was in his Sunday-best navy serge. The only break was for supper which was all given by the local people and served in the nearest farmhouse kitchen which was about 200 yards away down a very rough pasture field. Owing to this trek, and to help the people in their long walk in the dark over the hills to reach the dance, the choice of date depended on the moon. // While the older people sat round the outside of the room and gossiped the rest of us danced through a programme which consisted of Circassian Circle (1st figure only), Morpeth Rant, Corn Riggs, Drops of Brandy, Roxborough Castle, Call of the Pipes and the Spanish Waltz. The latter was always done in sets of eight, and did those brawny lads lift us high as that ring balanced in! There was a good selection of Old Time Dances, also the Veleta, St. Bernard Waltz, Eva Three Step, Boston Two Step and an uproarious version of the Lancers. For our friends across the Border there was the Eightsome Reel. // The band played and the dancers danced until, at daybreak, usually about five o'clock, the long trek back to the farms began in order to be there for the milking.....

Peter (*English Dance & Song*, vol. XV, no.1, July 1950, pp.10-11): I found in Northumberland someone who was trying to encourage the spread of the spirit of these gatherings. Jack Armstrong was running "Barn Dances" in villages near Newcastle which were giving the townspeople a good taste of this. Jack had learnt much from playing with traditional musicians, the shepherds off the fells. In addition, the radio programme "Northumbrian Barn Dance" in which Jack was Farmer Bewick and also played the small-pipes, was trying to do the same thing. // What did these "Barn Dances" consist of? Old-fashioned couple dances were interspersed with the set dances, reels and country dances. In addition, the party atmosphere would be helped by interludes of some kind: a song, a story or a tune on the fiddle or small-pipes. The programme included the local favourites, Morpeth Rant, Circassian Circle, Waltz Country Dance, Eightsome Reel, Sylph, Lancers, Square Eight, Cumberland Reel, as well as old-fashioned waltzes, polkas, schottisches, Two-steps, Barn Dances, Highland Schottische and Gay Gordons. // Here, I felt, was the right approach, and I set about trying to put this idea across in different kinds of circles. I gave sample Barn Dances to adult and youth clubs, community centres, colleges, and other groups over the whole Area. It wasn't long before some of the Local Education Authorities... were running well-attended Courses for Leaders of Adult and Youth groups who wanted this as social recreation in their own clubs. // At these courses a "Barn Dance" was always included, run with a community spirit and, when possible, a band. (I always take round with me a set of drums as one can usually recruit a drummer and the result looks like a band at any rate!)... I would encourage potential musicians... Anyone who could raise a song would be similarly encouraged, whether it be wholly or partly traditional. (In the N.E. "The Tyneside Songs" – many of them composed by local people to traditional tunes – are very popular.) Dances to the tune of "Blaydon Races" or "Keep your feet still, Geordie, hinney," and dance-games such as "I've been to France" and "Ninepins" I found went down well. In addition to the clubs and other groups in the towns I visited the more remote villages so as to add to my knowledge of dances and tunes. I searched out traditional musicians and exchanged tunes with them. (Some of these lived in farm cottages far up on the fells and involved long walks to reach them. They were, however, always glad to meet someone who was keen on the "real" music and to take the fiddles off the walls and "squeeze-boxes" from under the bed!) The older dancers racked their brains and the younger ones soon forgot that quicksteps were the "done thing." In this way I came across many of the dances and tunes which are now being passed on to folk dancers in other areas: "The Spanish Waltz," a quadrille version of the Waltz Country Dance; "Drops of Brandy," a Northumbrian version of "Strip the Willow"; "La Russe," a useful one-figure square dance, the "Six Reels" "Russian Ballet" and "Kielder Schottische"; the "Double Schottische," "Varsoviana," "Heel and Toe Polka," "Nancy Till" and others...

Peter (*Radio Times*, 13 November 1953, p.6): On one occasion, I remember, I managed to secure an audition for one of the best traditional dance bands in Northumberland at that time. I told the leader to put on a really good show for Dick Kelly, producer of *Northumbrian Barn Dance*. Imagine my horror, when I discovered that the small group of country fiddlers, flute, and squeezebox had been supplemented with saxophone and electric guitar! The players were adapting themselves to what they imagined were BBC requirements, not realising that I was anxious to interest the BBC in the genuine country music of Northumbria.

Peter had had some tuition as a child on the violin and was to some extent musically literate. His pocket diary entry for 7th January 1947 (British Library) reads “Took up Violin again”. There were violinists in the EFDSS who might have been some sort of inspiration for him, but early on he modified his legitimate violin skill to embrace some of the style and methods of traditional fiddle players. His early model could only have been what little was known of southern English fiddle music (Sam Bennett & Jinkey Wells) modified by his subsequent experience of fiddle-playing in the North. However, the Sligo fiddle player Michael Gorman told Reg Hall in 1959 that he had taught Peter, which was partly self-evident in the way Peter held the fiddle like him. The EFDSS booked Michael for their Albert Hall festival in January 1948, but most probably his association with Peter pre-dated that. The simple entry “John Vesey” in Peter’s pocket diary for Sunday, 29 June 1947, suggests Peter had some access to the private circle of Irish musicians surrounding Michael Gorman in London. John Vesey from Co. Sligo was a remarkable former pupil of Michael’s, later to make a name for himself in Philadelphia, who was at that time briefly resident in London. Much earlier than all this, before the war when he was a teenager, Peter had been shown how to play the melodeon by the Yorkshire sword-dance musician, George Tremain. The conventional diatonic two-row melodeon (or button accordion) was pitched in the keys of C and F, and it was Peter who was the first to have his instrument re-tuned to the fiddle keys of G and D. In April 1949, he was recorded under the auspices of the EFDSS in four melodeon solos (with two re-makes in 1950) that clearly reflected the dance repertory he had discovered in northern England and the invention and urgency of the dance music he had been experiencing.

PETER KENNEDY

melodeon

HMV recording studio, Abbey Road, London, 28 April 1949.

OEA 13776-1	<i>Spanish Waltz: Perfect Cure / Jockey’s the Lad / My Own Home / Shepherd’s Wife / My Lodging Is on the Cold Ground</i>	HMV B9796
OEA 13777-1	<i>Jigs (Suitable for Square Eight, Sylph, Hulichan, Ninepins, etc.): Cock o’ the Walk / Banbury Bill / Hexham Races</i>	HMV B9796
2EA 13785-1	<i>Drops of Brandy (Schottische Selection): London Bridge / Nelly Gray / Nae Luck / Castles in the Air</i>	HMV C3892
2EA 13786-1	<i>La Russe (Quadrille) Set Tunes in Reel Time: Gallops Hey / Fishers Frolic</i>	HMV C3892

HMV recording studio, Abbey Road, London, 31 October 1950.

2EA 13785-3	<i>Drops of Brandy (Schottische Selection): London Bridge / Nelly Gray / Nae Luck / Castles in the Air</i>	HMV C3892
2EA 13786-4	<i>La Russe (Quadrille) Set Tunes in Reel Time: Gallops Hey / Fishers Frolic</i>	HMV C3892



Peter Kennedy, late 1940s? [Peter Kennedy Archive]

Peter (*Northumbrian Pipers' Society Magazine*, vol. 25, 2004): I suppose my main contribution to the NPS was starting the fiddle contests at the Alnwick Gathering, for which I was given a silver badge, and given a certificate for coming ninth. As the first competitor, I got my fiddle out of the case, but the rest of the fiddlers who followed me were so shy about the whole thing that they never went for their own cases. Every one of the twenty or so contestants used my fiddle, the same one I have today.

Peter (Traditional Song Forum, Cecil Sharp House, London, 20 May 2002): I heard about clog dancing and I put an advertisement in the *Newcastle Chronicle* asking for people who had any knowledge of clog dancing, and that led in itself to a complete adding on to the various things for me to go round and find out about. There were a number of people who helped me there, and in the end we found there were really two rival camps. There was Johnson Elwood – it was actually his father, Johnson Elwood's father who set me on this – but Johnson himself was teaching clog dancing in the fire station at Horden, and the kids... were teaching each other the steps and so on, and he had quite a lot. And there was the rival school of Tiny Allison in Consett, who eventually trained somebody called Jackie Toaduff who became the champion. I put up a belt for the Northumberland and Durham clog champion and Jackie won it. Kept it for several years, in fact, and he came down and danced at the Royal Albert Hall.

While still working in the North, Peter went down monthly to the BBC Bristol studio to play the drums with the house band from Cecil Sharp House in a country dance radio programme, *Dance Them Around*.

Peter (interviewed by Harry Bradshaw, *The Long Note, Radio Telfis Éireann*, 1988): My father and mother were doing a radio programme from Bristol... The director of the programme, Frank Gillard, was very anxious to have a melodeon spot every month, so I used to make the trip down from Durham down to Bristol and do the accordeon solo in the programme, and while I was there I was eventually persuaded by Frank Gillard to stay in the area – to move to Bristol and to set up programmes for the BBC in the area – folkmusic-type programmes...

Frank Gillard's account in 1947 of his country dance radio programmes comments both on the EFDDS's activities in the period 1946-1947 and sets the scene for Peter's activities shortly afterwards.

Frank Gillard, West Regional Programme Director (BBC internal memo to L. Wellington; BBC Written Archives Centre, R27/102, 19 December 1947): COUNTRY DANCE PARTY // For well over a year now we have been broadcasting a monthly half-hour programme of English traditional dance music. The programme takes the form of a country dance party, with anything up to a hundred dancers in the studio, and a large audience besides. Music is played by a specially assembled band of traditional players (fiddle, accordion, concertina, guitar, bass, piano, drums) and sometimes by the string section of the West Country Studio Orchestra as well. The caller, and general master of ceremonies, is Douglas Kennedy, Director of the English Folk Dance Society and a natural broadcaster. // Invariably we get an atmosphere of great enthusiasm and excitement, Kennedy does thumbnail descriptions of the dances as they proceed, and we give the listener variety by switching the tunes and the rhythm, so that his listening moves from lively jigs to measured "Dancing Master" dances: from full band to solo fiddle or solo accordion – and we throw in folk songs in the interludes. // The whole atmosphere is that of a pleasant and enjoyable party. I expect you know that the English Folk Dance Society has emancipated itself from the Women's Institutes and the Y.W.C.A.s, and is successfully bringing back these dances as normal community games for the enjoyment of ordinary people. We certainly get a fine crowd of young and keen men and women along to the broadcasts. Expert knowledge is no longer required. The "calling" technique (which lends itself to broadcasting) makes it possible for a beginner to start in right away.

Other regions have taken these programmes from us s.b., [?] and we have just completed a special series for Overseas listeners which ran to 36 transmissions, and six transcriptions. I would like now to offer them to Basic Home -- say in the April/June quarter. We cannot tackle them before 7.30 in the evening because it is impossible to assemble the dancers earlier. We could, if necessary, manage a Saturday afternoon spot (lateish in the afternoon) but I am told that for this we should have to give our caller and our musicians at least eight weeks' notice because they get very booked up. Ideally – if you are interested in the programme at all – we

should like one of those 7.30-8.00 periods, say once a month, for it. // There are plenty of recordings available. If you cared to hear any I would gladly make the necessary arrangements.

L. Wellington (hand-written internal memo to Godfrey Adams; BBC Written Archives Centre, R27/102, 22 December 1947): Let's hear a recording after Christmas. It might well make an excellent summer programme.

On 1st November 1949, Peter was seconded by the EFDSS to the BBC in Bristol for a temporary period, and he worked under Desmond Hawkins on naturalist programmes at a time when BBC staff and managers were generally highly suspicious of the tape recorder. Peter recalled (Traditional Song Forum, 2002) working with Ludwig Koch, the bird-song authority, who had difficulty transferring his skill from the acetate-disc format to that of the magnetic tape. Peter trained for six months as a radio producer and then went free-lance (which meant that BBC production work wasn't guaranteed).

Cashier, EFDSS, London (letter from to HM Inspector of Taxes; EFDSS archive): 8th May 1950. // Mr. Peter Kennedy has resumed his duties with the Society, but at present they are on a half-time basis, (it being understood that 50% of his time will be available to the B.B.C.) Mr. Peter Kennedy will, in these circumstances, retain his B.B.C. fees.

There is some ambiguity in the evidence about Peter's employment at this time, as, also in November 1949, he took up a position on the staff of the EFDSS in the West Country as a representative without a designated area. He was available for work-shops, training courses, and general promotion of the Society's interests, activities that took him and his caravan to rural Somerset, Dorset, Wiltshire, Devon and Cornwall. All the other EFDSS representatives in the area gave their home addresses in the bi-monthly magazine *English Dance & Song*, but Peter at first gave the area office as a forwarding address; then in July 1951 he gave a hotel address in Cheddar; in December 1951, while still on the south-west area staff list, he gave a London address; and finally, in February 1951, he was not listed at all. This supports the idea of a roving mission with his caravan, working perhaps on the same projects for both the BBC and the EFDSS, and perhaps by February 1951 the EFDSS recognized that Peter's BBC activities were promoting the interests of the EFDSS. During that time, he was collecting local material, discovering and encouraging local talent, and promoting dance, song and mummings play performance in the villages. His notebook, *1950-1951 Village Barn Dance*, held at the British Library, notes many names and addresses, including those of old fiddle and concertina players, but there is no way of knowing what contact he might have had with any of them.

Peter (*English Dance & Song*, vol. XV, no.1, July 1950, p.11): It was somewhat of a surprise to me when I was moved to the South West to work for the B.B.C. at Bristol to discover many of these dances (some of which I had come to regard as purely "Border") were still remembered and danced in parts of Dorset and Devon..... **Peter** (*English Dance & Song*, vol. XV, no.2, September 1950, p.43): For instance, a "Six Reel" popular in Cumberland and Northumberland is similar in tune and dance to the Gloucestershire "Three Meet" dance. The Circassian Circle (among traditional dancers this always refers to the first figure only) is still remembered in most parts of the South-West as well as many of the same couple dances: Double Schottische or Seven-step Polka, Varsoviana, Heel and Toe Polka, etc.; 3, 4, 6, 8 and 12 hand Reels, too, in the South-West appear to have been very popular. Also the Tempest (English version in the same formation as Portland Fancy), Cross Hands, Double Lead Through (various versions), Triumph and Ninepins. A new dance to me was "Bricks and Mortar" or "Up sides and down the middle" a whole set dance, which seems to be most popular in Wiltshire and Dorset. Music for this seems to be generally provided by melodeon and tambourine. Every melodeon player in this district has his mate who plays a large decorated tambourine with a short double-ended rattle-stick. // Not only does there still seem to be a number of villages where the traditional dance music is still remembered, but there are also some who can raise a folk song. The first song I encountered in the South-West was a version of "Soldier won't you marry me," which I had last heard sung by a veteran step-dancing fisherman on Holy Island [off the coast of Northumberland].

In 1949, Peter had met Bob Rundle, who was sixteen at that time. He had great enthusiasm and a quick ear for tunes, and under Peter's guidance he learned to play the D/G melodeon by ear. They played together, fiddle and melodeon, regularly at village barn dances, sometimes with other local musicians, for the next two or three years until Bob was called up into the RAF.

Peter, in his work in both the north-east and the south-west, was actively popularizing what the Society called folk dancing and country dancing, projected in its new post-war image as square dancing or barn dancing. Apart from promoting the existing body of approved dance material, Peter was adding to the repertory from what he was witnessing in the villages, and, in discovering new material and genres, he was re-defining the EFDSS's fields of interest. While he functioned within the EFDSS hierarchy and its belief system, his activities with traditional music and dance and his advocacy for what he saw as the real thing were unique to him. Thus he had two disciplines, one characterized by the Revival, which was being re-defined as it was being popularized, and the other by the Tradition that he had begun to expose and was beginning to understand. Part of the popularising spirit of the time was to blend them and blur the differences, and Peter was caught up in this process of hybridisation. In December 1949, he formed the Haymakers Band in Bristol with reading musicians, initially to provide the incidental music to a radio presentation of Thomas Hardy's *Under the Greenwood Tree* (Alan Browning to Reg Hall, late 1950s), and then for a series of dance programmes, *Village Barn Dance*. The band went on, under the auspices of the EFDSS, to record a number of 78 rpm dance records for HMV and Decca.

The BBC radio show, *Village Barn Dance*, was recorded on location in village halls with local dancers and the Haymakers Band. The dance callers belonged to the EFDSS and the professional comperes were seasoned broadcasters – Ralph Wightman of Dorchester in Dorset and Bernard Fishwick from Cornwall. Though there were precedents for such programmes in all the BBC Regions (except London), they were not regular practice, especially with the BBC's aversion to outside broadcasts that could more easily have been made in a studio. The Light Programme, however, broadcast a series in 1949 direct from Windyhaugh in a remote locality of the Borders, where for a number of years fiddlers had got together to play for dancing:

Programme notice (*Radio Times*, 27 May 1949): Saturday, 8.00. BARN DANCE // Join Farmer Bewick and his friends at their Saturday-night party at Windyhope in Northumberland // Jack Armstrong // Northumberland Serenaders // Bob Crozier // Willie Walker and his Country Dance Band // Master of Ceremonies, William Scott // Arranged by Richard Kelly.

In Peter's case in the West Country there was the specific precedent of Douglas Kennedy's *Dance Them Around*, which had been a studio broadcast, and there was the oblique precedent of amateur talent shows like *Opportunity Knocks*, which was recorded on location, but Peter was way out on a limb with *Village Barn Dance*. He was pushing against values held by the BBC establishment and the interests of professional show business and professional broadcasters, and he was particularly pushing his luck both with the BBC and the EFDSS hierarchy by including interludes of previously unknown local amateur talent.

Peter (Traditional Song Forum, 2002): The first programme we did was with Ralph Wightman ... and it was in a school hall with no electricity and these pump-up lamps, you know. Ralph Wightman was nervous, but we got [the recording] back and it came out Micky Mouse when we got it back – all the oil had frozen on the turntable – there was no heating. However, on the basis of a pilot with Ralph Wightman, they commissioned a series... and I would go off and do the research and get all the various people.... **Peter** (Folktrax FTX-241 notes): It was very much because of locating surviving traditional performers around the Sticklepath and South Zeal area that brought about the decision by BBC to go ahead with... "*Village Barn Dance*".....

Peter (to Reg Hall, 2004) credited his aunt Maud Karpeles with encouraging him to make audio-recordings of traditional music performance, and in this regard he considered both his aunt and himself as having been mavericks within the EFDSS. The Society had had some sort of contactural arrangement with HMV since before the War to issue country dance, morris dance and sword dance records aimed at schools, and by the end of the 1940s 78 rpm records of George Tremain, Bill Kimber and Peter himself on the melodeon had been issued. The opportunity for Peter to record privately and on location came late in 1949, when a friend offered him the loan of a prototype tape recorder being developed by Scophony-Baird of Wells in Somerset. Although attached to both the EFDSS and the BBC, Peter recorded traditional singers and musicians on his own initiative and at his own expense, and he made some of his early recordings available to the BBC Library. Recording tape was expensive at the time and the established practice, based on the experience of recording on acetate disc (and on amateur photography), was to record discrete pieces limited in number. With the new technology, Peter had, what seemed to be an advantage at the time, the ability to wipe tape clean for re-use. His selection

of the material to record and his decision of what to keep reflected his knowledge and values, which, it cannot be overstated, were not shared by many in the EFDSS. It cannot be known for certain what his motivation was then or at any time in his own development, and we know little of the pressures that might have been placed on him by his employers. Clearly, as technology and resources improved and as his experience of traditional music in the field developed his attitude towards recording and saving the material changed.

Peter (Traditional Song Forum, 2002): The producer I had – became very well-known in the BBC, Duncan Wood, Light Programme producer – didn't like these old boys that I got to sing *Widdicombe Fair* or whatever. He felt – I couldn't see anybody so embarrassed in all my life. But he was always there to kind of whip-up the enthusiasm in the village hall before we went on the air, and you would see all the people sitting there... and he tried to crack jokes – get them going, and, I don't know, they just used to sit there. These old boys on the discs he flung out into a waste-paper basket because he wasn't really interested in them. And the very first Rounder record contains things that I rescued from the trash bin at the BBC.

Village Barn Dance was recorded by a BBC mobile unit on acetate discs (hence the earlier reference to the oil on the turn-table freezing) and it was those that were thrown out, but Peter recorded some of the broadcasts backstage at the mercy of the variable local electrical current, and some of those recording survived and were issued on Folktrax.

BERT PIDGEON & ALF TUCK // Bert Pidgeon, melodeon; Alfie Tuck, tambourine // Symondsburry, Dorset, 17 September 1949 // *Four Hand Reel* // BBC 14627. Peter is not credited with having recorded it on the label of this BBC disc. However, in his collection he had a tape copy, received from Miss M. E. Mayne of Humbers, Chideock, near Bridport, Dorset, of an acetate disc that was probably the same recording. It might have been that Margory Mayne contacted the BBC, and, if they had recorded it on location with an acetate disc cutting machine, they might have run her off a copy. However, against her name in Peter's notebook (*1950-1951 Village Barn Dance*, British Library) Peter has written "records folk music", so she might have recorded it herself, or had it recorded, and then given it to the BBC! The following letter throws no further light on the origin of the recording, but it does indicate that the EFDSS secured the rights of the tune, for which Bert Pidgeon received a guinea.

Bert Pidgeon (letter to Peter; British Library); 3 Berwick, Bridport, Dorset. 12/11/55. // Dear Peter, // Thank you for your letter of the 24th inst regarding the recording made at Symondsburry on the 17th September, 1949. // I am pleased the recording may be of some use to the English Folk Dance & Song Society and gladly give my permission for this purpose, and enclose the form of contract duly signed. // Regarding the origin of the tune I first heard a portion of it somewhere around the 90's and have added bit by bit during the many occasions I have played it, and recall hearing some of it at a Harvet Supper at Symondsburry... // Sincerely yours, // Bert Pidgeon

M. E. Mayne (*English Dance & Song*, XV, 5, p.140, p.152, March 1951): Four years ago, when we first came to live in an attractive Dorset village, a friend called to see us as he passed through, and asked if I had come across the Symondsburry four-handed reel. I confessed I had never heard of it, but Symondsburry was our next parish and I was all agog to see the reel. I found that twenty years ago it was danced regularly but that it "warn't the same to a piano" and all the old accordion players had died or left the village some years ago. A dear old lady described the dance to me in her cottage and showed me the stepping and I left her determined to find an "accordion" player and get them dancing again. // After long search I at last ran an old farm labourer to earth in a hamlet six miles away. He was standing by the roadside and I asked if he knew a Mr. Bert Pidgeon and where he lived? "Not far away," was the reply, and led me into his cottage. "Mother, here's a lady talkin' to I" – and it was Bert himself! But, alas! he had sold his 'cardion to a neighbour. I told him I had set my heart on having him to play in our village and inviting the Symondsburry dancers (if they could muster a four) to teach us the reel. I offered to hire the instrument for the evening and arrange transport for himself and his wife. A letter next day from him said: "Him as bought cardion is away on holiday and when he comes back it's not for sale" (evidently not paid for yet), and would I also fetch his friend a tambourine player to give him support. I fetched the three of them and we had about 20 dancers, including a Symondsburry "four" in our little W.I. hut. I also got a friend to come with tuning fork to write

down the tune as they played. // The music of those two old men electrified me and the tambourine was an eye-opener to what a drumming accompaniment can be. One old Symondsbury man began slowly but later got stepping with a will; I never saw finer footwork, so light, nimble and rhythmical. We soon had all the room dancing and when they went away it was "Can we do this every Saturday, Miss?" Alas! our musicians were too far away and our W.I. President feared the floor would give way, but we have had them several times since and Uncle Bert and Alfie Tuck are now popular in other villages. // I met our nimble-footed stepper a few days after the party and promised to give another – "please God, I'll be there, miss" – but, alas! the doctor has forbidden any more dancing as his heart is in a bad state and we are lucky he survived his last reel. A dear old Symondsbury woman in full black skirt and tight bodice did a spirited broom dance, with a preliminary solo by the broom which bumped and rattled its head in time to the music. It was also her last appearance in public, but she says "it was worth it", and I am indeed grateful to these dear old people for giving me a glimpse into bygone days. // We think "Uncle Bert" has a strong resemblance to William Kimber and his playing has much the same quality now that his sons have seen to it that he has a new 'cardion, the "best the money could buy".



Bert Pidgeon, October 1950, & Bert Pidgeon, Alf Tuck and unidentified broom dancer, date not known. [Peter Kennedy Archive]

Douglas Kennedy, Director, EFDSS, London (letter to Marie Slocombe, Sound Librarian, BBC, London, 27th September 1949; BBC Archive R46/172): ... suggesting a mobile recording unit might go to Alnwick for Northumbrian Pipers' Society. Also a piccolo player Mr Ballantyne who lives at Park Rnd, Simonbury, Hexham, Northumberland, who has a large repertoire of tunes, some of which have not been recorded. Peter has taken down a few tunes from his playing but his music is so decorated that he is a difficult customer to get down on paper..... asking for a van so that Peter Kennedy might be able to record up there...

Peter's pocket diary (British Library), which was primarily an appointments diary rather than a record of actual events, makes no mention of the following recording. Peter had probably joined the BBC in a limited capacity at this time and was able to come to some sort of arrangement for his private recording to be processed by the BBC onto a library disc. The fact that *Admiral Benbow* was not processed by the BBC supports this having been a private recording session.

CHARLIE LUCAS [Folktrax]; **WALTER LUCAS** [BBC] [RH: the same man]

Charlie Lucas voice

Sixpenny Handley, Wiltshire, 12 December 1949.

Admiral Benbow

The Prickle Holly Bush

The Maid Freed from the Gallows [part only; edited with other material]Folktracks 90-502

Folktrax FTX-513
BBC 9467

A mysterious entry in Peter's pocket diary (British Library) on Monday, 19th December 1949, reads: "To Aldbourne with recording car". The recording car presumably was a BBC mobile unit. The trip cannot be associated with a known traditional music recording, but Fanny Rumble lived about fifteen miles away, and in March 1951 a *Village Barn Dance* programme was recorded in Aldbourne, Wiltshire.

Peter's pocket diary entry (British Library) for Tuesday, 7th March 1950, reads "Prov 4.30 Jim Small // 5.15 recording", which suggests the recording session was not an informal affair at Cheddar in Somerest where Jim lived, and as noted on the record label, but was by formal appointment at the BBC Bristol studio. In *Folksongs of Britain & Ireland* (1975), Peter cited the Stanley Slade recordings as being his first, but documentary evidence does not support it. The shantyman Stanley Slade was known to staff at the BBC Bristol studio and he had been recorded there in 1942 and 1943, and Peter noted him in his pocket diary on 15th December 1949.

Peter in the third person (Folktrax FTX-207 notes, 1975): Every time there was a radio broadcast of sea-shanties by professional singing groups like the West of England Male Chorus, Stanley would march into Broadcasting House in Whiteladies Road, Bristol, and would indulge in some fairly strong seafaring language. So, when Peter came to the West of England BBC in 1949, to develop folk music programmes in the region, he was requested to go and see Mr Slade and use some diplomacy to explain the need for the BBC to consider its broad spectrum of sensitive listeners. Instead, after visiting his house, full of precious objects gathered on voyages around the world, Peter got Stanley into the studio, with a "property capstan", in order to make a series of "authentic" broadcasts. At first choruses were provided by the West of England Chorus but Stanley was always unhappy with them, so Peter found he could get more authentic results with some less "voice-conscious" singers, by just going out into Whiteladies Road and inviting into the studio a gang of passing pedestrians.

Although they used the BBC studio, Peter made the Slade recordings on his Scophony-Baird tape recorder. He later made arrangements to record Stanley Slade for HMV at their Abbey Road studio in London, but Stanley died before the proposed recording date. The subsequent HMV 78 rpm issue was made from existing recordings. Sandy Moir was a member of Peter's band, The Haymakers, and had recorded on Beltona with Jimmy Shand and Jim Cameron in the early 1930s.

JIM SMALL

voice x; mouth-organ xx

BBC studio, Bristol, 7 March 1950.

What's the Life of a Man x

What's the Life of a Man x

What's the Life of a Man

Shepton Hornpipe xx

Shepton Hornpipe xx

BBC 14627

Folktracks FSB 023

Folktrax FTX-023

BBC 14627

Folktrax FTX-405

STANLEY SLADE

Stanley Slade voice

Sandy Moir piano-accordion

Male chorus

BBC Studio, Bristol, 8 March 1950, but 27 March 1950 has also been mentioned [where?]

Mister Stormalong

Mister Stormalong

Old Stormey or Stormalong

Sally Brown

Sally Brown

Sally Brown

Haul Away Joe

Haul Away Joe

Haul Away Joe

Mobile Bay

Mobile Bay

Mobile Bay

BBC 17610

HMV B10605

Folktrax FTX-207

BBC 17610

HMV B10605

Folktrax FTX-207

BBC 17610

HMV B10605

Folktrax FTX-207

BBC 17610

HMV B10605

Folktrax FTX-207

<i>Can't You Dance the Polka?</i>	BBC 17610
<i>Can't You Dance the Polka?</i>	HMV B10605
<i>Can't You Dance the Polka?</i>	Folktrax FTX-207

The following are either Peter Kennedy recordings or earlier BBC recordings.

<i>The Rio Grande</i>	Folktrax FTX-207
<i>On the Banks of the Sacramento</i>	Folktrax FTX-207
<i>A-Roving</i>	Folktrax FTX-207

STANLEY SLADE

voice

BBC Studio, Bristol, March 1950. This might have been the same session as above.

<i>It's Time for Us to Leave Her</i>	BBC 17603
<i>It's Time for Us to Leave Her</i>	Folktrax FTX-207
<i>A Hundred Years Ago</i>	BBC 17603
<i>Hurrah, My Boys, We're Homeward Bound</i>	Folktrax FTX-207
<i>We're All Bound to Go</i>	BBC 17603
<i>Heave Away, My Johnnies or We're All Bound to Go</i>	Folktrax FTX-207
<i>Round the Corner, Sally</i>	BBC 17603
<i>Round the Corner, Sally</i>	Folktrax FTX-207
<i>The Black Ball Line</i>	BBC 17604
<i>Hurrah for the Blackball Line</i>	Folktrax FTX-207
<i>Johnny Bowker</i> (one verse)	BBC 17604
<i>Johnny Bowker or Rock and Roll Me Over</i> (two verses)	Folktrax FTX-207
<i>Tom's Gone to Ilo</i> (one verse)	BBC 17604
<i>Tom's Gone to Ilo</i> (one verse)	Folktrax FTX-207
<i>Johnny's Gone to Hilo</i> (one verse)	BBC 17604
<i>Johnny's Gone to Hilo</i> (one verse)	Folktrax FTX-207
<i>Goodbye, Fare You Well</i> (one verse)	BBC 17604
<i>Roll the Cotton Down</i> (one verse)	BBC 17604
<i>Roll the Cotton Down</i> (one verse)	Folktrax FTX-207
<i>Dead Horse</i> (one verse)	BBC 17604
<i>The Dead Horse Shanty</i>	Folktrax FTX-207
<i>Won't You Go My Way</i> (one verse)	BBC 17604
<i>Won't You Go My Way</i> (one verse)	Folktrax FTX-207
<i>The Girl with the Blue Dress on</i>	BBC 17604
<i>A Girl's Asleep with a Blue Dress on</i>	Folktrax FTX-207

Peter's visit to Middleton-in-Teesdale in Yorkshire was almost certainly planned. There is no documentary evidence available of Peter's connection with Mark Anderson and Tommy and Bob Beadle. They might have been known to him from his previous posting with the EFDSS. They were neighbours, next door but one to each other. Peter's pocket diary (British Library) records that he went to Hexham in Northumberland on 6th April 1950, stayed for a while and was back in time to go to Padstow in Cornwall for May Day. There is no mention of having made the following recordings.

TOMMY & BOB BEADLE*

Tommy Beadle fiddle

Bob Beadle piano

BOB BEADLE**

concertina

MARK ANDERSON, TOMMY BEADLE & BOB BEADLE***; THE UPPER TEESDALE COUNTRY BAND**** [Folktrax FSC 101]

Tommy Beadle fiddle

Mark Anderson melodeon

Bob Beadle piano

MARK ANDERSON*****

melodeon x; voice xx

Middleton-in-Teesdale, Yorkshire, 20 April 1950.

**Circassian Circle* (tune: *Bonny Dundee*)

Folktrax FTX-211

*** <i>The Circassian Circle</i>	Folktracks FSC-60-211
** <i>Barn Dance: Let the Clouds Roll By</i>	Folktracks FSC-60-211
** <i>Let the Clouds Roll By (Barn Dance)</i>	Folktrax FTX-211 [not on all copies]
** <i>Quickstep</i>	Folktrax FTX-211 [not on all copies]
**Old Tune played about here for donkey's years	Folktracks FSC-60-211
*** <i>The Cottagers (dance)</i>	Folktrax FSC 101
**** <i>Four Hand Reel</i>	Folktracks FSC-60-211
**** <i>The Four Hand Reel (tune: Rakes of Malo) [RH correction: Rakes of Mallow] x</i>	Folktrax FTX-211
**** <i>Old Towler (Tune of hunting song; talk; chorus sung) x/xx</i>	Folktracks FSC-60-211
**** <i>Old Towler (Hunting Song) x/xx</i>	Folktrax FTX-211
**** <i>One Step x</i>	Folktracks FSC-60-211
**** <i>One Step x</i>	Folktrax FTX-211
**** <i>The Farmhouse Reel xx</i>	Folktrax FSC 101
****Talk about penny songsheets x	Folktrax FSC 101
**** <i>Song: High Force Agricultural Show</i>	Folktrax FSC 101
**** <i>The Teesdale Hills (Waltz)</i>	Folktracks FSC-60-211

The Rev. Sabine Baring-Gould collected *Widcombe Fair* from Bill & Harry Westaway's father in the 1880s, and Peter traced them by following that lead, his aunt Maud Karpeles having known Baring-Gould years previously. Whether he tried to locate the descendants of other Baring-Gould singers is not documented.

Peter (*Folksongs of Britain & Ireland*, 1975): Of my first encounters in the West Country, those which left most impression were made around Dartmoor in 1950; in particular my meeting the two brothers from Belstone in Devon, Bill and Harry Westaway..... Their characters and sharp country wit provided first-rate broadcast value, especially in live programmes, in which you never knew what they might say – or to whom. I feel sure that Frank Gillard, one of Britain's most experienced broadcasters, will never forget the unexpected moments provided by Bill Westaway when Frank was compering a Village Barn Dance programme from the Devon village of South Zeal.

Bob Rundle was with Peter at the following recording session, and he said they called Bill Westaway Will Westaway. He mentioned the open fire that Will had burning in the centre of his living-room (to Tony Engle & Reg Hall, 2011).



Bill Westaway. [Peter Kennedy Archive]

BILL WESTAWAY*

HARRY WESTAWAY**

voices

Belstone, near Okehampton, Devon, 3 August 1950.

* <i>Widcombe Fair</i> (or <i>Tom Pearce</i>)	Folktrax FTX-241
* <i>Barbara Helen</i>	Folktrax FTX-241
* <i>Bonny Barbara Allen</i> [RH: part only edited with other material]	Folktrax FTX-501
* <i>Down by the Watermill</i>	Folktrax FTX-241
* <i>The Bulls Won't Bellow</i> (chorus only)	Folktrax FTX-241
* <i>Babbacombe Lee</i>	Folktracks FSA 086
* <i>Babbacombe Lee</i> (verse & chorus only)	Folktrax FTX-086
* <i>John Lee</i> (known as <i>Babbacombe Lee</i>)	Folktrax FTX-241
* <i>Although I'm Seventy-Two</i> (or <i>The Old True Blue</i>) (part wiped)	Folktrax FTX-241
* <i>The Balaclava Charge</i> (or <i>Cardigan the Fearless</i>)	Folktrax FTX-241
* <i>The Balaclava Charge</i>	Folktrax FTX-516
* <i>Where Did You Get that Hat?</i>	Folktrax FTX-241
* <i>Where Did You Get that Hat?</i>	Folktrax FTX-407
* <i>Mother's Old Petticoat</i>	Folktrax FTX-241
* <i>The Scolding Wife</i>	Folktracks FSB 019
* <i>The Scolding Wife</i>	Folktrax FTX-019
* <i>The Scolding Wife</i>	Folktrax FTX-241
* <i>The Months of the Year</i> (April-July only)	Folktrax FTX-241
* <i>The Months of the Year</i> (April-May & July only)	Folktracks FSB 023
* <i>The Months of the Year</i>	Folktrax FTX-023
* <i>The Fox Went Out</i>	Folktrax FTX-241
* <i>Harry the Tailor</i>	Folktracks FSB 013
* <i>Young Harry the Tailor</i>	Folktrax FTX-241
* <i>That's Where I Met with My Darling</i>	Folktrax FTX-407
* <i>The Old Country Squire</i> (<i>Cheer, Boys, Cheer</i>)	Folktrax FTX-407
* <i>The Wounded Old Soldier</i> (or <i>I'm Growing Old</i>)	Folktrax FTX-241
* <i>Growing Old</i>	Folktrax FTX-407
* <i>The Wounded Old Soldier</i> (<i>I'm Growing Old</i>)	Folktrax FTX-516
** <i>The Months of the Year</i>	Folktrax FTX-241
** <i>Tom Pearce</i> (or <i>Widcombe Fair</i>)	Folktrax FTX-241
** <i>The Rumours of War</i>	Folktrax FTX-241
** <i>The Fox Went Out</i>	Folktrax FTX-241
** <i>The Game of Cards</i>	Folktrax FTX-241
** <i>The Game of All Fours</i>	Folktracks FSA 086
** <i>The Game of All Fours</i> (talk after)	Folktrax FTX-086
** <i>Adieu to Old England, Adieu</i>	Folktrax FTX-241
**Talk about Belstone Revels	Folktrax FTX-241
** <i>The Bulls Won't Bellow</i>	Folktrax FTX-241
** <i>Eighteenpence</i>	Folktrax FTX-241

Cecil Sharp and Mary Neal both collected dances from Sam Bennett before the Great War; Percy Grainger had recorded him in 1908, he had been filmed in 1926, and James Carpenter had recorded him in 1928. English Folk Dance Society (EFDS) staff had been aware of him at least from the mid-1920s, and the Librarian at Cecil Sharp House, Miss Dean-Smith, in a letter to Marie Slocombe at the BBC date 22nd November 1948, noted that the BBC Midland Region had recorded at Sam Bennett's birthday party in Ilmington ten days previously (BBC Written Archive, R46/172). Sam Bennett's main reputation was as a fiddler, and it might be expected, looking back on it, that Peter, with his interest in the fiddle and fiddle tunes, would have had an extensive exploratory recording session with him on the fiddle. However, Peter appears to have focussed entirely on songs, with the exception of the words of four dance tunes, *The Perfect Cure*, *Greensleeves and Yellow Legs*, *Constant Billy* and *So Early in the Morning*, which were subsequently printed in *English Dance & Song* XVI, 2, September 1951, p.52. He also noted *My Boy Billy*, *My Man John*, *The Keeper* and *Not for Joe*. The recording quality on Folktrax issues is very poor; perhaps Peter was having trouble with his tape recorder.



Sam Bennett, August 1946. [courtesy: Vaughan Williams Memorial Library]

SAM BENNETT

voice

At his home, Ilmington, Warwickshire, 10 August 1950.

The Green Mossy Banks (The American Stranger)

The Green Mossy Banks of the Lee (or The American Stranger)

The Foggy Dew (one verse only)

The Foggy Dew (one verse)

The Bailiff's Daughter of Islington (two verses)

The Bailiff's Daughter of Islington (two verses)

The Gipsies' Glee

The Gipsies Glee

The Spring Glee

The Spring Glee

Blow Away the Morning Dew

Blow Away the Morning Dew

Admiral Benbow

Admiral Benbow

Folktracks FSA-60-098

Folktrax FTX-098

Folktracks FSA-60-098

Folktrax FTX-098

Folktracks FSA-60-098

Folktrax FTX-098

Folktracks FSA-60-098

Folktrax FTX-098

Folktracks FSA-60-098

Folktrax FTX-098

Folktracks FSA-60-098

Folktrax FTX-098

Folktracks FSA-60-098

Folktrax FTX-098

Bert Pidgeon in a letter to Alan Lomax on 2nd September 1951 (British Library) referred to the location for the following recordings as Puncknowle village hall. The flute player, Alan Browning, in *Life with the Haymakers and the Jolly Waggoners, Country dancing broadcasts, BBC West Region, 1949 to 1967* (2010, private circulation), gives the dates of two BBC appearances of the Haymakers at Puncknowle as 25 January 1950 and 15 September 1950. The Folktrax website, not renowned for its accuracy, gives the location and date for the following Bert Pidgeon & Alfie Tuck recordings as Puncknowle, October 1950. Alan Browning's evidence from documents in his possession is totally reliable. There is no mention at all of the event in Peter's pocket diary (British Library). The date of 1951 given in the notes with Columbia SL-206 is wrong!

BERT PIDGEON & ALFIE TUCK

Bert Pidgeon, melodeon

Alfie Tuck, tambourine

Village Barn Dance, BBC radio programme recorded at the village hall, Puncknowle, Dorset, 15 September 1950.

Four-Handed Reel [RH: fade out]

Four Hand Reel

Folktrax FTX-408

Folktrax FSC 101

Up the Sides and down the Middle [RH: first part in 6/8 & second part in 2/4]

Columbia SL-206

Up the Sides and down the Middle [RH: first part in 6/8 & second part in 2/4]

Rounder CD1741

Up Sides and down the Middle [RH: first part in 6/8 & second part in 2/4]

Folktrax FTX-408

CYRIL BIDDICK

Cyril Biddick voice
 Unidentified piano-accordion
 Boscastle, Cornwall, 1950.
Old Daddy Fox
Old Daddy Fox

Folktracks 60-027
 Folktrax FTX-027

In *English Dance & Song*, XVI, 4, February-March 1951, p.113, Peter states that the country dance, *The Tempest*, which he collected and published, was popular near West Lavington in Wiltshire. In his notebook, *1950-1951 Village Barn Dance* (British Library), he mentioned Harry Baker of West Lavington, who could play the melodeon, if he had one, and whose grandfather had played one. On Boxing night in the pubs they did the *Poker Dance* over crossed pokers – if they touched them they had to pay for drinks. Further on in the notebook, Peter also mentions Sid Baker (melodeon), father of Victor Baker, at Lavington, with a note to collect the tunes for 3 hand Reel, 4 hand Reel, 6 Hand Clap Dance, Stick or Poker Dance, Not for Joe, Broomstick Dance “Greensleaves” tune, Stepping – The Blue Bells of Scotland and Waltzes, Polkas and Schottisches. Further on still, he mentions Mr. Charlie Holmes (melodeon), 8 Almshouses, West Lavington.

VICTOR BAKER*

Victor Baker piano-accordion
 Unidentified tambourine
 The sound of dancers.

SID GUTTERIDGE**

tin whistle.

FRED PERRIER***

Fred Perrier voice
 Sandy Moir piano-accordion [member of The Haymakers]
 The crowd singing the chorus

Village Barn Dance, BBC radio programme recorded in the village hall, West Lavington, Wiltshire, 3 November 1950, and broadcast on the Light Programme, 3 January 1951.

**The Six-Handed Clap Dance*

Folktrax FTX-406

***Home Sweet Home* [RH: with variations]

Folktrax FTX-406

****The Vly Be on the Turmuts*

Folktrax FTX-406

****The Turmut Hoer's Song*

Columbia SL-206

****The Turmut Hoer's Song*

Rounder CD1741

News item (*Western Morning News*, 20 November 1950): The recent strong revival of interest in country dancing, and particularly in local dances in the Sidbury Group of the English Folk Dance and Song Society's area, made it a fitting choice by the B.B.C. for the sixth programme in the “Village Barn Dance” series, and the Village Hall was crowded when the recording took place for broadcast early in January. // Mr. Bernard Fishwick was M.C., and the producer Mr. Duncan Wood. The B.B.C. Haymakers Band included Mr. Patrick Shuldham-Shaw, well-known singer and authority on folk songs, and Mr. D. W. Humphreys, the headmaster of Sidbury School. // The programme was devised by Mr. Peter Kennedy, South-West area representative of the E.F.D.S.S. Local people taking part included 71-year-old Mr. W. H. Rew, of Furzehill, who had previously played over old tunes from memory noted down for the band by Mr. Humphreys. A number of local dances had also been collected by Mrs. Humphreys and played by the Sidbury Group's own band of traditional players. They comprised Messrs, W. H. Rew (accordion), F. Pratt (melodeon), and Ted Sparks, Honiton (accordion), with Mr. Humphreys (violin) as leader. // Mr. H. H. Palmer contributed a song, “The Milliard”, which he learned from his uncle, Mr. H. Holland, now living in Exeter; and Edith Humphreys rendered “Henry, my son”, a Sidbury version of a very old English ballad called “Rendall, my son”. Another old song, “On the banks of bonny Dundee”, collected from 87-year-old Mr. J. Vincent, of Manor Lodge, was sung by Mr. Clifford Tooze, and two humorous stories were told by Mrs. A. Pidgeon.

Peter (*1950-1951 Village Barn Dance*, notebook, British Library): SIDBURY – Dances //Pretty Little Dear (Up the Middle) Rew // Double Change Sides (2 tunes Pratt) Rew // Heel & Toe

Polka Rew // 3 Hand Reel Rew // Schottische Rew // Danish Waltz Rew // 2 Waltzes Rew
// Double Schottische Pratt // Not for Joe Pratt

BILLY REW

Billy Rew Anglo-German concertina

Crowd (dancers?) singing

In a hall, possibly at Sidbury, Devon, 17 November 1951, or perhaps 28 May 1952, as referred to in an internal BBC letter from M.A. Room to Marie Slocombe (BBC Written Archive, R46/501, 5th June 1952). No date is given on the Folktrax issue.

Over the Water to Charlie (Handkerchief Dance) [RH correction: They sing

Over the Hill to Charlie to The Lass of Dallowgill

Folktrax FTX-407

BUNNY PALMER

Herbert 'Bunny' Palmer (54) voice

Bernard Fishwick announcer

Village Barn Dance, BBC radio programme recorded in the village hall, Sidbury, Devon, 17 November 1950, and broadcast on the Light Programme, January 1951.

The Mullard

Columbia SL-206

The Mallard

Folktrax FTX-086

The Mallard [RH: talk before]

Folktrax FTX-407

The Mallard

Folktrax FTX-408

The Mallard

Rounder CD1741

THREE WOMEN

Unidentified voices

Denbury, Devon, 1950 or 1951 [?]

The Pig's Countenance (Recitation) [RH: a scripted reminiscence like a concert sketch]

Folktrax FTX-407

BERT WAKEHAM

melodeon

Bow Bridge, Totnes, Devon, 1950 or 1951.

The Heel-and-Toe Polka [RH: *I'll Tell My Ma* tune; talk; tune again]

Folktrax FTX-407

Buy a Box of Matches from a Poor Old Man [RH: Bert Wakeham calls it *Buy a*

Box of Matches off the Poor Old Man]

Folktrax FSC 101

The Box of Matches / (talk) / Waltz

Folktrax FTX-407

Devonshire Step Dance

Folktrax FSC 101

Over the Water

Folktrax FSC 101

The Squint-Eyed Scotsman at Waterloo

Folktrax FSC 101

Peter (*English Dance & Song*, XV, 5, p.145, March 1951): A contest in Devonshire step-dancing was held on February 5th at the Victory Hall, South Zeal, near Okehampton. Organised by the Society, the contest was the first held in Devonshire for nearly twenty years; I hope that it will become a regular annual function. There were prizes both for the best step-dancers and the best step-dance musicians, and the winners were invited to take part in the "Village Barn Dance" broadcast in the Light Programme from South Zeal the following evening. The winner was Leslie Rice, a champion from Chagford, and his accompanist was Jimmy Cooper, a concertina player of South Zeal. The runner-up, George Endacott, who is the postman at South Zeal, also joined in the broadcast and they sang the folk song "The Three Huntsmen." After the contest dancers and spectators were asked to give their views about future contests. Everyone were [sic] all very proud.

Peter ('The Symondsburly Mumming Play noted and recorded by Peter Kennedy at a performance in January 1951' in *Journal Reprint*, no.6, 1952, EFDSS, London, p.1): While working on the Hardy music MSS. in Dorchester Museum in 1950 I came across references to the Mummings' play that used to be performed annually at Symondsburly and Eype. On a visit to Arthur [RH correction: Bertram] Legg, an authority on local customs, I mentioned that I would like to make recordings of any Mummings who were still alive. He at once took me to see Tom Eveleigh at Eype who had been one of the Mummings in his boyhood fifty years ago and I made

some tape-recordings. Although I feared that the younger generation would not be interested I suggested that if they could get one or two villagers together we could make some recordings for the B.B.C. // Imagine my surprise and joy a year later when Mr. Legg wrote to say that the Mummers were now ready to make the recording! I immediately invited them to perform at a local Village Barn Dance at Whitchurch Canonicorum and was knocked sideways by their performance, Magnificent young lads of sixteen and seventeen, over six feet, took the parts of the warriors and looked like giants in their tall conical hats. I found that they had learnt their parts entirely by word of mouth from uncles, fathers and grandfathers. Mr. Legg had taken the role of producer and, like many others in both villages, worked day and night to restore the play, costume and traditions faithfully. All had been rigorously controlled by the watchful eye of local tradition peering through the windows of the church hall at their secret rehearsals! // That Christmas the Mummers performed at about twenty villages. They always took with them their own melodeon and tambourine player and following their performance they ran their own village barn dance with "Four Hand Reels", "Up Sides and Down the Middle", "Heel and Toe" and other popular local folk dances. The first and last parts I recorded for the B.B.C. at a Village Barn Dance at Morecombelake on the 3rd February, 1951 (Recorded Programmes Library No. 16117-8). Although their traditional method of declamation and "The Singing of the Travels" can be appreciated in these recordings one felt that the Mummers should have a wider public who could see as well as hear them. So later in the year, with the co-operation of Alan Simpson, work was begun on a 16 mm. colour-sound film called "Walk in St. George". It is hoped that this will encourage others to restore their own local plays.

The date cited by Peter for the Symondsbury & Eype Mummers recording, 3rd February 1951, is probably wrong. His pocket diary (British Library) has no relevant entry on that date and the BBC discs give 23 February 1951. Peter's diary does not mention a *Village Barn Dance* on 23 February 1951, but it does say "Record Charlie Wills Ship Inn". There is no supporting evidence that Peter recorded Charlie Wills on that day, but the Ship Inn is in Morecombelake, and that is where the BBC says the mummers were recorded on the 23rd. A hand-written script introducing the play (British Library) is headed "Morecombelake Feb 23rd 1951". The tape recording Peter made of Tom Eveleigh in 1950 is not known to have survived. Tony Russell told Reg Hall (2010s) that the blues authority Paul Oliver, who lived in Dorset, referred Charlie Wills to Peter.

TOM EVELEIGH* (76);

CHRISTMAS MUMMERS**

voice

Symondsbury, Dorset, February 1951.

**The Husbandman & Servingman (The Singing of the Travels)* (Song from the mummers' play, *St. George*, 2 verses only)

BBC 22323

**The Singing of the Travels (first part of the song)*

Folktracks FSD-60-103

**The Singing of the Travels (The Husbandman & Servingman)*

Folktrax FTX-103

**The Singing of the Travels (The Husbandman & the Servingman)*

Folktrax FTX-123

**Singing the Travels*

Rounder 11661-1719-2

***The Singing of the Travels*

Saydisc CD-SDL 425

CHARLIE PHILLIPS

voice

Symondsbury, Dorset, 1951.

The Cuckoo (first verse only)

Folktracks FSB 015

The Cuckoo (first verse only)

Folktrax FTX-015

THE SYMONDSBURY & EYPE MUMMERS [BBC, Rounder, Folktrax];

A TEAM OF MEN [Columbia];

MUMMERS [Caedmon];

A GROUP OF MUMMERS [Topic]

Village Barn Dance, BBC radio programme recorded at Morecombelake, Bridport, Dorset, 23 February 1951, and broadcast 4 April 1951.

[RH: No title given. *Symondsbury Mummers Play*]

BBC 16117

[RH: No title given. *Symondsbury Mummers Play* -- continuation]

BBC 16118

<i>The Mummers Play</i> : [RH: part only]	Columbia SL-206
<i>The Sing</i> [sic] <i>of the Travels</i> [RH: part only]	Caedmon TC1224
<i>The Singing of the Travels</i> [RH: part only]	Topic 12T197
[RH: No title given. <i>Symondsbury Mummers Play</i> : two speeches only]	Folktrax FTX-950
<i>The Symondsbury & Eype Mummer's</i> [sic] <i>Play and The Singing of the Travels</i>	Rounder CD-1741
<i>The Entrance of Father Christmas & Conclusion of Symondsbury Mummer's Play</i>	Rounder 11661-1719-2

Wyn Humphries was the headmaster of the primary school in Sidbury, Devon, and he also played the fiddle in Peter's Haymakers Band.

GROUP OF CHILDREN

Unidentified voices	
With Wyn Humphries, Sidbury, Devon, 26 February 1951.	
<i>The Big Ship Sails</i>	Folktrax FSC-201
<i>Bobby Bingo</i>	Folktrax FSC-201
<i>Dusty Bluebells</i>	Folktrax FSC-201
<i>Green Gravels</i>	Folktrax FSC-201
<i>I Sent a Letter to My Love</i>	Folktrax FSC-201
<i>Looby Loo</i>	Folktrax FSC-201
<i>Oats & Beans & Barley Grow</i>	Folktrax FSC-201
<i>O This Pretty Little Girl of Mine</i>	Folktrax FSC-201
<i>Poor Jenny Sat A-Weeping</i>	Folktrax FSC-201
<i>Roman Soldier</i>	Folktrax FSC-201
<i>Three Dukes A-Riding</i>	Folktrax FSC-201
<i>London Bridge</i> (talk preceding)	Folktrax FSC-201
<i>Over the Garden Wall</i> (talk preceding)	Folktrax FSC-201
<i>One-Two-Three-A-Loopah</i>	Folktrax FSC-201
<i>Have a Cigarette, Sir</i> (talk preceding)	Folktrax FSC-201
<i>Talk: Skipping Games</i>	Folktrax FSC-201
<i>Two Little Dickie Birds</i>	Folktrax FSC-201
<i>Mother Bought a Chicken</i>	Folktrax FSC-201
<i>Play Up, Sidbury</i>	Folktrax FSC-201
<i>The More We Are Together Pom Pom</i>	Folktrax FSC-201
<i>Singing Games and Rhymes</i>	Columbia SL-206
<i>Singing Games and Rhymes</i>	Rounder CD 1741

How Peter met Fanny Rumble is not documented, but he collected the song *What'll I Wear to the Wedding, John?* from her in time for it to have been published in *English Dance & Song*, XV, 5, March 1951, p.151. She lived in Tilshead on Salisbury Plain, a good twelve or fifteen miles away from Aldbourne, which wouldn't have been an easy journey in 1951.

FANNY RUMBLE & ALBERT COLLINS

Fanny Rumble	voice	
Albert Collins	voice	
Ioan Jenkins	fiddle [member of The Haymakers]	
<i>Village Barn Dance</i> , BBC radio programme recorded in the village hall in Aldbourne, Wiltshire, 2 March 1951, and broadcast on the Light Programme, 11 April 1951.		
<i>The Country Courtship</i>		Folktrax FTX-406

JACK GRIBBLE

Jack Gribble	voice	
Patrick Shuldham-Shaw	piano-accordion [EFDSS]	
The crowd singing the chorus		
<i>Village Barn Dance</i> , BBC radio programme recorded in the village hall, Bradninch, Devon, 9 March 1951, and broadcast on the Light Programme, 18 April 1951.		
<i>The Dying Cowboy</i>		Folktrax FTX-407

Charlie Lucas singing *The Prickle Holly Bush* had previously been recorded by Peter in December 1949 and had been processed onto disc by the BBC.

WALTER LUCAS [Columbia; Rounder];

CHARLIE LUCAS [Folktrax] [RH: the same man]

Charlie Lucas voice

The crowd singing the chorus

Village Barn Dance, BBC radio programme recorded in the village hall, Sixpenny Handley, Dorset, 16 March 1951, and broadcast on the Light Programme, 25 April 1951.

The Prickle Holly Bush

Columbia SL-206

The Pricketty Bush

Folktrax FTX-502

The Prickle Holly Bush

Rounder CD1741

JIM MARTIN*

Jim Martin voice

Sandy Moir piano-accordion

The crowd singing the chorus

DICKY LASHBROOK**

Dicky Lashbrook voice

unidentified announcer

Village Barn Dance, BBC radio programme recorded in the village hall, Kelly, Lifton, Devon, 20 March 1951, and broadcast on the Light Programme, 2 May 1951.

**When I Was Single, O Then*

Folktrax FTX-407

***Bargain with Me*

Folktracks FSB 019

***Bargain for Me*

Folktrax FTX-015

***Where Are You Going To, My Boy, Billy Boy? (Bargain with Me)*

Folktrax FTX-407

Peter's pocket diary entry for 18th May 1951 (British Library) says, "Record Dick Lashbrook // further songs/ photographs". Nothing is known to have come of it.

FANNY RUMBLE [Folktrax]; **MRS. (AUNT FANNY) RUMBLE** [Columbia & Rounder]

voice

Tilshead, Salisbury Plain, Wiltshire, 1951.

Talk about her father

Folktrax FTX-406

Richard of Taunton Dean

Columbia SL-206

Richard of Taunton Dean

Rounder CD1741

Dumble Dum Dollicky

Folktrax FTX-406

Talk about her husband

Folktrax FTX-406

The country dance, *Bonny Breast Knots* had been collected by Peter's aunt Maud Karpeles from Fred Pidgeon before the Second World War, so Peter was able to make contact with him through her. Bob Rundle accompanied him to see Fred, and, although Bob could not remember Fanny Pidgeon playing the piano, he mentioned (to Tony Engle & Reg Hall, 2011) the six women with flowers on their lapels – breast knots – who performed the dance. Folktrax gives the location as the village hall; however, the recording ambiance and the piano style suggest the first section (solo fiddle) and the second section (fiddle & piano) were recorded in their house. Fanny plays only the melody. The ambiance changes for the third section clearly recorded in the village hall, and Fanny plays the treble and bass. This was a major exploratory session but with the restricted use of tape keeping each piece short. It gives the impression that Peter was collecting tunes rather than recording performances.

FRED PIDGEON

Fred Pigeon fiddle

Stockland, Devon, 11 May 1951.

Barn Dance Tune

Folktracks FSA-60-087

The Barn Dance [RH: fade out]

Folktrax FTX-087

The Varsoviana

Folktracks FSA-60-087

The Varsoviana

Folktrax FTX-087

Barn Dance

Folktracks FSA-60-087

<i>The Barn Dance</i> [RH: fragment]	Folktrax FTX-087
<i>The Danish Waltz</i> [RH: <i>Schottische</i> not a waltz; fragment]	Folktracks FSA-60-087
<i>The Danish Waltz</i> [RH: <i>Schottische</i> not a waltz; fragment]	Folktrax FTX-087
<i>The Dannish Waltz</i> [RH: <i>Schottische</i> not a waltz]	Folktrax FTX-407
<i>The Lancers Fig. 1</i>	Folktracks FSA-60-087
<i>The Lancers – Figure No. 1</i> [RH: 6/8 Same as the first part in Sligo]	Folktrax FTX-087
<i>The Lancers Fig. 2</i>	Folktracks FSA-60-087
<i>The Lancers – Figure No. 2</i> [RH: 2/4]	Folktrax FTX-087
<i>The Lancers Fig. 3</i>	Folktracks FSA-60-087
<i>The Lancers – Figure No. 3</i> [RH: 6/8 <i>The Original</i> / fragment]	Folktrax FTX-087
<i>The Lancers Fig. 4</i>	Folktracks FSA-60-087
<i>The Lancers – Figure No. 4</i> [RH: 6/8 <i>Nae Luck</i> / 2/4 <i>Highland Laddie</i>] [RH: fragment]	Folktrax FTX-087
<i>The Lancers Fig. 5</i>	Folktracks FSA-60-087
<i>The Lancers – Figure No. 5</i> [RH: 2/4 <i>The Scotch Polka</i> / <i>The Girl I Left Behind Me</i>]	Folktrax FTX-087
<i>Buy a Box of Matches</i>	Folktracks FSA-60-087
<i>The Lancers – The Chain</i> (Tune: <i>Buy a Box of Matches from the Poor Old Man</i>) [RH: 6/8 Same as <i>The Grand Chain</i> in Sligo]	Folktrax FTX-087
<i>The Circassian Circle</i>	Folktracks FSA-60-087
<i>Circassian Circle</i> [RH: <i>John of Paris</i> ; fragment]	Folktrax FTX-087
Fred Pidgeon fiddle	
Fanny Pidgeon piano	
<i>Quadrilles Fig. 1</i>	Folktracks FSA-60-087
<i>The Plain Quadrille – Figure No. 1</i> [RH: 2/4]	Folktrax FTX-087
<i>Quadrilles Fig. 2</i>	Folktracks FSA-60-087
<i>The Plain Quadrille – Figure No. 2</i> [RH: 2/4]	Folktrax FTX-087
<i>Quadrilles Fig. 3</i>	Folktracks FSA-60-087
<i>The Plain Quadrille – Figure No. 3</i> [RH: 6/8]	Folktrax FTX-087
<i>Quadrilles Fig. 4</i>	Folktracks FSA-60-087
<i>The Plain Quadrille – Figure No. 4</i> [RH: 2/4]	Folktrax FTX-087
<i>Quadrilles Fig. 5</i>	Folktracks FSA-60-087
<i>The Plain Quadrille – Figure No. 5</i> [RH: <i>Jig: The Oyster Girl</i>]	Folktrax FTX-087
<i>Old Church Stratton Waltz</i> [RH: no piano]	Folktracks FSA-60-087
<i>Old Church Stratton Waltz</i> (with humming) [RH: no piano]	Folktrax FTX-087
<i>The Double Schottische</i> [RH: <i>The Seven-Step Polka</i> ; no piano]	Folktracks FSA-60-087
<i>The Double Schottische</i> (with humming) [RH: <i>The Seven-Step Polka</i> ; no piano]	Folktrax FTX-087
<i>Barn Dance</i> [RH: <i>Schottische</i>]	Folktracks FSA-60-087
<i>Barn Dance</i> [RH: <i>Schottische</i>]	Folktrax FTX-087
<i>Plain Schottische</i> [RH: at 1954 session Fred calls this a <i>Schottische</i> with no name]	Folktracks FSA-60-087
<i>Plain Schottische</i> [RH: at 1954 session Fred calls this a <i>Schottische</i> with no name]	Folktrax FTX-087
<i>Ring the Bell Schottische</i>	Folktracks FSA-60-087
<i>Ring the Bell, Watchman</i> [RH: <i>Schottische: Click Goes the Shears</i> ; fragment]	Folktrax FTX-087
<i>Pop Goes the Weasel</i>	Folktracks FSA-60-087
<i>Pop Goes the Weasel</i>	Folktrax FTX-087
<i>Sir Roger de Coverley</i>	Folktrax FTX-407
Talk about National Anthem	Folktracks FSA-60-087
Fred Pidgeon fiddle	
Fanny Pidgeon piano	
The Village Hall, Stockland, Devon, the same day.	
<i>The Ladies Breast Knot</i>	Folktracks FSA-60-087
<i>The Ladies Breast Knot</i> (with dancers)	Folktrax FTX-087
<i>Barn Dance</i>	Folktracks FSA-60-087
<i>Barn Dance</i> [RH: fade out]	Folktrax FTX-087

<i>The Heel and Toe Polka</i>	Folktracks FSA-60-087
<i>The Heel and Toe Polka</i> [with dancers; fade out]	Folktrax FTX-087
<i>Old Fashioned Waltz</i>	Folktracks FSA-60-087
Waltz [RH: fade out]	Folktrax FTX-087
<i>The Triumph</i> [RH: <i>Pretty Little Dear</i>]	Folktracks FSA-60-087
<i>The Triumph</i> [RH: <i>Pretty Little Dear</i>]	Folktrax FTX-087
<i>Pimm's No.1 Polka</i> [RH: <i>The Scotch Polka</i>]	Folktrax FTX-407



Fred Pidgeon. [photo: Peter Kennedy]

The *Festival of Britain*, literally a nation-wide festival of entertainment, arts, sport and social activities designed to lift the country out of post-War austerity, ran from 3rd May until to 30th September 1951. The relatively short-lived square-dance boom was already in action, and the EFDSS saw the *Festival of Britain* as a further opportunity to popularise and to promote 'folk dance' to the public at large.

Peter's recording of the Groveley, Groveley ceremony appears to have been his first recording in the open air (apart from BBC natural history recordings), which raises the question of his power supply. Did he have the means to operate off his car battery or did he acquire access to a mains socket? Either way he would have had to have remained static. A note on the original tape box gives the date as 28th May 1951, and says, '4 women dance tune "roll taties & onions"'.

NO ARTIST CREDITS

Great Wishford, Wiltshire, Whit-Monday, 28 May 1951.	
Rough music to waken the villagers	Folktrax FTX-406
Waking up the villagers	Folktrax FTX-309
Outside the Cathedral, Salisbury, Wiltshire, same day.	
<i>Groveley Charter</i> [RH: read out to the public]	Folktrax FTX-406
Grovely Oak-apple ceremony in Salisbury Cathedral	Folktrax FTX-309
Unidentified, melodeon	
Outside the Cathedral, Salisbury, Wiltshire or in the street at Great Wishford, Wiltshire, same day.	
<i>Taties & Onions</i> (<i>Four-Hand Reel</i> ; tune: <i>The Oyster Girl</i>)	Folktrax FTX-406

At this period, Peter was also working on the *Fiddler's Tune Book*, a collection of a hundred dance tunes, designed as a practical basic repertory for the developing EFDSS dance scene. It was published by Oxford University Press in 1951, and it served its intended purpose very well. It consisted both of tunes he had collected in the north and the south-west of England and material he had re-worked from earlier printed and manuscript sources, without citing the provenance of any piece. The brief written introduction was conceptually original; and particularly perceptive, in the light of EFDSS values and their basic ignorance at the time, were Peter's observations on the rhythmic and pitching characteristics of traditional dance music and the techniques employed by country fiddle players. His need to generalize, while making his point, however, gives the false impression that there were many English fiddlers still active. The *Fiddler's Tune Book* was not presented as a study of English traditional dance music, and, although at the time Peter was noting vernacular material in the villages such as step-

dancing, three-hand & four-hand reels, the *Varsouviana*, the *Heel-&-Toe Polka*, the polka and the *Veleta*, nothing of that is featured or even mentioned in the book. It is unfortunate that by labelling tunes in the rhythm of the *Highland Fling* as schottisches (which was usage in rural Northumberland, but perhaps nowhere else apart from the precedent in the ballroom *Highland Schottische*), Peter froze out the genuine schottische for consideration in the folk-dance movement for a decade or more. Much later, when issuing Folktrax recordings, he opted for the use of the term *Plain Schottische* for what was known simply in the country as the *Schottische*.

Peter (*Folk Roots*, no. 68, February 1989): ... wherever I went in the villages in the '40s, mainly in the NE and SW of England, I found country people still doing the Round Dances alongside other types of dance. In fact those who knew my work then will testify that at the hundreds [?] of village barn dances, and the radio programmes of that name that I organised in both areas, at which I led as a musician (pulling in local musicians to form a one-night band), there was never one single dance evening when I did not intermix Couple Dances throughout my programme. // ... in my subsequent field recording work in Britain and Ireland in the '50s, I made a point of taping Round Dances, like the *Varsouviana* and other waltzes, highlands and plain schottisches, polkas and polka mazurkas, as well as the quadrilles, reels and contras. So my tapes include fiddlers, like Michael Gorman from Sligo, and the anglo-concertina/bandoneon player, Scan Tester from Sussex, playing music for the lancers, polkas, waltzes and schottisches. Billy Kimber, the Oxford box-player, for instance, recorded for me tunes like *The Moonlight Schottische*, *Little Polly Polka* and *The Mayblossom Waltz*. // In the early '50s I did in fact prepare a *Barn Dance Manual* of music and dances, but it was never published, partly because the other E.F.D.S.S. staff at the time were not ready to share my enthusiasm for the extant rural tradition, and partly because Round Dancing, like Music Hall songs, were not considered to be an old enough tradition; and partly because the E.F.D.S.S. were anxious not to offend the Old Time Dance Societies or the Imperial Society of Ballroom Teachers.

Much later (at the Traditional Song Forum, 2002), Peter said that the BBC back then vetoed the inclusion of couple dances in country-dance radio programmes, because Sidney Thompson had the exclusive contract to present radio programmes of old-time dancing!

Dr. L. C. Luckwill, Chairman, EFDSS (Peter's reference from the EFDSS, 14 January 1967; British Library): During the Square dance "craze" in the early 1950's, which coincided with the illness of our Director, Mr. Peter Kennedy was moved to our London HQ to help with the sudden and unprecedented demand for lessons, instruction books, records and radio programmes.....

In 1950, Alan Lomax came to Europe commissioned by Columbia Records in New York to produce a series of LPs, *The Columbia Library of World Folk and Primitive Music*, to be issued in America. He had had fifteen or more years' experience of field recording in America and the West Indies, often in the toughest of locations, and he was a seasoned broadcaster. In January 1951, he had engaged Seamus Ennis to assist him in his Irish recording trip, and, when some time later he entered into dialogue with the EFDSS about an album of English material, he was currently, or had just finished, recording in Scotland with Colum McLean and Hamish Henderson.

Peter (letter to Nat Hentoff, writer for *The New Yorker*, New York, undated copy [April 1959]; British Library): ... Alan arrived and the whole scene changed rapidly. He said "Gee I don't suppose there are still any traditional singers or players left in these industrial islands" (the provoking technique) and of course I made every effort to show him there was plenty only to discover that in him I found a fellow believer in the supposition that there is folk music to be collected and encouraged everywhere..... // The recordings he made in Scotland in a few days will long stand as the most important that have ever been made of British folk song. His work stimulated into action a complete five-year scheme by the BBC for recording British Folk Music... and also for the Folk Music Dept of the newly formed School of Scottish Studies....

Alan Lomax (letter to Douglas Kennedy, Director, EFDSS, London; British Library): c/o B.B.C., Glasgow. 9th July 1951... this may be regarded as a letter of contract between ourselves. // Peter Kennedy with the possible assistance of other staff members will work with me in compiling and editing the English Album of this series. His work will include, among other things, a) writing explanatory notes for the songs chosen. b) carrying through correspondence

with the singers and performers in the album in regard to obtaining permission for use of their songs..... // The Society may specify what type of accreditation it wishes to have on the cover of the album. It is my own desire that Peter Kennedy's name appears as collaborator and the Society be sponsor...

The final selection of material on the English volume in the Columbia series included some existing recordings from the BBC library, a few of Peter's own field recordings and new recordings of revival performers. What the album reveals more than anything is how little was really known about traditional music making in England at that time, and/or how small the resources were to make new representative field-recordings of known artists. All the artists were contacted by Peter for permission to use their recorded performances and to arrange the payment of fees, but only the correspondence with Bert Pidgeon appears to have survived in the Peter Kennedy Archive (British Library).

Bert Pidgeon (letter to Alan Lomax, c/o EFDSS; British Library): 3 Berwick, Bridport, Dorset. // 2/9/51 // Re "Up Sides & Down Middle." // Recorded at Puncknowle Village Barn Dance. // Thank you for your letter of the 20th August 1951 concerning the above on behalf of the Columbia Record Company Inc. However, before signing the enclosed form for reproduction etc, I feel it would give me greater pleasure if I could hear the record, so would be glad if you could forward it as it was never broadcast, and we have no idea what it sounds like. // I feel sure you will understand this request. // Yours faithfully, Bert Pidgeon

Peter (letter to Bert Pidgeon; British Library) 26th September, 1951 // Dear Bert, // I quite appreciate that you would like to hear the recording which we made at Puncknowle, but you must understand that it was recorded on special equipment which you would not be able to use on an ordinary gramophone. However, next time I come down your way I will try and arrange to bring some equipment so that you can hear yourself and Alfie Tuck on the big tambourine, but as for me, I would rather have you in person than on a gramophone record any day, and I look forward to seeing you again soon. // Yours sincerely [unsigned carbon copy]

Bert Pidgeon (typed letter to Peter; British Library): 3 Berwick, Bridport, Dorset. // 1/10/51. // Dear Mr Kennedy, // Thank you for your letter of the 26th, and shall be pleased to see you when you come this way. However, we would be glad to know a few days in advance of your arrival as we are not always home, so trust you will drop a line to that effect. // Yours faithfully, // Bert Pidgeon // p.p. HCP

Peter's pocket diary entries (British Library) for 26th July 1951 & 23rd August 1951 show he had separate appointments with Marie Slocombe, BBC Permanent Recordings Librarian, and Brian George, Head of Light Entertainment, who were soon to be his line managers at the BBC. Peter's letter to Alan Lomax on 27th July 1951 (British Library) makes it clear he was sorting out permission with them to use existing BBC recordings in the Lomax Columbia album. He also said he was going to bring Maud Karpeles into the picture for her opinion and to ask her to write some notes. He suggested that he and Alan should get together on the Columbia project for three days in late August, but it wasn't until October & November 1951 (pocket diary; British Library) that they spent five days together in London, transferring selected BBC disc recordings of English traditional music to tape for the Columbia project.

Meanwhile, negotiations were taking place in the BBC on a proposal for a 'folk-music' recording project for material suitable for broadcasting and for archiving in the BBC Library. At this stage, in June 1951, Brian George was thinking in terms of one field collector, namely Seamus Ennis. Later, when the project became operational, the overall budget was £10,000, including provision for three part-time field collectors at £20 each for each week they worked. Only two field collectors, Seamus Ennis and Peter, were appointed and the third position was kept open for the occasional engagement of other field collectors like Bob Copper.

R. V. A. (Brian) George, Head of Central Programme Operations, BBC (internal BBC letter, 13th June 1951, to C. Ent, with copies to H. F. & A. H. F., BBC Written Archives Centre, R46/502): I have felt for a long time that we ought to do more than we are doing to preserve on record the folk songs, ballads and folk stories of these islands as learnt and performed by country folk through the oral tradition. As you know, the traditional singer and story teller is fast disappearing and unless a serious attempt is made in the near future to record what remains, the opportunity will have gone. We shall then have lost not only a lot of valuable programme

material but perhaps even more important, a part of our national heritage. No other organisation appears to be doing anything about this and we should perhaps take the initiative.

In recent years a number of people (myself included) have made sporadic excursions into the field to record material mainly for use in specific programmes. These excursions inevitably produced a wealth of material which was later built into other programmes and which provided a valuable contribution to the folk section of our Library. We have, however, only scratched the surface and there are many parts of England, Scotland, Wales and Northern Ireland which have never been exploited and in which we know that material of potential value still remains.

We are doing as much as possible but, in my opinion, the only way in which to tackle the problem seriously is to employ someone full time on field work, provide him with a portable tape recorder and give him his head. He would have to be not only an enthusiast but an experienced folk-lorist and this brings me to the point. // The man who has done more work of this kind than anyone else in these islands is Seamus Ennis, late of the Irish Folklore Commission. He has produced a lot of material already for the BBC and has taken part in many of our programmes. At the moment he is contemplating a visit to the U.S.A. to do similar work there, but he could, I think, be persuaded to work in Britain for a year or two. He is an excellent man in every way, an undisputed master of his subject and well-known to and esteemed by authorities like Douglas Kennedy, President [RH correction: Director] of the English Folk Dance and Song Society, and by similar authorities in Scotland. // H.F. and A.H.F. who know Ennis well and admire his work support me strongly in recommending that the BBC should offer him a short term contract to collect folk material for us. We are certain that the project would pay a worthwhile dividend not only to broadcasting but to posterity. // It would be very helpful if early consideration could be given to this suggestion so that steps can be taken to put Ennis under contract before he has committed himself elsewhere.

The Copper Family, having been known to the Folk Song Society back in 1899, were rediscovered in August 1950, and they broadcast live on the BBC Sunday morning programme, *Country Magazine*. Brian George followed up with a BBC recording session in March 1951. Peter wrote to Brian George, probably in July 1951, seeking information about them, and Brian George answered on 24th July 1951 (British Library) while he was away on holiday, referring him to Marie Slocombe "who has some notes on the Coppers which I gave her". The letter continued:

Should you decide to await my return it might perhaps be best if you were to come and see me at Broadcasting House when I will give you any information I have about the Coppers and their songs.

Peter arranged to record Jim Copper and his son Bob on 1st August 1951, but in the event Bob was delayed with his job at the Coroner's Court, so Peter went ahead and recorded Jim alone (Bob Copper to Reg Hall, 2003).

JIM COPPER

voice

The Central Club, Peacehaven, Sussex, 1 August 1951.

Lemonay

Lemonay

Lemany

The Irish Girl

The Irish Girl

Bold General Wolfe

Bold General Wolfe

You Seamen Bold (or The Ship in Distress)

You Seamen Bold (or The Ship in Distress)

The Ship in Distress

You Seamen Bold

The Spotted Cow

The Spotted Cow

The Hampshire Farmer (or Highwayman Outwitted)

The Hampshire Farmer (or Highwayman Outwitted)

Folktracks 60-082

Folktrax FTX-082

Topic TSCD671

Folktracks 60-082

Folktrax FTX-082

Folktracks 60-082

Folktrax FTX-082

Folktracks 60-082

Folktrax FTX-082

Folktrax FTX-513

Topic TSCD673T

Folktracks 60-082

Folktrax FTX-082

Folktracks 60-082

Folktrax FTX-082

In his letter to Alan Lomax (20th August 1951, British Library) Peter wrote: "While I was at Eastbourne I did a recording session with James Copper at Peacehaven."

Peter (letter to Brian George, BBC, August 20th. 1951; British Library): Dear Mr. George, // Just a note to thank you for your letter about James and Bob Copper. // I was able to visit them when I was at Eastbourne earlier in the month. While there I made some recordings of James Copper // Twankydllo // Week before Easter // You Seamen Bold // Lemony // Sweet Primeroses // There was an old Farmer in Hampshire // Lark in the morning // The Irish Girl (As I walked out) // The Fox // What's the life of man // Cupid/s Garden // Spotted Cow // Bold General Wolfe // I was anxious to hear as much of his repertoire but time was short. // They told me they plan to get together with brother and son so that they have a quartet. I hope that we will be able to include them in our Albert Hall Festival. // They told me you hope to have another recording session with them. I certainly think their songs are worth recording in entirety though they appear at the moment to be all of the later Ploughboy period variety (which should keep Country Magazine going for a long time.) I do however suspect that you might even find the older songs sung without the monotony of the Victorian style, though I must confess I made no headway in the time I had at my disposal.....



Bob, John, Ron & Jim Copper, early 1950s. [Peter Kennedy Archive]

In the notes to the long-playing record, *Cecilia Costello* (Leader LEE 4054, 1975), Marie Slocombe of the BBC Sound Library says that Cecilia Costello's son wrote to the BBC after having heard a programme of folk songs on the radio, and, on the strength of that, Marie Slocombe visited her on 30th November 1951 and recorded her for the BBC. That was a few weeks before the appointment by the BBC of Peter Kennedy and Seamus Ennis as field collectors. Peter is not mentioned at all in the Leader notes, which incidentally imply that Marie Slocombe's recordings were the first ones ever made of Cecilia Costello. In undated rough notes (which could have been written years after the event) held in the Peter Kennedy Archive at the British Library, Peter mentions Cecilia Costello's son's letter to the BBC (implying, but not actually saying, that the letter was re-directed to him); he gives the dates for two recording sessions held 8th and 11th August 1951; and he names Pat Shaw as his co-recorder.

Peter (letter to Brian George, BBC; British Library): August 20th. 1951..... Pat Shuldham-Shaw and I visited Mrs. Costello at Birmingham last week and I got some wonderful versions – A Cruel Mother and Grey Cock as well as a traditional version of My Bonnie which is extremely pleasant. Marie tells me she is going to visit her in October – well worth while.....

Peter (letter to Alan Lomax; British Library): August 20th. 1951..... Stratford Festival went well – very hectic, with little time to work on the song texts..... // While at Stratford I recorded an old lady in Birmingham with a good Cruel Mother and Lover's Ghost (Grey Cock) and a traditional version of My Bonny – what a discovery and very pleasant.

Upon comparing the recordings Folktrax identifies as having been recorded by Peter on 8th August 1951 with the same songs recorded by Marie Slocombe on 30th November 1951, they can be seen to be the same recordings. The claim that there was a recording session on 8th August 1951 is false, and the recordings alleged to have been made by Peter on that day were copies, slightly doctored, of Marie Slocombe's later recordings

CECILIA COSTELLO

voice

With Patrick Shuldham-Shaw at Cecilia Costello's home, 95 Limetree Road, Ward End, Birmingham, 11 August 1951.

<i>Down by the Greenwood Side-I-O (The Cruel Mother)</i>	Folktracks FSA-60-098
<i>Down by the Greenwood Side-I-O</i>	Folktrax FTX-098
<i>The Cruel Mother</i> [RH: part only; edited with other material]	Folktracks 60-501
<i>The Cruel Mother</i> [RH: four verses edited with other material]	Rounder 11661-1775-2
<i>My Barney</i>	Folktracks FSA-60-098
<i>My Barney (Lies over the Ocean)</i>	Folktrax FTX-098
<i>The Ghost of Willie-O</i>	Folktracks FSA-60-098
<i>The Ghost of Willie-O</i>	Folktrax FTX-098
<i>The Grey Ghost</i> [RH: three verses only]	Rounder 11661-1776-2
<i>The Grey Cockt</i> [RH: part only; edited with other material]	Folktrax 90-503
<i>The Grey Ghost</i> [RH: part only; edited with other material]	Folktrax FTX-503
<i>Love It Is a Killing Thing</i> (fragment of <i>The Irish Girl</i>)	Folktracks FSA-60-098
<i>Love It Is a Killing Thing (The Irish Girl)</i>	Folktrax FTX-098
<i>Fare You Well, Cold Winter</i> (fragment: <i>Farewell He</i> [sic])	Folktracks FSA-60-098
<i>Fare You Well, Cold Winter</i>	Folktrax FTX-098
<i>Sweet Betsy of Ballantown Brae</i>	Folktracks FSA-60-098
<i>(Sweet) Betsy of Ballantown Brae</i>	Folktrax FTX-098
<i>I Am a Maid That's Deep in Love</i>	Folktracks FSA-60-098
<i>I Am a Maid That's Deep in Love</i>	Folktrax FTX-098
<i>Shule Agra</i>	Folktracks FSA-60-098
<i>Shule (Aveel) Agra</i> (two verses)	Folktrax FTX-098
<i>The Female Cabin Boy</i>	Folktracks FSA-60-098
<i>The Female Cabin Boy</i> (two verses)	Folktrax FTX-098
<i>Green Bushes</i>	Folktracks FSA-60-098
<i>Green Bushes</i>	Folktrax FTX-098



Cecilia Costello, circa 1950. [Peter Kennedy Archive]

Details of the material falsely claimed as Peter Kennedy recordings are as follows:

<i>The Jew's Garden</i>	Folktracks FSA-60-098
<i>The Jew's Garden</i>	Folktrax FTX-098
<i>The Jew's Daughter</i>	Folktrax 90-502
<i>The Jew's Daughter</i>	Folktrax FTX-502
<i>The Jew's Daughter (Sir Hugh)</i>	Rounder 11661-1776-2
<i>The Green Wedding</i>	Folktracks FSA-60-098

<i>The Green Wedding</i>	Folktrax 90-503
<i>The Green Wedding</i>	Folktrax FTX-098
<i>The Green Wedding (Catharine Jaffray)</i>	Rounder 11661-1776-2
<i>The Squire of Edinburgh Town</i>	Folktrax FTX-503
<i>Died for Love</i>	Folktracks FSA-60-098
<i>I Wish, I Wish (or Died for Love)</i>	Folktrax FTX-098
<i>Come Write Me Down</i>	Folktracks FSA-60-098
<i>Come Write Me Down the Powers Above</i>	Folktrax FTX-098
<i>Come Write Me Down</i>	Folktracks FSB 013
<i>Come Write Me Down the Powers Above</i>	Folktrax FTX-013
<i>The Frog and the Mouse</i>	Folktracks FSA-60-098
<i>The Frog and the Mouse</i>	Folktrax FTX-098
<i>The Wexford Murder</i>	Folktracks FSA-60-098
<i>The Wexford Murder (James MacDonald, the Longford Murderer)</i>	Folktrax FTX-098

Peter (letter to Alan Lomax; British Library): 10 Downside Crescent, London, N.W.3. // July 27th, 1951..... // I return from Stratford on August 18th. and could spend three days in London to fit in with you then, before going to Norfolk and Suffolk. I have a further suggestion. Why don't we both go to East Anglia for a few days and record Charger Salmond, Charles Chettleborough and Jumbo Brightwell straight onto your tape? ...

Peter (letter to Alan Lomax; British Library): August 20th. 1951..... I hope to get a week's holiday in East Anglia collecting and we are hoping also to go to Yugo-Slav festival..... I am now planning a recording trip in North Wales with a Welsh-speaking musician born in the area. Material should be useful if you ever contemplate a Welsh album.

There is mention of Peter's intention to record in Norfolk and Suffolk in the two letters to Alan Lomax on 27th July 1951 and 20th August 1951 mentioned above. The four singers he mentions, Charger Salmond, Harry Cox, Charles Chettleborough and Jumbo Brightwell, had previously been recorded on location by the BBC, and were probably only known to Peter by reputation. In the event, he and Alan didn't record them, but the suggestion put down a marker for sessions in 1953 and 1955. Alec Bloomfield had been recorded by the BBC in 1939, so Peter probably followed that lead in approaching him. Alec lived conveniently only ten or twelve miles from Peter's parents' holiday home at Waldringfield near Woodbridge in Suffolk, where Peter was staying.

ALEC BLOOMFIELD

voice

Benhall, Framlingham, Suffolk, late August 1951 [not 1950 as give on Folktracks & Folktrax issues].	
<i>The Old Couple in the Wood</i>	Folktracks FSA-60-099
<i>The Old Couple in the Wood (Father Grumble)</i>	Folktrax FTX-099
<i>Stand You up Steady O</i>	Folktracks FSA-60-099
<i>Stand You up Steady-O (Sprig of Thyme)</i>	Folktrax FTX-099
<i>The Molecatcher</i>	Folktracks FSA-60-099
<i>The Molecatcher</i> (verses 4, 6, 9-11 only)	Folktracks FSB 019
<i>The Mole-Catcher</i> (verses 1, 2, 3, 5, 7 & 10)	Folktrax FTX-019
<i>The Molecatcher</i>	Folktrax FTX-099
<i>Burlington Fair (Ramble-away)</i>	Folktracks FSA-60-099
<i>Burlington Fair (Young Ramble-Away)</i>	Folktrax FTX-099
<i>The Poor Little Soldier's Boy</i>	Folktracks FSA-60-099
<i>The Poor Little Soldier's Boy</i>	Folktrax FTX-099
<i>The Poor Little Soldier's Boy</i>	Folktrax FTX-516
<i>General Wolfe</i>	Folktracks FSA-60-099
<i>Bold General Wolfe</i>	Folktrax FTX-099
<i>The Highwayman Outwitted</i>	Folktracks FSA-60-099
<i>The Highwayman Outwitted (The Farmer in Chester)</i>	Folktrax FTX-099
<i>The Ship that Never Returned</i>	Folktracks FSA-60-099
<i>The Ship that Never Returned</i> (with some choruses omitted)	Folktrax FTX-099
<i>The Ship that Never Returned</i>	Folktrax FTX-512
<i>The Knife in the Window</i>	Folktrax FTX-099
<i>The Knife in the Window</i>	Folktrax FTX-099



Alec Bloomfield, 14 May 1952. [photo: Peter Kennedy]

JULIE ADCOCK

voice

Watton, Norfolk, probably late August 1951.

Deep in Love (edited with Isabelle Sutherland's recording of *Waly, Waly*) Folktracks 90-502

Peter's recordings of Julie Adcock singing *What Blood Is This? (Lizzie Wan)*, *The False Lover (Deep in Love)* & *Just as the Tide Was Flowing* are held at the British Library.

From 10th to 13th September 1951, Peter recorded Yugoslavian music at the International Folk Music Festival in Opatija, Yugoslavia (Folktrax FTX601-FTX-605). Some of this material was used in Alan Lomax's Columbia series.

All the EFDSS big-wigs knew Bill Kimber. Maud Karpeles would have known him well from the days of Cecil Sharp, and Peter would have been brought up knowing him. This recording session was quite revolutionary, as it was an extensive recorded interview designed to explore Bill Kimber's personal experiences and attitudes. On 2nd January 1967, Peter wrote a memo to Tony Foxworthy, stating that Maud Karpeles paid the expenses for this session. (EFDSS archive)

WILLIAM KIMBER

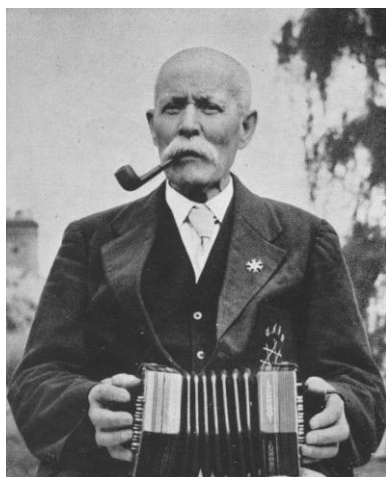
Bill Kimber voice

Maud Karpeles interviewer

At his home at Headington Quarry, Oxford, 4 December 1951.

Beginnings	Folktrax FTX-383
Whitsun Morris	Folktrax FTX-383
Percy Manning	Folktrax FTX-383
Mrs. Birch	Folktrax FTX-383
Sandfield Cottage	Folktrax FTX-383
Boxing Day	Folktrax FTX-383
First meeting with Cecil Sharp	Folktrax FTX-383
First meeting with Cecil Sharp	EFDSS LP1001
Going up to London	Folktrax FTX-383
Meeting with McIlwaine	Folktrax FTX-383
Mary Neal and the Esperance Club	Folktrax FTX-383
Trouble between the two pioneers	Folktrax FTX-383
Lectures, shows & teaching	Folktrax FTX-383
Lectures in London	EFDSS LP1001
Teaching Morris dancing	EFDSS LP1001
Resting before work	Folktrax FTX-383
Good show at the Queen's Hall	Folktrax FTX-383
Meeting the Royals	Folktrax FTX-383

The gold badge	Folktrax FTX-383
Death stalks	Folktrax FTX-383
The fatal blow	Folktrax FTX-383
The sense of loss	Folktrax FTX-383
Never failed him	Folktrax FTX-383
The Headington Morris	Folktrax FTX-383
On trial with parents	Folktrax FTX-383
May Day	Folktrax FTX-383
The May Horn or Peeling Horn	EFDSS LP1001
Handbells & bands	Folktrax FTX-383
Christmas mummers	Folktrax FTX-383
Description and extracts of the local Mummers' Play	EFDSS LP1001
Women dancing Morris	Folktrax FTX-383
Morris dancing by women	EFDSS LP1001
Tips for dancers	Folktrax FTX-383
The Lamb Ale in Oxfordshire	Folktrax FTX-383
Decline of Morris	Folktrax FTX-383
Other dances	Folktrax FTX-383
Whitsuntide	Folktrax FTX-383
Romany Gypsies	Folktrax FTX-383
<i>The Handkerchief or Ribbon Dance</i>	Folktrax FTX-383
May garlands	Folktrax FTX-383
Headington Morris	Folktrax FTX-383
Training dancers	Folktrax FTX-383
Best foot forward.	Folktrax FTX-383
The May Horn or Peeling Horn	EFDSS LP1001



Bill Kimber, late 1940s.

[Vaughan Williams Memorial Library]

Having recorded the Symondsburry & Eype Mummers in February 1951, Peter wrote in *Journal Reprint*, no.6, 1952, EFDSS, London, p.1: 'Although their traditional method of declamation and "The Singing of the Travels" can be appreciated in these recordings one felt that the Mummers should have a wider public who could see as well as hear them. So later in the year, with the co-operation of Alan Simpson, work was begun on a 16 mm. colour-sound film called "Walk in St. George".' The film was produced in 1952, and, according to the later DVD version on Folktrax Films FF-1104, was published in 1953. The original audio-tape boxes (British Library) give no dates for recording, except for one tape which is given as Bridport, Devon, 12th December 1951.

BERTRAM LEGG

Church bells, Bridport Church, 10 December 1951.

The Singing of the Travels

Folktrax FSD-90-239



Symondsbury & Eype Mummers with Peter Kennedy at the time of the filming.
[photo: Alan Simpson; Peter Kennedy Archive]



Symondsbury & Eype Mummers (Doctor, St. George & Turkish Knight)
with Alan Simpson at the time of the filming. [photo: Peter Kennedy]

In the early 1950s, large numbers of recent immigrant musicians from rural Ireland were active in London, but the EFDSS hierarchy knew little or nothing about them, even though they were playing publicly in pubs in Camden Town only half a mile away from Cecil Sharp House. The EFDSS's experience of Irish dance and Irish dance music was almost exclusively Gaelic Revival, and since the mid-1930s, whenever they required Irish dancers for a festival, they engaged an Irish dance academy team from Dublin or Belfast, apparently not knowing there were Irish dancers in London! In January 1948, the champion step-dancer Rory O'Connor was brought over from Dublin to appear at the annual EFDSS folk-dance festival at the Royal Albert Hall, and it was probably through the Irish social network that

he was partnered with two Sligo musicians resident in London, Michael Gorman, fiddle, & Mick Flynn, flute. In March 1951, these two musicians were recorded in Broadcasting House for the BBC Sound Library. It has already been noted that Peter had an association with Michael Gorman, and Peter might have been behind the referral, but he is not credited on the BBC discs, he didn't put the recordings out on Folktrax, and it is not noted in his pocket diary (British Library). The square-dance boom of the early 1950s created a need within the EFDSS for bands to play at public dances, and, through Peter, Michael Gorman was commissioned by them, from the beginning of 1951 until the autumn of 1953, to lead a band of Irish traditional musicians playing Irish traditional music at English square dances in north and west London regularly (Tommy Healy, flute player in the band, to Reg Hall, 1980s). Not one word appears in any EFDSS publication on the matter; advertisements for the dances exist naming the caller but not the band! Paddy Breen from Co. Clare was a member of that band and thus became known to Peter. He played both the concert flute and a wooden flageolet pitched in D, which was in two sections and had once had two different mouth-pieces, one transverse like a piccolo and the other with a fipple like a tin whistle, but he had lost the transverse part.

This recording session with Paddy Breen at Cecil Sharp House, Camden Town, London, in March 1952, was a new departure for Peter. His experience of Irish instrumental music was very limited, and no evidence has ever come to light to suggest that he was privy to the underground Irish music pub scene in London or the emerging post-war traditional music scene in Ireland, and he certainly didn't know about the large number of commercial recordings still in catalogue. Peter recorded a large number of tunes from Paddy Breen, and a few songs, and the general impression is that he was collecting repertory rather than music performance. The music is not set in any social context and its purpose and value within the Irish community are not touched on. The few tracks of Peter on the fiddle and his mother on the concertina reflect the association with the EFDSS square dancing. Nevertheless, this was important pioneering work.

Peter's notes (British Library), probably made when he was editing the Folktracks cassette twenty-odd years later, reveal the following recording sequence, with no reference to *The Jolly Tinker / The Pretty Girls from Mayo* and the two songs. The tape recorder used was the Scophony Baird and he noted the first eight recordings as "not well recorded". In titling the tunes, Peter hasn't understood the Irish vernacular and he has added titles of his own that wouldn't have been used by Irish musicians, such as listing the flings as Highland Schottisches, which isn't a dance known in Irish circles.

PADDY BREEN

Paddy Breen	flageolet *; flute **; voice ***	
Michael Gorman	fiddle 4*	
Unidentified	voice 6*	
Peter Kennedy	fiddle 7*	
Helen Kennedy	English concertina 8*	
Cecil Sharp House, Camden Town, London, March 1952.		
<i>Orange and Blue / Paddy (Johnny), When You Die / Some Say the Devil's Dead – Highland Schottisches</i> * [RH: Peter's note gives "fling".]		
		Folktracks FSA60-078
<i>Orange and Blue / Paddy (Johnny), When You Die / Some Say the Devil's Dead – Highland Schottisches</i> * [RH: Peter's note gives "fling".]		
		Folktrax 078-C45
<i>Orange and Blue / Johnnie, When You'll Die / Some Say the Devil's Dead – Highland Schottisches</i> * [RH: Peter's note gives "fling".]		
		Folktrax FTX-078
<i>Johnnie, When You Die – Jingle Song</i> *6 [RH: Peter's note gives "fling".]		
		Folktracks FSA60-078
<i>Johnnie, When You Die – Jingle Song</i> *6 [RH: Peter's note gives "fling".]		
		Folktrax 078-C45
<i>Johnnie, When You'll Die (Jingle Sung)</i> *6 [RH: Peter's note gives "fling".]		
		Folktrax FTX-078
<i>Fling: Green Grow the Rushes O</i>		
		Topic TSCD679T
<i>George White's Favourite – Reel</i> *		
		Folktracks FSA60-078
<i>George White's Favourite – Reel</i> *		
		Folktrax 078-C45
<i>George White's Favourite (Reel)</i> *		
		Folktrax FTX-078

<i>The Priest's Leap / The Blackthorn Stick / Off She Goes / The Swallow's Nest *</i>	Folktracks FSA60-078
<i>The Priest's Leap / The Blackthorn Stick / Off She Goes / The Swallow's Nest *</i>	Folktrax 078-C45
<i>Jigs: The Priest's Leap / The Blackthorn Stick / Off She Goes / The Swallow's Nest *</i>	Folktrax FTX-078
<i>Waltzes: Paddy's Selection *</i>	Folktracks FSA60-078
<i>Waltzes: Paddy's Selection *</i>	Folktrax 078-C45
<i>Hornpipes: The Quarrrsome Piper / The Harvest Home *</i>	Folktracks FSA60-078
<i>Hornpipes: The Quarrrsome Piper / The Harvest Home *</i>	Folktrax 078-C45
<i>Hornpipes: The Quarrrsome Piper / The Harvest Home *</i>	Folktracks FSA60-078
<i>I Love a Girl with the Blue Dress On – Polka **</i>	Folktracks FSA60-078
<i>I Love a Girl with the Blue Dress On – Polka **</i>	Folktrax 078-C45
<i>The Girl with the Blue Dress On (Polka) **</i>	Folktrax FTX-078
<i>Hornpipes: The Boys of Blue Hill / The Friendly Visit */ *4 / *7 / *8 */ *4 / *7 / *8</i>	Folktracks FSA60-078
<i>Hornpipes: The Boys of Blue Hill / The Friendly Visit */ *4 / *7 / *8</i>	Folktrax 078-C45
<i>Hornpipes: The Boys of Bluehill / The Friendly Visit */ *4 / *7 / *8</i>	Folktrax FTX-078
<i>The Red-Haired Boy *</i>	Folktracks FSA60-078
<i>The Red-Haired Boy *</i>	Folktrax 078-C45
<i>The Red-Haired Boy *</i>	Folktrax FTX-078
<i>Hornpipe: The Red-Haired Lad</i>	Topic TSCD679T
<i>Fisher's Frolic * [RH: Peter's note gives it as The Seige of Ennis. Paddy didn't call it Fisher's Frolic]</i>	Folktracks FSA60-078
<i>Fisher's Frolic * [RH: Peter's note gives it as The Seige of Ennis. Paddy didn't call it Fisher's Frolic]</i>	Folktrax 078-C45
<i>Fisher's Frolic * [RH: Peter's note gives it as The Seige of Ennis. Paddy didn't call it Fisher's Frolic]</i>	Folktrax FTX-078
<i>Rolling Home Polka * [RH: Peter's note gives it as Rolling Home (Polka)]</i>	Folktracks FSA60-078
<i>Rolling Home Polka * [RH: Peter's note gives it as Rolling Home (Polka)]</i>	Folktrax 078-C45
<i>Rolling Home Polka * [RH: Peter's note gives it as Rolling Home (Polka)]</i>	Folktrax FTX-078
<i>Biddy Durkin *</i>	Folktracks FSA60-078
<i>Biddy Durkin *</i>	Folktrax 078-C45
<i>Biddy Durkin *</i>	Folktrax FTX-078
<i>My Love She's But a Lassie Yet *</i>	Folktracks FSA60-078
<i>My Love She's But a Lassie Yet *</i>	Folktrax 078-C45
<i>My Love She's But a Lassie Yet *</i>	Folktrax FTX-078
<i>O, Britches We Do Wear * [RH: Peter's note gives it as O, the Britches We Do Wear]</i>	Folktracks FSA60-078
<i>O, Britches We Do Wear * [RH: Peter's note gives it as O, the Britches We Do Wear]</i>	Folktrax 078-C45
<i>O Britches We Do Wear * [RH: Peter's note gives it as O, the Britches We Do Wear]</i>	Folktrax FTX-078
<i>Moonlight in Mayo *</i>	Folktracks FSA60-078
<i>Moonlight in Mayo *</i>	Folktrax 078-C45
<i>Moonlight in Mayo (Waltz) *</i>	Folktrax FTX-078
<i>The Wild Colonial Boy / The Stone outside Dan Murphy's Door – Waltzes *</i>	Folktracks FSA60-078
<i>The Wild Colonial Boy / The Stone outside Dan Murphy's Door – Waltzes *</i>	Folktrax 078-C45
<i>The Wild Colonial Boy / The Stone outside Dan Murphy's Door (Waltzes) *</i>	Folktrax FTX-078
<i>The Frieze Breeches – Jig *</i>	Folktracks FSA60-078
<i>The Frieze Breeches – Jig *</i>	Folktrax 078-C45
<i>The Frieze Breeches (Jig) *</i>	Folktrax FTX-078
<i>The Pipe on the Hob – Jig *</i>	Folktracks FSA60-078

<i>The Pipe on the Hob – Jig *</i>	Folktrax 078-C45
<i>The Pipe on the Hob (Jig) *</i>	Folktrax FTX-078
<i>Jig: The Pipe on the Hob</i>	Topic TSCD679T
<i>Paddy's Jig</i> [RH correction: <i>The Black Rogue / Off She Goes</i> . Peter's note gives "no name" for the first jig]	Folktracks FSA60-078
<i>Jigs: Paddy's Own</i> [RH correction: <i>The Black Rogue</i> . Peter's note gives "no name" / <i>The Launch</i> (or <i>Off She Goes</i>) *	Saydisc CD-SDL420
<i>Off She Goes</i> (or <i>The Launch</i>)	Folktrax FTX-078
<i>The Cuckoo's Nest *</i>	Folktracks FSA60-078
<i>The Cuckoo's Nest *</i>	Folktrax 078-C45
<i>The Cuckoo's Nest *</i>	Folktrax FTX-078
<i>Hornpipe: The Cuckoo's Nest *</i>	Topic TSCD679T
<i>The Cross Jig *</i>	Folktracks FSA60-078
<i>The Cross Jig *</i>	Folktrax 078-C45
<i>The Cross Jig *</i>	Folktrax FTX-078
<i>The Morning Star</i> (Version 1) * [Peter's note gives "no name"]	Folktracks FSA60-078
<i>The Morning Star</i> (Version 1) * [Peter's note gives "no name"]	Folktrax 078-C45
<i>The Morning Star</i> (Version 1) * [Peter's note gives "no name"]	Folktrax FTX-078
<i>The Morning Star</i> (Version 2) *	Folktracks FSA60-078
<i>The Morning Star</i> (Version 2) *	Folktrax 078-C45
<i>The Morning Star</i> (Version 2) *	Folktrax FTX-078
<i>Brave Rodney's Glory – Set Dance *</i> [RH: "Brave" is Peter's addition]	Folktracks FSA60-078
<i>Brave Rodney's Glory – Set Dance *</i> [RH: "Brave" is Peter's addition]	Folktrax 078-C45
<i>Brave Rodney's Glory</i> (<i>Set Dance</i>) * [RH: "Brave" is Peter's addition]	Folktrax FTX-078
<i>Set Dance: Rodney's Glory</i>	Topic TSCD679T
<i>The Orange in Bloom – Jig *</i> [RH correction: <i>The Orange Rogue</i> . Peter's note gives "no name".]	Folktracks FSA60-078
<i>The Orange in Bloom</i> (<i>Jig</i>) * [RH correction: <i>The Orange Rogue</i> . Peter's note gives "no name".]	Folktrax FTX-078
<i>Set-Dance: The Orange Rogue</i>	Topic TSCD679T
[RH: Michael Gorman (flute) is credited on the following track to be in duet with Paddy Breen. There is no flute, but there is a fiddle. If it was played by Michael Gorman, it shows none of his normal style & still; it was more likely played by Peter.]	
<i>Mrs. Casey – Jig *</i> + fiddle	Folktracks FSA60-078
<i>Mrs. Casey – Jig *</i> + fiddle	Folktrax 078-C45
<i>Mrs. Casey – Jig *</i> + fiddle	Folktrax FTX-078
<i>The Basket of Oysters – Jig *</i>	Folktracks FSA60-078
<i>The Basket of Oysters – Jig *</i>	Folktrax 078-C45
<i>The Basket of Oysters</i> (<i>Jig</i>) *	Folktrax FTX-078
<i>Paddy's Polka *</i> [RH correction: <i>Trallee Gaol</i> . Peter's note gives "no name".]	Folktracks FSA60-078
<i>Paddy's Polka *</i> [RH correction: <i>Trallee Gaol</i> . Peter's note gives "no name".]	Folktrax 078-C45
<i>Paddy's Polka *</i> [RH correction: <i>Trallee Gaol</i> . Peter's note gives "no name".]	Folktrax FTX-078
<i>Polka: Tralee Gaol</i>	Topic TSCD679T
<i>Song: The Rambling Irishman ***</i>	Folktracks FSA60-078
<i>Song: The Rambling Irishman ***</i>	Folktrax 078-C45
<i>Song: The Rambling Irishman ***</i>	Folktrax FTX-078
<i>Song: The Green Hills of Ireland ***</i>	Folktracks FSA60-078
<i>Song: The Green Hills of Ireland ***</i>	Folktrax 078-C45
<i>Song: The Green Hills of Ireland ***</i>	Folktrax FTX-078
<i>The Jolly Tinker / The Pretty Girls from Mayo – Reels *</i> / *4	Folktracks FSA60-078
<i>The Jolly Tinker / The Pretty Girls from Mayo – Reels *</i> / *4	Folktrax 078-C45
<i>The Jolly Tinker / The Pretty Girls from Mayo</i> (<i>Reels</i>) * / *4	Folktrax FTX-078

M.A. Room, A. A. Central Programmes Operations, BBC (internal letter to A. H. P. C, BBC, 24th March 1952, BBC Written Archives Centre, R46/173): We should like you to issue a contract to Mr. Seamus Ennis to follow his present one which expires on March 29th. His salary should be charged to Stock Music Sceme 3/1339, which was extended by approval at a recent D. G. meeting. The financial allocation has been granted for one year from the 1st April, but the temporary posts are agreed only until December 31st 1952. Mr. Ennis's contract should, therefore, run from March 30th to December 31st, though I assume it should include a clause to allow it to be terminated on either side. // His duties will be to collect recordings of folk music in the field, to edit and prepare them for retention in the permanent library and to supply documentation for the catalogue. // We recommend he be offered a salary of £20 a week..... I am sorry the matter has now become urgent, but as I think you know, we had no authority to go ahead with the Stock and Folk Recording Scheme until last week.

There is no documentary evidence available about Peter's contract with the BBC, but presumably it, too, ran initially from 1st April 1952 to 31st December 1952. Peter met Seamus Ennis on 4th April 1952 (pocket diary, British Library); they were to become colleagues in the BBC, though they did almost no collecting together. The following recordings are credited on the Folktracks/Folktrax issues jointly to Peter, Alan Lomax & George Pickow, and there is no available documented evidence of the circumstances in which the recordings were made. The most probable interpretation is that some of the recordings were made by Alan Lomax in Dublin in 1951, some were made by George Pickow & Jean Ritchie in Dublin in 1952 and some were Peter's recordings made in London in 1952.

SEAMUS ENNIS

voice x; uilleann pipes xx; tin whistle xxx

London, 1952.

<i>John Airy and St. Peter – Story</i> x	Folktracks
60-302	
<i>John Airy and St. Peter – Story</i> x	Folktrax
302-C60	
<i>John Airy and St. Peter (Story)</i> x	Folktrax
FTX-302	
<i>The Three Daughters – Story & Reel</i> x / xxx	Folktracks
60-302	
<i>The Three Daughters – Story & Reel</i> x / xxx	Folktrax
302-C60	
<i>The Three Daughters (Story & Reel)</i> x / xxx	Folktrax
FTX-302	
<i>Henry Bohannon and the Fairy Piper – Story & Tune</i> x / xx	Folktracks
60-302	
<i>Henry Bohannon and the Fairy Piper – Story & Tune</i> x / xx	Folktrax
302-C60	
<i>Henry Bohannon and the Fairy Piper (Story & Tune)</i> x / xx	Folktrax
FTX-302	
<i>Jig - The Lark's March</i> x / xx	Folktracks 60-302
<i>Jig – The Lark's March</i> x / xx	Folktrax 302-C60
<i>Jig – The Lark's March</i> x / xx	Folktrax FTX-302
<i>The Bachelor and the Fairy Wedding – Story / Reel: The Pinch of Snuff</i> x / xx	Folktracks
60-302	
<i>The Bachelor and the Fairy Wedding - Story / Reel: The Pinch of Snuff</i> x / xx	Folktrax 302-C60
<i>The Bachelor and the Fairy Wedding - Story / Reel: The Pinch of Snuff</i> x / xx	Folktrax FTX-302
<i>The Fairy Hornpipe</i> x / xx [Seamus Ennis says <i>The Fairy's Hornpipe</i>]	Folktracks
60-302	
<i>The Fairy Hornpipe</i> x / xx	Folktrax
302-C60	

<i>The Fairy Hornpipe</i> x / xx	Folktrax
FTX-302	
<i>The Little Fairy Ring - Story / Golden Jig</i> x / xx	Folktracks
60-302	
<i>The Little Fairy Ring – Story / Golden Jig</i> x / xx	Folktrax
302-C60	
<i>The Little Fairy Ring – Story / Golden Jig</i> x / xx	Folktrax FTX-302
<i>The Fairy Feast – Story / The Fairy Straying – Air</i> x / xx	Folktracks
60-302	
<i>The Fairy Feast – Story / The Fairy Straying – Air</i> x / xx	Folktrax
302-C60	
<i>The Fairy Feast (with Air: The Fairy Straying)</i> x / xx	Folktrax
FTX-302	
<i>I'll Mend Your Pots and Kettles</i> xx	Caedmon
TC1144	
<i>I'll Mend Your Pots and Kettles</i> xx	Topic
12T159	
<i>I'll Mend Your Pots and Kettles</i> xx	Folktracks
60-302	
<i>I'll Mend Your Pots and Kettles</i> xx	Folktrax
302-C60	
<i>I'll Mend Your Pots and Kettles</i> xx	Folktrax
FTX-302	
<i>Jig-tune: The Frieze Breeches</i> xx	Folktracks
60-302	
<i>Jig-tune: The Frieze Breeches</i> xx	Folktrax
302-C60	
<i>Jig-tune: The Frieze Breeches</i> xx	Folktrax
FTX-302	

Though it is frequently written that Peter was 'seconded' by the EFDSS to the BBC, that is not strictly true. A letter from G.M. Turrell, Assistant Head of Programme Contracts, BBC, to Peter, dated 22nd April 1952, offered him "employment in our Central Programmes Operation Department... // Collecting recordings of Folk Music in the field, editing and preparing them for retention in the Corporation's Permanent Library and supplying documentation for the catalogue... [&] Any other duties reasonably required of you by the Corporation..." Peter would not be asked to work for the BBC for more than twenty-six weeks in an eight-month period from 1st May to 31st December 1952, and he was to be paid at a weekly rate or daily rate depending on the hours he worked. (EFDSS archive) A letter for the EFDSS Secretary to HM Inspector of Taxes, dated 20th May 1952, referred to Peter's "unpaid leave of absence 1/5 to 31/12 next" and added "He will be working for the BBC on a fee basis". (EFDSS archive) Then on 20th December 1952, Douglas Kennedy wrote to Peter, extending the leave of absence to 30th September 1953, "on the understanding you will accept employment in the Society's work for one third of your time." (EFDSS archive) The arrangement, often referred to incorrectly as a five-year contract, ended on 31st March 1957.

R. V. A. (Brian) George, Head of Central Programme Operations, BBC (BBC internal schedule, 16th May 1952, BBC Written Archives Centre, R46/502): CONFIDENTIAL // BBC FOLK MUSIC AND DIALECT RECORDING SCHEME // Brief for Collectors

1. GENERAL // The aim of this scheme is to collect in recorded form, for the purposes of broadcasting, as much as possible of the surviving folk music and speech of the British Isles and Ireland. The material to be collected includes folk song, instrumental folk music, folk customs (in so far as this proves suitable for sound recording), folk tale, local speech and dialect.

2. OUTSIDE ADVICE // On the folk music side, we hope to invite the services of an Advisory Committee which will include representatives of the main bodies concerned with such matters in England, Ireland, Scotland and Wales. Regular contact will be maintained with these representatives and the Committee will probably meet about once a year to review progress and advise on authenticity of material, etc.

3. BBC REGIONS // Each Region of the BBC is being invited to appoint a member of staff with whom contact will be maintained on all matters connected with the scheme which affect the Region. The Regional representative will be informed of any journeys to be undertaken by the collector in his Region; he will be invited to make suggestions and offer contacts if any are known, and it will be the collector's duty to maintain contact with him and to be guided by him on matters affecting Regional policy. This applies particularly to payment to performers (see 7 (iii)).

4. OTHER CONTACTS // It should be our policy to work in collaboration with any existing organisations or individual collectors who are known to us or later discovered in the course of the collectors' work. // Where it may appear desirable to call on expert collectors already established in a particular field to give substantial help and on occasion to accompany the BBC collector on a recording visit, authority may be given for such activity. The scheme provides for ad hoc engagements of this nature within certain limits. The fee for such assistance would normally be of the order of 3 Guineas a day plus travelling and other expenses. Engagements of this kind should not be made without permission from headquarters.

5. COPYRIGHT // When traditional music is first reduced to writing or any other tangible form of permanent representation such as recording that particular version of it becomes the copyright property of the person who so writes it down or records it. // Where the BBC records material which has been already collected in MS. or published form by another collector the BBC's recording does not interfere in any way with the collector's rights in the musical material, and the BBC merely has copyright property in its own recording as such (under the Copyright Act 1911), which exists separately from the copyright in the musical work recorded. // In general, if two or more collectors go to the same source there is of course nothing to prevent them all writing down that particular version and claiming copyright in it. What a collector must not do is to copy another collector's work. Where the BBC collects material in this way without using the work of any other collector, the BBC will own copyright not only in its recording as such, but also in the particular version of the traditional material recorded. In such cases the BBC does not claim to exercise exclusive rights in the traditional material, and the performer remains free to make use of the material if he so desires (e.g. the BBC would raise no objection if he gave it to another collector or if he recorded it commercially on another occasion.) Further, the BBC, if approached by a commercial company in connection with any folk music recordings made by it, will not release its recordings without the performer's consent.

6. MATERIAL TO BE COLLECTED // It must be borne in mind that the main purpose of the scheme is to provide material which is acceptable for broadcast purposes both from the technical and programme point view. The main problems which will present themselves to the collector are:-

- (1) Is the material offered authentic from the folklore point of view?
- (2) Is the sound produced likely to be acceptable for broadcasting?

These two criteria should be considered together, and if the value under (1) is considered exceptionally high, a generous interpretation should be given to (2). It might therefore be of value to make a record of an old man with little voice, if his song is of great folklore interest, even though it appears unlikely that the record itself will ever be broadcast in its entirety. // The question of authenticity is an intricate and difficult one, which it will often not be possible to decide on the spot. Folk song can be defined as song which has passed by oral tradition at least two or three generations, the original version usually being unknown or perhaps obscured by variants which have subsequently appeared. The present scheme must concentrate on such genuine folk music, but it does not necessarily exclude more recent developments, especially if they appear to be local and spontaneous and 'in the tradition' (e.g. a tune composed by a traditional fiddler or piper himself). // It will be realised that the details called for on documentation (see below) have an important bearing on authenticity. The advice to the collector is to take a generous view of both criteria suggested above and, when in doubt, to record, so that a final decision may be taken later, after further research. // The collector must familiarise himself and keep up to date with folk material already in the Library and bear this in mind when making decisions in the field. // It must be remembered that our time and money are limited, and if the collector spends too much of the available resources following up material of

doubtful authenticity (e. g. music hall or popular songs, singers who have been subjected to outside influences, etc.) the more valuable material may be lost.

7. APPROACH TO THE PERFORMERS // Sometimes the collector will be sent out to record performers whose names and addresses are already known, sometimes he will be sent out to follow clues as they arise in the field. In either case, the method of personal approach must be left to the collector's discretion. He must decide at what stage he introduces the idea of recording for the BBC, whether he should offer payment and so on. // The following points are set down for guidance:-

(i) It must always be made clear at some point before the actual recording that the collector represents the BBC and it will usually be advisable to give some explanation of the BBC's intentions. The collector, for instance, might explain what and why we are trying to collect and if necessary, mention that he cannot at that stage guarantee that the recording will be acceptable. In a new area, however, it may be preferable to make preliminary investigations without advertising the purpose.

(ii) Before leaving, the collector must obtain from the performer his signature to a single form which gives the right to use the recording for broadcasting purposes. Experience has shown that, for psychological reasons, it is often better to introduce this subject after recording is under way. Two forms are available for use (see Appendix II). The choice of form will in most cases be based on the collector's decision regarding payment (see following paragraph).

(iii) The question of payment for performances is a difficult one. In many cases the person concerned will not regard himself in the light of a performer at all and would perhaps be insulted if offered a fee. In such cases it may often be possible to recompense by entertainment or by a small gift. The offer of a personal copy of the record (subject to acceptance at base as a permanent record) is often more appreciated than payment. In such cases form A. should be offered for signature. // There may, however, be occasions when the collector thinks that payment should be offered or the question may be raised by the performer himself. In general some payment should be offered if a great deal of time has been given or if the person concerned appears to expect it. Where possible it should be offered as a reimbursement for time or trouble rather than as a fee for performance. Where payment is thought desirable, it should be made in such a way as to make clear the essential difference between what we are doing and the work of a private collector or a learned Institution recording for pure archival purposes, who would probably not be in a position to offer any payment. Payments of more than £2 for a single performance should not be made on the spot. // Where the collector himself makes definite payment to the performer Form B. should be presented for signature. // In cases of difficulty or where the collector feels that a larger fee than £2 is called for, he should make the recordings on a speculative basis and refer the question to headquarters on return. If it is known or discovered that the performer has recorded or broadcast before for the BBC, the collector should not commit himself to payment until he has found out what payment was made previously. It might on occasions be necessary to issue a formal contract. In such cases Form B. should be used. The words 'to be arranged' should be inserted instead of the amount of the fee.

8. DOCUMENTATION // A large part of the value of the recording will be lost if adequate documentation is not collected at the time. Documentation should be prepared under these aspects:-

A. Essential documentations about the nature of the material recorded // As far as possible full details should be obtained about the following:-

- (1) Title of song or tune, as given by performer
- (2) Date and place recorded
- (3) From whom learnt by the performer
- (4) Is it known to others in the district
- (5) Is it sung or played for any special purpose or occasion
- (6) Is any legendary or historical significance attached to it by the performer
- (7) Is any other version of words or tune known to the performer

B. Essential documentation about the performer // Every effort should be made, without giving offence, to elicit and note the following information, which has an important bearing on of the material:-

- (1) Name, address and age (or approximate age) of performer.

- (2) Place of birth.
- (3) Place of birth of his parents.
- (4) Occupation.
- (5) Details of previous dwelling places and travel and how long has he lived in present surroundings.
- (6) General and musical education.

In addition, the collector should bear in mind the advice given in Manual for Folk Music Collectors, (pub. International Folk Music Council), pp. 13, 14, 17, & 18, and note particularly the check-lists of particulars suggested for dance being applicable in the collecting of customs.

C. Further details of probable programme interest // In addition to the above documentation the collector should bear in mind the programme possibilities of the material and take any additional notes he can about the district, the people, and their mode of life, etc., which may be useful in the programmes.

9. WORK OF COLLECTOR ON RETURN TO BASE // On return from each assignment the collector will be expected to spend some more time in London, in order to go through the material in consultation with the Librarian, list it, edit it for re-recording and write up the documentation in a form suitable for the catalogue. Where necessary he should carry out further research (e. g. in the Library of the English Folk Dance and Song Society). In addition, he will be responsible for any 'follow-up' correspondence (e. g. with performers, contracts, Regions) that may be necessary.

10. ADMINISTRATIVE INSTRUCTIONS

(i) Contact with HQ // While in the field, the collector must maintain contact with London by sending back at once on arrival his address and detailed itinerary if not known before departure. He should also notify by telegram any sudden changes in his previously agreed itinerary which affect the addresses at which he may be reached in the meantime. Any proposal to prolong the trip should be notified by telephone or telegram.

(ii) Personal Expenses // The scheme is financed by a fixed grant and all monies spent on behalf of the BBC must be accounted for. // The question of fees to performers is dealt with earlier in this document. Receipt forms signed by performers, showing the amount of fee paid, should be given to the Librarian or Administrative Assistant. // Collectors are advised to keep daily notes of all expenses incurred on travel, subsistence and incidentals such as gratuities or entertainment while working in the field. On return to base, they should submit detailed claims for these expenses, which should normally be cleared within four weeks of being incurred. Collectors whose contracts with the BBC specify a rate for subsistence when working away from base, will claim at that rate and not on an actuality basis. If, however, they are of necessity put to abnormal expenditure for subsistence, special claims will be considered. When collectors entertain performers, they may claim reasonable amounts for each expenditure and show it as 'Entertainment to' giving the name or names of their guests. // Vouchers for railway journeys are issued by the Administrative Assistant and cash advances can also be authorised by her.

(iii) Travel // Collectors who are authorised to use their private cars on Corporation business may claim at the following mileage rates:-

Up to 10 h.p. or 1,000 c.c. – 7d. per mile

Over 10 h.p. or 1,000 c.c. – 9d. per mile

These rates include all costs – petrol, depreciation of cars, etc. The only other claim which may be agreed is for garage charges when away from base. Collectors using their cars must keep an exact note of mileage covered while travelling on the Corporation's behalf and show it on their claims. // As the cost of travel by car is high, before each trip is undertaken, the comparative costs of travel by public transport must be carefully considered and discussed with the Librarian. If public transport is available and is cheaper, it should be used. For instance, travel from London to field base and back may be undertaken by rail, and on arrival the collector may be authorised to hire a car locally, if public transport there is not available or is inadequate and uneconomical in time. On the other hand, in such cases, if the collector prefers to use his own car he may seek authorisation before departure to do so, but he will then claim only the equivalent railway fare (minus 5%) between London and his field base, and car mileage thereafter from his field base.

Clearly, the BBC required documentation relating to each recording and background information on the material and the performers at the time, but as will be seen later, the performer's name and the recording location and date on some BBC discs are given incorrectly. At recording sessions, starting most probably when he began working on contract as a field-collector for the BBC, Peter used a form headed FOLK MUSIC DOCUMENTATION, without any other heading. It is not clear, therefore, whether it was issued by the BBC or if it was of his own design. Either way, it did not invite very searching questioning and it focussed on brief family details and the origins of the recorded material. Presumably Peter filled in a form for each performer, but unfortunately only a few completed forms have survived (British Library), and, in interview with Derek Schofield in 1994, Peter blamed the BBC for loosing or perhaps destroying his written material. The identification sections – DATE / PLACE / COLLECTOR – were filled in by Peter, while the singer or musician was asked to fill in the rest: MR/MRS/MISS [NAME] / AGE / KNOWN LOCALLY AS / SINGLE/MARRIED / ADDRESS / PRESENT OCCUPATION / BIRTHPLACE / FATHER / [FATHER'S] OCCUPATION / MOTHER (MAIDEN NAME) / WHERE FROM / EDUCATION / PREVIOUS OCCUPATIONS. Most of these could be answered briefly and factually, but they did not really get to the family structure, even to the extent of ignoring grandparents and siblings. Peter might have prompted them in responding to TRAVEL / FURTHER NOTES, but the limited depth of most responses reflected the performers' natural reticence and modesty and their inexperience in answering questions that were constructed so vaguely. A section related to each song or tune – TITLE AS GIVEN BY PERFORMER / WHERE LEARNT / WHEN / WHEN IS THIS ITEM GENERALLY PERFORMED / OTHER DETAILS – was intended for the performers to complete, while the USUAL TITLE section was clearly intended for Peter. Not surprisingly the responses were relatively shallow, but they were adequate for broadcasting sound-bites, which may be all they were intended for. Peter was later handicapped by his lack of knowledge, when he came to write notes for Folktracks and other issues, and the shallowness of the contextual material hardly inspired further conceptual social understanding of the material. Peter, however, did record some reminiscences on tape, where the informants appear to have been given a free-hand to talk about their lives and their music-making, but, in general, glaringly obvious leads given by the informants, that we might recognise now, were seldom followed up in the interviewing. Peter was, of course, not a modern-day social historian, and his main intention might well have been to record extended examples of vernacular speech. His hints to EFDSS members about field collecting (as if any of them were likely to try it) give some insight into his practice as late as 1956.

Peter (*English Dance & Song*, vol. XXI, no.1, September-October 1956, pp.27-28): ... Never start with the item you want most of all; let the machine and singer warm up together. On the other hand remember that both can get tired. All material is of much greater value if you can find out as much as you can about how the material was acquired. Get details of your performer, his age, birthplace, travel, education, etc., and also those of his parents. If you want to record speech or dialect you will find that men talk most naturally about their work, and women about their family (or other women!).

Many years later, Peter commented on why he had been reluctant to make second takes during his field-recording sessions. This was most probably a rationalisation after the event; at the time he had additional considerations, like time constraints, shortage of tape, and perhaps even no clear objective in making the recordings. Perhaps in his early days the material was still more important to him than the quality of the performance. The evidence of other later field-recordists might suggest that second takes are sometimes less tentative and more animated.

Peter (interviewed by Derek Schofield, Gloucester, 26 October 1994): “The second performance is never going to be as good as the first. The first performance of anything is always the best... They might make a mistake, but it'll have the most energy in it. The most feeling, because it's coming straight out; it's welling out from years back... It's best to avoid the rehearsal. Never works... This cousin of Sarah Makem, Annie Jane Kelly, she sang *The Magpie's Nest*, and she sang it in such a way that you could never better it in terms of the rhythmic control of how she goes from the lyric into the mouth music and back... We [Sean O'Boyle and I] both remarked on this, and said it's wonderful. We said we'd love to record it again. How could she do such a perfect performance? Immediately she became aware that we were after something, and she never could sing it again like that first time.

Peter's duties at the BBC, apart from field-recording trips, included discussion & reporting back with Marie Slocombe, editing tapes and jointly selecting material to be processed onto disc, and preparing

for and presenting the radio series, *As I Roved Out*, and other one-off radio programmes. For the EFDSS, he continued to pursue a wide range of activities promoting the Society's general business of folk dance and folk song – lectures, teaching, work-shops, net-working within the media, concerts, recording non-traditional material, preparing dance instruction manuals, etc. Peter's pocket diaries (British Library) suggest his working day was divided into three parts – morning, afternoon and evening – with an expectation that he should only work two of them. There were well-defined blocks when he worked for the BBC, but there were other times when EFDSS and BBC duties were mixed up to such an extent that there was correspondence (EFDSS archive) between the two organisations about who should pay his National Insurance stamp in any given week. If Peter worked on a Saturday or Sunday, he had time-off in lieu, and he had statutory annual leave. Somewhere within his working schedules and free time, he joined forces with Alan Lomax in preparing a BBC television series, in making field-recordings, in editing *The Columbia Library of World Folk and Primitive Music* series of LPs, and in filming *May Day* in Padstow, Cornwall. It is not very clear whether these activities were in BBC time, EFDSS time or his own time.

The following session appears to have been Peter's first assignment following his appointment by the BBC as a field-collector. Not, perhaps the most obvious first choice, but presumably they wanted to catch the team geared-up for their Easter performance.

BOYS OF CALDER HIGH SCHOOL

voices

Mytholmroyd, near Halifax, Yorkshire, Saturday, 10 April 1952.

Midgely Pace-Egg Play [RH: first section]

BBC 13112

Midgely Pace-Egg Play [RH: second section]

BBC 13113

Midgely Pace-Egg Play [RH: last section]

BBC 13112

Midgely Pace-Egg Play [RH: complete and continuous]

Folktrax FTX-109

Having just been employed by the BBC to record survivals of 'folk music' for the BBC Library; the problem for Peter was where to find the singers. His aunt Maud Karpeles had been encouraging him to collect material in performance with a tape recorder, as he had done in 1950 and 1951, and together they decided to try and trace descendents of singers who had sung for Cecil Sharp when he was collecting in Somerset. Maud Karpeles's first investigative trip, which she made together with Marie Slocombe on April 15th and 16th 1952, embraced Othery, Langport, Hambridge Green, Donyatt and Ilminster and came to nothing, but, at Curry Rivel, Marie Slocombe recorded Sid Richards. (Maud Karpeles: peterkennedyarchive.org). The follow-up trip was with Peter, and their contacts and enquiries on 29th and 30th April 1952 in Chew Stoke, Priddy, Axbridge, Weston-super-Mare, Bridgewater and Cannington again produced nothing recordable. At Bridgewater, they did find a suitable singer with a suitable song, but there was no electricity supply. The following day, 1st May, at Holford, they found Bill Squires, whose father, Jim Squire, had sung for Cecil Sharp. He sang *The Seeds of Love* for them and they arranged to call back later in the day to record him. (Peter's report to Marie Slocombe, peterkennedyarchive.org & *BBC Index of Informants*).

Peter (*Notes on Singers Visited*, peterkennedyarchive.org): May 1st // Bill Squire (son of Old Jim Squire who sang to Cecil Sharp // 4, Green Close, Holford, near Bridgewater. // Recorded "Seeds of Love". Has notebook with number of songs written out. Must be re-visited. Also sings "Young Johnny Followed After with a Long and Wishing Eye". // (Jack Payne a neighbour has later songs)

There were further unproductive enquiries in Hazelbury Plunkett, West Chinnock and Huish Episcopi, but a visit to Sid Richardson at Curry Rival found him delighted at having heard himself on the wireless the previous day in Mansell Thomas's programme about Phil Tanner on the BBC Welsh Region. [RH: That would have been Marie Slocombe's recording of 15th April.] He agreed to record for them on the following day. (Peter's report to Marie Slocombe, peterkennedyarchive.org).

Peter (Report to Marie Slocombe, peterkennedyarchive.org): May 1st // Went to Minehead – Mr. Thomas at Allerford way – arranged to come back.

WILLIAM SQUIRES [BBC]; **BILL SQUIRES** [Folktrax]

voice

With Maud Karpeles, Holford, Somerset, 1 May 1952. Peter in *Bristol 1951 London 1952* (notebook, British Library) clearly dates this recording as 30th April 1952

Seeds of Love

The Seeds of Love

BBC 17778

Folktrax FTX-136

M. A. Room, A. A. Central Programme Operations, BBC (internal BBC memo to Music Booking Manager, 15th July 1952, BBC Written Archive, R46/501): William Squires... 1 song recorded by Peter Kennedy in May. Suggested fee £1.

In an undated schedule (BBC Written Archive, R46/691), Peter noted that the Bill Squires session was recorded “on my own M.S.S. Tape Recorder with own microphones and tape.”

The day continued with the discovery of George Bunston (and a blank drawn at Nether Stowey). Peter in his *Recording Notes E* (notebook, British Library) says George Bunston learned his song from his old (farmer) boss, Mr. Templeman fifty years previously. The *BBC Index of Informants*, from information contributed by Peter, says George Bunston, a farm labourer aged 72, remembered Sharp coming to stay at Hambridge Rectory with the Rev. Charles Marson and spoke about it as if it had been only the previous day. In his report to Marie Slocombe (peterkennedyarchive.org), Peter called the song *Richard of Taunton Dene*!

GEORGE BUNSTON (72)

voice

With Maud Karpeles, Hambridge Green, Somerset, 1 May 1952.

Doodle-Dum-Dollykin (Young Herchrd of Taunton Dene)

Herchard of Taunton Dene

BBC 17778

Folktrax FTX-405

Peter (Report to Marie Slocombe, peterkennedyarchive.org): May 2nd. // Made various visits at Hazelbury Plunkett and West Chinnock but without any great success. Called again on Fred Ralson who two years ago gave us details of “The Hazelbury Diamond Dance”. Visited Mrs. Chapman, an invalid, who sang a snatch of “Holly and Ivy”.

Peter (*Notes on Singers Visited*, peterkennedyarchive.org): May 2nd // Jack Ralson (accordion player and singer) // Hazelbury Plunkett // Knows old dance-tunes and late songs. Worth recording melodeon if passing again. No electricity.

Peter (Report to Marie Slocombe, peterkennedyarchive.org): May 2nd. // Recorded various songs from Sid Richards in his son’s house. A number present during this, and Sid was very nervous – would sing better standing up. Managed to explain that it wasn’t necessary to shout to make the machine hear him.

M. A. Room, A. A. Central Programme Operations, BBC (internal BBC memo to Music Booking Manager, 15th July 1952, BBC Written Archive, R46/501): George Bunston... 1 song recorded by Peter Kennedy in May. Suggested fee £1.

SIDNEY RICHARDS [BBC & Caedmon]; SID (& SIDNEY) RICHARDS [Folktrax] (75)

voice *; melodeon **.

With Maud Karpeles, in his son’s house, Curry Rivel, Langport, Somerset, 2 May 1952.

**The Trees They Do Grow High*

**The Trees They Do Grow High*

BBC 17779

Folktrax FTX-405

**The Green Mossy Banks of the Lea*

**The Green Mossy Banks of the Lea*

BBC 17779

Folktrax FTX-405

*Ashen Faggot Night & *The Wassail Song* (talk only)

BBC 17780

**Wassail Song*

BBC 17780

*Sid talks about local music-making in Curry Rival

Folktrax FTX-405

**The Sweet Primroses*

BBC 17781

**The Banks of the Sweet Primroses*

Folktrax FTX-405

**The Banks of the Nile*

BBC 23622

**The Banks of the Nile*

Caedmon TC1164

**The Banks of the Nile*

Topic 12T196

**The Banks of the Nile*

Folktrax FTX-518

***The Trees They Do Grow High*
 ***The Valeta Waltz* [RH: correction: *The Veleta*]
 ***Schottische*
 ***The Swing Polka*

Folktrax FTX-405
 Folktrax FTX-405
 Folktrax FTX-405
 Folktrax FTX-405

In an undated schedule (BBC Written Archive, R46/691), Peter noted that the Sid Richards session was recorded “on my own M.S.S. Tape Recorder with own microphones and tape.”



Sid & Mrs. Richards at home on their Golden Wedding anniversary, March 1954. [Peter Kennedy Archive]

Sid Richards’s uncle, Harry Richards, according to the BBC *Index of Informants*, sang for Sharp, and *Catalogue Notes* (BBC?, British Library) specifically names *The Trees They Do Go High* and *The Wassail Song*.

M. A. Room, A. A. Central Programme Operations, BBC (internal BBC memo to Music Booking Manager, 15th July 1952, BBC Written Archive, R46/501): Mr. Sidney Richards, King William’s Lane, Curry Rival, Nr. Langport, Somerset // 5 songs and some speech recorded by Marie Slocombe [?] and Peter Kennedy in April and May. Suggested fee £5.

On 7th November 1955, Sid Richards, 14 Chatham Place, Curry Rivel, Langport, Somerset, signed the reproduction and publication rights of the material he had recorded to the EFDSS for one guinea (British Library).

Peter (Report to Marie Slocombe, peterkennedyarchive.org): May 2nd. // Made a number of calls in Huish Episcopi and eventually found Mr. Crossman, who I will visit to record at the earliest opportunity.

Peter (*Notes on Singers Visited*, peterkennedyarchive.org): May 2nd // Mr. Crossman (son of Fred Crossman) // Gardener. // Back of “Rose and Crown”, Huish Episcopi. // Sang “As I Walked Through the Meadows” and “Princess Royal”. No electricity so didn’t record. Very good talker and philosopher. Well worth another visit.

On 3rd May, Peter and Maud Karpeles tried several villages without success, and then recorded several songs from Edwin Thomas, a gardener aged 72, at his home in Allerford five miles west of Minehead. The BBC *Index of Informants* says that he had responded to Maud Karpeles’s enquiring letter in a local newspaper. The BBC discs got his name and the location wrong. Having recorded in Minehead on the morning of 4th May, Peter wrote in his report to Marie Slocombe (peterkennedyarchive.org), that he “Returned to Allerford for further recordings with Mr. Edwin Thomas. Left Porlock at 3 p. m. And drove back to London.” In *Notes on Singers Visited* (peterkennedyarchive.org), Peter wrote that Edwin Thomas had an “inexhaustible repertoire. Well worth another visit.” Perhaps the following recording session was actually split over two separate visits.

EDWIN THOMAS [Folktrax];

EDWARD THOMAS [RH: incorrect] (72) [BBC]

voice

With Maud Karpeles, Allerford, Somerset, 3 May 1952. [BBC discs give the location as Hambridge Green incorrectly.]

<i>The Miller's Last Will</i> [RH: mill sound made by rolling his fingers on the table]	BBC 17778
<i>The Miller's Last Will</i> (with knuckle-rapping on the table)	Folktracks 60-021
<i>The Miller's Last Will</i> (with knuckle-rapping on the table)	Folktrax FTX-021
<i>The Miller's Last Will</i> (with sound of fist on table)	Folktrax FTX-405
<i>Midsummer's Morning (Searching for Young Lambs)</i>	BBC 17782
<i>Searching of Young Lambs</i>	Folktrax FTX-405
<i>Bold Reynard the Fox</i>	BBC 17782
<i>Bold Reynard</i>	Folktracks FSB 023
<i>Bold Reynard</i>	Folktrax FTX-023
<i>Barbara Allen</i>	BBC 17782
<i>Henry the Poacher</i>	BBC 23622
<i>Henry the Poacher</i>	Folktrax FTX-405
<i>Three Gipsies</i>	BBC 23622
<i>The Lost Lady Found</i>	Folktrax FTX-405

In an undated schedule (BBC Written Archive, R46/691), Peter noted that the Ernest [sic] Thomas session was recorded "on my own M.S.S. Tape Recorder with own microphones and tape."

Peter (Report to Marie Slocombe, peterkennedyarchive.org): May 3rd. Witnessed the final performance of the Hobby Horse at the top of "Char" in Minehead. A fine turn out considering it was pouring with rain. Young boys and men were satisfactorily boated and seemed to like it. Arranged to record the next day. Stayed the night at Minehead.

M. A. Room, A. A. Central Programme Operations, BBC (internal BBC memo to Music Booking Manager, 15th July 1952, BBC Written Archive, R46/501): Mr. --- Thomas (initials unknown) // Brandish Street, Allerford, Nr. Minehead, Somerset // 6 songs recorded by Peter Kennedy in May. Suggested fee £3.

The Minehead Hobby Horse was known to the EFDSS and Cecil Sharp had recorded details of the ceremony around 1910. The Hobby Horse comes out in public on three days, 1st, 2nd & 3rd May. In 1952, the 4th May was a Sunday, the day after their public performances.

Peter (Report to Marie Slocombe, peterkennedyarchive.org): May 4th Recorded music and interview with Hobby Horse man. It was still raining so went into Lifeboat House and opened the doors. Recording machine connected to lifeboat equipment – glad there was no Distress Call in the middle! ... Two old tunes called "If I was at Minehead, Johnny", (a variant of "Dixie") and "Old Joe, the Boat is Tippin Over" (vaguely like "Soldiers Joy") played on the melodeon by Jack Webber. His brother, Alfie, played the big drum. // Other interviews with Ken Gubb and George Yeandle. Treated them all to drinks as they had given up their Sunday morning for this.

Maud Karpeles's interview with Bill Kimber only five months previously must have been a pointer to Peter to engage in a more searching style and at greater length, and the interview material issued on Folktrax FTX-216 is much longer than that selected on BBC 18335 & 18336. In an undated schedule (BBC Written Archive, R46/691), Peter noted that the Minehead session was recorded "on my own M.S.S. Tape Recorder with own microphones and tape."

ALFRED & JACK WEBBER *

melodeon & tenor drum. [RH: No indication who played what.]

JACK WEBBER & KEN GUBB **

Jack Webber melodeon

Ken Gubb tenor drum

JACK WEBBER ***

ALFRED WEBBER [BBC]; ALFIE WEBBER [Folktrax] ****

KEN GUBB 5*

voices

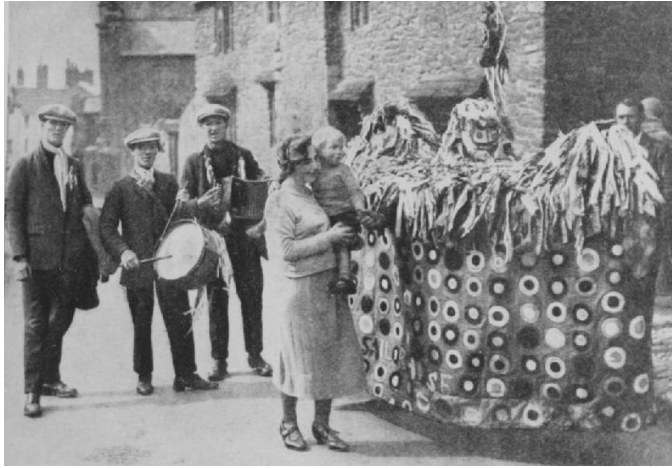
With Maud Karpeles, outside and possibly inside Lifeboat House, Minehead, Somerset, 4 May 1952.

- **Hobby Horse Tunes: If I Were at Minehead, Johnny / Old Joe, the Boat is Tipping Over* [RH: The first tune is *Dixie*] BBC 18335
- *The Boater Ceremony [RH: voices & melodeon] BBC 18335
- [RH: no specific artist credit] The 2 Minehead tunes (acc & drum) announced beforehand: *If I Was at Minehead, Johnny / Old Joe, the Boat Is Going Over* followed by the final Boater Ceremony and 3 cheers Folktrax FTX-216
BBC 18335
- Drum Only
The drum rhythm is demonstrated Folktrax FTX-216
- **Music in the street (The tune is a variant of *Soldier's Joy*) Folktrax FTX-216
- **Hobby Horse in street (Tunes: *Soldier's Joy / Old Joe the Boat is Going Over*) [RH: including *The Girl I Left behind Me*] Folktrax FTX-405
- ***Explaining Music [RH: first section of the interview] BBC 18335
- ****Explaining Ceremony [RH: second section of the interview] BBC 18336
- ****Explaining Ceremony [RH: third section of the interview] BBC 18336
- ****Explaining Ceremony [RH: last section of the interview] BBC 18336
- ****(over the sound of drum practice) Alfie talks to a group of children about what he calls "The Old Tradition", he describes the history of the custom, the routes in Minehead and Dunster and the "Boater" Ceremony Folktrax FTX-216
- ****Alfie tells about how the horse caught fire the previous year Folktrax FTX-216
- 5*Further talk (Ken & Alfie) about traffic problems when collecting money, PK asks about May Day itself. Other horses in Poland and at Padstow (Cornwall), but Minehead has the only proper hobby-horse in the country (Music with whistling faded up, followed by the "Boater" ceremony) Folktrax FTX-216
- 5*Ken Gubb talks about helping Alfie Folktrax FTX-216
- 5*(music behind) PK asks about drumming Ken & Alfie talk about the rhythm and music for the dance (music is faded up to end) Folktrax FTX-216
- ****Alfie sings the words for the two Hobby Horse tunes Folktrax FTX-216
- ****(over music) Peter Kennedy asks Alfie about the daily programme & routes, going to Dunster Castle & town, Alcombe, the route through Minehead, refreshments, the following day's programme, last night at Cher, description of Boater in the Square, three cheers and horse is stabled for the next year Folktrax FTX-216
- ****Why it's called "The Sailor's Horse"? Its construction Folktrax FTX-216
- ****He describes the mask, breathing and durations Folktrax FTX-216
- ****Previously there were two adult horses, how he made his and his brother took over another belonging to Mr. Martin and has now done it for 28 years Folktrax FTX-216
- ****About collecting, watching out for traffic, showing appreciation Folktrax FTX-216
- ****The Gulliver, its construction, actions, pinchers, police, breaking windows, etc. Folktrax FTX-216
- ****Why custom is kept up, small horses, dangers of it being discontinued Folktrax FTX-216
- ****More about the Padstow (Cornwall) Hobby Horse Folktrax FTX-216
- ****May Day elsewhere, rioting in Japan and Germany, value of it, bringing visitors to the town, the effect of the music on people Folktrax FTX-216
- ****Origins, keeping off invaders including the Danes, Napoleon and Hitler (talking to members of a Young Horse Party): the old days, the Gulliver, drinking, Dunster Castle, trouble with the real horses in Dunster street, story about Mr. Adam Folktrax FTX-216
- Other stories: Jimmy Date and someone who disapproved of the custom Folktrax FTX-216
- Difference today and years ago, the police, how townspeople look forward to it, how during the previous year they danced twice and also went to Porlock Folktrax FTX-216
- (talking to children): Details of Hobby Horse construction, steaming with or holly wood to get the shape, demonstrates how to operate as one of the children, Harry, gets inside Folktrax FTX-216

Harry asks Alfie how he got started, about being a sailor and how he became
 signalman, bowman and coxswain of the lifeboat
 Harry asks: "Why it's called Sailor's Horse?", "What are the ribbons for?" In
 the old days they were more frightened than they are today.
 No guns. How it will be during the next few days

Folktrax FTX-216

Folktrax FTX-216



The Sailor's Hobby Horse, Minehead, early 1930s?
 [Provnance not known; Reg Hall Colection]



The Young Hobby Horse. [*Everybody's*,
 circa 1952; Reg Hall Collection]

The first part of the collecting trip in Somerset came to an end, and Peter drove to Suffolk for a planned visit to Alec Bloomfield. The BBC had recorded Alec in 1939 and Peter had contacted him and recorded him in 1951, so this was a follow-up session for the BBC. George Bloomfield, whom Peter recorded later in the year, was Alec's father, and Harry List, whom Peter was to record in 1953, was his cousin. Alec subsequently scouted for singers for Peter and directed him to The Ship at Blaxall, Suffolk. The original tape reveals the following recording sequence.



Alec Bloomfield at the time of the recording.
 [photo: Peter Kennedy]

ALEC BLOOMFIELD

voice

At Alec Bloomfield's home, Walnut Tree Cottages, Benhall, Saxmundham, Suffolk, 14 May 1952.

The Wild Rover

The Wild Rover

The Wild Rover

The Cunning Cobbler

The Cobbler and the Butcher

BBC 21150

Folktracks FSA-30-040

Folktrax FTX-040

Folktracks FSA-30-040

Folktrax FTX-040

<i>The Foggy Dew</i>	Folktracks FSA-30-040
<i>The Foggy Dew</i>	Folktrax FTX-040
<i>Young George Oxbury (Geordie)</i>	BBC 21150
<i>Young George Oxbury (Georgie)</i>	Folktracks FSA-30-040
<i>Young George Oxbury</i>	Folktrax FTX-040
<i>George Oxbury</i> [RH: part only; edited with other material]	Folktrax 90-502
<i>George Oxbury</i> [RH: part only; edited with other material]	Folktrax FTX-502
<i>Barbara Ellen (Allen)</i>	BBC 21150
<i>Barbara Ellen</i>	Folktracks FSA-30-040
<i>Barbara Ellen</i>	Folktrax FTX-040
<i>Barbara Allen</i>	Folktrax FTX-136
<i>Bonny Barbara Allen</i> [RH: part only; edited with other material]	Folktrax 60-501
<i>Bonny Barbara Allen</i> [RH: part only; edited with other material]	Folktrax FTX-501

Peter (Report to Marie Slocombe, peterkennedyarchive.org): May 15th // Visited James Rigler, 131, High Street, Upper Weston, Near Bath. He has a large repertoire of songs mostly Minstrel and Mummers, and plays melodeon – used to play for dancing at Wimborne in Dorset. No electricity available. Knew fragments of “Pickle Holly Bush” and “Georgie”. Sang “Sailor cut down in prime” etc. Dance tunes worth recording. [RH: There is no available evidence of follow-up]

Peter’s visit to Huish Episcopi, Somerset, on 16th May 1952, to record Fred Crossman resulted from the earlier search for relatives of Cecil Sharp’s singers. This is confirmed by Peter in *Folksongs of Britain & Ireland* (1975) and his pocket diary (British Library). Peter noted that the landlady of the Rose & Crown, Mrs. Scott, knew fragments of traditional song (peterkennedyarchive.org).

FREDERICK CROSSMAN [BBC];

FRED CROSSMAN [Folktrax]

Fred Crossman (69) voice

The Rose and Crown, Huish Episcopi, Somerset, 16 May 1952.

As I Walked through the Meadows

The Queen of May

Lord Lovel

Lord Lovel

Talk about songs

 Fred talks about country singing & travelling fiddlers on donkey or pony

Barbara Allen

BBC 17781

Folktrax FTX-405

BBC 17781

Folktrax FTX-405

BBC 17782

Folktrax FTX-405

Folktrax FTX-405



Fred Crossman, 12 December 1955.

[Peter Kennedy Archive]

In an undated schedule (BBC Written Archive, R46/691), Peter noted that the Frederik Crossman session was recorded “on my own M.S.S. Tape Recorder with own microphones and tape.”

M. A. Room, A. A. Central Programme Operations, BBC (internal BBC memo to Music Booking Manager, 15th July 1952, BBC Written Archive, R46/501): Mr. Frederick Crossman... 4 songs recorded by Peter Kennedy in May. [Added later in handwriting:- 2.5.52]. Suggested fee £3.

Barbara Tremlett, relative of Fred Crossman (e-mail to Peter, 5th March 2003; British Library): ... Fred junior was sent a cheque by the BBC for his recording of his father's songs, but having no bank account, he did not know what to do with it. Eventually, the cheque was framed and hung over the fireplace of his home in Huish Episcopi until he died...

Later on 16th May 1952, Peter located the descendents of some Sharp informants in Somerton with no further consequence, and then he moved on to stay at Exeter for the next four recording sessions. Bill Westaway, Bob Cann and George Endacott were neighbours. Peter had recorded Bill Westaway in Belstone in Devon in 1950. Bob Cann, who lived a mile down the road at South Zeal, had a fairly high profile in the area as a musician and entertainer. Peter had organized a step-dance competition in South Zeal in February 1951 and broadcast *Village Barn Dance* from there the next day, so he must have been familiar with the local scene before that. He had featured Dicky Lashbrook, who lived in Kelly two or three miles south-east of Launston, in a *Village Barn Dance* BBC radio programme in 1951. Bob Rundle accompanied Peter when he recorded Bob Cann and Bill Westaway, and he also remembered Dickie Lashbrook (to Tony Engle & Reg Hall, 2011)

Peter (letter on BBC headed notepaper to Dickie Lashbrook, 14th May 1952; British Library): I hope to be coming your way 23rd May to 4th June, so may be dropping in on you sometime then. I would very much like to arrange another recording session with you. // Looking forward to seeing you again. // All the best....

Peter (Report to Marie Slocombe, peterkennedyarchive.org): May 25th May // Went to Belstone to warn Bill Westaway, singer, that he would be required the following day. He had promised to record at Old Rectory, and so had to make further visits to make arrangements. // May 26th May // Recorded Bill Westaway (82), Priestacott, Belstone, Okehampton, from 11 a.m. to 4 p.m. Bill was very much thinner and hadn't the same vitality as on previous recordings... // I gave Bill a pound note as a gift as he had worked very hard and had done so much on previous occasions and given up time instead of gardening and in addition for using his electricity supply. [RH: So they didn't record at the Old Rectory, if they used Bill Westaway's electricity.]

BILL WESTAWAY (82)

voice

Belstone, Devon, 26 May 1952.

<i>Widdecombe Fair</i>	BBC 17783
<i>Widdecombe Fair</i>	Folktracks FSA 086
<i>Widdecombe Fair</i>	Folktrax FTX-086
<i>Widdecombe Fair</i>	Folktrax FTX-403
<i>Old King Cole</i> (fragment)	BBC 17793
<i>Old King Cole</i> [RH: part only]	Caedmon TC1225
<i>Old King Cole</i> (verse 1 & 6 only)	Folktracks 06-027
<i>Old King Cole</i> [RH: part only]	Folktrax FTX-027
<i>False Hearted Man</i> (<i>Outlandish Knight</i>) (2 verses)	BBC 17794
<i>The Jolly Herring</i>	BBC 17794
<i>The Cuckoo</i>	BBC 17794
<i>Barbara Ellen</i>	BBC 17783
<i>Barbara Allen</i>	Folktrax FTX-136
<i>Bonny Barbara Allen</i> [RH: part only; edited with other material]	Folktrax 60-501
Talk about <i>Widdecombe Fair</i> [RH: & Baring-Gould]	BBC 17783
Talk about Rev. S. Baring-Gould	Folktrax FTX-086
<i>As I Walked Out</i> (1 verse)	BBC 17794
<i>The Months of the Year</i> (6 verses only) [RH: January-May, July]	BBC 17794
<i>The Old Fox</i>	BBC 17793

Harry the Tailor
Harry the Tailor

BBC 17793
 Folktrax FTX-013



Bill Westaway on the day of the recording.
 [photo: Peter Kennedy]

A contract signed by Bill Westaway and addressed to Peter Kennedy and the EFDSS on 20th November 1955 vested rights in the EFDSS to songs performed on 26th May 1952 for “1gn. in full discharge of all claims by me in respect of the said performance” (British Library).

Peter (Report to Marie Slocombe, peterkennedyarchive.org): May 25th May // Went to Batworthy-on-the-Moor, near Chagford, which is right at the top of the moor to record Bob Cann (35) melodeon player. The electricity current generated on the farm was found to be 230 D.C.... the only solution was for him and his family to get into their own farm wagon and drive to the Oxenham Arms at South Zeal where I knew the landlord. There I recorded a number of dance tunes. As a gift I paid Bob a pound note..... Melodeon played in C sharp.

ROBERT CANN [BBC];

BOB CANN [Veteran] (35)

melodeon (pitched in C#, according to Peter’s notebook (*Bristol 1951 London 1952*, British Library) Oxenham Arms, South Zeal, Devon, 25 May 1952.

The Schottische

The Schottische

The Schottische Hornpipe

The Schottische Hornpipe

The Cokey Hornpipe

Uncle George’s Hornpipe (RH: *The Cliff Hornpipe*)

Heel & Toe Polka

Heel & Toe Polka

Seven Step Polka

Seven Step Polka

Uncle Jim’s Polka

Uncle Jim’s Polka

Uncle George’s Hornpipe / Schottische Hornpipe / Tommy Roberts [RH:

correct running order: *Schottische Hornpipe / Uncle George’s Hornpipe / Tommy Roberts*]

Stepdance Tunes: Uncle George’s Hornpipe / Schottische Hornpipe

/ Tommy Roberts [RH correction: *Schottische Hornpipe / Uncle George’s Hornpipe / Tommy Roberts*]

Harry Chubb’s Hornpipe / Cokey Hornpipe

Harry Chubb’s Hornpipe / Cokey Hornpipe

BBC 17795

Veteran VT138CD

BBC 17795

Veteran VT138CD

BBC 17795

BBC 17795

BBC 17795

Veteran VT138CD

BBC 17795

Veteran VT138CD

BBC 17795

Veteran VT138CD

BBC 19591

Veteran VT138CD

BBC 19591

Veteran VT138CD

The last two tracks are not noted in Peter's report to Marie Slocombe; the higher BBC disc number suggests a later recording session, but there is no documentary evidence to support that suggestion. In an undated schedule (BBC Written Archive, R46/691), Peter noted that the Robert Cann session was recorded "on my own M.S.S. Tape Recorder with own microphones and tape."



Bob Cann at the time of the recording.
[photo: Peter Kennedy]



Dickie Lashbrook, 1951. [photo: Peter Kennedy]

Peter (Report to Marie Slocombe, peterkennedyarchive.org): May 27th May // Drove to Kelly to record Dickie Lashbrook (80), c/o Mrs. Balsden, Meadwell, Kelly, Lifton (singer). Found that he had had a stroke and nearly died a few months before and so was laid up in bed, but I was able to see him and record his songs by going very steadily. His family thought that he would be happier if he recorded rather than go away without... Gave Dickie a pound note as a present.

In an undated schedule (BBC Written Archive, R46/691), Peter noted that the Dickie Lashbrook session was recorded "on my own M.S.S. Tape Recorder with own microphones and tape."

DICKY LASHBROOK [BBC & FTX-407]; **DICKIE LASHBROOK** [other Folktrax; Rounder] (80)
voice

Kelly, Lifton, Devon, 27 May 1952.

Where Are You Going, My Pretty Maid

Where Are You Going, My Pretty Maid?

Talk about his early life

Billy Boy (Seeking Service)

Bargain with Me

To Be a Good Companion (Drinking Song)

To Be a Good Companion (Drinking Song)

Blackbirds & Thrushes (Hares on the Mountain)

Blackbirds & Thrushes (verses 1-3 only)

Blackbirds & Thrushes

Blackbirds & Thrushes

The Treble-Tailed Gypsies-O

The Treble-Tailed Gypsy-O

The Gypsy Laddie [RH: part edited with other material]

Gypsy Laddie [RH: part edited with other material]

BBC 17796

Folktrax FTX-010

BBC 18443

BBC 17796

Folktrax FTX-019

BBC 17797

Folktrax FTX-025

BBC 17796

Folktracks FSB 017

Folktrax FTX-017

Rounder 11661-1778-2

BBC 17796

Folktrax FTX-010

Folktrax FTX-502

Folktrax FTX-502

Peter (*West Country* // *N.I. first trip 1952*, notebook; British Library): Bill Westaway £2 // Bob Cann – petrol £1 // Dicky Lashbrook £1

George Endacott, the postman at South Zeal, lived at East Okement Farm. In an undated schedule (BBC Written Archive, R46/691), Peter noted that the George Endacott session was recorded “on my own M.S.S. Tape Recorder with own microphones and tape.”



George Endacott & Dickie Lashbrook at the time of the recording. [photos: Peter Kennedy]

GEORGE ENDACOTT (57)

voice

Post Office, South Zeal, Devon, 27 May 1952.

The Three Huntsmen

The Three Rogues

Three Scamping Rogues

The Three Rogues

Three Scamping Rogues

Three Scamping Rogues

BBC 17797

BBC 17797

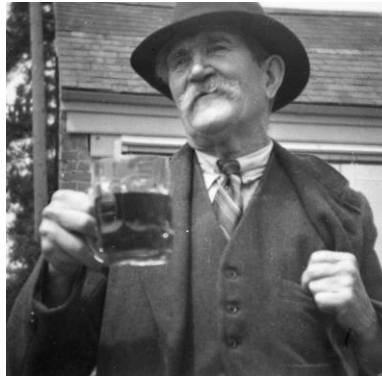
Folktracks 06-027

Folktracks FSA 086

Folktrax FTX-027

Folktrax FTX-086

On 28th May 1952, after a lot of trouble with his tape recorder, Peter visited William Henry Rew (73) at 9 Bungalow, Furze Hill, Sidbury, Sidmouth, Devon, and recorded *The Ram Song*, *As I Walked Out One May Morning*, *The Devonshire Lad*, talking, *Counting Song (Went to Mow a Meadow)* & *Barbara Helen*. Later he recorded Clement Roland Cush (59), 40 Arcot Park, Sidmouth, singing *Tree in the Wood*, *Sailor & his True Love*, *The Mermaid* & *Wrapped up in a Stable Jacket*. On 28th May 1952, he recorded Edith Humphreys (18) singing *Henry, My Son*, which she had learned in the school playground and had previously sung in a BBC *Village Barn Dance* broadcast in 1950. He then recorded William James Spiller (62) and Sidney Arthur Spiller (35) at Ridgeway Farm, Sidbury, speaking in dialect, children at Sidbury Church School playing twenty or so singing games, and Bunny (Herbert Henry) Palmer, Palmdeane, Sidbury, singing *The Mallard* & *The Hunting Song*. He then moved on to Lyme Regis and recorded a couple of songs from Miss Alice Cook (69) at 2 Jordan Cottage, and then recorded Charlie Wills outdoors at Butt Farm, Ryall, singing seven songs, but the tape recorder was playing up again and all the Charlie Wills tracks are marked “faulty”. On 30th May 1952, Peter recorded Henry Bartlett at Shipton Gorge and quarrymen at Portland Bill with an interview by Harry Hounsell at 17 Clarence Road, Easton, Portland, Dorset, and lastly Peter returned to Belmont, Sutton Road, Somerton, to record Walter Street singing *As I Walked out One May Morning*, and all the recording made on this day are marked “faulty”. None of the recordings made on 28th, 29th & 30th May 1952 is known to have survived.



Charlie Wills. [photo: Peter Kennedy]

M. A. Room, A. A. Central Programme Operations, 528, B. H, BBC (internal letter to Marie Slocombe, 5th June 1952, BBC Written Archive, R46/501): COPYRIGHTS. // Peter Kennedy has produced signed receipts from the following singers of folk songs, which give us all rights in their performance. I have forwarded the receipts to Programme Accountant: // George Endacott, Post Office, S. Zeal, Okehampton – recording date: 27.5.52. // W. H. Rew, 9 Bungalow, Furze Hill, Sidbury, Sidmouth – recording date: 28.5.52. // C. W. Wills, Butt Farm, Ryall, (?) Morecomlake, Dorset – recording date 29.5.52.

Sheila Tritton, 508 Rothwell House (internal BBC memo to Marie Slocombe, 11th July 1952, BBC Written Archive, R46/501): CONTRACTS SIGNED BY SINGERS AND MONIES PAID ... // Devon and Dorset trip (Kennedy) // Bill Westaway: £1 Gift: Contract signed // Bobb Cann: £1 Gift: Contract signed // Dickie Lashbrook: £1 Gift: Contract signed // Charlie Wills: £1 Fee: Contract signed // George Endacott: £1. 1s. 0d. Fee: Contract signed // William Rew: £1. 1s. 0d. Fee: Contract signed

The same memo from Sheila Tritton lists Edith Humphreys, Alice Cook, Roland Cush, William J. Spiller & Bunny Palmer each receiving “No Gift or Fee”, but signing a contract. What were these contracts and how come they were signing away their rights for no payment? If Edith Humphreys was only eighteen, she couldn’t sign a contract anyway.

WILLIAM DAVID THOMAS

voice

Gilfach, Maesteg, Glamorganshire, 29 June 1952.

Y Cynllun Lechyd (National Health Scheme)

Lord Roberts and Kitchener

Red Patrol

The Women’s Land Army

Young Farmers

The Hunt

BBC 18212

BBC 18212

BBC 18212

BBC 18213

BBC 18213

BBC 18214

On 10th June 1952, Peter wrote to R. B. Rowe, Assistant to Manager, Artists Department, Decca Record Co. Ltd, London (British Library) proposing a series of specially recorded square dance records by Jack Fallon’s Band with Charles Chilton as the caller. He ended the letter with “I’m just off to Northern Ireland on our new Folk Music Scheme and hope I shall run into some good fiddling and such like”.

Marie Slocombe, Sound Librarian, BBC, London (undated report presumably to higher management, BBC): BBC FOLK MUSIC & DIALECT RECORDING SCHEME. // NORTHERN IRELAND. // Preliminary Visit June 17th – 20th. // On June 17th, on arrival, I called on Mr. Sam Hanna Bell, the appointed Liaison for the Scheme. I outlined our immediate plans for Peter Kennedy to spend about 6 weeks, starting from 7th July, in N. Ireland, to be broken by a spell of 2 weeks in the middle, in which he had to return to England. // Mr. Bell discussed the general possibilities of finding material. He said that he thought the six counties were less rich in folk song etc. than Donegal and other parts of the Irish Republic, and asked whether we were going to bother about drawing a line at the border. I said that there was no real line to draw in folk music, but we were particularly anxious to devote some time to collecting in

Northern Ireland itself, because we had so far done very little there, apart from programme gleanings for the Library, and we felt from the BBC point of view it was important to collect what material there was. We already had a considerable amount from the south. However, if clues arose leading over the Border, it might sometimes be better to follow them up on the spot – provided there were no objections, administratively or otherwise. (See below p.3x) // For instance, our collector might cover the western side of Derry and Donegal in the same trip. For the moment, however, if there was a likelihood of contacts and material, we would suggest concentrating on two or three of the eastern counties.

The report continued with Sam Hanna Bell's recommendations for contacts: 1. Michael J. Murphy of the Irish Folk Lore Commission currently working on Co. Antrim material, who specifically recommended the singers, Michael Molloy (Cashel, Greencastle, near Omagh, Co. Tyrone), Pat McCullagh/Pat Micky Brian (Greencastle) and – Murray & – Hoey (Meigh, Killeary, Newry); 2. A half-hearted referral to a folklorist, Miss Jeanne Cooper Foster; 3. A whole-hearted recommendation to Sean O'Boyle, already well-known to the BBC in Belfast, supported by Mr. Boucher, BBC Music Programme Organiser, on the strength of which Sean O'Boyle was offered a contract, and he said he would be able to recommend some singers including his own father; 3. Brendon Adams, an advisor on dialect, both Gaelic and English; 4. Liam O'Connor (Armagh), a song collector, who had previously worked on some BBC programmes in Belfast; 5. J. J. Campbell, no details given; Redmond Friel (Derry), with knowledge of the west of Ulster including Donegal; 6. Miss Una Douglas, recommended as a Gaelic singer with possible knowledge of others; & 7. Rev. W. F. Marshall, author of *Ulster Speaks*, who might be able to advise on dialect. Sam Hanna Bell also suggested that Peter should consult the Sam Henry song collection held in the Central Library in Belfast. Marie Slocombe arranged for Mr. Boucher to make studio recordings sometime in the future of a flute band and Irish Dance bands for the Stock Music and Incidental Music Schemes, and she discussed administration with the relevant BBC department. She was advised that £1 or £2 would be the recommended fee for performers and that any trip over the border should involve H.M. Customs in relation to the recording equipment and Overseas Liaison in London. She visited Professor Delargy and Sean O'Sullivan at the Irish Folklore Commission in Dublin and they pledged collaboration, and upon her return to Belfast she heard that Michael Murphy had passed on further referrals of singers to Sean O'Boyle.

It is not documented who came up with the idea of an extended field trip in Northern Ireland. Sam Hanna Bell was the Feature Producer at the BBC in Belfast, and he had been active in collecting folklore, mainly in the form of stories, for the BBC, and he had produced programmes, at least since 1949, loosely in that context, and he had collaborated with Sean O'Boyle. The following piece gives the impression that he was solely behind the Kennedy-O'Boyle field trips, and ignores the initiative and authority of Marie Slocombe and the BBC Recordings Library.

Sam Hanna Bell, un-provenanced 'rough notes', quoted in Sean McMahon, *Sam Hanna Bell: A Biography* (Belfast, The Blackstaff Press, 1999) p.53: It was evident that a great part of our folk music was also in danger of vanishing. The BBC gave me permission to send Sean O'Boyle, an authority on Irish folk music, with Peter Kennedy of the English Folksong Society on a number of exploratory surveys of the Ulster town and countryside. Over two hundred pieces of music were recorded and copies of these are now in the BBC Recordings Library, London, and the Irish folklore societies. For some time I had been drawing from my programmes on the Sam Henry *Songs of the People* series which had been appearing in the *Northern Constitution* newspaper, Coleraine. I had this vast collection, nearly nine hundred items, photostated and indexed. Copies are now in the Belfast Public Library and available to a much wider public.

Peter had little real knowledge and experience of Irish traditional music, particularly the difference between rural traditional music and dance and the music and dance of the Gaelic Revival, and he appears to have been unaware of (1) the Irish traditional music available on commercial 78 rpm records and the influence they had on current music-making, (2) the large turn-out of traditional musicians at the *feis* in Mullingar the previous year that led to the founding of *Comhaltas Ceoltóirí Éireann*, (3) the popularity of touring ceili bands playing at public dances in Ireland, & (4) broadcasts of traditional music on *Radio Éireann*. Sean O'Boyle, an Irish Nationalist, a former student of Carl Hardebeck in Cork, was an amateur collector of Irish songs and he had published a book of Gaelic songs collected in Donegal, and he was known to a limited extent to the BBC in Belfast. He was a graduate of Queen's University, Belfast, and taught music on the staff of Colaiste Bride from 1937-1945, but was now a music teacher at St. Patrick's College in Armagh and was therefore free during the school summer

holidays. Peter was employed part-time by the BBC in London and Sean O'Boyle was on a short-term contract with the BBC. The Programme Executive, BBC, Belfast, wrote a note to Marie Slocome dated 3rd July 1952 saying they were paying Sean O'Boyle two guineas a day six days a week and a further two guineas on a Sunday if necessary (BBC Written Archive R46/501). Peter and Sean O'Boyle were ultimately answerable to Marie Slocome in London, who commissioned the enterprise and footed the bill, but they were given practical support by the Northern Ireland Region of the BBC in Belfast, and, as Peter recalled to Harry Bradshaw in 1988 (*The Long Note, Radio Telfis Éireann*), "We would consult the BBC in Belfast at every opportunity and... keep them informed of exactly what we were doing, where we went, and so on." However, had they followed the political protocol of the BBC in Northern Ireland, they would have come up against many administrative difficulties in recording material from the Roman Catholic nationalist community, but it is clear from the number of Catholics they recorded that they followed their own course.

The field-recording trip was planned for a month, the first session being on 7th July 1952 and the last on 3rd August 1952. Sean O'Boyle was the guide and it was he who spoke to the singers on the tapes. Peter, clearly in charge of the tape recorder, no doubt had a lot to say about the material to be recorded, but his voice does not appear on the recordings and in some cases, where the tape recorder was run off the car battery, he was sitting outside in the van. At the Traditional Song Forum in 2002, Peter said they used his own two tape recorders not machines supplied by the BBC.

Peter (Report to Marie Slocome, BBC, peterkennedyarchive.org): Tuesday 1st July – Sunday 6th July: Dublin // During this period I was working for the English Folk Dance and Song Society, taking part in an Internatuonal Festival at the National Stadium in Dublin. I heard a number of singers at the Catholic Stage Guild and selected two people to record on the way back through Dublin: Sean Mooney, Stage Manager at the Abbey Theatre and Miss Kay Sweeney, 232 Caralough Road, Cabra West who has Scottish and Irish ballads, Youth Hostel and I. R. A. Songs. // Met Sean O'Sullivan, Irish Folklore Commission, St. Stephen's Green who gave me Michael J. Murphy's address in the Glens of Antrim. // Monday 7th July: Belfast // Left Dublin and went to BBC Belfast. Booked rooms at the Union Hotel. At Dundalk made enquiries for Margaret Barry, street singer, and left my address. // Saw Sam Hanna Bell, Features Producer; Mr. Boucher, Music Organiser Brendon Adams, who is doing a dialect survey of Ulster. Was joined by Sean O'Boyle...

For the first recording session scheduled for a few hours after Peter's arrival in Belfast on 7th July 1952, Sean O'Boyle assembled performers he knew in the house of his father, Charles O'Boyle. Most of the performers were influenced by their nationalist views or by the Gaelic Revival, the exception being Sean Maguire's father, John Maguire, who came from a rural traditional-music background, and perhaps John McLaverty who had urban working-class material. The original tapes (British Library) reveal the following recording sequence. It would seem that the performers took turns, perhaps on an agreed time-table, with no wastage of tape for false starts and little recorded speech. However, what appears to be an original tape with no splices might actually be a copy of an edited tape with discrete starts and finishes. The list reported to Marrie Slocome (peterkennedyarchive.org) is almost exactly the same, but with two recordings in reverse order and two additional pieces, which suggests the tape in the British Library is an edited copy.

FRANK McPEAKE [BBC, HMV & Saydisc]; **FRANCIS McPEAKE** [Folktrax] *

Frank McPeake voice & uilleann pipes

JOHN McLAVERTY (51) **

voice

JOHN MAGUIRE [BBC & Caedmon]; **SEAN MAGUIRE (Senior)** [Folktrax]; **SEAN**

MAGUIRE [Rounder] ***

John Maguire tin whistle

CHARLES O'BOYLE; CHARLES BOYLE [Folktracks 60-501] ****

voice

With Sean O'Boyle in Charles O'Boyle's house, 11 Iveagh Drive, Belfast, 7 July 1952.

**Monaghan Fair*

BBC 18290

**Monaghan Fair*

HMV CLP 1327

**Monaghan Fair (or The Beggars)* [pipes?]

Folktrax FTX-176

**Monaghan Fair* [pipes?]

Saydisc CD-SDL411

- **Lament for Willie* BBC 18130
***Lament for Willie* BBC 26456
- **The Greasy Cook* (talk preceding) BBC 18376
- ***Reel: The Maid of the House* BBC 18377
****The Maid of the House – Reel* (talk before) Folktrax FTX-376
****Reel: The Maid of the House* Topic TSCD677T
- ***Jig: Lovely Nancy* BBC 18377
****Lovely Nancy – Jig* (talk before) Folktrax FTX-376
****Jig: Lovely Nancy* Topic TSCD677T
- ***Reel: The First House in Connaught* BBC 18377
****The First House in Connaught – Reel* (talk before) Folktrax FTX-376
****Reel: The First House in Connaught* Topic TSCD677T
- ***Reel: The Boys of Twenty-Five* BBC 18377
****The Boys of Twenty-Five – Reel* (talk before) Folktrax FTX-376
****Reel: The Boys of Leefive* [RH correction: *The Boys of Twenty-Five*] Topic TSCD677T
- ***Reel: Roaring Mary* BBC 18377
****Roaring Mary – Reel* (talk before) Folktrax FTX-376
- ****Lady Margaret* (talk) BBC 18404
- ****Lady Margaret* (song) BBC 18404
Lady Margaret Folktracks 60-501
- ****The Greenwood Laddie* BBC 18404
*****The Greenwood Laddie* (verses 2-3 omitted) Folktracks FSB 013
*****The Greenwood Laddie* Folktrax FTX-013
- ****Ca Raibh Tu Ar Feadh An Lea? (Where Were You All the Day?)* BBC 18404
- *Will You Go, Lassie, Go* (introductory talk) BBC 18290
The Wild Mountain Thyme 1 / 2 (talk before & after) Folktrax FTX-176
- *The Grave of Wolfe Tone* (talk about pipes) 1 BBC 18291
- *The Grave of Wolfe Tone* (song) 1 / 2 BBC 18291
**The Grave of Wolfe Tone* (talk before & after) 1 / 2 Folktrax FTX-176
- *The Jug of Punch* 1 / 2 / possibly 5 / chorus (talk before) BBC 18291
The Jug of Punch HMV CLP 1327
The Jug of Punch Folktrax FTX-176
- **The Galway Girl* (talk preceding) BBC 18376
- ***Hornpipe: The Cuckoo's Nest* BBC 18379
****The Cuckoo's Nest* Caedmon TC1143
****The Cuckoo's Nest* Topic 12T158
****The Cuckoo's Nest -- Hornpipe* (talk after) Folktrax FTX-376
****The Cuckoo's Nest* Rounder 11661-1778-2
****Hornpipe: The Cuckoo's Nest* Topic TSCD667T
- ***Reel: The Dairy Maid* BBC 18379
****The Dairy Maid* Caedmon TC 1144
- ***Hornpipe: Leitrim Fancy* BBC 18379
****Leitrim Fancy – Hornpipe* Folktrax FTX-376
- *The Rights of Man* (talk) BBC 18292
- *The Rights of Man* (song) [RH: voice only] BBC 18292
- *The Rights of Man* (talk) BBC 18292
The Rights of Man 1 (talk before & after) [RH: the 3 tracks together] Folktrax FTX-176
- ****I Wish I Was in America* (fragment) BBC 18405
- ****The Suit of Green* (first verse only) BBC 18405
- ****If All the Young Ladies* [RH: split into two parts] BBC 18405
- *The Constitutional Movement* (talk) BBC 18292
- *The Constitutional Movement* (song) [RH: voice only] BBC 18292
**The Constitutional Movement* 1 (talk before) Folktrax FTX-176
- *Talk about learning pipes* [RH: split into two parts] BBC 18291



John McLaverty at the time of the recording.
[photo: Peter Kennedy]

Peter was particularly taken by the presence and performance of old man Frank McPeake singing to his own accompaniment on the uilleann pipes, and, in trying to interest somebody back at the BBC Belfast office, he was confronted with the kind of bigoted response he would have got from any musical director probably at any radio station anywhere in the western world:

Peter (interviewed by Harry Bradshaw, *The Long Note, Radio Telfis Éireann*, 1988): I was very excited, and the next morning when I made my report to the BBC in Belfast, I went in and there was this man called Frank [sic: David] Curry, who was the head of music. I said, “Do you know about these McPeakes? They’re only a few yards, as it were, from the BBC. Do you know about this music and singing with the pipes?” And I was rather sat upon and told that singing with the pipes was not an Irish tradition – historically – there had never been known such a case, and this man was very much an exception – and all kind of things about intonation which was a word in those days I didn’t know what it meant.

Peter (*West Country // N.I. first trip 1952*, notebook; British Library): Drinks 7/7/52 11/2 // 8/7/52 18/-

Peter (Report to Marie Slocome, undated, BBC, peterkennedyarchive.org): Tuesday 8th July: Belfast // Sean and myself met McMullen, Head of Programmes, who gave us some useful contacts. Went again to Sean’s father and made further recordings.

CHARLES O’BOYLE*

voice

JOHN McLAVERTY **

voice

With Sean O’Boyle in Charles O’Boyle’s house, 11 Iveagh Drive, Belfast, 8 July 1952.

* <i>Father Tom O’Neill</i> (talk)	BBC 18406
* <i>Father Tom O’Neill</i> [RH: split into two parts]	BBC 18406
* <i>Santianna</i> (<i>sea shanty</i>) [RH: talk? song? both?]	BBC 18405
* <i>B for Barney</i> (talk preceding)	BBC 18407
* <i>Billy Gillespie</i> (talk preceding)	BBC 18407
* <i>The Dark-Eyed Gypsies</i> (fragment) (<i>The Gipsy Laddie</i>)	BBC 18407
* <i>The Sixteenth of March</i> (talk)	BBC 18407
* <i>The Cross of Armagh</i> (fragment) (talk preceding)	BBC 18407
** <i>The Doffin Mistress</i> (<i>Will Doffer’s Song</i>)	BBC 18375
** <i>The Doffin Mistress</i>	Folktracks 60-021
** <i>The Doffin Mistress</i>	Folktrax FTX-021
** <i>Hot Ash-pelt</i>	BBC18310
** <i>Hot Ash-pelt</i>	BBC 26456

** <i>The Hot Ash-pelt</i>	Folktracks 60-021
** <i>The Hot Ash-pelt</i>	Folktrax FTX-021
** <i>Stuttering Lovers</i>	BBC 18130
** <i>Stuttering Lovers</i>	BBC 26456
** <i>The Wedding at Ballyporeen</i> (talk preceding)	BBC 18375
** <i>Phil the Piper's Wedding</i> (talk preceding)	BBC 18375
* <i>Prince Charlie Stuart</i> (talk preceding)	BBC 18405

Peter (report to Marie Slocombe, BBC, undated, peterkennedyarchive.org): Tuesday 8th July: Belfast // Sean Maguire arranged a recording session at his house to which he invited a number of traditional musicians. Eamon O'Connor, 151 Divis Street, Belfast (1950 champion Ulster step-dancer) aged 23 also performed.

Both Sean Maguire and Tom Turkington were either professional or semi-professional and both had previously made solo appearances on the BBC Northern Ireland region. Liam Andrews strangely produced Orange songs amongst his otherwise nationalist material. The tapes held in the British Library reveal the following recording sequence. The list of recordings reported by Peter to Marie Slocombe (peterkennedyarchive.org) is the same, with the addition of some second takes and two or three additional pieces, which suggests that the tape held in the British Library is an edited copy.

SEAN MAGUIRE, LIAM DONNELLY, TOM TURKINGTON, WILLIAM MONTGOMERY & JOHN MAGUIRE [BBC];

SEAN MAGUIRE, TOM TURKINGTON, BILL MONTGOMERY, LIAM DONNELLY & SEAN MAGUIRE, senior [Folktrax];

SEAN MAGUIRE, LIAM DONNELLY, TOM TURKINGTON, BILL MONTGOMERY & JOHN MAGUIRE [Topic]*

Sean Maguire fiddle
Liam Donnelly fiddle
Tom Turkington fiddle
Bill Montgomery fiddle
John Maguire tin whistle

SEAN MAGUIRE & WILLIAM MONTGOMERY [BBC]; SEAN MAGUIRE & BILL MONTGOMERY [Folktrax & Topic]**

Sean Maguire fiddle x; guitar xx
Bill Montgomery fiddle

TOM TURKINGTON***

fiddle

SEAN MAGUIRE & FRANCIS McPEAKE****

Sean Maguire fiddle
Francis McPeake (son) uilleann pipes

LIAM ANDREWS 5*

voice

SEAN MAGUIRE & EAMON O'CONNOR 6*

Sean Maguire fiddle
Eamon O'Connor step-dancer

TOM TURKINGTON & SEAN MAGUIRE 7*

Tom Turkington fiddle
Sean Maguire fiddle

SEAN MAGUIRE & JOHN MAGUIRE 8*

Sean Maguire fiddle
John Maguire tin whistle

JOHN MAGUIRE [BBC/Topic]; SEAN MAGUIRE (Senior) [Folktrax] 9*

John Maguire tin whistle

SEAN MAGUIRE 10*

fiddle

With Sean O'Boyle at Sean Maguire's house, Belfast, 8 July 1952.

**Three Reels: The Sailor's Bonnet / Kiss the Bride / Roaring Mary*

BBC 18380

- **Three Reels: The Sailor's Bonnet / Kiss the Bride / Roaring Mary* Folktrax FTX-375
 ***Reels: The Sailor's Bonnet / Kiss the Bride / Roaring Mary* Topic TSCD677T
 **The Bashful Bachelor / The Showman's Fancy / Dunphy's* Folktrax FTX-375
 ***Three Reels: The Flax in Bloom / The Milestone / The Dairy Maid* x BBC 18380
 ****Three Reels: The Flax in Bloom / The Milestone / The Dairy Maid* x Folktrax FTX-375
 ****Reels: The Flax in Bloom / The Millstone / The Dairymaid* x Topic TSCD677T
 ***The Sligo Maid / Reavy's Reel* x Folktrax FTX-375
 ***The Boys of the Lough / The Shaskeen Reel* xx Folktrax FTX-375
 ****Two Hornpipes: Smith's Favourite / Tailor's Twist* BBC 18385
 ****Smith's Favourite / The Tailor's Twist – Hornpipes* Folktrax FTX-375
 *****The Donegal Reel* BBC 18381
 *****Two Marches: Sean O'Neill's / Rody* [RH correction: Roddy] *McCorley* BBC 18382
 5**The Aghalee Heroes (Orange Song)* BBC 18410
 5**The Bright Orange Heroes of Comber* (fragment) BBC 18410
 5**Talk* BBC 18306
 6**Jig: Tobin's Favourite* BBC 18381
 6**Jig: Tobin's Favourite* Folktrax FTX-375
 6**Set Dance: Planxty Dury* [RH correction: *Planxty Drury*] BBC 18381
 6**Planxty Drury (Set Dance)* Folktrax FTX-375
 7**The Blackbird – Set Dance* Folktrax FTX-375
 8**Martin Wynn's* [RH correction: Wynne's] *Composition / The Maid of Mount Cisco / The Dairymaid* BBC 18378
 8**Martin Wyn's* [RH correction: Wynne's] *Composition / The Maid of Mount Cisco / The Dairy Maid – Reels* (talk before) [RH: including Sean Maguire, junior, talking] Folktrax FTX-376
 8**The Westmeath Jig / The Fisherman's Widow / Tongs by the Fire* BBC 18378
 The Westmeath Jig / The Fisherman's Widow / Tongs by the Fire (talk before) Folktrax FTX-376
 9**Reel: The Gosson that Bate his Father* BBC 18377
 9**The Gosson that Bate his Father - Reel* (talk before) Folktrax FTX-376
 9**Reel: The Gosson that Beat his Father* Topic TSCD677T
 10**Reels: Reavy's / Roaring Mary* [RH correction: *Reels: Roaring Mary / Reavy's*] BBC 18379
 10**Reavy's Reel: Hunter's House / Roaring Mary* [RH correction: *Reels: Roaring Mary / Reavy's*] Folktrax FTX-375
 10**The Bank's Hornpipe* BBC 18379
 10**The Bank's Hornpipe* Folktrax FTX-375
 10**The Three Tunes* [RH: *Figure Dance: Haste to the Wedding / Astley's Ride / The German Beau*] BBC 18549
 10**Haste to the Wedding / Astley's Ride / The German Beau - The Set Dance: The Three Tunes* [RH correction: a figure dance not a set dance] Folktrax FTX-375
 10**The Sweets of May* [RH: this track is edited from the end of the previous recording, *The Three Tunes*] BBC 18549
 10*[RH: Unlisted] Folktrax FTX-375
 10**Slip Jig: The Foxhunter's* BBC 18549
 10**The Foxhunter's Slip Jig* Folktrax FTX-375



Father & son, John & Sean Maguire. [photos: Peter Kennedy]

Peter (report to Marie Slocombe, BBC, undated, peterkennedyarchive.org): Wednesday 9th July: Belfast // Called on Jack London, C. E. M. A., Ormean Avenue and obtained some contacts and singers. And also saw David Curry, Head of Music, B.B.C. // Recorded Frank McPeake and son at their home singing to the accompaniment of Uilleann pipes.

FRANK McPEAKE *

(father) voice & uilleann pipes

FRANK McPEAKE AND HIS FATHER [BBC];

FRANK AND FRANCIS McPEAKE [Caedmon & Topic] **

Francie McPeake (son) voice & uilleann pipes

Frank McPeake (father) voice

FRANCIS McPEAKE ***

(son) uilleann pipes

With Sean O'Boyle in the McPeakes' house, Belfast, 9 July 1952.

**The Next Market Day*

**The Next Market Day*

***The Verdant Braes of Skreen*

***The False Young Man*

***The False Young Man*

***The Verdant Braes of Skreen*

***The Dawning of the Day*

***The Dawning of the Day*

*** *Slow Air: The Coulin*

****The Coulin - Slow Air*

My Singing Bird

**Lullaby*

General Munro 1 (talk before)

BBC 18293

Folktrax FTX-176

BBC 18294

Caedmon TC1142

Topic 12T157

Folktrax FTX-176

BBC 18294

Folktrax FTX-176

BBC 18382

Folktrax FTX-176

Folktrax FXT-176

BBC 18293

Folktrax FTX-176



Frank & Francie McPeake at the time of the recording. [photos: Peter Kennedy]



Tommy Turkington at the time of the recording. [photo: Peter Kennedy]

TOM TURKINGTON *

Tom Turkington fiddle

JOHN McLAVERTY **

John McLaverty voice

With Sean O'Boyle in Charles O'Boyle's house, Belfast, 9 July 1952.

**Reel: David's Delight*

**David's Delight – Reel* (own composition)

**Reel: David's Delight*

**Jig: Over the Hills to Monrush* (talk preceding)

**Over the Hills to Monrush – Jig*

**Set Dance: Rodney's Glory*

**Brave Rodney's Glory*

**Reel: The Mason's Apron*

**The Mason's Apron (Reel)*

**Reel: Mason's Apron*

*Talk about *The Mason's Apron*, Scottish tunes & *The Laird o' Drumblair*

**The Laird o' Drumblair (Strathspey & Reel)*

**Reel: The Devil among the Tailors*

**The Devil among the Tailors (Reel)* (talk preceding)

**Hornpipe: The Old Rigadoo*

**The Old Rigadoo – Hornpipe (The Red-Haired Boy or The Little Beggarmen)*

**Set Dance: The Three Sea Captains* (talk preceding)

**The Three Sea Captains – Set Dance* (talk before)

*Talk about his fiddle music [RH: interview processed as three tracks]

*Tom talks about his fiddle playing

***The Light of the Moon* (fragment)

** *The Light of the Moon* [RH: part only; edited with other material]

***The Light of the Moon* [RH: part only; edited with other material]

BBC 18383

Folktrax FTX-375

Saydisc CD-SDL420

BBC 18383

Folktrax FTX-375

BBC 18383

Folktrax FTX-375

BBC18384

Folktrax FTX-375

Saydisc CD-SDL420

Folktrax FTX-375

Folktrax FTX-375

BBC 18384

Folktrax FTX-375

BBC 18383

Folktrax FTX-375

BBC 18385

Folktrax FTX-375

BBC 18384

Folktrax FTX-375

BBC 22336

Folktrax 90-503

Folktrax FTX-503

***As I Went Out (Seventeen Come Sunday)* (first verse only)

BBC 22336

On Saturday, 10th July 1952, Peter and Sean O'Boyle continued their BBC Northern Ireland field-recording trip in Co. Armagh, where Peter stayed at the Charlemont Hotel in the city of Armagh.

TOM VALLELY *

voice

JIMMY McKEE (53) **

voice

With Sean O'Boyle, Armagh, 10 July 1952.

**November Keady Fair* (talk preceding)

***November Keady Fair*

**Arthur Bond's Mare* (talk preceding)

***Arthur Bond's Mare*

***The Granemore Hare*

***The Granemore Hare*

***The Wild Rover*

***The Wild Rover*

***Here's a Health to All Truelovers*

***A Health to All True-Lovers* (first 2 verses only) [RH: edited with other material]

**A Health to All True-Lovers*

**Here's a Health to All Truelovers*

BBC 18408

Folktrax FTX-431

BBC 18408

Folktrax FTX-431

BBC 18409

Folktrax FTX-431

BBC 18409

Folktrax FTX-431

BBC 18410

Folktracks FSB 015

Folktrax FTX-015

Folktrax FTX-431

Peter (interviewed by Harry Bradshaw, *The Long Note, Radio Telfis Éireann*, 1988): We went back to Sean's house in Armagh and started systematically recording, working from Armagh as a centre, and we used to come back with tapes very tired and exhausted and Sean's wife would give us a cup of tea, and then the next morning the milkman used to come in – and the milkman came from Keady – and he kept on saying to us, “Now, the place you want to go to – the person you want to visit is Sarah Makem in Keady – because in her house everybody gathers at Sarah Makem's.” So eventually we found ourselves going to her house there, and it was perfectly true.

Peter (report to Marie Slocombe, BBC, undated, peterkennedyarchive.org): Friday 11th July: Armagh // Went to Keady and met contact (fiddler) John Conway. He introduced us to Mrs. Makem's house, where many recordings were made on this and later occasions.

Armagh City, Markethill and Keady lie on three points of a triangle about six or seven miles from each other, and there appears to have been moving about between the three locations for five days. As a local man with an interest in old songs, Sean O'Boyle presumably had some local knowledge and contacts. Harry Wosley ran a pub in Markethill and would therefore have had some sort of public image, and Jim O'Neill learned some songs from him. Harry Wolsey, incidentally, was an Orangeman; so how come he was available to attend a recording session on the 12th of July? Johnny Pickering was a musician well-known in Irish dance circles having broadcast several times in 1943 (sleeve note, Shamrock SSR303, 1961) and having been a member of Malachy Sweeney's Ceili Bandand, and they could have heard of him from many directions. In his introduction to *Folksongs of Britain and Ireland* (1975), Peter wrote a brief account, heavy on human interest but light on hard facts, of his encounter with Sarah Makem:

The original field recording had been made ... on a portable magnetic tape machine in Sarah's kitchen, and since she could best remember the old songs when she was working, it meant following her around with the microphone, verse by verse, from the kitchen sink to the kitchen range and then back to the sink again..... At first she could only remember fragments, like those first two verses of *As I Roved Out*, but then her husband started on the fiddle, her son Jack his pipes, and the neighbours and friends started to move in for a 'ceilidh'... Cousin Annie Jane Kelly came in with her dog, stubbed out her cigarette, and gave us her unforgettable performance of *The Magpie's Nest*..... The tape-recorder kept going, as one singer sparked off the next, and more and more songs came back into memory; songs that hadn't been thought about for years and songs that otherwise might have lain dormant for many more years.

The reality, as revealed by the surviving recordings, is that Sarah Makem sang six complete songs and a fragment of another at the first session, and no other singers or musicians were recorded except for one piece each from John Conway and possibly Joseph Molloy (though he might have been recorded elsewhere). So much for the great ceilidhe! At the follow-up session on 14 July 1952, the bias was towards recording Annie Jane Kelly, and it was only at a third session on 30 July 1952, with both Sarah and Annie Jane present, that *As I Roved Out* was recorded. Sarah Makem is reputed to have known scores if not hundreds of songs and to have had a local reputation all her life as an active singer. At the initial meeting with the men from the BBC she might have not known for certain what songs they wanted from her. Peter's comment about "songs that otherwise might have lain dormant for many more years" seems like either purposeful romanance or a mis-understanding of Sarah's behaviour.

Peter (letter to Sarah Makem; British Library): 12 November 1953 // Dear Mrs. Makem, // I forgot to tell you last time I was in Keady that for some technical reason Jack's pipe recordings were not successful. We'll have another go when I come over again.....



Sarah Makem at the time of the recording.
[photo: Peter Kennedy]



Annie Jane Kelly, 1954.
[photo: George Pickow;
courtesy: Rod Stradling]



John Conway, 1954. [photo: George
Pickow; Peter Kennedy Archive]

SARAH MAKEM*

voice

JOHN CONWAY**

fiddle

With Sean O'Boyle in Sarah Makem's house, 44 Victoria Street, Keady, Co. Armagh, 11 July 1952.

* <i>Mary of Kilmore</i>	BBC 18411
* <i>Mary of Kilmore</i> (talk before)	Folktracks 60-161
* <i>Mary of Kilmore</i> (talk before)	Folktrax FTX-161
* <i>Mary of Kilmore</i>	Topic TSCD674
* <i>John Mitchell</i> (fragment)	BBC 18411
* <i>John Mitchell</i> (two verses only)	Folktracks 60-161
* <i>John Mitchell</i> (two verses)	Folktrax FTX-161
** <i>Hornpipe: File-Na-Mban</i>	BBC 18386

In his report to Marie Slocombe (peterkenneyarchive .org), Peter noted that on the recommendation of Jack London, C. E. M. A., he recorded William Johnson of Hockley on 11th July 1952 singing *The Rocks of Gibraltar*, *The November Keady Fair & Londonderry on the Banks of the Foyle*, but these recordings appear not to have survived.

PETER GRIMLEY

voice

With Sean O'Boyle, Armagh, 12 July 1952. [In the morning (peterkenneyarchive.org)]

<i>The Wee Duck</i>	BBC 18479
<i>The Duck of Drummick</i>	Folktrax FTX-431
<i>The Hills of Glen Swilly</i>	BBC 18479

The Hills of Glenswilly

Folktrax FTX-431

Peter (report to Marie Slocombe, BBC, undated, peterkennedyarchive.org): Saturday 12 July: // In afternoon visited the McCusker family of which nine brothers form a well-known local ceilidhe band. Voltage at their farm was found to be 25v. D.C. so arrangements were made to record at Armagh later in the month.

Peter's report to Marie Slocombe (peterkennedyarchive.org) reveals the following recording sequence, with the exception of *March: Buonapart's Retreat* and *Gosford's Fair Green*, which are not noted.

JIM O'NEILL*

voice

JOHNNY PICKERING **

fiddle

JOHNNY & JIMMY PICKERING ***

JOHNNY PICKERING, JIMMY PICKERING & UNIDENTIFIED ***

Johnny Pickering

fiddle

Jimmy Pickering

accordion

Unidentified

lilting on *Green Grow* selection only

Margaret Pickering (née Dillon) speech as noted

With Sean O'Boyle in Johnny Pickering's house, Markethill, Co. Armagh, 12 July 1952.



Johnny Pickering at the time of the recording. [photo: Peter Kennedy]

**The Mantle so Green*

**The Mantle so Green*

**The Mantle so Green*

**The Mantle so Green*

**Her Mantle so Green*

**Her Mantle so Green*

**The Ploughboy (The Lark in the Morning)*

**The Ploughboy* (verses 2 & 4 only)

**The Ploughboy*

**The Moorlough Shore* (talk preceding)

**Morelough Shore*

**The Morlough Shore*

**The Moorlough Shore*

BBC 18482

Folktrax FTX-419

Folktrax FTX-431

Folktrax FTX-518

Saydisc CD-SDL411

Topic TSCD673T

BBC 18481

Folktracks FSB 013

Folktrax FTX-431

BBC 18481

Folktrax FTX-431

Saydisc CD-SDL411

Topic TSCD673T

*Erin's Green Shore	BBC 18482
*Erin's Green Shore	Folktrax FTX-431
*The Black Horse	BBC 18482
*The Black Horse	Folktrax FTX-518
*Willie Taylor (William Taylor) [RH: split into two parts]	BBC 18483
**Two Jigs: The Basket of Oysters & Jackson's Rum Punch [RH correction: The Basket of Oysters is a Highland]	BBC 18386
**Jigs: The Basket of Oysters & Jackson's Rum Punch (talk by Mrs. Pickering)	Folktrax FTX-431
**Reel: The Basket of Oysters & Jig: Jackson's Rum Punch (talk by Mrs. Pickering) [RH correction: The Basket of Oysters is a Highland]	Saydisc CD-SDL420
**Highland: The Basket of Oysters / Jig: Jackson's Rum Punch	Topic TSCD677T
**Two Reels: Down the Broom / The Gatehouse Maid	BBC 18386
*Reels: Down the Broom / Gatehouse Maid	Folktrax FTX-431
***Highlands: Green Grow the Rashes-O / The Braes of Maas	Folktrax FTX-431
****Highlands: Green Grow the Rushes-O / Love, Will You Marry Me	Topic TSCD677T
***Reels: The Longford Collector / The Sailor's Bonnet	Folktrax FTX-431
**March: Buonapart's Retreat	Folktrax FTX-517
*Gosford's Fair Green (talk)	BBC 18480
*Gosford's Fair Green (song)	BBC 18480
*Gosford's Fair Demesne	Folktrax FTX-431

HARRY WOLSEY

voice

With Sean O'Boyle in Johnny Pickering's house, Markethill, Co. Armagh, 12 July 1952.

Willie Taylor (William Taylor)

BBC 18483

****William Taylor

Folktrax FTX-431

Harry Wolsey and Peter Grimley are not mentioned in Peter's report to Marie Slocombe for that day. The Folktrax index notes that both Harry Worsley and Jim O'Neill sang *Willie Taylor*.

In his report to Marie Slocombe (peterkennedyarchive.org), Peter wrote that on Sunday, 13th July 1952, he went to the BBC in Belfast to collect calendars and sponges. Calendars and sponges? They were to be given to performers/informants as gifts. Sponges???

Peter (report to Marie Slocombe, BBC, undated, peterkennedyarchive.org): Monday 14th July: Armagh. Went to Keady. Recorded 4 reels [of tape] on the Midget but the machine did not work. (a) – (c) PAT McCARTY (d) WILLIAM SMITH. // Made further recordings at Mrs. Makem's:-

Peter & Sean O'Boyle called in again at the Makem's house specifically to record Sarah Makem and her cousin Annie Jane Kelly.

SARAH MAKEM*

voice

ANNIE JANE KELLY [BBC, Folktrax & Saydisc]; JANE KELLY [Caedmon; Topic]**

voice

JOSEPH MOLLOY***

Joseph Molloy liltin

Unidentified dancer

With Sean O'Boyle in Sarah Makem's house, 44 Victoria Street, Keady, Co. Armagh, 14 July 1952.

**The May Morning Dew (talk before)

BBC 18475

 **The May Morning Dew (talk before)

Folktracks 60-161

 **The May Morning Dew (talk before)

Folktrax FTX-161

**Barney Mavourneen

BBC 18475

 **Barney Mavourneen (talk before)

Folktracks 60-161

 **Barney Mavourneen (talk before)

Folktrax FTX-161

**The Magpie's Nest

BBC 18475

** <i>The Magpie's Nest</i>	Caedmon TC1142
** <i>The Magpie's Nest</i>	Topic 12T157
** <i>The Magpie's Nest</i>	Folktracks FSB 017
** <i>The Magpie's Nest</i>	Folktracks 60-161
** <i>The Magpie's Nest</i>	Folktrax FTX-017
** <i>The Magpie's Nest</i>	Folktrax FTX-161
** <i>The Magpie's Nest</i>	Rounder 11661-1778-2
** <i>The Magpie's Nest</i>	Saydisc CD-SDL411
* <i>Caroline and the (Young) Sailor</i> (first verse only) (talk preceding)	BBC 18411
* <i>Caroline and the Sailor</i>	Folktracks 60-161
* <i>Caroline and the Sailor</i> [RH: She says & sings 'Carolina']	Folktrax FTX-161
* <i>Caroline and her Young Sailor Bold</i>	Saydisc CD SDL405
* <i>Carolina & the Sailor</i>	Topic TSCD673T
* <i>The Servant Maid in Her Master's Garden (The Young and Single Sailor)</i>	BBC 18412
*** <i>The Liverpool Hornpipe</i>	BBC 18386
*** <i>The Liverpool Hornpipe</i>	Folktrax FTX-301
* <i>Derry Gaol</i> [RH: split into two parts] [RH: with Annie Jane Kelly]	BBC 18476
* <i>Derry Gaol</i> (talk) [RH: split into two parts]	BBC 18476
* <i>Derry Gaol</i> [RH: part only]	Caedmon TC1163
* <i>Derry Gaol</i> [RH: part only]	Topic 12T195
* <i>Derry Gaol</i> (or <i>The Weary Gallows</i>) (talk before and after)	Folktracks 60-161
* <i>Derry Gaol</i> (or <i>The Weary Gallows</i>) (talk before and after)	Folktrax FTX-161
* <i>Derry Gaol (The Dreary Gallows)</i> (verses 5-7 omitted)	Folktracks 60-029
* <i>Derry Gaol (The Dreary Gallows)</i>	Folktrax FTX-029
* <i>Derry Gaol</i>	Topic TSCD674
* <i>Willie Reilly</i>	BBC 18411
* <i>Willie Reilly</i> (or <i>John Reilly</i>)	Folktracks 60-161
* <i>Willie Reilly</i> (or <i>John Reilly</i>)	Folktrax FTX-161

Peter (report to Marie Slocombe, BBC, undated, peterkennedyarchive.org): Monday 14th July: Armagh. //... To Cullyhanna and the house of Mr. Devlin retired National Teacher.

Cullyhanna is in Forkill (not Forkhill), Co. Armagh, almost on the border near Dundalk. A number of names were noted to be contacted later, but they most probably weren't.

PETER REILLY

voice

With Sean O'Boyle in the home of Mr. Devlin, Cullyhanna, Forkill, Co. Armagh, 14 July 1952.

<i>Granvaille's Daughter</i> [RH correction: <i>Granuaille's Daughter</i>]	BBC 18307
<i>Granvaille's Daughter's Dream</i> [RH correction: <i>Granuaille's Daughter's Dream</i>]	BBC 26456
<i>Granuaille's Daughter's Dream</i> (talk before)	Folktracks 60-165
<i>Granuaille's Daughter's Dream</i> (talk before)	Folktrax FTX-165
<i>McCaffery</i> [RH: part only]	Caedmon TC1164
<i>McCaffery</i> [RH: part only]	Topic 12T196
<i>McCaffery (British Army Song)</i> (talk before)	Folktracks 60-165
<i>McCaffery (British Army Song)</i> (talk before)	Folktrax FTX-165
<i>McCaffery</i>	Folktrax FTX-516
<i>The Star of Donegal</i>	Folktracks 60-165
<i>The Star of Donegal</i>	Folktrax FTX-165
<i>The Star of Donegal</i>	Folktrax FTX-516

Peter (report to Marie Slocombe, BBC, undated, peterkennedyarchive.org): Tuesday 15th July: Armagh. // Saw but did not record John Quinn, Carrick-nagavanagh; Malone's (fiddlers) White Cross and John McPartland Carricknagavanagh, Beleek. The latter used to play with the late Henry Savage a well-known South Armagh fiddler from whom dances and tunes were recently collected (The Three Tunes, The Sweets of May etc). Hugh Savage Outlacken, Beleek was away on a pilgrimage so arranged to record him later. // Made recordings at J. McNamees, Forkhill [sic: Forkill] of a number of singers.

Peter (*West Country // N.I. first trip 1952*, notebook; British Library): July 15th // Electricity J. McNamee 10/-.....



Nicholas Hughes & Peter Reilly at the time of the recording. [photos: Peter Kennedy]

On 15th July 1952, several singers were lined up, most probably by prior agreement with Mr. Devlin, the retired school master at Cullyhanna, Forkill, Co. Armagh. Peter refers to Frank not Peter Campbell in his report to Marie Slocombe.

FRANK 'WINGS' CAMPBELL [BBC];
WINGS CAMPBELL (Peter Campbell) [Folktrax]*

voice

NICHOLAS HUGHES** (63)

voice

PETER REILLY***

voice

PATRICK CONLON****

voice

With Sean O'Boyle in McNamee's (house or pub?), Forkill (not Forkhill), Co. Armagh, 15th July 1952.

- | | |
|---|--------------------|
| * <i>Conelly and Cooper</i> (talk) | BBC 18485 |
| * <i>Conelly and Cooper</i> (song) | BBC 18485 |
| ** <i>Donnelly and Cooper</i> (verses 2-4 & 9 only) | Folktracks 60-029 |
| ** <i>Donnelly and Cooper</i> (<i>Boxing Match Song</i>) | Folktracks 60-165 |
| ** <i>Donnelly and Cooper</i> (talk before & after) | Folktrax FTX-165 |
| ** <i>Donnelly and Cooper</i> | Folktrax FTX-029 |
| ** <i>The Boys of Mullabawn</i> (song) (talk preceding) | BBC 18484 |
| ** <i>The Boys of Mullabawn</i> (talk) | BBC 18484 |
| ** <i>The Boys of Mullaghbawn</i> (talk before & after) | Folktracks 60-165 |
| ** <i>The Boys of Mullaghbawn</i> (talk before & after) | Folktrax FTX-165 |
| ** <i>The Alehouse</i> (<i>The Green Bed</i>) (talk) | BBC 18484 |
| ** <i>The Alehouse</i> (<i>The Green Bed</i>) (song) | BBC 18484 |
| ** <i>The Alehouse</i> (<i>The Green Beds</i>) (talk before) | Folktracks 60-165 |
| ** <i>The Alehouse</i> (<i>The Green Beds</i>) (talk before) | Folktrax FTX-165 |
| ** <i>The Green Beds</i> | Folktrax FTX-514 |
| ** <i>Lullaby</i> (talk preceding) | BBC 18485 |
| ** <i>Baloo, Babbie, Lie Still</i> (<i>Lullaby</i>) (talk before) | Folktracks 60-165 |
| ** <i>Baloo, Babbie, Lie Still</i> (<i>Lullaby</i>) (talk before) | Folktrax FTX-165 |
| * <i>Shula Agra</i> (talk) | BBC 18486 |
| ** <i>Shule Agra</i> (talk before & after) | Folktracks 60-165 |
| ** <i>Shule Agra</i> (talk before & after) | Folktrax FTX-165 |
| ** <i>Hunting Song</i> (talk preceding) | BBC 18485 |
| ** <i>The Jolly Thatchers</i> (last verse omitted) | Folktracks FSB 023 |
| ** <i>The Jolly Huntsman and Thresher</i> | Folktrax FTX-023 |
| * <i>Forkhill Football Club</i> (talk before) [RH correction: Forkill not Forkhill] | BBC 18486 |

* <i>Forkhill Football Club</i> (talk before) [RH correction: Forkhill not Forkhill]	Folktracks 60-165
* <i>Forkhill Football Club</i> (talk before) [RH correction: Forkhill not Forkhill]	Folktrax FTX-165
** <i>I Married a Jade</i> (talk before)	Folktracks 60-165
** <i>I Married a Jade</i> (talk before)	Folktrax FTX-165
*Talk about <i>Slieve Gullion Mountain</i>	BBC 18486
*** <i>The New Cathedral at Crossmaglen</i>	BBC 18487
*** <i>John Willie's Dream</i>	BBC 16752
*** <i>John Willie's Dream</i> (Political: Ulster Volunteers)	Folktracks 60-165
*** <i>John Willie's Dream</i> (Political: Ulster Volunteers)	Folktrax FTX-165
**** <i>Lovely Mary of Shannonside</i>	Folktrax FTX-431

The following recordings are not listed in Peter's report to Marie Slocombe:

*** <i>Grad-Gael-Mo-Chroidhe</i>	BBC 18309
*** <i>Gradh-Geal-Mo-Chroidhe</i> (Lord Gregory)	Folktracks 60-165
*** <i>Gradh-Geal-Mo-Chroidhe</i> (Lord Gregory)	Folktrax-FTX-165
*** <i>Old Grey Mare: Talk</i>	BBC 18307
***Speech	BBC 26456
*** <i>Old Grey Mare</i> [RH: split into two parts]	BBC 18307
*** <i>Old Grey Mare</i> [RH: complete]	BBC 26456
*** <i>Corrigan's Old Grey Mare</i> (talk before)	Folktracks 60-165
*** <i>Corrigan's Old Grey Mare</i> (talk before)	Folktrax FTX-165
*** <i>St. Peter's Day Was A-Dawning</i> (anti-protestant ballad) [RH: split into two parts]	BBC 18308
*** <i>St. Peter's Day Was A-Dawning</i> ("Young Ireland" Nationalist Song)	Folktracks 60-165
*** <i>St. Peter's Day Was A-Dawning</i> ('Young Ireland' Song)	Folktrax FTX-165
*** <i>Billy Johnson's Ball</i>	BBC 26456
*** <i>Billy Johnson's Ball</i>	Folktrax FTX-025
*** <i>Billy Johnson's Ball</i>	Folktracks 60-165
*** <i>Billy Johnson's Ball</i>	Folktrax FTX-165

Peter (report to Marie Slocombe, BBC, undated, peterkennedyarchive.org): Wednesday 16th July: Armagh. Made a number of enquiries in Crossmaglen district. // Obtained use of hall in Cullyhanna from the Parish priest, Father Laverty, where we made recordings of a number of people.

Peter (*West Country // N.I. first trip 1952*, notebook; British Library): July 16th // Hall Electric light 10/-

A singer, Paddy O'Shane, and a fiddle player, Michael Cooley, were also recorded and reported to Marie Slocombe (peterkennedyarchive.org), but the recordings are not known to have survived.

The following incident near Crossmaglen, Co. Armagh, cannot be pinned down to when it happened. It is particularly interesting, as it comments on the attitudes and practice of both Peter and Sean O'Boyle.

Peter (interviewed by Derek Schofield, Gloucester, 26 October 1994): One particular time with Sean O'Boyle, when we got a priest down near Crossmaglen, I think – a priest who had got a number of singers he wanted us to hear. Unfortunately, Sean and I got talking and let the time go by, and in the meantime this priest was sitting in the bar giving drinks to all these people. By the time we got down there, they were all beyond it. The thing that I remember most in the chimney corner they had these bellows which you wind. These fellows were singing these terrible music-hall songs and getting more and more drunk. And Sean as a nervous reaction kept working the pump on the bellows. He couldn't conceal his disappointment. He was trying to distract himself. It wasn't what he liked. It didn't worry me so much, because in a way I sort of got used to it, and would sometimes quite like to record these things. But he was very upset about it. The priest was even more upset.

On Thursday, 17th July 1952, Peter was back again at the BBC in Belfast collecting sponges, calendars, contract forms and cash. What? More sponges!

PETER REILLY*

voice

MICHAEL QUINN**

voice

With Sean O'Boyle, Parish Hall, Cullyhanna, Forkill, Co. Armagh, 16th July 1952.

- | | |
|---|------------------|
| ** <i>The Flaxpulling at Castleblayney</i> [RH: split into two parts] | BBC 18484 |
| ** <i>The Flaxpulling at Castleblayney</i> (talk before) | Folktrax FTX-431 |
| ** <i>The New Cathedral at Crossmaglen</i> | BBC 18488 |
| ** <i>The New Cathedral at Crossmaglen</i> | Folktrax FTX-431 |
| * <i>Michael Dwyer</i> | BBC 18487 |
| * <i>Michael Dwyer</i> | Folktrax FTX-431 |

Sean O'Boyle knew Maggie Chambers as she worked as a house-girl on his parents' farm. Maggie Chambers and Jack Kelly were recorded turn about at the same session in Tempo, Co. Fermanagh on 18th July 1952. The original tape reveals the following chronological sequence, apart from the last two songs where the tape has not been found. In his notebook (*West Country // N.I. first trip 1952*, British Library), Peter recorded "July 18 // Entertainment £1 // Use of room 5/-".

MAGGIE CHAMBERS (28)*

voice; lilting x

MAGGIE CHAMBERS & SARAH CHAMBERS [BBC & Caedmon]; **MAGGIE & SARAH CHAMBERS** [Rounder]; **MAGGIE MURPHY** [Veteran] **

Maggie Chambers voice

Sarah Chambers voice

JACK KELLY***

voice

With Sean O'Boyle, Tempo, Co. Fermanagh, 18th July 1952.

- | | |
|---|----------------------|
| ** <i>Linking o'er the Lea</i> [RH: correction: <i>Clinking o'er the Lea</i>] | BBC 18490 |
| ** <i>The Auld Beggarman</i> [RH: part only] | Caedmon TC1146 |
| ** <i>The Auld Beggarman</i> [RH: part only] | Topic 12T161 |
| ** <i>The Beggarman (The Gaberlunzie Man)</i> [RH: part only; with other material] | Folktrax 90-503 |
| ** <i>The Beggarman (The Gaberlunzie Man)</i> [RH: part only; with other material] | Folktrax FTX-503 |
| ** <i>The Beggarman (The Gaberlunzie Man)</i> [RH: four verses; edited with other material] | Rounder 11661-1776-2 |
| ** <i>Linking o'er the Lea</i> | Veteran VT134CD |
| *** <i>Wild Rover No More</i> (talk before) | Folktrax FTX-432 |
| * <i>The Banks of the Silvery Tide</i> (talk preceding) | BBC 18490 |
| * <i>The Banks of the Silvery Tide</i> (talk preceding) | Folktrax FTX-432 |
| * <i>Banks of the Silvery Tide</i> | Veteran VT134CD |
| * <i>The Banks of the Silvery Tide</i> | Topic TSCD673T |
| * <i>Boys and Girls Courting (Adieu Londonderry)</i> | BBC 18491 |
| * <i>Adieu Londonderry</i> (or <i>Boys and Girls Courting</i>) | Folktrax FTX-432 |
| *** <i>Courtin' in the Kitchen</i> | BBC 18489 |
| *** <i>Courtin' in the Kitchen</i> (talk before) | Folktrax FTX-432 |
| * <i>Doran's Ass</i> (talk preceding) | BBC 18491 |
| * <i>Doran's Ass</i> (talk preceding) | Folktrax FTX-432 |
| * <i>Doran's Ass</i> | Topic TSCD673T |
| * <i>Polka Mazurka</i> x | Folktrax FTX-302 |
| * <i>Polka Mazurka</i> x | Folktrax FTX-432 |
| * <i>Haste to the Wedding</i> x | Folktrax FTX-302 |
| * <i>Haste to the Wedding</i> x | Folktrax FTX-432 |
| * <i>The Keel Row</i> x | Folktrax FTX-302 |
| * <i>The Keel Row</i> x | Folktrax FTX-432 |
| *** <i>McKenna's Dream</i> [RH: split into two parts] | BBC 18489 |
| *** <i>McKenna's Dream</i> | Folktrax FTX-432 |
| * <i>Bradley's Ball</i> (talk preceding) | BBC 18491 |

* <i>Bradley's Ball</i> (talk before)	Folktrax FTX-432
* <i>Caroline and her Young Sailor Bold</i>	Folktrax FTX-512
*** <i>The Month of December</i> (talk before)	Folktrax FTX-432
*** <i>Mary Neal</i>	Folktrax FTX-432

According to Peter (Folktrax-FTX-164 notes), Paddy Tunney wrote to Peter out of the blue, and presumably told him about his family. However, that isn't the story according to Paddy Tunney, writing about traditional music activities taking place in the Republic in 1952.

Paddy Tunney (*The Stone Fiddle*, Dublin, Gilbert Dalton, 1979, pp.136-137): Even the BBC Northern Ireland bestirred itself and sent talent scouts riding east and west and south and north... to summon an array of traditional singers, musicians and story-tellers to the microphone. // The auditions were very enjoyable and as a result of my attendance at one of them in Enniskillen I was subsequently offered a contract and, in the fullness of time, gave my first live broadcast. Previously some of my songs had been used in Radio Éireann programmes but they had been recorded in advance. // I sang *Roisin Dubh*, *The Mountain Streams where the Moorcocks Crow*, *Lough Erne Shore* and *Wee Paddy Molloy* in that order. At least one Ulsterman took the pains to listen to the short programme and, in the course of a couple of days, he wrote me a letter of congratulations, and mentioned that himself and a Londoner would be collecting songs and music during July and August and he requested permission to call on me. Permission was readily granted and so I met Sean O Boyle, scholar and leading authority on Irish traditional song both in Irish and in English.

Peter (Report to Marie Slocombe, BBC, no date, peterkennedyarchive.org): Saturday 19th July: Fermanagh // Visited Cahir Healy, Enniskillen. He is on BBC Advisory Council and always shown great interest in folk customs. // On to the Tunney Family, Garvary, Nr. Belleek. Set up machine at Mrs. McManus Belleek:-

In his notebook (*West Country // N.I. first trip 1952*, British Library), Peter noted "July 19 // Entertainment 10/- // Use of room 10/- Mc Manus // Tobacco £1".

MRS. TUNNEY [BBC]; BRIGIT TUNNEY [Folktrax];

MRS. BRIDGID TUNNEY [CCE];

BRIGID TUNNEY [Topic]*

Brigid Tunney voice

Paddy Tunney interviewer x

Sean O'Boyle interviewer xx

PHILIP BREEN**

fiddle

EDDIE MOOR***

Fiddle; voice

DAN McNIFF;

DANNY McNIFF****[Topic]

Danny McNiff flute

JOE TUNNEY5*

accordeon

CUCHULAINN CEILIDHE BAND 6*

Philip Breen fiddle & leader

Paul Coyle fiddle

Eddie Moor fiddle

Michael Herson fiddle

Danny McNiff flute

Joe Tunney accordeon

Mick Tunney drums

PADDY TUNNEY 7*

Paddy Tunney voice

Sean O'Boyle interviewer x

With Sean O'Boyle at Mrs. McManus's (house or pub?), Belleek, Co. Fermanagh, 19 July 1952.

- **Easter Snow* (talk before) x BBC 18527
 **Easter Snow* (first 2 verses only) x Folktracks FSB 013
 **Easter Snow* (talk before) x Folktracks 60-163
 **Easter Snow* x Folktrax FTX-013
 **Easter Snow* (talk before) x Folktrax FTX-163
 **Easter Snow* (verses 1-2) *Comhaltas Ceoltóirí Éireann* CL44
 **Highland Mary* BBC 18526
 **Burns and his Highland Mary* (talk before) xx Folktracks 60-163
 **Burns and his Highland Mary* (talk before) xx Folktrax FTX-163
 **Highland Mary* *Comhaltas Ceoltóirí Éireann* CL44
 **Drinking Good Whiskey* (with son Paddy Tunney in chorus) x BBC18526
 **Drinking Good Whisky* (with Paddy in chorus) x Folktracks 60-163
 **Drinking Good Whisky* (with Paddy Tunney) [RH: talk before] x Folktrax FTX-163
 **The Wee Weaver* (talk before) xx Folktracks 60-163
 **The Wee Weaver* (talk before) xx Folktrax FTX-163
 **The Wee Weaver* *Comhaltas Ceoltóirí Éireann* CL44
 *****Reel: The Streams in the Valley* BBC 18542
 *****Reel: The Streams of the Valley* Folktrax FTX-370
 *****Reel: The Streams in the Valley* Topic TSCD679T
 *****Slip Jig: Doherty's Jig* BBC 18542
 *****Slip Jig: Doherty's Jig* Folktrax FTX-370
 *****Slip Jig: Doherty's* Topic TSCD679T
 *****Jig: Coming Home from Reilly's Party* BBC 18542
 *****Jig: Coming Home from Reilly's Party* Folktrax FTX-370
 *****Jig: Coming Home from Reilly's Party* Topic TSCD677T
 *****Two Polkas* BBC 18542
 *****Two Polkas* Folktrax FTX-370
 *****Polkas: untitled / Farewell to Whiskey* Topic TSCD679T



Danny McNiff & Michael Gorman, London, early 1950s. [Reg Hall Collection]

- 7**Lough Erne's Shore* (talk before) x BBC 18538
 **Lough Erne's Shore* (talk before) x Folktracks 60-163
 **Lough Erne's Shore* (talk before) x Folktrax FTX-163
 **Lough Erne Shore* Topic TSCD677T
 ***Two Highlands* BBC 18542
 ***Two Highlands* Folktrax FTX-370
 ***Highlands: unidentified / Monymusk* Topic TSCD677T
 ***Three Reels: The Flax in Bloom / The Milestone / The Galway Rambler* BBC 18543
 ***Three Reels: The Flax in Bloom / The Milestone / The Galway Rambler* Folktrax FTX-370
 ***Reels: The Flax in Bloom / The Dairymaid / The Galway Rambler* Topic TSCD677T
 ***Waltz: Woodland Whispers* BBC 18543
 ***Waltz: Woodland Whispers* Folktrax FTX-370
 ***Waltz: Woodland Whispers* Topic TSCD677T
 ***Two Jigs: The House in the Glen / The Maid at Glenmore* BBC 18545

- ***Talk about music
 ****The Clap Dance* (with dancers)
 ****The Clap Dance* (with dancers)
 ****The Clap Dance: The Soldier's Joy*
- BBC 18543
 BBC 18543
 Folktrax FTX-370
 Topic TSCD677T



Joe & Mick Tunney at the time of the recording. [photo: Peter Kennedy]

- ****Two Polkas*
 ****Two Polkas*
 5**Pat Hart's Quadrille Tune*
 ***Pat Hart's Quadrille Tune*
 ***Single Jig: Pat Hart's*
 5**Maggie Pickens (Set Dance)* [RH correction: (*Round Dance*)]
 5**Sixteen Hand Reel Tune*
 5**Polka: untitled*
 5**Polka: untitled*
 5**Reel: The Pigeon on the Gate*
 5**Three Reels: Miss Monaghan / The Green Mountain / The Scholar*
 ***Reels: Miss Monaghan / The Green Mountain / The Scholar*
 5**Set Dance: Planxty Davis*
 6**Three Reels: Drowsie Maggie / Taste the Greens / The Flowers of Edinburgh*
 5**Three Reels: Drowsie Maggie / Taste the Greens / The Flowers of Edinburgh*
 6**Round Dance: Rogha Un Fhile* [RH: the drums are out of time]
 5**Round Dance: Rogha Un Fhile* [RH: the drums are out of time]
- BBC 18543
 Folktrax FTX-370
 BBC 18544
 Folktrax FTX-370
 Topic TSCD677T
 BBC 18544
 BBC 18544
 Folktrax FTX-370
 Topic TSCD677T
 BBC 18544
 BBC 18544
 BBC 18544
 Topic TSCD677T
 BBC 18544
 BBC 18544
 Topic TSCD677T
 BBC 18544
 BBC 18545
 Folktrax FTX-370
 BBC 18545
 Folktrax FTX-370

PHILIP BREEN & MICHAEL HERNON *

fiddles

PATRICK KEOWN;

PAT BELL KEOWN [Topic TSCD677T] **

voice

FRANCIS KEOWN [BBC];

FRANCIS McKEARN [RH: incorrect: Saydisc & Folktrax] ***

lilting & whistling

MICHAEL GALLAGHER;

MICK GALLAGHER [Topic TSCD677T] ****

Mick Gallagher voice

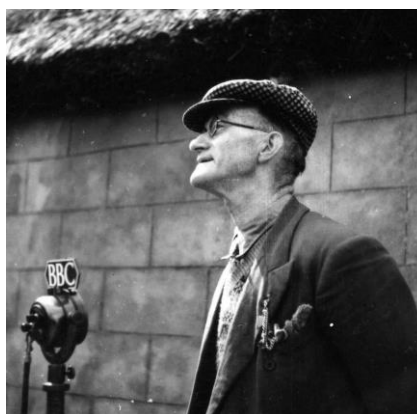
Paddy Tunney voice x

Sean O'Boyle interviewer xx

With Sean O'Boyle, McGoven's Hotel, Garrison, Co. Fermanagh, 20 July 1952.

- **Two Reels: The Boys of the Lough / The Green Mountain*
 ***Two Reels: The Boys of the Lough / The Green Mountain*
 ***The Wearing of the Breeches*
 ***The Wearing of the Breeches* (verses 4 & 6 omitted)
 ***The Wearing of the Britches*
- BBC 18545
 Folktrax FTX-370
 BBC 18525
 Folktracks FSB 019
 Folktrax FTX-019

- **The Wearing of the Britches*
 ****Hornpipe: The Rights of Man* [RH: *The Blackbird* edited out]
 ****The Blackbird / The Rights of Man*
 ****The Blackbird / The Rights of Man (whistled hornpipe)*
 *****The Rollicking Boys around Tandragee* x
 *****The Rollicking Boys around Tandragee* x
 *****The Rollicking Boys around Tandragee* x
 *****The Rollicking Boys around Tandragee* x
 *****The Devil and Bailiff Maglynn*
 *****The Devil and Bailiff Maglyn* (talk before) xx
 *****The Devil and Bailiff Maglynn* (talk before) xx
 *****The Devil and the Bailiff*
 *****The Hiring Time* (talk before) xx
 *****The Hiring Time* (talk before) xx
 *****Hiring Time*
 *****Lovely Nancy*
- Topic TSCD677T
 BBC 18525
 Saydisc CD-SDL411
 Folktrax FTX-301
 BBC 18525
 Folktracks 60-163
 Folktrax FTX-163
 Topic TSCD677T
 BBC 18525
 Folktracks 60-163
 Folktrax FTX-163
 Topic TSCD673T
 Folktracks 60-163
 Folktrax FTX-163
 Topic TSCD673T
 Folktrax FTX-514



Brigid & Paddy Tunney and Mick Gallagher at the time of the recording.
 [photos: Peter Kennedy]



Paddy & Brigid Tunney at the time of the recording. [photos: Peter Kennedy]

MRS. TUNNEY [BBC]; BRIGIT TUNNEY [Folktrax];

MRS. BRIDGID TUNNEY [CCE];

BRIGID TUNNEY [Topic]*

Brigid Tunney voice

Paddy Tunney interviewer x

Sean O'Boyle interviewer xx

PADDY TUNNEY **

Paddy Tunney voice

Sean O'Boyle interviewer x

With Sean O'Boyle, McGoven's Hotel, Garrison, Co. Fermanagh, 21 July 1952.

**Early, Early, All in the Spring (The Croppy Boy)*

BBC 18527

* <i>Early, Early, All in the Spring (The Croppy Boy)</i>	Folktracks 60-163
* <i>Early, Early, All in the Spring (The Croppy Boy)</i>	Folktrax FTX-163
* <i>The Croppy Boy</i>	<i>Comhaltas Ceoltóirí Éireann</i> CL44
* <i>Murlough Mary</i> x	Folktracks 60-163
* <i>Murlough Mary</i> x	Folktrax FTX-163
* <i>The Mountain Streams where the Moorcocks Crow</i> (talk following)	BBC 18526
* <i>The Mountain Streams</i>	Folktracks 60-163
* <i>The Mountain Streams</i>	Folktrax FTX-163
* <i>The Mountain Stream Where the Moorcocks Crow</i>	Topic TSCD677T
* <i>The Heathery Hills</i> (talk preceding) x	BBC 18528
* <i>The Heathery Hills</i> (talk before) x	Folktracks 60-163
* <i>The Heathery Hills</i> (talk before) x	Folktrax FTX-163
* <i>The Heathery Hills</i>	Topic TSCD677T
* <i>Drithearin-O-Mo-Chroidhe</i> (fragments)	BBC 18528
* <i>Drithearin-O-Mo-Chroidhe</i> (talk before) x	Folktracks 60-163
* <i>Drithearin-O-Mo-Chroidhe</i> (talk before) x	Folktrax FTX-163
* <i>Captain Colston</i> (fragments)	BBC 18528
* <i>Captain Colston</i> (talk before and between verses) x	Folktracks 60-163
* <i>Captain Colston</i> (talk before) x	Folktrax FTX-163
* <i>The Bonny Bunch of Roses-O</i> (talk before) x	Folktracks 60-163
* <i>The Bonny Bunch of Roses-O</i> (talk before) x	Folktrax FTX-163
* <i>Wee Paddy Molloy</i> (talk before) x	Folktracks 60-163
* <i>Wee Paddy Molloy</i> (talk before) x	Folktrax FTX-163
* <i>Wee Paddy Molloy</i>	Topic TSCD677T
*Talk x	Folktracks 60-163
*Talk x	Folktrax FTX-163
* <i>The Soldier and the Sailor</i>	BBC 18527
* <i>The Soldier and the Sailor</i> (talk before) x	Folktracks 60-163
* <i>The Soldier and the Sailor</i> (talk before) x	Folktrax FTX-163
* <i>The Soldier and the Sailor</i>	Topic TSCD677T
** <i>Lilting. The Frieze Breeches (reel)</i> [RH correction: (jig)]	BBC 18539

Peter (*West Country // N.I. first trip 1952*, notebook; British Library): 21st July // Tea at Mc Govern's, Garrison £1 // Drinks 3/6

On 22nd July 1952, Peter and Sean O'Boyle followed leads in the Glenhull district of Co. Tyrone, without recording anyone.

Peter (Report to Marie Slocombe, BBC, no date, peterkennedyarchive.org): Wednesday 23rd July: Tyrone // Made recordings at Well's Hotel, Castle Caulfield, near Donaghmore. A driver was hired to use my car for a ferry service between the peoples' homes and Castle Caulfield:-

Peter (*West Country // N.I. first trip 1952*, notebook; British Library): 23rd July // Hire of car £1 Sandwiches 5/- // Drinks £1.11.9 Room 10/- // P. O'Brien [&] J. Donnelly Reels // Salamanca // The Green fields of America // Jig. Blackthorn Stick // Jimmy McKeown// Accordeon // 3 Polkas All Scotch

Peter Donnelly came in, perhaps three miles, from his farm at Knockaclougher, Cappagh, and Vincent Donnelly was his son. Peter in the *BBC Index*, wrote of Peter Donnelly: "After he had sung 35 songs, it emerged he was 63." However, the note on the Folktrax website says, he "sang over 30 songs before he told collectors his age was 83." Did they record over 30 songs? If so, what happened to the tapes? Did he audition lots of songs that were rejected? Or was the comment an exaggerated sound-bite for future use on the BBC? Later evidence says Peter Donnelly was actually 93 or 94. Margaret Loughran also had a Cappagh postal address at Derrymanagh. Paddy O'Brien was a fiddle player and his recordings have not survived

PETER DONNELLY*

voice

VINCENT DONNELLY**

voice

MARGARET LOUGHRAN ***

voice

JOHN McKEOWN ****

fiddle

With Sean O'Boyle, Well's Hotel, Castlecaulfield, Co. Tyrone, 23 July 1952.

* <i>Murlough Mary</i> [RH: split into two parts]	BBC 18529
* <i>Moorlough Mary</i>	Folktrax FTX-432
* <i>The Lass on the Brae</i>	Folktrax FTX-432
* <i>The Bonny Bunch of Roses</i> (talk)	BBC 18530
* <i>The Bonny Bunch of Roses</i>	BBC 18530
* <i>The Bonny Bunch of Roses-O</i> (talk before)	Folktrax FTX-432
* <i>The Girl I Left Behind Me</i>	BBC 18530
* <i>The Girl I Left Behind Me</i>	Folktrax FTX-432
* <i>Captain Colston</i>	BBC 18531
* <i>Captain Colston</i> [RH: part only?]	Folktrax FTX-513
** <i>The White Hare</i> (talk before)	BBC 18532
** <i>The White Hare of Low Creggan</i> (talk before)	Folktrax FTX-432
* <i>John McCann</i> [RH: split into two parts]	BBC 18533
* <i>John McCann</i>	Topic TSCD673T
* <i>Mary Neal</i>	Folktrax FTX-432
*** <i>The Jug of Punch</i> (fragment)	BBC 18532
*** <i>The Jug of Punch</i> [RH: part only edited with other material]	Folktrax FTX-025
*** <i>The Jug of Punch</i>	Folktrax FTX-432
*** <i>Father Murphy of Boolavogue</i>	BBC 18532
*** <i>Boolavogue</i>	Folktrax FTX-025
*** <i>Boolavogue</i>	Folktrax FTX-432
**** <i>Three Tunes: Tell Her I Am (jig); The Wild Irishman (reel); The Kildare Fancy (hornpipe)</i>	BBC 18550
* <i>Pat O'Hara</i>	BBC 18531
* <i>Pat O'Hara</i>	Folktrax FTX-432

TERRY DEVLIN

voice

With Sean O'Boyle, at Terry Devlin's, Dungannon, Co. Tyrone, 23 July 1952.

<i>John Barleycorn</i> (song)	BBC 18534
<i>John Barleycorn</i> (talk) [RH: split into two parts]	BBC 18534
<i>John Barleycorn</i> (talk before)	Folktrax FTX-432
<i>The Braes of Moneymore</i> (song)	BBC 18534
<i>The Braes of Moneymore</i> [RH: split into two parts]	BBC 18534
<i>The Braes of Moneymore</i> (talk before & after)	Folktrax FTX-43



Terry Devlin at the time of the recording.
[photo: Peter Kennedy]

Peter and Sean O'Boyle were given many more names around Dungannon, that they appear not to have followed up. (peterkennedyarchive.org)

Peter (report to Marie Slocombe, BBC, undated, peterkennedyarchive.org): Tuesday 8th July: Belfast // ... Visited Liam Andrews, 513 Springfield Road, Belfast who said he would contact tinkers camped opposite his house with a view to recording their songs and speech.

Peter (report to Marie Slocombe, BBC, undated, peterkennedyarchive.org): Thursday 24th July: Belfast // To Belfast to record tinkers at Liam Andrews house. Liam had been sketching and painting some of these camped opposite his house on Dan O'Neill's Loaning, Springfield Road. In this way he had been able to get to know them and to be accepted as a friend. We soon got to know them and an all night session finished at 5.30 a.m.

On 24th July 1952, Peter & Sean O'Boyle were taken late at night by Sean's associate Liam Andrews to Dan O'Neill's loanen on the outskirts of Belfast near Belfast Mountain, where there was an encampment of Travellers (they weren't called that in 1952) from Waterford, Wexford and England. The recordings were made in the open-air round a camp fire and the session went on beyond midnight. Paddy and Mary Doran were husband & wife.

Peter (Folktrax FTX-166 notes): After the men had drunk their fill and fallen off to sleep, Mary Doran, Winnie Ryan & Lal Smith, 21, 22 & 23 years old, with their babes-in-arms, grasped the microphone in turns..."

Peter (*West Country // N.I. first trip 1952*, notebook; British Library): Jul 24 // Drinks 24/- // Use of room and fee to Liam Andrews £1 + £1 [RH: use of what room?]

PADDY DORAN*

voice

PADDY DORAN with MARY CONNORS**

voices

CHRISTY PURCELL 7*

voice

MARY DORAN ***

voice

WINNIE RYAN [18306, 18301, Folktrax & Topic];

WINIFRED RYAN [18580] *****

voice

LAL SMITH x*

voice

WILLIE SMITH z*

voice

With Sean O'Boyle & Liam Andrews outdoors at Dan O'Neill's loanen, Springfield Road, Belfast. 24 July 1952.

Talking about Irish "Gammon" (Tinker Cant) (Paddy Ryan)

Folktrax FTX-441

Parts of the body & clothing in Gammon (Paddy Ryan)

Folktrax FTX-441

Speech in Cant & English (Paddy Doran & Paddy Ryan)

BBC 18299

Conversation (Paddy Doran & Paddy Ryan)

Folktrax FTX-441

Vocabulary: Gammon & English Romany (Paddy Ryan & Willie Smith)

Folktrax FTX-441

Parts of the body & clothing in English Romany (Willie Smith)

Folktrax FTX-441

Animal names in English Romany (Willie Smith)

Folktrax FTX-441

Conversation in Gammon (Mary Connors, Kate Doran & Paddy Ryan)

Folktrax FTX-441

Speech in Cant and English (Patrick Doran)

BBC 18299

Talk: Gammon tinker cant (?)

BBC 18299

Talk about wakes etc (?)

BBC 18554

**Three Jolly Sportsmen (The Three Butchers)*

BBC 18551

**Three Jolly Sportsmen*

Folktrax FTX-168

**Three Old Jolly Sportsmen*

Topic TSCD677T

7**Inishmore* (talk preceding)

BBC 18553

7**The Pride of Inishmore* (talk before)

Folktrax FTX-168

7**William Scanlon* (talk preceding)

BBC 18554

7**William Scanlon*

Folktrax FTX-168

****Newport Town* (talk preceding and following)

BBC 18551

****Newport Town*

Folktrax FTX-166

- ****Blackwater Side* (talk preceding and following) BBC 18551
 ****Down by Blackwaterside* (talk after with Sean O'Boyle) Folktrax FTX-166
 ****The Rambling Irishman* (talk preceding) BBC 18552
 ****The Rambling Irishman* (talk before) Folktrax FTX-166
 ****The Rambling Irishman* Topic TSCD677T
 ****Erin's Lovely Lea* (song) BBC 18552
 ****Erin's Lovely Lea* Folktrax FTX-166
 ****Erin's Lovely Lea* Folktrax FTX-513
 ****Erin's Lovely Lea* (talk) BBC 18552
 7**The Fair of Spencil Hill* BBC 18553
 7**The Fair at Spencil Hill* Folktrax FTX-168
 7**The Fair at Spencil Hill* Topic TSCD677T
 7**The Bandy Legged Mule* BBC 18553
 7**The Bandy-Legged Mule* Folktrax FTX-168
 7**The Bandy-Legged Mule* Topic TSCD677T
 *****Slieve Galtee Mountains* BBC 18301
 *****Slieve Galtee Mountains* (talk after with Sean O'Boyle) Folktrax FTX-166
 *****Banagher Town* BBC 18301
 *****Banagher Town* (talk after) Folktrax FTX-166
 x**Early Early in the Month of Spring (The Sailor Boy)* (talk preceding) BBC 18302
 x**Early Early* (talk before) Folktrax FTX-166
 x**Sweet Willie* [RH: part only] Caedmon TC1167
 x**Sweet Willie* [RH: part only] Topic 12T194
 x**Sweet Willie* Folktrax FTX-512
 x**Early Early on the Month of Spring* Topic TSCD677T
 x**Green Grows the Laurel* (talk after) BBC 18302
 x**Green Grows the Laurel* (talk after) Folktrax FTX-166
 x**Nancy Hogan's Gander* BBC 18303
 x**Nancy Hogan's Goose* Topic TSCD677T
 x**Jigging* (lilting the same tune) BBC 18303
 x**Nancy Hogan's Gander* (with mouth-music after) Folktrax FTX-166
 x**The Bold English Navy* (talk preceding) BBC 18303
 x**The Bold English Navy* [RH: part only & correction: Navy] Caedmon TC1143
 x**The Bold English Navy* [RH: part only] Topic 12T158
 x**The Bold English Navy* (verses 1-4 only) Folktracks FSB 017
 x**The Bold English Navy* Folktrax FTX-017
 x**The Bold English Navy* (talk before) Folktrax FTX-166
 x**The Bold English Navy* Topic TSCD677T
 7**The Dark Eyed Gipsies – O (The Gipsy Laddie)* BBC 18554
 7**The Dark-Eyed Gipsies* Folktrax FTX-168
 7**The Gipsy Laddie* [RH: part only edited with other material] Folktrax 90-502
 7**The Gipsy Laddie* [RH: part only edited with other material] Folktrax FTX-502
 7**The Dark-Eyed Gypsy* Topic TSCD677T
 7**Carrick-on-Suir* BBC 18577
 7**The Lodging House at Carrick-on-Suir* Folktrax FTX-168
 7**The Lodging House in Carrick-on-Suir* Topic TSCD677T
 z**Bunclody* BBC 18577
 **The Irish Reel or Miss MacLeod's Reel* [RH: lilting] BBC 18550
 **The Blackbird* [RH: lilting] BBC 18550
 **The Little Beggar Man* BBC 18550
 **The Little Beggar Man* [RH: lilting] BBC 18550
 **The Little Beggar Man* [RH: the two tracks above; including lilting] Saydisc CD-SDL407
 **The Roving Journeyman* Caedmon TC1144
 **The Roving Journeyman* Topic 12T159
 **The Roving Journeyman* (one verse / mouth music) Folktrax FTX-031
 **The Little Beggarman* (jigging the tune) Folktrax FTX-301
 **Hornpipe: The Little Beggar Man* Topic TSCD677T
 **The Black Velvet Band* BBC 18578
 **The Black Velvet Band* Folktrax FTX-168
 **Dungarven* BBC 18578

* <i>Dungarvan</i>	Folktrax FTX-168
* <i>Dungarvan</i>	Topic TSCD677T
*** <i>Here's a Health to All True Lovers</i>	BBC 18304
*** <i>Here's a Health to All True-Lovers</i>	Folktrax FTX-166
*** <i>Here's a Health to All Truelovers</i>	Topic TSCD677T
x* <i>The Labouring Man's Daughter (A Cornish Young Man)</i> [RH: split into two tracks]	BBC 18304
x* <i>The Labouring Man's Daughter</i> (talk before)	Folktrax FTX-166
x* <i>Castle Dolliford</i> (talk following)	BBC 18305
x* <i>Castle Dolliford</i> (talk after)	Folktrax FTX-166
x* <i>Dear Old Kerry</i> (fragment)	BBC 18578
x* <i>Dear Old Kerry</i>	Folktrax FTX-167
**** <i>The Galway Shawl</i>	BBC 18305
**** <i>The Galway Shawl</i>	Folktrax FTX-166
**** <i>A Boy (Man) in Love Feels No Cold</i>	BBC 18306
**** <i>A Boy in Love Feels No Cold</i>	Folktrax FTX-166
**** <i>Early, Early, All in the Spring</i>	BBC 18306
**** <i>Early, Early All in the Spring</i> (talk after with Liam Andrews)	Folktrax FTX-166
**** <i>Early, Early All in the Spring</i>	Topic TSCD677T
7* <i>Puck Fair</i> (talk before & after) Interviewer: Liam Andrews	BBC 18579
7* <i>Puck Fair</i> (talk before with Liam Andrews)	Folktrax FTX-168
7* <i>The Dingle Puck Goat</i>	BBC 18578
7* <i>Dingle Puck Goat</i>	Folktrax FTX-168
* <i>Seven Yellow Gipsies (The Gypsy Laddie)</i>	BBC 18579
* <i>The Gypsy Laddie</i> [RH: part only edited with other material]	Caedmon TC1146
* <i>The Gypsy Laddie</i> [RH: part only edited with other material]	Topic 12T161
* <i>Seven Little Gipsies</i>	Folktrax FTX-168
* <i>The Gypsy Laddie</i> [RH: part only edited with other material]	Folktrax 90-502
* <i>Seven Little Gipsies</i> [RH: part only edited with other material]	Folktrax FTX-502
* <i>The Gypsy Laddie</i> [RH: four verses edited with other material]	Rounder 11661-1776-2
* <i>Seven Yellow Gipsies</i>	Topic TSCD673T
* <i>Blackwater Side</i> (talk following)	BBC 18579
* <i>Down by the Blackwaterside</i> (verses 1, 4, 3, 5 & 6)	Folktracks FSB 015
* <i>Down by the Blackwaterside</i>	Folktrax FTX-168
* <i>Blackwater Side</i>	Topic TSCD677T
x* <i>The Galty Farmer</i> (talk) [RH: with Liam Andrews]	BBC 18580
x* <i>The Galty Farmer</i> (song)	BBC 18580
x* <i>The Galtee Farmer</i> (talk before with Liam Andrews)	Folktrax FTX-167
x* <i>The County Tyrone</i>	BBC 18580
x* <i>The County Tyrone</i>	Folktrax FTX-167
**** <i>Lullaby</i>	BBC 18580
**** <i>Hush Little Baby</i>	Folktracks FSA 031
**** <i>Hush Little Baby</i>	Folktrax FTX-031
**** <i>Lullaby: Hush Little Baby</i>	Folktrax FTX-167
* <i>Where Are You Going To, My Pretty Maid? (Seventeen Come Sunday)</i> [RH: split into two tracks]	BBC 18580
* <i>Where Are You Going To, My Pretty Maid</i>	Folktrax FTX-168
*** <i>Oxford City</i>	BBC 18581
*** <i>Oxford City</i> [RH: part only]	Caedmon TC1163
*** <i>Oxford City</i> [RH: part only]	Topic 12T195
*** <i>Poison in a Glass of Wine (Oxford City)</i> (verses 1, 3, 4, & 5)	Folktracks 60-029
*** <i>Poison in a Glass of Wine (Oxford City)</i>	Folktrax FTX-029
*** <i>Oxford City</i>	Folktrax FTX-167
*** <i>Oxford City</i>	Topic TSCD73T



The Traveller's camp at the time of the recording.
[photo: Peter Kennedy]

Kitty Gallagher had been recorded by Brian George (and Seamus Ennis?) for the BBC in Gweedore, Co. Donegal, in 1947. After the long night recording the night before, Peter and Sean O'Boyle drove out to Strabane, Co. Derry, presumably for a pre-arranged meeting with Kitty, following a referral from Brian George (and/or Seamus Ennis?). In the notes attached to Peter's photograph of Kitty in the British Library, it says she learned her songs from Sheila Gallagher. There is no documentary evidence in the British Library at this stage about Sheila Gallagher, but she was recorded the following year.

Peter (Report to Marie Slocombe, BBC, no date, peterkennedyarchive.org): Friday 25th July: Derry // To Derry and Strabane where we met Paddy Tunney and his friend Kitty Gallagher and recorded at the Carbrooke Arms. Kitty's sister, Annie, had laryngitis and was unable to sing:-

Peter (*West Country* // *N.I. first trip 1952*, notebook; British Library): July 25 // Tea 12/6 // Use of room £1.1.0.



Kitty Gallagher at the time of the recording.
[photo: Peter Kennedy]

KITTY GALLAGHER

voice

With Sean O'Boyle, Carbrooke Arms, Strabane, Co. Derry, 25 July 1952.

Fiach O Domhnaill (Fial O'Donnell)

A Mhaire A Bhruinnil (Mary My Maiden)

Keening Song

Keening Song

Keening Song

An Bhanaltra (The Nurse)

BBC 18540

BBC 18540

Saydisc CD-SDL411

Folktrax FTX-301

Folktrax FTX-419

Saydisc CD-SDL411

An Bhanaltra (The Nurse)
An Bhanaltra (Nursemaid)

Folktrax FTX-003
 Folktrax FTX-419

Peter and Sean O'Boyle's brief was to record in Ulster, and the trip over the border to Dundalk on 26th July 1952 was allowed within the official guidelines to their collecting. Alan Lomax had recorded Margaret Barry in 1951, and the referral to Peter almost certainly came from him. On 7th February 1952, Peter had tried to locate her in Dundalk and had left his address for her (Report to Marie Slocombe, peterkennedy.org, previously noted), but there is no evidence that Margaret followed it up. Local intelligence in Co. Armagh might have directed Peter to her caravan in that county, where she was living at that time, but his retrospective comment (Folktracks FSA-60-070, notes, 1975), that he "recorded her after hearing her singing in the market square, Dundalk", suggests that that local intelligence had directed him to find her across the border. The most likely interpretation is that, having met her at her caravan in Co. Armagh (where he photographed her), he went with her into Dundalk and witnessed her usual busking in the street, and then they adjourned to a hotel with a power supply for the recording session.

Peter (*West Country // N.I. first trip 1952*, notebook; British Library): Meal 5/6 // Drinks 11/- // Use of room £1 Imperial Hotel Dundalk.

Sean O'Boyle had refused to go with Peter or, at least, had declined to go with him, as he had formed the opinion that Margaret's repertory was 'suspect' [reference lost]. Peter recorded a fairly extensive interview with Margaret about her life as a street singer, which was a departure from established practice on this field-recording trip and was in contrast to Sean O'Boyle's approach in keeping interviews brief and unsearching.



Margaret Barry in Co. Armagh on the day of the recording in Dundalk.
 [photo: Peter Kennedy]

MARGARET BARRY

voice & G plectrum banjo

Imperial Hotel, Dundalk, 26 July 1952.

Down by the Glenside (The Bold Fenian Men)

The Boston Burglar (talk)

The Boston Burglar (song)

Talk [RH: split into two tracks]

Talk: Irish Street Singing

Interview

My Lagan Love (talk preceding)

Where Lagan Streams

Where Lagan Streams (or *My Lagan Love*)

Eileen MacMahon (talk preceding)

Cradhmo Chroidhe (talk)

Cradhmo Chroidhe (song)

Gradh-Mo-Chroidhe

Gradh-mo-Chroidhe

She Moves through the Fair (tuning banjo? talk?)

She Moves through the Fair (tuning banjo? talk?)

BBC 18295

BBC 18296

BBC 18296

BBC 18295

BBC 18298

Folktrax FTX-270

BBC 18297

Folktracks FSA-60-070

Folktrax FTX-070

BBC 18298

BBC 18296

BBC 18296

Folktracks FSA-60-070

Folktrax FTX-070

BBC 18297

Folktrax FTX-270

<i>She Moves through the Fair</i> (song)	BBC 18297
<i>She Moves through the Fair (Our Wedding Day)</i>	Folktrax FSA-60-070
<i>She Moves through the Fair (or Our Wedding Day)</i>	Folktrax FTX-070
<i>She Moves through the Fair (Our Wedding Day)</i>	Saydisc CD-SDL411

HUGH SAVAGE

fiddle

With Sean O'Boyle at Sean O'Boyle's house, Armagh [not Belfast], 27 July 1952.

<i>The Sweet of May (Armagh Dance)</i>	BBC 18549
<i>The Sweet of May</i>	Folktrax FTX-372
<i>Betty Black (Armagh Dance)</i>	BBC 18549
<i>Betty Black</i>	Folktrax FTX-372
<i>The Three Tunes (Armagh Dance)</i>	BBC 18549
<i>The Three Tunes</i>	Folktrax FTX-372

Benignus McCusker vamped the piano with Hugh Savage on recordings of all three pieces, but those recordings appear not to have survived. The Folktrax website gives the names of *The Three Tunes* as *Haste to the Wedding*, *Astley's Ride & The German Beau*.

On 28th and 29th July 1952, following car trouble and hiring another in Belfast, Peter and Sean O'Boyle searched around in the Glens of Antrim and the Magherafelt district in Co. Londonderry with little positive result. They were given a few referrals and recorded an elderly man, Henry McKee, but the recordings appear not to have survived.

A return visit to Keady to record more material from Sarah and Anne Jane Kelly was coupled with a return to Markethill to record two new singers, Anna Boyle and Mary Toner, who were Jim O'Neill's sisters. Anna Boyle recorded with Malachy Sweeney's Ceili Band for HMV in 1954, and Johnny Pickering, who had been recorded on 12th July 1952, was also a member of Sweeney's touring band around that time.

SARAH MAKEM*

voice

ANNE JANE KELLY [BBC];

ANNIE JANE KELLY [Folktrax]**

voice

With Sean O'Boyle in Sarah Makem's house, 44 Victoria Street, Keady, Co. Armagh, 30 July 1952.

* <i>Farewell True Love</i> (fragment)	BBC 18474
* <i>T'was [sic] in the Month of January</i> (talk preceding)	BBC 18535
<i>The Forsaken Mother and Child</i> (first 3 verses only)	Folktrax FSB 015
<i>It Was in the Month of January (The Forsaken Mother and Child)</i>	Folktrax 60-161
<i>The Forsaken Mother and Child</i>	Folktrax FTX-015
<i>It Was in the Month of January (The Forsaken Mother and Child)</i>	Folktrax FTX-161
* <i>The Cot in the Corner</i>	BBC 18535
* <i>The Cot in the Corner</i>	Folktrax 60-161
* <i>The Cot in the Corner</i>	Folktrax FTX-161
* <i>As I Roved out on a May Morning</i> (fragments of <i>Seventeen Come Sunday</i>)	BBC 18474
* <i>As I Roved Out (17 Come Sunday)</i>	Folktrax 60-161
* <i>As I Roved Out (Seventeen Come Sunday)</i> (two verses)	Folktrax FTX-161
* <i>As I Roved Out</i> [RH: one verse; radio broadcast <i>As I Roved Out</i>]	Folktrax FTX-253
** <i>The Laurel Wear</i> (talk)	BBC 18536
** <i>The Laurel Wear</i> (song)	BBC 18536
** <i>The Laurel Wear (Cupid's Garden)</i>	Folktrax FTX-514
* <i>The Factory Girl</i>	BBC 18536
* <i>The Factory Girl</i>	Folktrax 60-021
* <i>The Factory Girl</i>	Folktrax 60-161
* <i>The Factory Girl</i>	Folktrax FTX-021
* <i>The Factory Girl</i>	Folktrax FTX-161
* <i>The Factory Girl</i>	Saydisc CD-SDL411
* <i>A Man in Love He Feels No Cold</i> (fragment) (talk following)	BBC 18412

* <i>A Man in Love</i> (talk after)	Folktracks 60-161
* <i>When a Man's in Love</i> [RH: part only edited with other material]	Folktrax FTX-013
* <i>A Man in Love</i> (talk after)	Folktrax FTX-161
* <i>The Jackets Green</i> (talk following)	BBC 18474
* <i>Jackets Green</i>	Topic TSCD674
* <i>Erin's Lovely Home</i> (song)	BBC 18412
* <i>Erin's Lovely Home</i> (talk)	BBC 18412
* <i>Dobbin's Flowery Vale</i> (talk before & after)	Folktracks 60-161
* <i>Dobbin's Flowery Vale</i> (talk before & after)	Folktrax FTX-161
* <i>Our Ship She's Ready to Bear Away</i>	Folktracks 60-161
* <i>Our Ship She's Ready to Bear Away</i> [RH: The recording plays back too fast, and is therefore pitched too high]	Folktrax FTX-161
* <i>Our Ship She's Ready</i>	Topic TSCD673T

ANNA BOYLE*

voice

MARY TONER (41)**

voice

With Sean O'Boyle, Johnny Pickering's house, Markethill, Co. Armagh, 30 July 1952.

* <i>The Hills above Drumquin</i>	BBC 18537
* <i>The Hills above Drumquin</i>	Folktrax FTX-434
** <i>Jogging up to Claudy</i>	BBC 18537
** <i>Jogging up to Claudy (The Sour Milk Cart)</i>	Folktrax FTX-434
** <i>Jogging up to Claudy</i>	Topic TSCD673T
** <i>Farewell True Love, Remember Me</i>	BBC 18537
** <i>Farewell True Love, Remember Me</i>	Folktrax FTX-434



Mary Toner, 1954. [photo: George Pickow; Peter Kennedy Archive]



[Reg Hall Collection]

Jim O'Neill was also recorded, but the recordings are not known to have survived.

Peter & Sean O'Boyle had recorded Harry Worsley earlier in the month – actually on the 12th of July. It is strange then that they should have gone back at a later date to record him talking about and demonstrating the music of the 12th July Orange processions. Presumably this session took place before they went on to record the McCuskers.

HARRY WOLSEY

voice

Markethill, Co. Armagh, 31 July 1952.

Talk about 12 July	BBC 18538
Talk about competitions	BBC 18538
Drum Rhythm Imitations [RH: Lambeg drum rhythms; split into two parts]	BBC 18538
<i>March: The Queen's Wedding</i> (Drum imitations with whistling)	BBC 18538

The McCusker Brothers had a public profile in Co. Armagh and neighbouring counties as a ceili band playing at dances within the Roman Catholic community. Newspaper advertisements show that other

ceili bands were active in the general area, and then there were several touring ceili bands, like that led by Malachy Sweeney. The McCusker Ceili Band had broadcast occasionally on the Northern Ireland region, and there was a history with the BBC that Peter Kennedy most probably knew something about. In April 1952, the following internal discussion went on at the BBC before Peter and Sean O'Boyle had got started on their recording schedules.

Marie Slocombe, BBC Permanent Recordings Librarian, London (internal memo, 24th April 1952 to E. W. J. Boucher, BBC Music Organiser, Belfast, BBC ref. R46/501): Miss Carter has mentioned to me, since her return from her visit to Belfast, one or two interesting suggestions which came up as possibilities for permanent recording sessions:- 1. the Vincent Lowe Trio [&] 2. something which she described as the 9 Brothers Band, I believe the family name of McCraskie? – no doubt you will get the reference. // I gather that both these combinations, while not being exactly folk, are good performers of music, which is lively and typical of Ulster and that it is considered it would be a useful thing if we had a few records in stock from each of them. // I am quite ready to consider financing a couple of not too expensive sessions on these lines for the Library. Do you think you could investigate a little further and inform me who would be the best person in Belfast – if not yourself – to ask to arrange such sessions and to choose the most useful repertoire. I am not sure whether we ought to rope in Music or Features in such a matter and so would leave it to you to devise. The next stage would be for me to ask Prog. Ex., Belfast to give me an estimate of the fees, so that before anything is done I could be sure we could afford it.

E. W. J. Boucher (memo to Marie Slocombe, 7 May 1952, BBC ref. R46/501): I would look after the recording sessions for you and the repertoire. There is not a tremendous amount of scope in this; it is a matter chiefly of representing the main dance rhythms. // (1) The Vincent Lowe Trio I recommend unreservedly: they are much the best of their kind that we have. (2) You are thinking of the McCusker Brothers' Band: there are nine of them. They are quite good in their way, and they are indeed nine brothers, which gives a certain interest to their playing. // I should, however, point out to you that we can provide a better Ceilidhe Band if standard of performance is the sole criterion. // We shall go ahead with the bookings, etc., when we hear from you.

Marie Slocombe (memo to E. W. J. Boucher, 8 May 1952, BBC ref. R46/501): I am glad to know that you would be prepared to organise something on the lines that has been suggested. // Your point under No. (2) about the McCusker Brothers' Band – in view of what you say I think perhaps it would not be a good idea to go to the length of arranging a special session with them. It so happens that after writing my memo to Mr. Freer I heard a programme in which they took part and I do rather agree that they did not seem to be outstandingly good in their playing. If you know of a better Ceilidhe Band and think that it would be useful to have a set of recordings from them, I should be glad to have your suggestion. As you probably know we have already some recordings by the Lisbreen Ceilidhe Band in the Library, but apart from that very little. It is also true that these particular recordings were wartime ones and are not really up to present standards technically. It would be essential of course that any we thought of in this connection could be given ABR contracts, but granted this can be covered, we might do well to add one session. However, I will await your further advice.

There is no further correspondence available, and it would seem that the matter was dropped as far as the McCuskers were concerned. The exploratory session with Vincent, John and Brendan McCusker fits in with the general pattern of sessions by Peter and Sean O'Boyle, and probably resulted from the fact that Sean O'Boyle knew them.

VINCENT McCUSKER & JOHN McCUSKER; VINCENT & JOHN McCUSKER

[Topic] *

Vincent McCusker fiddle x
John McCusker fiddle xx

JOHN McCUSKER, VINCENT McCUSKER & BENIGNUS McCUSKER;

JOHN & VINCENT McCUSKER & BENIGNUS McCUSKER [Topic]**

Vincent McCusker fiddle x
John McCusker fiddle xx

- Benignus McCusker accordeon xxx
JOHN McCUSKER ***
 John McCusker fiddle xx
VINCENT McCUSKER & BENIGNUS McCUSKER ****
 Vincent McCusker fiddle x
 Benignus McCusker accordeon xxx
BENIGNUS McCUSKER *****
 Benignus McCusker accordeon xxx
 Unidentified dancers xxxx
 With Sean O'Boyle in their mother's home in Kilcreevy, Co. Armagh, 31 July, 1952.
- **Reel: The First of May* x / xx BBC 18546
 **The First of May* x / xx Folktrax FTX-372
 **Reel: The First of May* Topic TSCD677T
- **Jig: Tatter Jack Walsh* x / xx BBC 18546
 **Tatter Jack Welsh (Jig)* x / xx Folktrax FTX-372
 **Jig: Tatter Jack Walsh* x / xx Topic TSCD677T
- **Three Mazurka Tunes* x / xx BBC 18546
 **Three Polka Mazurkas* x / xx Folktrax FTX-372
 **Mazurkas: untitled / untitled / untitled* x / xx Topic TSCD677T
- **Set Dance: Princess Royal* x / xx BBC 18546
 **Princess Royal (Set Dance)* x / xx Folktrax FTX-372
 **Set Dance: The Princess Royal* x / xx Topic TSCD677T
- *** *Set Dance: The Orange Rogue* xx BBC 18546
 The Orange Rogue (Jig) xx Folktrax FTX-372
 Set Dance: The Orange Rogue xx Topic TSCD677T
- ***** *The Clap Dance (with dancers)* xxx / xxx BBC 18547
 ***** *The Clap Dance (with dancers)* xxx / xxx Folktrax FTX-372
- ** *Two Barn Dance Tunes* x / xx / xxx BBC 18547
 ** *Two Barn Dance Tunes* x / xx / xxx Folktrax FTX-372
- **** *The Spanish Schottische* x / xxx BBC 18547
 The Spanish Schottische or Seven Steps x / xxx Folktrax FTX-372
- ***** *Hornpipe: Down the Glen* BBC 18547
 ***** *Down the Glen (Hornpipe)* Folktrax FTX-372
- ** *I Lost My Love & I Care Not (and another jig)* x / xx / xxx BBC 18548
 I Lost My Love & I Care Not / King of the Cannibal Islands (Jigs)
 x / xx / xxx Folktrax FTX-372
- **The Cuckoo Hornpipe* x / xx BBC 18547
 **The Cuckoo Hornpipe* x / xx Folktrax FTX-372
- ** *Jockey to the Fair (Set Dance)* x / xx / xxx BBC 18548
 ** *Jockey to the Fair (Set Dance)* x / xx / xxx Folktrax FTX-372
 ** *Set Dance: Jockey to the Fair* x / xx / xxx Topic TSCD677T
- ** *Set Dance: The King of the Fairies* x / xx / xxx BBC 18548
 ** *The King of the Fairies (Set Dance)* x / xx / xxx Folktrax FTX-372
- ** *Round Dance: Maggie Pickens* x / xx / xxx BBC18548
 Maggie Pickens (Local Couple Dance) x / xx / xxx Folktrax FTX-372



Benignus, John & Vincent McCusker at the time of the recording.
[photo: Peter Kennedy]

FRANK & FRANCIS McPEAKE *

uilleann pipes chanters

FRANK McPEAKE **

Frank McPeake voice & uilleann pipes

Francis McPeake voice

With Sean O'Boyle, Belfast, 1 August 1952.

* *Slow Air Eileen Aroon*

***Will You Go, Lassie, Go*

BBC 18382

HMV DLP 1143

In 1995, there was a disputed copyright case concerning Frank McPeake's *Will You Go, Lassie, Go*. Peter affirmed and signed *Affidavit of Pete Kennedy* on 29th August 1995 (British Library) for his solicitor's use in the case, and in it he dates the BBC recording of the song as Sunday, 6th July, and the location as Charles O'Boyle's house. According to his report to Marie Slocombe (peterkennedyarchive.org), Peter arrived in Belfast and held his first recording session at Charles O'Boyle's house, which included Frank McPeake, on Monday, 7th July 1952. Peter continues the story in his *Affidavit*: "On the following day, Monday 7th July 1952 the song was recorded again by myself at the McPeake's house in Springfield Street, Belfast for my own private purposes. This recording was included on a 10" Long playing record called "Folk Song Today" (EMI DLP 1143) compiled by me for the Gramophone Company in 1956." If Peter did record *Will You Go, Lassie, Go* a second time on a second day (Tuesday, 8th July), there is no trace of it in the Peter Kennedy archive at the British Library. Peter did record Frank and Francis McPeake at their home on 9th July 1952, which could have been in Peter's mind when, in his affidavit, he claimed the second recording was on the following day, but there is no note anywhere of *Will You Go, Lassie, Go* having been recorded then. In interview with Derek Schofield, on 26th October 1994, Peter said, "When I heard *Will Ye Go, Lassie, Go*, I knew that was an absolutely incredible thing, and so we put old McPeake – it's a house where everyone is coming in and out all the time – so I put him in a cupboard with blankets around, and recorded him playing in the cupboard under the stairs. Issued on HMV! He was tremendous." This seems to be the event of the second documented recording of *Will Ye Go, Lassie, Go* – on 1st August 1952! Peter also says in his affidavit: "I have in my collection another recording of the song performed in concert by Francis McPeake at The Royal Albert Hall London on the 10th January 1953 and I exhibit the box label." The McPeakes did appear at the Royal Albert Hall on 10th January 1953, and Peter did record them that day, but not during the concert, so that detail is wrong. To complicate matters even further, Peter cites exhibit 2 as the tape box of a copy of the 1952 tape and exhibit 3 as the tape box of the 1953 recording, while listing them at the end of the affidavit the other way round. In both cases he gives the dates in the list at the end in square brackets, as if they don't actually appear on the boxes.

On 1st August 1952, Peter & Sean O'Boyle returned to the Traveller encampment on Dan O'Neill's loanen on the outskirts of Belfast near Belfast Mountain, to record more material from the singers they had recorded on 24th July 1952. Again the recording session took place in the open air round the camp fire and went on into the early hours.

Peter (Folktrax FTX-167 notes): By the early hours of the morning, the men were under the spell of the Guinness, leaving the younger girls, some breast-feeding as they sang, tightly grasping the microphone one-by-one, and competing with each other in their display of vocal decorations..... The 3 girls [were] joined by two older women, Anne O'Neill & Mary Connors from Co Wexford – an important moment, in the early hours of the morning, after the other tinkers had returned to their wagons, was when Mary was persuaded to remember her outstanding version of Edward.

PADDY DORAN*

voice

CHRISTY PURCELL**

voice

LAL SMITH***

voice

MARY DORAN****

voice

LAL SMITH & MARY DORAN 9*

voices

WINIFRED RYAN [BBC & Folktrax];

WINNIE RYAN [Topic] 5*

voices

MARY CONNORS & PADDY DORAN 6*

Mary Connors lead voice

Paddy Doran voice in the chorus

MARY CONNORS [BBC; Caedmon; Folktrax & Topic];

MARY ELLEN CONNORS [Rounder 11661-1775-2];

MARY O'CONNORS [Rounder 11661-1776-2] 7*

voice

ANNE O'NEILL [BBC; Folktrax; Caedmon; Topic];

ANNIE O'NEILL [Rounder] 8*

voice

With Sean O'Boyle & Liam Andrews outdoors at Dan O'Neill's loanen, Springfield Road, Belfast, 1 August 1952.

5**Going to Mass Last Sunday*

5**Going to Mass Last Sunday* (verses 1, 5 &6)

5**Going to Mass Last Sunday* (verses 2-4 omitted)

5**Going to Mass Last Sunday*

5**Going to Mass Last Sunday*

****I Am a Maid That's Deep in Love*

****I Am a Maid That's Deep in Love*

****I Am a Maid That's Deep in Love*

****I Am a Maid that's Deep in Love*

****The Road to Killaloe*

****The Road to Killaloe*

8**The Thrashing Machine*

8**The Thrashing Machine* [RH: part only]

8**The Thrashing Machine* [RH: part only]

8**The Thrashing Machine*

8**The Thrashing Machine*

8**Who's that Knocking at My Bedroom Window (The Drowsy Sleeper)*

8**Who's that Knocking at My Bedroom Window?*

**Kitty from Ballinamore*

**Young Kate from Ballinamore*

**Kate from Ballinamore*

*****Dublin City*

*****Dublin City*

6**Clahamon*

6**Paul and Nancy Hogan*

BBC 18583

Folktracks FSB 015

Folktrax FTX-015

Folktrax FTX-167

Topic TSCD677T

BBC 18583

Folktrax FTX-167

Folktrax FTX-514

Topic TSCD677T

BBC 18582

Folktrax FTX-167

BBC 18582

Caedmon TC 1143

Topic 12T158

Folktrax FTX-167

Rounder 11661-1778-2

BBC 18582

Folktrax FTX-167

BBC 18583

Folktrax FTX-168

Topic TSCD677T

BBC 18581

Folktrax FTX-167

BBC 18585

Folktrax FTX-168

- 6* *The Blind Man He Can See* (version 1) [RH: *Marrow Bones*] BBC 18584
 6**The Blind Man He Can See* [RH: part only] Caedmon TC1163
 6**The Blind Man He Can See* [RH: part only] Topic 12T195
 6**The Blind Man He Can See* Folktrax FTX-168
 6* *Marrow Bones* (*The Blind Man He Can See*, no.1) Topic TSCD677T
 6**The Blind Man He Can See* (version 2) (*Our Goodman*) [RH: split into two parts] BBC 18584
 6**Our Goodman* [RH: part only] Caedmon TC1146
 6**The Blind Man He Can See* Folktrax FTX-167
 6**The Cuckold's Song* (*Our Goodman*) (*The Blind Man He Can See*) [RH: Three verses edited with other material] Rounder 11661-1776-2
 6* 'Tis Miles I Have Travelled (*The Blind Man He Can See*, no.2) Topic TSCD677T
 7* *I Wish I Was in New Ross Town* BBC 18585
 7* *I Wish I Was in New Ross Town* Folktrax FTX-168
 7* *I Wish I Was in Newross Town* Topic TSCD677T
 5**The Rambling Boys of Pleasure* BBC 18586
 5**The Rambling Boys of Pleasure* Folktrax FTX-167
 ***Tree in the Bog* BBC 18579
 ***The Tree in the Bog* Folktrax FTX-168
 7**Come All Ye Loyal Lovers* BBC 18586
 7**Come All Ye Loyal Lovers* Folktrax FTX-168
 7**Come All Ye Loyal Lovers* Folktrax FTX-514
 7**Come All You Loyal Lovers* Topic TSCD677T
 7* *What Brought the Blood on Your Right Shoulder?* BBC 18587
 7**What Brought the Blood?* Folktrax FTX-167
 7**Edward* [RH: part only; edited with other material] Folktrax 60-501
 7**Edward* [RH: part only; edited with other material] Folktrax FTX-501
 7**Edward* [RH: four verses edited with other material] Rounder 11661-1775-2
 7**What Brought the Blood?* Topic TSCD677T
 7**Lovely Banks of Lea* BBC 18587
 7**The Lovely Banks of Lea* Folktrax FTX-168
 7**The Lovely Banks of Lea* Topic TSCD677T
 *****When I Was on Horseback* BBC 18581
 *****When I Was in* [sic] *Horseback* (or *The Unfortunate Lad*) Folktrax FTX-123
 *****When I Was in* [sic] *Horseback* Folktrax FTX-167
 5**I Am a Poor Girl and My Life Is Sad* BBC 18588
 5**I Am a Poor Girl and My Life Is Sad* Folktrax FTX-167
 5**I Am a Poor Girl and My Life It Is Sad* Topic TSCD677T
 5**Julia Donaghue* BBC 18588
 ****Julia Donohue* Folktrax FTX-167
 5**Londonderry to the Coast of Kerry* BBC 18589
 5**Londonderry to the Coast of Kerry* Folktrax FTX-167
 5**The Ball of Yarn* BBC 18590
 5**The Little Ball of Yarn* (4 verses only) Folktracks FSB 017
 5**The Little Ball of Yarn* Folktrax FTX-017
 5**The Little Ball of Yarn* Folktrax FTX-167
 ***Sweet Athy* (talk preceding) BBC 188579
 ***Sweet Athy* Folktrax FTX-168
 ****The Cottage outside Maroo* BBC 18590
 ****The Cottage outside Maroo* Folktrax FTX-167
 *****The Dying Soldier* Caedmon TC1164
 *****The Dying Soldier* Topic 12T196
 *****The Young Soldier that Never Did Wrong* Folktrax FTX-516
 5**Down by Blackwaterside* Folktrax FTX-015
 9**The Garden Where the Praties Grow* (fragment) BBC 18586
 9**The Garden Where the Irish Praties Grow* Folktrax FTX-167

The final sessions of Peter and Sean O'Boyle's field-recording trip in Northern Ireland took place on 3rd August 1952. Annie Lunney was Brigit Tunney's daughter and Paddy Tunney's sister, so they met her at the family recording session in July 1952. Though Annie was photographed in front of a BBC

microphone then, no recordings are known to have been made then – at least none is known to have survived.

Una Douglas, who had previously been broadcast live by the BBC in Belfast, was recommended by Sam Hanna Bell (peterkennedyarchive.org).

UNA DOUGLAS (of Derry)

voice

BBC studio, Belfast, 3 August 1952.

<i>Se Fath Mo Bhuadhartha (The Cause of My Sorrow)</i>	BBC 18541
<i>Se Fath Mo Bhuadhartha (The Cause of My Sorrow)</i>	Folktrax FTX-434
<i>My Charming Molly (Going to Mass Last Sunday)</i>	BBC 18541
<i>Charming Molly (Going to Mass Last Sunday)</i>	Folktrax FTX-434
<i>Siubhan Ni Dhuibhir (Susan Maguire)</i> [RH correction: Dwyer not Maguire]	BBC 18541
<i>Siubhan Ni Dhuibhir (Susan Dwyer)</i>	Folktrax FTX-434
<i>Ta Me Mo Shidhe (I Am Awake)</i>	BBC 18541
<i>Ta Me Mo Shuidhe (I Am Awake)</i>	Folktrax FTX-434
<i>An Droighnean Donn (The Brown Thorn)</i>	BBC 18541
<i>An Droighnean Donn (The Brown Thorn)</i>	Folktrax FTX-434



Annie Lunney, 3 July 1952. [photo: Peter Kennedy]

ANNIE LUNNEY (28) [BBC Folktrax];

MRS. ANNIE LUNNY [CCE];

ANNIE LUNNEY* [Topic]

Annie Lunny voice

PADDY TUNNEY**

voice

With Sean O'Boyle and Paddy Tunney, BBC Studio, Belfast, 3 August 1952.

* <i>The Buchal Roe (Buachaill Rua)</i> (sung in English)	BBC 18540
* <i>Buchal Roe</i>	Folktrax FTX-434
* <i>My Charming Buahaill Rue (Roe)</i>	<i>Comhaltas Ceoltóirí Éireann</i> CL44
* <i>My Charming Buachaill Roe</i>	Topic TSCD677T
* <i>Drithearin O Mo Chroidhe</i> (sung in English)	BBC 18540
* <i>Drithearin O Mo Chroidhe</i>	Folktrax FTX-434
* <i>Deartháirin ó mo Chroi</i>	Topic TSCD677T
** <i>The Mountain Streams where the Moorcocks Crow</i> (talk preceding)	BBC 18539
** <i>The Mountain Streams</i> [RH: part only]	Caedmon TC1142
** <i>The Mountain Streams</i> [RH: part only]	Topic 12T157
** <i>Johnny, Lovely Johnny</i>	BBC 18539
** <i>Johnny Lovely Johnny</i>	<i>Comhaltas Ceoltóirí Éireann</i> CL44

Paddy Tunney (*The Stone Fiddle*, Dublin, Gilbert Dalton, 1979, p.137): I can well recall a bardic night spent with Sean [O'Boyle], his father Charles, Liam Andrews and Peter Kennedy, in Belfast that year [1952]. We sang and swapped versions of songs all night until the grey daylight was peeping in. Charles was a great admirer of my mother's style of singing and I can

see him still, listening intently to her recordings of *The Forsaken Bride* and *The Lowlands of Holland* that Sean and Peter had made a few days before.

Peter noted 12/11 for meals for P. Tunney, J. Hicks and Liam Andrews on 4th August (*West Country // N.I. first trip 1952*, notebook, British Library), and his pocket diary entries for 5th and 6th August 1952 (British Library) place him in Dublin. He recorded Kay Sweeney singing in her home in Dublin and Sean Mooney at the Abbey Theatre (peterkennedyarchive.org), having made the arrangement with both of them at the beginning of July 1952, but the recordings appear not have survived. On the 7th August 1952, he caught the car ferry at Rosslare in Co. Waterford, and the following day on his way home through Wales he made a few contacts for future use (peterkennedyarchive.org).

Peter had recorded George Bloomfield's son Alec earlier in the year, and this appears to have been a one-off follow-up referral from Alec. Though the recordings were processed by the BBC, Peter was probably back for a stint with the EFDSS, or perhaps he was on holiday, as Ipswich is close to Peter's parents' holiday home near Woodbidge. However, he reported the session to Marie Slocome (peterkennedyarchive.org).

GEORGE BLOOMFIELD

voice

At George Bloomfield's home, 207 Ranelagh Road, Ipswich, Suffolk, 27 August 1952.

<i>Young George Oxbury</i> (Geordie)	BBC 21151
<i>Young George Oxbury</i>	Topic TSCD673T
<i>Stand You Up</i> (<i>Sprig of Thyme</i>) [RH: two verses]	BBC 21151
<i>General Wolf</i>	BBC 21151
Talk about Harvest Festival	BBC 21151

Marie Slocome, BBC Sound Librarian (*English Dance & Song*, vol. XVII, no.1, August-September 1952): ... some readers will know of the existence in their own localities of genuine folk singers, traditional players, dances, customs, and so on, which come within the scope of this scheme. Please let us know about them, either through Peter Kennedy or direct to me at the B.B.C., so that we can fit them in when planning our collecting journeys. But remember, of course, that we are looking for really genuine survivals, not revivals, and that there must be something interesting we can record *in sound*. The very well-known events, such as the Padstow Hobby Horse, the Bampton Morris and the Abbots Bromley Horn Dance, have already been recorded; but there must be many others whose survival is not known about, and particularly we want to hear about traditional singers and players, who are much harder to find.

The Vincent Lowe BBC discs do not credit the recordist and give the location as Newry, Co. Down. Folktrax FTX-373 credits the recording to Peter and gives the location both as Newry and Belfast, but there is no mention of Northern Ireland in Peter's pocket diary (British Library) around the cited recording date, and it seems most unlikely that he would have flown to Belfast just for the recording session. The credit given to Peter by Folktrax is almost certainly wrong; the session was most probably arranged by Mr. Boucher, Music Programmes Organisor, at the behest of Marie Slocome, as suggested in the report of her visit to Belfast in June 1952 (peterkennedyarchive.org). The band came from Newry and most probably made the recording in the BBC studio in Belfast. They were professional or perhaps semi-pro, and, having been to the studio at least once before (*Woman's Hour*, Light Programme, 17th March 1952: *Radio Times*, 14 March 1952, p.21), they would have had no difficulty in presenting a selection of their standard repertory.

THE VINCENT LOWE TRIO [BBC];

THE JACKIE HEARST TRIO [Folktrax]

Jackie Hearst piano-accordion

Vincent Lowe piano

Unidentified drums

Probably BBC studio, Belfast, 20 September 1952.

Maid behind the Bar / Paddy on the Railroad / Bonnie Kate BBC 18180

Reels: The Maid behind the Bar / The Merry Blacksmith / Bonny Kate Folktrax FTX-373

Gates of Derry / Biddy the Bold Wife / Lanigan's Ball BBC 18180

Jigs: Roaring Jelly / Biddy the Bowl Wife / Lannigan's Ball Folktrax FTX-373

Larry O'Gaff / The Frost Is All Over / Rakes of Kildare BBC 18181

<i>Jigs: Larry O Gaff / The Frost Is All Over / The Rakes of Kildare</i>	Folktrax FTX-373
<i>The Showman's Fancy / The Friendly Visit</i>	BBC 18181
<i>Hornpipes: The Showman's Fancy / The Friendly Visit</i>	Folktrax FTX-373
<i>Humours of Bandon</i>	BBC 18182
<i>The Humours of Bandon, Country Dance</i> [RH correction: ceili dance]	Folktrax FTX-309
<i>Quadrille or Set Dance: The Humours of Bandon</i> [RH correction: ceili dance]	Folktrax FTX-373
<i>Londonderry Hornpipe / Off to California</i>	BBC 18182
<i>Hornpipes: The Londonderry / Off to California</i>	Folktrax FTX-373
<i>Scholar / Rakes of Mallow</i>	BBC 18183
<i>Reels: The Scholar / The Rakes of Malo</i>	Folktrax FTX-373
<i>Sweets of May</i>	BBC 18183
<i>Quadrille or Set Dance: The Sweets of May</i> [RH correction: ceili dance]	Folktrax FTX-373

Back on duty with the BBC, Peter had a partly pre-arranged field-recording trip to Herefordshire in October 1952. Emily Bishop was referred to him by Russell Wortley, who had previously engaged in research into Morris dancing. Although he had recorded successfully for five weeks in Northern Ireland, Peter ran into technical difficulties at unsuccessful recording sessions with Emily Bishop and Louise Holmes early in the month, according to Peter's notebook *Recording Notes E* (British Library), on 8 October 1955. Peter, writing on the Folktrax website, said when he first asked Emily Bishop about songs "she said she could only remember bits, as she had not sung them for about 40 years. However the equipment packed up and when [I] returned a few days later she kept the recording machine busy for several hours without a break." According to his pocket diary (British Library), Peter was with Mrs. Holmes on 7th October and Miss Bishop and Stephen Baldwin on 8th October and was back in London from 9th to 12th October. Presumably he reported his difficulties to the BBC, and A.S.E.R. sent out S. M. Wheatley, a BBC sound engineer, to assist him. Wheatley reported back on 22nd October 1952, where he hints that Peter was a little resistant to his attention. His report, however, throws some light on the atmosphere around the sessions and makes it clear that Peter sometime recorded simultaneously with his own and the BBC's tape recorders and that the BBC accepted that he could record material specifically for the EFDSS on his own machine.

S. M. Wheatley (Report, BBC Written Archives Centre, R46/502, 22 October 1952): In accordance with instructions from A.S.E.R., I arranged to go to Ledbury to contact Mr. Peter Kennedy who is engaged in a Folk Song Music Recording Assignment in the Herefordshire district..... I tried to contact Mr. Kennedy at intervals from Friday evening [10th October]..... Finally getting into touch about 10.30 on Sunday morning I found it was not possible to travel with him and that he was not at all sure he would find any useful purpose in my company. I told him my instructions were to join him and see what went amiss with his recordings the previous week and help him to secure more satisfactory results. He decided to consult Mr. T. Eckersley and ring me back. I said unless my Superiors had entirely misunderstood the arrangements or been misinformed about his schedule I should carry out my instructions and be with him. If he could show that there was no recording work scheduled but only contact work, I should use my discretion, as clearly there was little point in my attendance if no recording was to be attempted... I rang Kennedy again... He said he had been in contact with Eckersley and there had been misunderstanding on his part whereby he expected me at Oxford on Thursday [16th October]. Some question of which apparatus he would use arose and he said he would like his own in addition to the B.B.C.'s gear. My reply was that I understood that if the recordings made were for the B.B.C. they must be recorded on B.B.C. gear at 15 ins / sec. I agreed that if he was recording for his own society I could see no objection to him using his own gear..... Kennedy was to pick up the midget recorder at 4 p.m. from Hallam Mews and proceed to Herefordshire so I did not expect to see him until the first thing on Monday, 13th October.

The first assignment was at 1000 hours at Bromsberrow Heath some 5 miles from Ledbury. This was a repeat of the previous attempt to record which was a failure. Kennedy set up his own MSS equipment and the Ferrograph in the kitchen of the cottage where convenient power plugs were available. At my suggestion the microphones were placed in the sitting room beside a cheerful fire. The Ferrograph was fed with the Type 4017 MC microphone on table stand. The MSS was fed from a separate microphone on a floor stand. MSS gear recorded twin track at 7½ ins / sec, and the Ferrograph at 15 ins / sec. single track. // Programme was supplied by an old lady who remembered and sang ancient songs and carols solo, aided at times by prompting and suggestion

from Kennedy who also got her to relate how she first learned or knew about these songs. // Recording was monitored on the MSS loudspeaker and this feature was most useful. The artist had playbacks which helped in improved renderings on repeats. // Another older lady played the mandoline, solo, recalling very ancient Morris dances peculiar to this locality. // 6 or 7 full tapes were recorded on the Ferrograph and the same material on the MSS was taken on a lesser number of reels. // The session ended about 5.30 p.m...

The other older lady mentioned by Wheatley was Emily Bishop's sister, Beatrice Hills. Wheatley confused a melodeon with a mandolin. It is Emily Bishop who is credited on the BBC disc and the Folktrax issue talking about Morris dancing. Peter in his notebook, *Recording Notes E* (British Library), says she had played in a band of melodeon, tambourine and bones.

EMILY BISHOP (73)

voice

BEATRICE HILLS [BBC];

BEATRICE HILL [Folktrax] * (71)

melodeon

With S. M. Wheatley, BBC Senior Recording Engineer at Beatrice Hills's house, 3 Bell Cottage, Bromsberrow Heath, near Ledbury, Herefordshire, 13 October 1952.

Talk about Morris Dancing	BBC 18695
Talk about Morris Dancers	Folktrax FSC 101
Talk about Morris Dancing	Folktracks 45-115
Talk about Morris Dancing	Folktrax FTX-115
Talk about herself, the Morris & local carol-singing	Folktrax FTX-129
<i>The Line to Heaven</i> [RH: split into two parts]	BBC 18677
<i>The Line to Heaven</i>	Folktrax 60-129
<i>The Line to Heaven</i>	Folktrax FTX-129
<i>No Sir!</i> (talk & song)	BBC 18678
<i>No Sir</i> (first 4 verses only)	Folktracks FSB 013
<i>No Sir</i>	Folktrax FTX-013
<i>No Sir</i> (talk before)	Folktrax 60-129
<i>No Sir</i> (talk before)	Folktrax FTX-129
<i>Jack Tar (Saucy Sailor Boy)</i> (talk & song)	BBC 18678
<i>Jack Tar (The Saucy Sailor)</i> (talk before)	Folktrax 60-129
<i>Jack Tar (or The Saucy Sailor)</i> (talk before)	Folktrax FTX-129
<i>The Saucy Sailor</i>	Folktrax FTX-514
<i>The Angel Gabriel</i> [RH: split into two parts]	BBC 18683
<i>The Angel Gabriel</i> (with talk)	Folktrax 60-129
<i>The Angel Gabriel</i> (talk after)	Folktrax FTX-129
<i>The Angel Gabriel</i>	Folktrax FTX-504
<i>The Little Room</i> (3 verses)	BBC 18684
<i>The Little Room</i> (first few verses)	Folktrax 60-129
<i>The Little Room</i> (first few verses)	Folktrax FTX-129
<i>The Little Room</i> (3 verses)	Folktrax FTX-504
<i>The Fountain of Christ's Blood</i>	BBC 18684
<i>The Fountain of Christ's Blood</i>	Folktrax 60-129
<i>The Fountain of Christ's Blood</i>	Folktrax FTX-129
<i>The Fountain of Christ's Blood</i>	Folktrax FTX-504
<i>Dives and Lazarus</i> (talk, song & talk)	BBC 18684
<i>Dives and Lazarus</i> [RH: part only]	Caedmon TC1224
<i>Dives and Lazarus</i> [RH: part only]	Topic 12T197
<i>Dives and Lazarus</i> (talk before & after)	Folktrax 60-129
<i>Dives and Lazarus</i> (talk before & after)	Folktrax FTX-504
<i>Lazarus</i>	Saydisc CD SDL-425
<i>A Virgin Unspotted</i>	BBC 18684
<i>The Virgin Unspotted</i> (talk before)	Folktrax 60-129
<i>A Virgin Unspotted</i> (talk before)	Folktrax FTX-129
<i>The Virgin Unspotted</i>	Folktrax FTX-504
<i>On Christmas Night All Christians Sing</i>	BBC 18685
<i>On Christmas Night</i> (talk before)	Folktrax 60-129

<i>On Christmas Night</i> (talk before)	Folktrax FTX-129
<i>On Christmas Night All Christians Sing</i>	Folktrax FTX-504
<i>The Moon Shines Bright</i>	BBC 18685
<i>The Moon Shines Bright</i>	Folktrax 60-129
<i>Carol: The Moon Shines Bright</i> (talk before)	Folktrax FTX-129
Talk about Folk Songs and Carols	BBC 18695
Further talk about carols and school [RH: split in two]	Folktrax FTX-129
Talk about carol-singing	Folktrax FTX-504
Talk about herself, Morris, carols	Folktrax 60-129
Further talk about carols and school	Folktrax 60-129
Talk about carols	Folktrax 60-129
<i>Christmas is Now Drawing Near at Hand</i>	BBC 18685
<i>Christmas is Now Drawing Near at Hand</i>	Folktrax FTX-504
<i>Lord Lovel</i> (Fragment)	BBC 18678
<i>Lord Lovel</i>	Folktrax 60-129
<i>Lord Lovel</i>	Folktrax FTX-129
<i>The Banks of Sweet Primroses</i>	BBC 18679
<i>The Sweet Primroses</i> (talk before)	Folktrax 60-129
<i>The Banks of the Sweet Primroses</i> (talk before)	Folktrax FTX-129
<i>Blow the Windy Morning</i> (<i>Blow Away the Morning Dew</i>)	BBC 18679
<i>The Baffled Knight</i> [RH: part only]	Caedmon TC1146
<i>The Baffled Knight</i> [RH: part only]	Topic 12T161
<i>Blow the Windy Morning</i> (<i>The Baffled Knight</i>)	Folktrax FTX-129
<i>The Baffled Knight</i>	Folktrax 90-502
<i>The Baffled Knight</i>	Folktrax FTX-502
<i>The Baffled Knight</i> (<i>Clear Away the Morning Dew</i>)	Rounder 11661-1776-2
<i>Blow the Windy Morning</i>	Topic TSCD673T
<i>The Dark Eyed Sailor</i>	BBC 18679
<i>The Dark-Eyed Sailor</i>	Folktrax 60-129
<i>The Dark-Eyed Sailor</i>	Folktrax FTX-129
<i>Wassail Song</i>	BBC 18685
<i>Wassail Song</i>	Folktrax 60-253
<i>Here We Come A-Wassailing</i>	Folktrax FTX-129
<i>Wassail Song</i> [RH: probably part only]	Folktrax FTX-253
* <i>A Nutting We Will Go</i>	BBC 20536
* <i>Morris: A Nutting We Will Go</i>	Folktracks 45-115
* <i>A-Nutting We Will Go</i>	Folktrax FTX-115
* <i>Unnamed Tune</i> [RH: <i>The Cliff Hornpipe</i>]	BBC 20536
* <i>The Herefordshire Breakdown</i> [RH: <i>The Cliff Hornpipe</i>]	Folktracks 45-115
* <i>The Herefordshire Breakdown</i> [RH: <i>The Cliff Hornpipe</i>]	Folktrax FTX-115
* <i>Unnamed Tune</i>	BBC 20536
* <i>Morris: Nelly's Tune</i>	Folktracks 45-115
* <i>Nelly's Tune</i>	Folktrax FTX-115



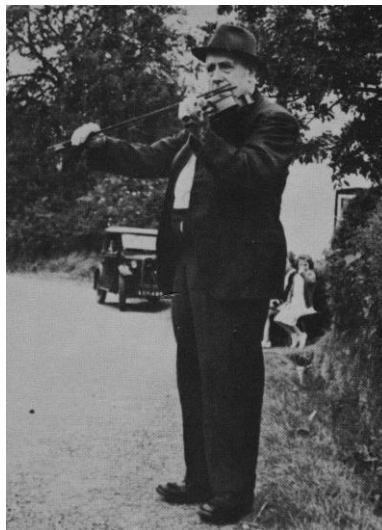
Emily Bishop at the time of the recording.
[photo: Peter Kennedy]

S. M. Wheatley (Report, BBC Written Archives Centre, R46/502, 22 October 1952): The session ended about 3.30 p.m. and Kennedy went off to make a contact for later recording at a Gypsy encampment..... // It is worth noting that some material was recorded at the Gypsy encampment on the midget and it became increasingly clear to me that if an opportunity occurred to record whilst the subject was ready and willing to sing then the advantage of immediately recording must not be lost. For this purpose the midget type recorder is very valuable...

No recordings of Gypsies from that session seem to have survived, and it is not clear whether Wheatley heard them or not.

Peter (Report to Marie Slocombe, peterkennedyarchive.org): Monday 13th October ... // Since by this time it was already after 4 p.m. and we had not eaten, Mr. Wheatley returned to his hotel in Ledbury and I continued to my next appointment alone. Arriving at Upton Bishop I found Mr. and Mrs. Baldwin ready to be transported for a recording to the school hall. I rang Mr. Wheatley several times but couldn't get hold of him. Some of the BBC equipment had been left at Ledbury so I had to record on my own MSS. Accoustics were bad in the hall so I used gym mats to deaden the echo.

Stephen Baldwin was the son of Charles Baldwin, a musician who had given tunes to Sharp before the Great War, and Stephen had played for the Broomsberrow Heath Morris, which had been led by Thomas Bishop, father of Emily Bishop and Beatrice Hills. The session was presumably organised in advance, as Peter had booked the school hall.



Stephen Baldwin, 22 June 1954.
[photo: The Travelling Morrice]

STEPHEN BALDWIN

fiddle

School hall, Upton Bishop, Herefordshire, 13 October 1952.

The Liverpool Hornpipe (Morris Dance) [RH: *The Man from Newry*,
not the standard *Liverpool Hornpipe*]

The Liverpool Hornpipe – used for Morris [RH: *The Man from Newry*] Folktracks FSC-45-115

The Swansea Hornpipe [RH: *The Man from Newry*] Folktrax FTX-115

The Swansea Hornpipe [RH: *The Man from Newry*] Musical Traditions MTCD334

Haste to the Wedding

Haste to the Wedding BBC 18680

Haste to the Wedding Folktracks FSC-45-115

Haste to the Wedding Folktrax FTX-115

Haste to the Wedding Musical Traditions MTCD334

Greensleeves

Greensleeves BBC 18680

Greensleeves Folktracks FSC-45-115

Greensleeves Folktrax FTX-115

<i>Greensleeves</i>	Musical Traditions MTCD334
<i>Off She Goes</i>	BBC 18680
<i>Jig: Off She Goes</i>	Folktracks FSC-45-115
<i>Off She Goes (Jig)</i>	Folktrax FTX-115
<i>Off She Goes</i>	Musical Traditions MTCD334
<i>The Cottage Hornpipe (3-Hand Reel) [RH: Fisher's Hornpipe]</i>	BBC 18680
<i>The Cottage Hornpipe – for 3-hand reel [RH: Fisher's Hornpipe]</i>	Folktracks FSC-45-115
<i>The Cottage Hornpipe (Fisher's used for Three Hand Reel)</i>	Folktrax FTX-115
<i>Fisher's Hornpipe</i>	Musical Traditions MTCD334
<i>Double-Dee-Doubt (Double Lead Through) [Double Lead Out in PK's report to Marie Slocombe. RH: The King of the Cannibal Islands]</i>	BBC 18681
<i>Double Dee Doubt [RH: The King of the Cannibal Islands]</i>	Folktracks FSC-45-115
<i>Double Dee Doubt (Hilly-go Filly-go) [RH: The King of the Cannibal Islands]</i>	Folktrax FTX-115
<i>Cabbages and Onions [RH: The King of the Cannibal Islands]</i>	Musical Traditions MTCD334
<i>Soldier's Joy (6-Hand Reel)</i>	BBC 18680
<i>Soldier's Joy – for the 6-hand reel</i>	Folktracks FSC-45-115
<i>Soldier's Joy (used for Six Hand Reel)</i>	Folktrax FTX-115
<i>Soldier's Joy (6-Hand Reel)</i>	Musical Traditions MTCD334
<i>Bonnets So Blue</i>	BBC 18681
<i>Bonnets So Blue</i>	Folktracks FSC-45-115
<i>Bonnets So Blue</i>	Folktrax FTX-115
<i>Bonnets So Blue</i>	Musical Traditions MTCD334
<i>The Brookstick Dance [RH: The Irish Washerwoman]</i>	BBC 18682
<i>The Brookstick Dance (The Irish Washerwoman)</i>	Folktracks FSC-45-115
<i>The Brookstick Dance (The Irish Washerwoman)</i>	Folktrax FTX-115
<i>The Irish Washerwoman</i>	Musical Traditions MTCD334
<i>Flannigan's Ball [RH: Not Lannagan's Ball; but related to Sir Roger de Coverley]</i>	BBC 18680
<i>Jig: Flanagan's Ball [RH: Not Lannagan's Ball; but related to Sir Roger de Coverley]</i>	Folktracks FSC-45-115
<i>Flannigan's Ball (Sir Roger de Coverley)</i>	Folktrax FTX-115
<i>Flannigan's Ball [RH: Not Lannagan's Ball; but related to Sir Roger de Coverley]</i>	Musical Traditions MTCD334
<i>The Girl I Left Behind Me</i>	BBC 18680
<i>The Girl I Left Behind Me</i>	Folktracks FSC-45-115
<i>The Girl I Left Behind Me</i>	Folktrax FTX-115
<i>The Girl I Left Behind Me</i>	Musical Traditions MTCD334
<i>Cock o' the North</i>	BBC 18680
<i>Cock o' the North</i>	Folktracks FSC-45-115
<i>Cock o' the North</i>	Folktrax FTX-115
<i>Swansea Hornpipe [RH: The London Clog]</i>	BBC 18680
<i>The Swansea Hornpipe [RH: The London Clog]</i>	Folktracks FSC-45-115
<i>The Wonder Hornpipe [RH: The London Clog]</i>	Folktrax FTX-115
<i>The Wonder Hornpipe [RH: The London Clog]</i>	Musical Traditions MTCD334
<i>Gloucester Hornpipe [RH: same tune as Gipsy's Hornpipe below]</i>	BBC 18680
<i>The Gloucester Hornpipe [RH: same tune as Gipsy's Hornpipe below]</i>	Folktracks FSC-45-115
<i>The Gloucester Hornpipe [RH: same tune as Gipsy's Hornpipe below]</i>	Folktrax FTX-115
<i>The Heel & Toe Polka</i>	BBC 18681
<i>The Heel & Toe Polka</i>	Folktracks FSC-45-115
<i>The Heel & Toe Polka (3 parts)</i>	Folktrax FTX-115
<i>The Heel & Toe Polka</i>	Musical Traditions MTCD334
<i>The Flowers of Edinburgh</i>	BBC 18681
<i>The Flowers of Edinburgh</i>	Folktracks FSC-45-115
<i>The Flowers of Edinburgh</i>	Folktrax FTX-115
<i>The Flowers of Edinburgh</i>	Musical Traditions MTCD334
<i>The Highland Fling [RH: Monymusk]</i>	BBC 18682
<i>The Highland Fling (first tune) [RH: Monymusk]</i>	Folktracks FSC-45-115
<i>Highland Fling (Money Musk)</i>	Folktrax FTX-115
<i>The Highland Fling 1 [RH: Monymusk]</i>	Musical Traditions MTCD334

<i>Pretty Little Dear (The Triumph)</i>		BBC 18681
<i>Pretty Little Dear (The Triumph)</i>		Folktracks FSC-45-115
<i>Pretty Little Dear (The Triumph – two parts only)</i>		Folktrax FTX-115
Words of <i>Pretty Little Dear</i>		BBC 18681
Words for the tune		Folktracks FSC-45-115
<i>Pretty Little Dear</i> [RH: tune & words]	Musical	Traditions MTCD334
<i>Country Dance</i> [RH: more like a fling]		BBC 18682
<i>The Highland Fling</i> (second tune)		Folktracks FSC-45-115
<i>Highland Fling</i>		Folktrax FTX-115
<i>The Highland Fling 2</i>	Musical	Traditions MTCD334
<i>The Seven Steps</i>		BBC 18681
<i>The Seven Steps</i> or <i>The Cross Schottische</i>		Folktracks FSC-45-115
<i>The Cross Schottische (The Seven Steps)</i>		Folktrax FTX-115
(Plain) <i>Schottische</i>		BBC 18681
<i>Plain Schottische</i>		Folktracks FSC-45-115
<i>Plain Schottische No.1</i>		Folktrax FTX-115
<i>The Polka Mazurka</i>	Musical	Traditions MTCD334
<i>Polka</i>		BBC 18681
<i>Polka: no name</i>		Folktracks FSC-45-115
<i>Polka: untitled</i>		Folktrax FTX-115
<i>Untitled Polka</i>	Musical	Traditions MTCD334
<i>The Polka Mazurka</i>		BBC 18682
<i>The Polka Mazurka</i>		Folktracks FSC-45-115
<i>Polka Mazurka</i>		Folktrax FTX-115
<i>The Polka Mazurka</i> [RH: same tune as (Plain) <i>Schottische</i>]	Musical	Traditions MTCD334
<i>Early in the Morning</i> [RH: <i>In and Out the Windows</i>]		BBC 18681
<i>Polka: So Early in the Morning</i> [RH: <i>In and Out the Windows</i>]		Folktracks FSC-45-115
<i>So Early in the Morning</i> [RH: <i>In and Out the Windows</i>]		Folktrax FTX-115
<i>So Early in the Morning</i> [RH: <i>In and Out the Windows</i>]	Musical	Traditions MTCD334
<i>Jig</i> [RH: <i>Rory O'More</i>]		BBC 18682
<i>Jig: Rory O'More</i>		Folktracks FSC-45-115
<i>Rory O'More (Jig)</i>		Folktrax FTX-115
<i>Jig</i> [RH: <i>Rory O'More</i>]	Musical	Traditions MTCD334
<i>The Varsovania</i>		BBC 18682
<i>The Varsovania</i>		Folktracks FSC-45-115
<i>Varsovania</i>		Folktrax FTX-115
<i>The Varsovania</i>	Musical	Traditions MTCD334
<i>Gipsy's Hornpipe</i> [RH: Played on Peter Kennedy's fiddle; same tune as <i>Gloucester Hornpipe</i> above]		BBC 18680
<i>The Gypsy's Hornpipe</i> [RH: Played on Peter Kennedy's fiddle; same tune as <i>Gloucester Hornpipe</i> above]		Folktracks FSC-45-115
<i>The Gypsy Hornpipe</i> [RH: Played on Peter Kennedy's fiddle; same tune as <i>Gloucester Hornpipe</i> above]	Musical	Traditions MTCD334
<i>The Old Brags</i> [Peter Kennedy noted this at the time as <i>Gloucester's March Past</i> " <i>The Old Brags</i> " (<i>Slashers</i>) RH: <i>Kinnegad Slashers</i>]		BBC 18682
<i>Jig: The Old Brags</i> [Peter Kennedy noted this at the time as <i>Gloucester's March Past "The Old Brags" (Slashers)</i> RH: <i>Kinnegad Slashers</i>]		Folktracks FSC-45-115
<i>The Old Brags March (Slashers Jig)</i> [Peter Kennedy noted this at the time as <i>Gloucester's March Past "The Old Brags"</i> (<i>Slashers</i>) RH: <i>Kinnegad Slashers</i>]		Folktrax FTX-115
<i>The Old Brags</i> [Peter Kennedy noted this at the time as <i>Gloucester's</i> <i>March Past "The Old Brags" (Slashers)</i> RH: <i>Kinnegad Slashers</i>]	Musical	Traditions MTCD334
<i>Napoleon's March</i>		BBC 18682
<i>Napoleon's Grand March</i>		Folktracks FSC-45-115
<i>Napoleon's Grand March</i>		Folktrax FTX-115
<i>Napoleon's Grand March</i>	Musical	Traditions MTCD334
<i>Old Towler</i>		BBC 18682
<i>March: Old Towler</i>		Folktracks FSC-45-115

<i>Old Towler</i>	Folktrax FTX-115
<i>Old Towler</i>	Musical Traditions MTCD334
Talk about Morris... [RH: the rest is illegible]	Folktracks FSC-45-115
Talk about local Morris & about his father as a fiddler, his first tune, Men of Harlech & story about playing for a Whitsun pub dance	Folktrax FTX-115
Fiddling for the Morris	Folktrax FTX-453
Tuning fiddle	BBC 18681
Tuning up the fiddle	Folktracks FSC-45-115
Tuning up	Folktrax FTX-115
Tuning fiddle	Musical Traditions MTCD334

S. M. Wheatley (Report, BBC Written Archives Centre, R46/502, 22 October 1952): Tuesday, 14th October: In response to Kennedy's request I journeyed to his farmhouse some 4 miles beyond Hereford for an assignment with the midget recorder on a height overlooking Hereford called Dinedor. // It appeared that the old lady concerned had been taken to a relative the previous week by Kennedy when an unsuccessful attempt on the Ferrograph recorder had been made. The reason for this was lack of experience in using the MC microphone, balance being poor, and echo from the hard walls of a Council house giving an off mic result. In her own home and familiar surroundings she sang almost continuously and filled 7 reels of tape using the midget only. Her voice was rather tired and sad, so how much will be processed is problematical.

Presumably the reason Peter had recorded at Louise Holmes's relative's council house was so that he could use the power supply for his MSS tape recorder. To record her in her own home required the BBC's EMI midget running on batteries.

MRS. LOUISE HOLMES [BBC];

LOUISE HOLMES [Caedmon; Topic; FTX-502 & FTX-517];

LOUISA HOLMES [FTX-031]

voice

With S. M. Wheatley, BBC Senior Recording Engineer, Dinedor, Herefordshire, 14 October 1952.

<i>The Gipsy's Daughter (The Gipsy's Wedding Day)</i>	BBC 18691
<i>The Little Gipsy Girl</i> (verse 4 omitted)	Folktracks FSA 031
<i>The Little Gipsy Girl</i> [RH: Peter Kennedy, melodeon, dubbed on later]	Folktrax FTX-031
<i>My Boy Billy</i>	BBC 18690
<i>The Shepherd's Daughter (The Knight and the Shepherd's Daughter)</i>	BBC 18691
<i>The Knight and the Shepherd's Daughter</i> [RH: part only; edited with other material]	Folktrax 90-502
<i>The Shepherd's Daughter</i> [RH: part only; edited with other material]	Folktrax FTX-502
<i>The Bonny Bunch of Roses</i>	BBC 18690
<i>The Bonny Bunch of Roses O</i> [RH: part only]	Caedmon TC1164
<i>The Bonny Bunch of Roses O</i> [RH: part only]	Topic 12T196
<i>The Bonny Bunch of Roses-O</i> [RH: part only; edited with other material]	Folktrax FTX-517

S. M. Wheatley (Report, BBC Written Archives Centre, R46/502, 22 October 1952): After lunch [on 14 October] we went to Ledbury to see what could be recorded at the Fair which was set up in the main street. This was a disappointing quest and no gypsies were found. The sound effects were those of any Fair, the P.A. sounds being even more distorted than usual. No recordings were made here.....

Peter (pocket diary, 14 October 1952; British Library): The Old Talbot – gypsies // Ledbury Fair

On the previous evening, 13th October 1952, Peter had called in on Charlotte Smith (possibly referred to by Maud Karpeles and Patrick Shuldham-Shaw) at her tent in a Gypsy encampment at Tarrington, Herefordshire. Now on the 14th, on his way back to Hereford, he called to see her again and recorded her. She referred him to her aunt, Mrs. C. Smith, and her brother, Jack Smith, who both lived in the area. Peter visited Mrs. C. Smith on the following day, 15th October 1952, but she was unresponsive (Peter's report to Marie Slocombe, peterkennedyarchive.org).

MRS. C. SMITH [BBC];

CHARLOTTE SMITH [Folktrax]

voice

With S. M. Wheatley, BBC Senior Recording Engineer in Charlotte Smith's tent, Tarrington, Ledbury, Herefordshire, 14 October 1952.

The Holy Well

The Holy Well

BBC 18690

Folktrax FTX-504

S. M. Wheatley (Report, BBC Written Archives Centre, R46/502, 22 October 1952):

Wednesday, 15th October: // I went again to Hereford and listened to some of the recordings made, I paralled [sic] the MSS external loudspeaker to the Ferrograph and a direct comparison of the quality of the 7½ ins / sec. and 15 ins / sec. versions was made. The advantage was with the Ferrograph, subject to final tests with studio equipment. // I found the interference from the midget motor or vibrator rather pronounced on the later recordings and took the machine down to clear the commentator, this effected an improvement. // In the course of conversation with Kennedy and from my observation of the recording so far done, I formed the view that a great deal of recording must be undertaken for the number of songs eventually judged to be worthy of processing on the score of their antiquity and quality of rendering. For the first time I appreciated that all the recordings made are for the B.B.C. and no recording for retention is done for the Folk Music Society [EFDSS]. Kennedy told me that his contract with the B.B.C. required him to devote 5/9ths of his time to B.B.C. work. His Society receives copies of all recordings eventually processed from the material captured on these assignments.

It is interesting to note that the finding of suitable people to record depends on very casual methods of introduction such as:

- (a) a suggestion by a representative of the Society that in such and such a place an old man knows the local version of a certain song,
- (b) correspondence after hearing a broadcast, disputing a version heard and saying their version is the more antique or correct. Contacts are made as a result.
- (c) Personal knowledge of Kennedy as to whereabouts of gypsies and an instinct for finding the right people.
- (d) He clearly has a deep knowledge of the subject (or so it seems to me) and he is able to prompt and encourage very diverse types to talk and sing without formality.

This last feature (d) was demonstrated on Wednesday afternoon when we went to the Forest of Dean with a midget. After finding out the whereabouts of two addresses and the contacts being out, Kennedy engaged two casual men in conversation in the street. Both were interested and invited us to their home where they regaled us with songs and stories of mining conditions in the Forest of Dean 50 or 60 years ago. Five or six reels were recorded and arrangements were made for a return visit in a month or two. // The value of the midget for this kind of work is clearly seen:

- (1) It is independent of mains.
- (2) Neither obtrusive or objectionable to comparative strangers.
- (3) Does not scare the uninitiated.
- (4) Can be carried during the preliminary talks and is instantly available when a word of encouragement confirms that the contact is willing.

In short, apart from its proper function as a portable midget, it is a useful first-aid or test recorder. Once a good contact is established and a second visit justified mains equipment should be used wherever possible.....

Peter and S. M. Wheatley visited John Hale (75), The Borts, Lydbrook, who told them he knew some carols, and Peter agreed to visit on a later occasion after he had had time to recall them. They then met two [ex-]miners, Malcolm Watkins and Jim Gunter in the street and recorded dialect speech from them. (Peter's report to Marrie Slocombe, peterkennedyarchive.org).

MALCOLM WATKINS*

voice

MALCOLM WATKINS (60) with JIM GUNTER (63)**

voices

With S. M. Wheatley, BBC Senior Recording Engineer at Malcolm Watkins's house, Lydbrook, Gloucestershire, 15 October 1952.

When I started out to go to work (Forest of Dean greetings & rights) *	Folktrax FTX-453
Seen Jack Webb today? (Cycling in the Forest) **	Folktrax FTX-453
Two Forest encounters	Folktrax FTX-453

S. M. Wheatley (Report, BBC Written Archives Centre, R46/502, 22 October 1952): Thursday, 16th October: Kennedy was to join a Midland Producer at Burford to do some more recording. He expressed confidence in his ability to deal with the Ferrograph and midget as necessary. I was already committed to join Mr. P. A. Florence at Droitwich on Thursday on Housing business and intended to call at Burford on Friday to see how Kennedy was managing. // Friday, 17th October: I called at 'The Bull' in Burford and found Kennedy had booked a room for Friday but had not arrived by 11 a.m. so I pressed on and returned to the office after lunch... // It is not known when Kennedy will return to London but no booking has been made for listening and copying the tapes recorded on the foregoing assignments.

At a meeting at the BBC in London on 6th October 1952, Paul Humphreys, dialect liason, had introduced Peter to Bob Arnold (peterkennedyarchive.org). Bob Arnold was an actor living in Burford, Oxfordshire, and since 1951 had been playing Tom Forrest in the BBC radio programme, *The Archers*, which was produced in Birmingham. (That might be the connection with "a Midland producer" mentioned by S. M. Wheatley.) In August 1938, he had broadcast singing 'folk songs' with piano accompaniment, so he was further known to the BBC. Francis Shergold, squire of Bampton Morris, told Reg Hall (1960s) that Bob had been a local entertainer at village concerts before the Second World War. Swinbrooke is about a mile from Burford, and Frank Rose, Albert Peachy and Arthur Smith were known to Bob and were gathered together in the afternoon for the BBC recording. In the evening, together with Bob Arnold, Peter looked up singers in Asthall with no success.

FRANK ROSE (70) *

voice

ALBERT PEACHEY (75) **

voice

ARTHUR SMITH ***

voice

Swinbrooke, Burford, Oxfordshire, 16 October 1952.

*(talk) <i>Here's Luck to All My Cocks & Hens (The Farmyard Song)</i>	BBC 18687
* <i>Here's Luck to All My Cocks & Hens</i>	BBC 18687
** <i>I'm Only a Poor Girl (The Blackbird)</i> [RH: <i>If I Were a Blackbird</i>]	BBC 18688
*** <i>Needle Cases</i> (talk before)	BBC 18688
*** <i>Needlecases</i>	Folktracks 60-021
*** <i>Needlecases</i>	Folktrax FTX-021

On 17th October 1952, Peter drove with Bob Arnold to Duckington, near Witney, to see a singer, who was not responsive, and Bob Arnold made some other referrals. In the afternoon, Peter recorded a long exploratory interview with Jinkey Wells, the Bampton Morris squire and fiddler, on his own Ferrograph at 7 ½ ips. Although Peter reported the session to Marie Slocombe (peterkennedyarchive.org), the BBC didn't take up any of the recordings. Bob Arnold was recorded in his own house in the evening

WILLIAM WELLS [Folktracks FSA-60-084];

JINGEY WELLS [Folktracks FSA-084];

BILLY WELLS [Folktrax]

Jinkey Wells voice

At Jinkey Wells's house, 18 Fox Close, Bampton, Oxfordshire, 17 October 1952.

Talk about his family & nickname	Folktracks FSA-60-084
Talk about his family and the name JingeY	Folktracks FSA 084
Talk about his family & nickname	Folktrax FTX-384
Birthplace, brother & education etc	Folktracks FSA-60-084

His birthplace, brother Jack, education etc	Folktrax FTX-384
Birthplace, brother & education	Folktrax FTX-384
First job & starting in the Morris	Folktracks FSA-60-084
First job & starting in the Morris	Folktracks FSA 084
His first job & start in the Morris	Folktrax FTX-384
Other jobs	Folktracks FSA-60-084
Other jobs	Folktracks FSA 084
Various other jobs	Folktrax FTX-384
Morris, first costume, Enoch Tanner	Folktracks FSA-60-084
Family involvement, first costume, Enoch Tanner etc	Folktracks FSA 084
Family involvement, his first costume, odd stockings & Enoch Tanner	Folktrax FTX-384
“The Fool” and tune of next item [RH: ‘the next item’ is an earlier recording of <i>Highland Mary</i>]	Folktracks FSA-60-084
“‘The Fool” and poem and tune of next dance [RH: ‘the next item’ is an earlier recording of <i>Highland Mary</i>]	Folktracks FSA 084
<i>The Fool</i> (his own poem)	Folktrax FTX-384
<i>The Fool</i> [RH: fragment]	Saydisc SDL 332
<i>The Fool</i> [RH: fragment]	Saydisc CSDL 332
<i>The Fool</i> [RH: fragment]	Saydisc CD-SDL 425
<i>Highland Mary</i> (diddling)	Folktrax FTX-384
Explanation of sword in the cake	Folktrax FTX-384
Field Town (Leaffield) Dances; <i>Forester</i> [RH: diddling <i>The Forester</i>]	Folktracks FSA-60-084
Dances from Field Town, including <i>The Forester</i> [RH: diddling] & description of <i>The Forester (or Forestry-Keeper’s Jig)</i>	Folktracks FSA 084
Talk about finding dances and playing at Leaffield (Field Town); tune [RH: diddling] & description of <i>The Forester (or Forestry- Keeper’s Jig)</i>	Folktrax FTX-384
<i>Old Tom of Oxford</i>	Folktracks FSA-60-084
<i>Old Tom of Oxford</i> and Caravan dwellers	Folktracks FSA 084
Words of <i>Old Tom of Oxford</i> ; & further talk about hawkers, two men & one woman & own experience of living in a caravan himself; “they never quarrelled”	Folktrax FTX-384
<i>The Quaker & Lumps of Plum Pudding</i> [RH: sung]	Folktracks FSA-60-084
<i>The Quaker & Lumps of Plum Pudding</i> [RH: sung]	Folktracks FSA 084
<i>The Quaker</i> - words of song & <i>Lumps of Plum Pudding</i> [RH: sung]	Folktrax FTX-384
<i>The Pipe Dance (‘Bacca Pipes)</i>	Folktracks FSA-60-084
<i>‘Bacca Pipes</i>	Folktracks FSA 084
<i>The Pipe Dance (Bacca Pipes) Some Say the Devil’s Dead</i> words and hums tune [RH: sung & diddled]	Folktrax FTX-384
<i>The Webbley</i>	Folktracks FSA-60-084
<i>The Webbley</i>	Folktracks FSA 084
<i>The Webbley</i> . He named the dance after a man called Webb (Tune sung: <i>Banks and Braes</i>) disapproved by Cecil Sharp House [RH: diddles the tune]	Folktrax FTX-384
<i>Constant Billy</i>	Folktracks FSA-60-084
<i>Constant Billy</i>	Folktracks FSA 084
<i>Constant Billy</i> – talk about it being the longest dance & done three different ways then hums the tune [RH: sings the words]	Folktrax FTX-384
<i>The Maid of the Mill</i>	Folktracks FSA-60-084
<i>The Maid of the Mill</i>	Folktracks FSA 084
<i>The Maid of the Mill</i> – sings the words	Folktrax FTX-384
Other dances, capers, <i>Green Garters</i>	Folktracks FSA-60-084
Names of other dances, open capers, <i>Bonny Green Garters</i>	Folktracks FSA 084
Names of the various dances, words of <i>Bonny Green Garters</i> spoken, & hums tune of <i>Princess Royal</i> and explains the various capers	Folktrax FTX-384
<i>Bonny Green Garters – Song</i>	Folktrax FTX-384
Fool, fiddler, dancer & trainer etc	Folktracks FSA-60-084
Three generations of dancers	Folktracks FSA-60-084
Fool, fiddler, dancer, trainer & two princesses	Folktracks FSA 084
Three generations of dancers	Folktracks FSA 084

“I bis the only man”: his achievements as fool, fiddler, dancer & trainer, and performed in front of two princesses and had three generations in one set	Folktrax FTX-384
Instruments played for Morris	Folktracks FSA-60-084
Instruments usedfor Morris	Folktracks FSA 084
Playing the tunes on six different instruments: penny tin-whistle, [RH: he says mouth-organ], mandolin, concertina, melodeon, violin, swiss pipe but “you can’t beat the fiddle”	Folktrax FTX-384
<i>The Dumb Maid</i> (frag. song)	Folktracks FSA-60-084
<i>The Dumb Maid</i> (fragment of song)	Folktracks FSA 084
<i>Song fragment – The Dumb Maid</i>	Folktrax FTX-384
His own composition	Folktracks FSA-60-084
His own composition	Folktracks FSA 084
Recites words, a fragment of his own song composition: <i>Being a Gentleman’s Son</i>	Folktrax FTX-384
The Dancing Booths & names of Country Dances	Folktracks FSA-60-084
The dancing booths & Country Dances	Folktracks FSA 084
Talk about tent covering a dancing booth, twopence a dance paid by men & boys	Folktrax FTX-384
<i>Step and Fetch Her (Pretty Little Dear)</i> - sings tune	Folktrax FTX-384
<i>The Handkerchief Dance</i> with description	Folktrax FTX-384
<i>Tommy, Make Room for Your Uncle</i> - words of song	Folktrax FTX-384
“Every dog has his day”	Folktracks FSA-60-084
“Every dog has his day”	Folktrax FTX-384
“Every dog has his day”	Folktrax FTX-384



Bampton Morris with Jinkey Wells, Stratford-on-Avon, late 1940s. [Peter Kennedy Archive]

BOB ARNOLD

voice

At Bob Arnold’s house, Asthall, Burford, Oxfordshire, 17 October 1952.

When Joan’s (Jones’s) Ale Was New

BBC 18686

The Bell Ringers

BBC 18686

Stow Fair or Uncle Tom Goblin (Widdecombe Fair)

BBC 18686

Stow Fair

[not certain] Folktrax FTX-027

The Mallard

BBC 18687

The Little Black Horse

BBC 18687

Peter (1952 *Midlands*, notebook; British Library): Bob Arnold. // Assistance fee for 1 day 3 gns // Contract for songs if accepted.

Peter (Letter to Jinkey Wells, 10th December 1952; British Library): Dear Billy, // Now that I have returned from my travels I want to say how much I enjoyed seeing you again. // You must have thought I asked rather stupid questions about the Morris, but you see I was anxious that you should put your own views on permanent record. Your talk is going to be much appreciated by those who want to know more about the Morris. // I must thank Rose and yourself for being so patient with me, but it was a most valuable visit. I hope it wasn't too tiring but it was grand to hear of the old days.....

S. M. Wheatley (Report, BBC Written Archives Centre, R46/502, 22 October 1952): I am not able to say of my own knowledge what kind of processed quality has been finally secured from Kennedy's recorder in the past. If it has been in every way satisfactory and acceptable to the B.B.C. then I can only comment that it will be difficult to refuse the contributions from Kennedy's equipment whilst at the same time we accept contributions from other non-B.B.C. recorders using 7½ ins /s ec, twin track equipment. However, I would prefer to reserve judgment on the comparison between Ferrograph and MSS until I have heard results compared on the studio equipment at 55 P.P. [BBC, 55 Portland Place] // The exercise was worthwhile and may be the means of rationalising this particular kind of work. During the three days I was with Kennedy some 20 reels were recorded on BBC equipment, say, 140 minutes of potential programme although a conservative estimate of what is worth processing would not amount to more than 20%, say, 8 sides. // It is only fair to say that a second visit might be much more fruitful in both quantity and useableness. I understand that the material recorded is, in any case, most useful for providing information for some of the other activities of the Folk Song Society.

Peter most probably cleared his next run round the country with Marie Slocombe, but he appears not to have mentioned it to Wheatley, even though they had been working together. On 19th October 1952, Peter was back on familiar ground. His pocket diary entry (British Library) for that day mentions Miss Mayne, so it would have been Marjory Mayne who was his referring contact. Julia Scaddon (80) was the mother of Mrs. E. Barnes and Mrs. Tuck both of whom were in their mid-thirties. The notes to Rounder 11661-1775-2 and the Folktrax website state incorrectly that Sarah Ann Tuck was the mother and Julia Scaddon was the daughter. Peter had recorded Charlie Wills earlier in the year. Who was Mrs. Winchester? Was she in the room when he was singing *Up to the Rigs, The Oak & the Ash*, etc.? He wouldn't normally have sung them with a lady present.

Peter (Report to Marie Slocombe, peterkennedyarchive.org): Saturday 18th October // Working for the English Folk Dance and Song Society at Symonsbury, Dorset. // Sunday 19th October // While in the district I made ... recordings on my own machine at Mrs. Winchester's house at Symonsbury and Mrs. Scaddon's house in Chideock.



Charlie Wills outside the Sun at Morcombelake, Dorset. [Peter Kennedy Archive]

CHARLIE WILLS

voice

voices including Fred Warren in chorus x

At Mrs. Winchester's house, Symondsburry, Dorset, 19 October 1952.

Lord Thomas and Fair Eleanor (fragment)

Lord Thomas (fragment) (talk before & after) [RH: one verse]

Lord Thomas (fragment) (talk before & after)

The Sailor Cut Down in his Prime (*St. James Hospital*) x

The Sailor Cut Down in his Prime (*The Unfortunate Rake*) x

The Sailor Cut Down in his Prime x

Talk about *The Sailor Cut Down in his Prime*

Ram Song (*Derby Ram*) x

The Derby Ram x

The Derby Ram x

Talk about *Barbara Allen*

Barbara Allen

Barbara Allen [RH: part only; edited with other material]

Barbara Allen [RH: part only; edited with other material]

Barbara Allen

Barbara Allen

Barbara Allen [RH: part only; edited with other material]

Bonny Barbara Allen [RH: part only; edited with other material]

Bonny Barbara Allen [RH: part only; edited with other material]

Barbara Allen [RH: two verses edited with other material]

The Oak and the Ash x

Home Dear Home or *The Oak and the Ash* x

Home Dear Home x

The Oak and the Ash (*Home Dear Home*) x

Brennan on the Moor

Brennan's on the Moor (verses 1-4)

Brennan's on the Moor

Brennan's on the Moor

Brennan's on the Moor

Up to the Rigs of London Town [RH: part only]

Up to the Rigs of London Town [RH: part only]

Up to the Rigs of London

Up to the Rigs

Up to the Rigs

BBC 18689

Folktracks 60-097

Folktrax FTX-097

BBC 18689

Folktracks 60-097

Folktrax FTX-097

BBC 18689

BBC 18689

Folktracks 60-097

Folktrax FTX-097

BBC 18692

BBC 18692

Caedmon TC1145

Topic 112T160

Folktracks 60-097

Folktrax FTX-097

Folktrax FTX-136

Folktrax 60-501

Folktrax FTX-501

Rounder 11661-1775-2

BBC 18692

Folktracks 60-097

Folktrax FTX-097

Folktrax FTX-515

BBC 18693

Folktracks 60-029

Folktracks 60-097

Folktrax FTX-029

Folktrax FTX-097

Caedmon TC1143

Topic 12T158

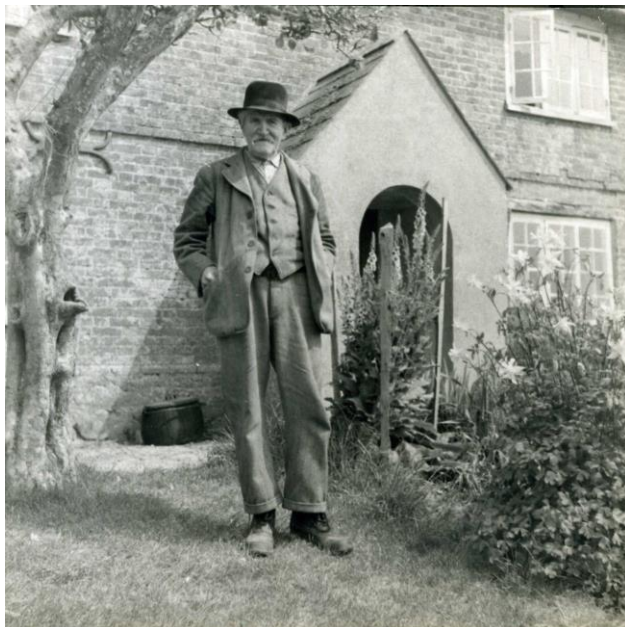
Folk-Legacy FSB-20

Folktracks 60-097

Folktracks FSB 017

Up to the Rigs
Up to the Rigs
The Game of Cards (verses 1-3 & 6)
The Game of Cards (talk before & chorus)
The Game of Cards
The Game of Cards x (talk before)

Folktrax FTX-017
 Folktrax FTX-097
 Folktracks FSB 017
 Folktracks 60-097
 Folktrax FTX-017
 Folktrax FTX-097



Charlie Wills, Butt Farm, Ryall, Devon, 3 May 1957.
 [photo: Mervyn Plunkett; Reg Hall's camera]



Charlie Wills, centre, lunch-time in the Sun, Morecombelake, 30 April 1957.
 [photo: Reg Hall]

MRS. JULIA SCADDON [BBC]

JULIA SCADDON [Caedmon; Topic] *

SARAH ANNE TUCK & MRS. JULIA SCADDON [Rounder] *

SARAH ANNE TUCK & JULIA SCADDON (daughter) [Folktrax] *
 voices

MRS. E. BARNES & MRS. TUCK **

voices

MRS. E. BARNES ***

voice

At Mrs. Scaddon's house, Chideock, Dorset, 19 October 1952.

****Jersey City* (*Died for Love*)

**The Prickly Bush* (split into two parts)

**The Prickly Bush* [RH: part only]

**The Prickly Bush* (*The Man Freed from the Gallows* [RH: part only])

**The Prickly Bush*

**The Pricketty Bush* (*The Man Freed from the Gallows*)

**Talk about *The Prickly Bush*

BBC 18694

BBC 18694

Caedmon TC1145

Topic 12T160

Folktrax FTX-502

Rounder 11661-1775-2

BBC 18694

On 20th October 1952, Peter recorded George Joynes (67) at Longborough, Gloucestershire, singing *There Is a Reaper Whose Name is Death* and *We'll All Go A-Hunting Today*, and Mrs. Flower (80) in Northampton, singing *The Farthingstone May Day Carol*. The recordings are not known to have survived. Then on 21st October 1952, Peter visited Rose Leaton and her two brothers at Upper Benefield, Northamptonshire, with knowledge of the earlier country dancing in the locality. None of that material is known to be deposited in the British Library. E. G. Boulton, Headmaster at Great Casterton, referred him to some singers (peterkennedyarchive.org). It is not known who referred Charles Wilson and the Church family.

CHARLES WILSON [BBC; FTX-452];

CHARLIE WILSON [FSC 101; FSB 023] (76)

voice

At Mrs. Arrowsmith's house, Empingham, Rutland, 21 October 1952.

We're All Jolly Fellows that Follow the Plough

BBC 19337

All Jolly Fellows that Follow the Plough

Folktrax FSC 101

All Jolly Fellows

Folktracks FSB 023

All Jolly Fellows that Follow the Plough

Folktrax FTX-023

Talk about himself

BBC 19337

Talk about life

Folktrax FSC 101

Talk: Bellringing, Christmas distribution of meat, Coal and clothing, & Morris dancers (i.e., mummers) [RH: split into four parts]

BBC 19337

All about work, church & handbell ringing, food, clothing & coal club
"Morris dancers"

Folktrax FTX-452

TITCHMARSH SCHOOL

School children

In the playground at Titchmarsh School, Northamptonshire, 22 October 1952.

At Liverpool There Is a School

Folktrax 30-202

At Liverpool There Is a School (skipping with description after)

Folktrax

FTX-202

My Name Is Addy-Addy

Folktrax

30-202

My Name Is Addy-Addy

Folktrax

FTX-202

Ordinary Clapsi (ball game)

Folktrax 30-202

Ordinary Claps (ball game with description after)

Folktrax

FTX-202

PADDY CHURCH (81)*

voice

PADDY, WITH SON ALBERT **

voices

ALBERT CHURCH (47)***

voice

MRS. CHURCH & MRS. HALL****

voices

In the houses of both Paddy Church and Albert Church, Biddenham, Bedfordshire, 22 October 1952.

**The May-Bush Carol: Night Song*

BBC 19338

**The May-Bush Carol: Day Song*

BBC 19338

**Ballad: The Wexford Murder*

BBC 19338

*Cutting May bushes for the maids

Folktrax FTX-453

**Talk: May Day in Biddenham

BBC 19338

***Craft of thatching (talk)

BBC 19339

***When I started thatching

Folktrax FTX-453

*****Kimbolton May Song*

BBC 19338

*****Huntingdonshire May Carol*

Caedmon

TC1224

*****Huntingdonshire May Carol*

Topic

12T197

The week-end out of the way and back in London, Peter engaged in a long recording session with Michael Gorman on Monday, 25th October 1952, at Peter's own home. Peter told Reg Hall (years ago) they had first met on a boat train to Holyhead, and both Peter and Michael Gorman told Reg Hall (in the late 1950s) that Michael had given Peter fiddle lessons. Michael had been known to the EFDSS as a performer at the Royal Albert Hall in 1948, and had been previously recorded by the BBC at Broadcasting House in March 1951. Having begun in early 1951, Michael was currently leading an Irish band that

included Paddy Breen at EFDSS dances in north-west London. Following on from the experience of recent extended sessions with Stephen Baldwin and Jinkey Wells, Peter explored Michael's dance-tune repertory, his fiddle technique and his personal history.

MICHAEL GORMAN

fiddle & voice

At Peter's home, London, 25 October 1952.

<i>Lancers Selection: Fig.1</i>	BBC 18708
<i>Lancers Selection: Fig.1</i>	Folktracks FSA077
<i>Lancers Selection: Fig.1</i>	Folktrax SPCD-077
<i>Lancers Selection: Fig. 2 [RH: Polka: Jenny Lind]</i>	
BBC 18708	
<i>Lancers Selection: Fig. 2 [RH: Polka: Jenny Lind]</i>	Folktracks
FSA077	
<i>Lancers Selection: Fig. 2 [RH: Polka: Jenny Lind]</i>	Folktrax
SPCD-077	
<i>Lancers Selection: Fig. 3</i>	BBC 18708
<i>Lancers Selection: Fig. 3</i>	Folktracks
FSA077	
<i>Lancers Selection: Fig. 3</i>	Folktrax
SPCD-077	
<i>Lancers Selection: Fig. 4 [RH: Jig: The Merry Old Woman]</i>	
BBC 18708	
<i>Lancers Selection: Fig. 4 [RH: Jig: The Merry Old Woman]</i>	Folktracks
FSA077	
<i>Lancers Selection: Fig. 4 [RH: Jig: The Merry Old Woman]</i>	Folktrax
SPCD-077	
<i>Lancers Selection: Fig. 5 [RH: Grand Chain] [RH: + talk]</i>	BBC 18708
<i>Lancers Selection: Fig. 5 [RH: Grand Chain] [RH: + talk]</i>	Folktracks
FSA077	
<i>Lancers Selection: Fig. 5 [RH: Grand Chain] [RH: + talk]</i>	Folktrax
SPCD-077	
<i>Reel: Farrel Gurney [RH: correction: Farrell Gara]</i>	BBC 18708
<i>Reel: Farrel Gurney [RH: correction: Farrell Gara]</i>	Folktracks
FSA077	
<i>Reel: Farrel Gurney [RH: correction: Farrell Gara]</i>	Folktrax
SPCD-077	
<i>Reel: Farrell Gara</i>	Topic TSCD679T
<i>Reel: Doctor Gilbert</i>	BBC 18708
<i>Reel: Doctor Gilbert</i>	Folktracks FSA077
<i>Reel: Doctor Gilbert</i>	Folktrax SPCD-077
<i>Reel: The Jolly Tinker</i>	BBC 18708
<i>Reel: The Jolly Tinker</i>	Folktracks FSA077
<i>Reel: The Jolly Tinker</i>	Folktrax SPCD-077
<i>The Jolly Tinker</i>	Rounder 11661-
1778-2	
<i>Reel: The Jolly Tinker</i>	Topic TSCD679T
<i>Miss MacLeod's Reel</i>	BBC 18709
<i>Miss MacLeod's Reel</i>	Folktracks FSA077
<i>Miss MacLeod's Reel</i>	Folktrax SPCD-077
<i>Reel: Miss McLeod's</i>	Topic TSCD679T
<i>Reel: The Merry Sisters (with talk)</i>	BBC 18710
<i>Reel: The Merry Sisters (with talk)</i>	Folktracks FSA077
<i>Reel: The Merry Sisters (with talk)</i>	Folktrax SPCD-077
<i>Barn Dance: Gorman's Favourite [RH: inaccurate tape splice]</i>	BBC 18709
<i>Barn Dance: Gorman's Favourite [RH: inaccurate tape splice]</i>	Folktracks FSA077
<i>Barn Dance: Gorman's Favourite [RH: inaccurate tape splice]</i>	Folktrax SPCD-077
<i>The Polka Mazurka (talk following)</i>	BBC 18710

<i>The Polka Mazurka</i> (talk following)	Folktracks FSA077
<i>The Polka Mazurka</i> (talk following)	Folktrax SPCD-077
<i>The Varsoviana</i>	BBC 18710
<i>The Varsoviana</i>	Folktracks FSA077
<i>The Varsoviana</i>	Folktrax SPCD-077
<i>The Valeta</i> [RH: correction: <i>The Veleta</i>]	BBC 18710
<i>Hop-Jig: The Kid on the Mountain</i> (with talk)	BBC 18711
<i>Hop Jig: The Kid on the Mountain</i>	Topic TSCD679T
<i>Gannon's Slip Jig</i> [RH: with talk. Actually a hop jig]	BBC 18711
<i>Gannon's Slip Jig</i> [RH: with talk. Actually a hop jig]	Folktracks FSA077
<i>Gannon's Slip Jig</i> [RH: with talk. Actually a hop jig]	Folktrax SPCD-077
Talk about how to learn to play the fiddle by the "Alphabetic" method	Folktracks FSA077
Talk about how to learn to play the fiddle by the "Alphabetic" method	Folktrax SPCD-077
<i>Reel: Bonny Kate</i>	BBC 18709
<i>Reel: Bonnie Kate</i>	Folktracks FSA077
<i>Reel: Bonny Kate</i>	Folktrax SPCD-077
<i>Reel: Bonnie Kate</i>	Topic TSCD679T
<i>O'Dwyer's Hornpipe</i>	BBC 18711
<i>O'Dwyer's Hornpipe</i>	Folktracks FSA077
<i>O'Dwyer's Hornpipe</i>	Folktrax SPCD-077
<i>Hornpipe: Dwyer's</i>	Topic TSCD679T
<i>Jig: Tell Her I Am</i> (with talk)	BBC 18712
<i>Jig: Tell Her I Am</i> (with talk)	Folktracks FSA077
<i>Jig: Tell Her I Am</i> (with talk)	Folktrax SPCD-077
Talk about variations	BBC 18712
Michael Gorman talking about himself	BBC 18713
Talk about himself [RH: split into two parts]	BBC 18711



Michael Gorman at the time of the recording.
[photo: Peter Kennedy]

Peter made a four-day field-recording trip to Shropshire from Monday, 27th October 1952 to Thursday, 30th, picking up leads from local "experts" and pursuing some of them. At Munslow, he recorded dialect speech from Charlie Edwards and Jack Francis, and at Clun he recorded Joby Evans (85), who was dying in bed, singing *Where Are You Going, My Fair Maid?* and *The Cock*. None of these recordings is known to have survived. Lilian Heyward, with an interest in folklore and dialect, directed Peter to a woman from whom Professor Orton had recorded dialect and Peter eventually found Mrs. Cooke (79), "whose father had the old songs", and her younger brother Price Dayus (59), noted as her son in the Folktrax index. Charlie Edwards pointed Peter towards Andrew Morgan at Allstretton, where in a shed at The Yew Tree Inn he was recorded singing *The Strong Winds*, *The Frost Is on the Pumpkin* and *The Baby's Name Is Kitchener*, but these recordings are not known to have survived. (peterkennedyarchive.org)

*MRS. COOK

voice

**PRICE DAYUS

voice

Cardington, Church Stretton, Shropshire, 29 October 1952.

**The White Horse* (spoken fragment)

BBC 19336

**The White Horse*

BBC 19336

***The White Horse* (spoken fragment)

BBC 19336

Derek Schoffield (insert notes, *Fred : A Shropshire Lad*, Veteran VTD14448CD, 2003): Peter visited the blacksmith in the village of Beambridge in Shropshire, and he recommended a visit to Fred Jordan... The blacksmith was probably Charles Edwards, himself a singer, who also owned a farm where Fred did casual work.

Peter's notes on the Folktrax website, however, identify the blacksmith of Park Lane, Munslow, as *Bert* Edwards not *Charles* Edwards. So this must be the Bert Edwards Peter recorded later in the day and Charles Edwards is possibly the Charlie Edwards Peter recorded earlier in the trip.

Peter (Report to Marie Slocombe, peterkennedyarchive.org): Thursday 30th October // To Diddlebury (pron. "Dellbury") where after much searching of local farms I found Fred Jordan (31) who was born in a house in Ludlow (one side of which is Castle wall). Recorded on Ferrograph at 15'' at his lodgings (Mrs. Jones).

Fred Jordan (Veteran VTD14448CD, 2003): I was in lodgings then and he came in the dinnertime. He must have found out where I was working. The boss said, 'How long are you going to be away Fred?' I said, 'I don't know.' 'Well,' he said, 'don't be above an hour, anyway, be back in an hour.' So he brought me back to where I was lodging ... He plugged it into our – we'd got electric then, just got electric, and he plugged in. Did this recording and he gave me a pound. He said, 'That'll pay for the electric.' That's all I had from that deal. Then he took me back to work like ... I think that was for the BBC.



Fred Jordan at the time of the recording.
[photo: Peter Kennedy]

FRED JORDAN

voice

At Fred Jordan's lodgings, Diddlebury, Wenlock, Shropshire, 30 October 1952.

Talk preceding

BBC 18696

Six Pretty Maids (The Outlandish Night)

BBC 18696

Lady Isabel and the Elfin Knight (The Outlandish Knight) [RH: part only]

Caedmon TC1145

Lady Isabel and the Elfin Knight (The Outlandish Knight) [RH: part only]

Topic 12T160

The Outlandish Knight (Lady Isabel and the Elf Knight)

Rounder 11661-1775-2

Six Pretty Maids

Folktracks 60-501

Six Pretty Maids

Topic TSCD673T

Six Pretty Maids (The Outlandish Knight)

Veteran VTD148CD

Six Pretty Maids (The Outlandish Knight)

Folktrax FTX-130

The Outlandish Knight (Six Pretty Maids)

Folktrax FTX-501

<i>The (Jolly) Waggoner</i>	BBC 18696
<i>The Jolly Wagoner</i>	Folktracks 60-021
<i>Jolly Wagoner</i>	Folktrax FTX-021
<i>The Jolly Waggoner</i>	Folktrax FTX-130
<i>The Jolly Waggoner</i>	Veteran VTD148CD
Fred Jordan talks about himself [RH: split into two parts]	BBC 18697
Fred Jordan talks about himself	Folktrax FTX-130
Talk about singing	Veteran VTD148CD
Talk preceding. <i>Where Are You Going, My Pretty Maid (Seventeen Come Sunday)</i>	
[RH: Tune: <i>The Girl I Left Behind Me</i>] Talk following	BBC 18696
<i>Where Are You Going, My Pretty Maid (Seventeen Come Sunday)</i>	
[RH: Tune: <i>The Girl I Left Behind Me</i>]	Folktrax FTX-130
<i>The Field of Barley</i> [RH: Tune: <i>The Girl I Left Behind Me</i>]	Veteran VTD148CD
<i>The Dark Eyed Sailor</i>	BBC 18697
<i>The Dark Eyed Sailor</i>	Folktrax FTX-130
<i>We're All Jolly Fellows that Follow the Plough</i>	BBC 18697
<i>We're All Jolly Fellows that Follow the Plough</i>	Folktrax FTX-130
<i>Turmot-Hoeing</i> [RH: FJ sings 'Turnip' not 'Turmot'.]	BBC 18697
<i>The Turnip-Hoer</i> [RH: FJ sings 'Turnip' not 'Turmot'.]	Folktracks FSB 023
<i>The Turmot Hoer</i> [RH: FJ sings 'Turnip' not 'Turmot'.]	Folktrax FTX-023
<i>The Turmot Hoer</i> [RH: FJ sings 'Turnip' not 'Turmot'.]	Folktrax FTX-130
<i>Turmot-Hoeing</i> [RH: FJ sings 'Turnip' not 'Turmot'.]	Veteran VTD148CD
<i>Barbara Allen</i>	BBC 18697
<i>Barbara Allen</i> [RH: part only; edited with other material]	Caedmon TC1145
<i>Barbara Allen</i> [RH: part only; edited with other material]	Topic 12T160
<i>Barbara Helen</i>	Folktrax FTX-130
<i>Barbara Allen</i> [RH: Part only; edited with other material]	Folktrax FTX-136
<i>Bonny Barbara Allen</i> [RH: Part only; edited with other material]	Folktrax 60-501
<i>Bonny Barbara Allen</i> [RH: Part only; edited with other material]	Folktrax FTX-501
[RH: two verses edited with other material]	Rounder 11661-1775-2
<i>Barbara Allen</i>	Veteran VTD148CD

Peter (Report to Marie Slocombe, peterkennedyarchive.org): [Thursday 30th October](#) // To Hope Bowdler where after several waits because of electric power cuts I was able to record on Ferrograph at 15'' the New Years Eve Carol that used to be sung annually by the Croxton family there over 40 years ago.

ARTHUR LEWIS (76)

voice

Hope Bowdler, Shropshire, 30 October 1952.

<i>The New Year's Carol</i>	BBC 19336
Talk about Christmas	BBC 19336
Talk about handbells & carol singing	BBC 19336
Talk about himself	BBC 19336

Peter (Report to Marie Slocombe, peterkennedyarchive.org): [Thursday 30th October](#) // To Hatton where I found [Bert Edwards](#) sitting in candle light owing to further power failure. After waiting we eventually decided that he and his landlord, [Mr. Minton](#), should come with me into Little Stretton where we could perhaps find a pub with electric light working. Mr. Tyler at The Ragleth Arms gave us a room and using the Ferrograph I recorded...

BERT EDWARDS

Bert Edwards voice

unidentified additional voice x

The Ragleth Arms, Little Stretton, Shropshire, 30 October 1952.

Talk preceding	BBC 18698
<i>John Barleycorn</i> x	BBC 18698
<i>John Barleycorn</i> x	Folktrax FTX-025
<i>Toast</i>	BBC 18699
Talk	BBC 18699

<i>Young Edwin in the Lowlands Low</i> (fragment)	BBC 18699
Talk preceding	BBC 18699
<i>Lovely Susan</i> (<i>Pretty Susan Pride of Kildare</i>)	BBC 18699
Talk	BBC 18700
<i>The Iron Door</i> [RH: split into two parts]	BBC 18700

On Friday, 31st October 1952, Peter made further contact with “experts” and followed more leads. Together with Jack Brown, EFDSS representative, he recorded Tom Ralphs (65) at Sarne Bridge, near Malpas, Cheshire, singing *Come All You Good Christians*, a carol sung annually at local farms, but the recording is not known to have survived. The following day, 1st November 1952, he contacted further “experts” and appeared to put down markers for further research into children’s Christmas cadging songs, mummers and dialect in Leicestershire, Wolverhampton and Rutland, though most probably there was no follow-up.

On Sunday, 2nd November 1952, Peter moved across to Norfolk for the last part of this BBC field-recording trip. He had a contact in Norwich, Mrs. Groom (Joan Roe), who gave him a number of referrals including those in Blakenley.

Peter (Report to Marie Slocombe, peterkennedyarchive.org): Monday 3rd November // To Burgh (pron. Borough) next to Ayksham, where I recorded Alfred Barker with the Midget. His diction was not good owing to a hole in the side of his mouth... // Called on Herbert Smith, blacksmith at Blakenley and found him at bottom of grave he had dug. He asked me to buy A-string for his fiddle and he would give me a tune.

ALFRED BARKER

voice

Burgh-next-Aylsham, Norfolk, 3 November 1952.

The Bold Fisherman

The Bold Fisherman

BBC 21151

Folktrax FTX-515

Peter (Report to Marie Slocombe, peterkennedyarchive.org): Monday 3rd November // Visited Major Philip Hamond at the adjoining village of Morston. Although an educated person he is bi-lingual and when among local people he speaks a genuine broad Norfolk. Now blind, his chief interest is in the local songs which he sings accompanying himself on the melodeon. After much difficulty (he had so many complaints about BBC lack of interest in Norfolk) he consented to record on Ferrograph.

The evidence of his presentation in the subsequent *As I Roved Out* programme (which Reg Hall remembers) suggests that Peter was taken with Phil Hamond. He made a note (British Library) that Phil Hamond was a major with a DSO & MC, and, having met Peter, he wanted a “Morston Long Dance recorded for people to dance”.

PHIL HAMOND [BBC & Folktrax];

PHIL HAMMOND [Caedmon; Rounder]

voice x; melodeon xx

At Phil Hamond’s house, Morston, Holt, Norfolk, 3 November 1952.

(talk) *Still I Love Him* x

BBC 18702

Still I Love Him x / xx

BBC 18702

Still I Love Him x / xx [RH: radio broadcast, *As I Roved Out*]

Folktrax FTX-255

Still I Love Him x / xx

Folktrax FTX-328

Still I Love Him x

BBC 18702

(talk) *Hoppity-Skippety* 2

BBC 18702

Hoppity-Skippety x / xx

BBC 18702

Hoppity-Skippety

BBC 18702

(talk) *Candlelight Fisherman*

BBC 18703

Candlelight Fisherman xx

BBC 18703

Candlelight Fisherman x / xx

BBC 18703

The Candlelight Fisherman x / xx

Folktracks 60-021

Candlelight Fisherman x / xx

Folktrax FTX-021

<i>The Candlelight Fisherman</i> x / xx	Caedmon TC1144
<i>The Candlelight Fisherman</i> x / xx	Topic 12T159
(talk) <i>The Foggy Foggy Dew</i>	BBC 18704
<i>The Foggy Foggy Dew</i> x	BBC 18704
<i>The Foggy Dew</i> x	Caedmon TC1143
<i>The Foggy Dew</i> x	Topic 12T158
<i>The Foggy Foggy Dew</i> x	Folktrax FTX-328
<i>The Foggy Foggy Dew</i> x	Rounder11661-1778-2
<i>The Foggy Foggy Dew</i> x / xx	BBC 18704
<i>The Foggy Foggy Dew</i> x / xx	Folktracks FSB 017
<i>The Foggy Foggy Dew</i> x / xx	Folktrax FTX-017

Presumably Phil Hammond, Billy Dickenson, Anne Mary Bullimore & Bert Smith knew each other, as they either lived in Morston or Blakeney a mile apart on the north Norfolk coast. Holt, five miles to the south-east, is the postal address; none of the recordings was actually made in Holt. Burgh-next-Aylsham is about twenty miles from Morston/Blakeney.

Peter (Report to Marie Slocombe, peterkennedyarchive.org): Tuesday 4th November // To Fakenham to get an A-string. On the way back called at The Anchor, Morston and Mrs. Bullimore (member of the old Temple family – (Anne Mary) – her uncle had his own coastal ship at Blakeney // “Morston Long Dance” (played on pub piano)...

MRS. A. M. BULLIMORE

Anne Mary Bullimore voice x; piano xx	
The Anchor, Morston, Holt, Norfolk, 4 November 1952.	
<i>The Long Dance</i> - Talk about dance x	BBC 18705
Talk and tune (<i>Rig-a-Jig-Jig</i>) x / xx	BBC 18705
Description of <i>Long Dance</i> x	Folktracks FSD-30-328
Description of <i>The Long Dance</i> x	Folktrax SPCD-328(C30)
Description of <i>The Long Dance</i> x	Folktrax FTX-328
Tune played for dance [<i>The Long Dance: Rig-a-Jig-Jig</i>] xx	BBC 18705
<i>Rig-A-Jig-Jig</i> xx	Folktracks FSD-30-328
<i>Rig-A-Jig-Jig</i> xx	Folktrax SPCD-328(C30)
<i>Rig-A-Jig-Jig</i> xx	Folktrax FTX-328

HERBERT SMITH [BBC; Folktracks FSD-30-328];

BERT (& HERBERT) SMITH [Folktrax FTX-328]

fiddle x; voice xx

At Bert Smith's house, Blakeney, Holt, Norfolk, 4 November 1952.

Tuning fiddle x	BBC 18707
Tuning fiddle x	Folktrax SPCD-328(C30)
Tuning up the fiddle x	Folktracks FSD-30-328
Tuning fiddle x	Folktrax FTX-328
<i>Polka: Old Joe the Boat is Going Over</i> [RH: Herbert Smith's Polka / <i>Old Joe the Boat is Going Over</i>] x / xx	BBC 18707
<i>Polka: Old Joe the Boat is Going Over</i> [RH: Herbert Smith's Polka / <i>Old Joe the Boat is Going Over</i>] x / xx	Folktracks FSD-30-328
<i>Polka: Old Joe the Boat is Going Over</i> [RH: Herbert Smith's Polka / <i>Old Joe the Boat is Going Over</i>] x / xx	Folktrax SPCD-328(C30)
<i>Polka: Old Joe the Boat is Going Over</i> [RH: Herbert Smith's Polka / <i>Old Joe the Boat is Going Over</i>] x / xx	Folktrax FTX-328
<i>Polka: Tommy Make Room for Your Uncle</i> [RH: Introduced as an <i>Old-Fashioned Country Dance</i>] x / xx	BBC 18707
<i>Tommy Make Room for Your Uncle</i> [RH: Introduced as an <i>Old-Fashioned Country Dance</i>] x / xx	Folktracks FSD-30-328
<i>Polka: Tommy Make Room for Your Uncle</i> [RH: Introduced as an <i>Old-Fashioned Country Dance</i>] x / xx	Folktrax SPCD-328(C30)
<i>Polka: Tommy Make Room for Your Uncle</i> [RH: Introduced as an <i>Old-Fashioned Country Dance</i>] x / xx	Folktrax FTX-328

Talk about Harvest Frolics xx	BBC 18707
Talk about song contest at local Harvest Frolic	Folktracks FSD-30-328
Talk about Harvest Frolics xx	Folktrax SPCD-328(C30)
Talk about Harvest Frolics xx	Folktrax FTX-328
<i>The Long Dance</i> – Talk about dance xx	BBC 18705
<i>Rig-a-Jig-Jig</i> x	BBC 18705
<i>Rig-a-Jig-Jig</i> x	Folktracks FSD-30-328
<i>Rig-a-Jig-Jig</i> x	Folktrax SPCD-328(C30)
<i>Rig-a-Jig-Jig</i> x	Folktrax FTX-328
Talk preceding <i>The Four Hand Reel</i> xx	BBC 18706
<i>The Four Hand Reel</i> [RH: three parts] x	BBC 18706
<i>The Four Hand Reel</i> [RH: Previous two recordings together] x / xx	Folktracks FSD-30-328
<i>The Four Hand Reel</i> [RH: Previous two recordings together] x / xx	Folktrax SPCD-328(C30)
<i>Starry Night for a Ramble</i> x	BBC 18705
<i>The Starry Night for a Ramble</i>	Folktracks FSD-30-328
<i>The Starry Night for a Ramble (Long Dance)</i> x	Folktrax SPCD-328(C30)
<i>The Starry Night for a Ramble (Long Dance)</i> x	Folktrax FTX-328
<i>Highland Schottische</i> x	BBC 18706
<i>Highland Schottische</i> x	Folktrax SPCD-328(C30)
<i>Highland Schottische</i> x	Folktrax FTX-328
<i>Blakeney Hornpipe (Lass on the Strand)</i> [RH: in 6/8] x	BBC 18706
<i>Blakeney Hornpipe (Lass on the Strand)</i> [RH: in 6/8] x	Folktrax SPCD-328(C30)
<i>Blakeney Hornpipe (Lass on the Strand)</i> [RH: in 6/8] x	Folktrax FTX-328
<i>The Heel and Toe Polka</i> [RH: goes into <i>Walter Bulwer's Polka</i>] x	BBC 18706
<i>The Heel and Toe Polka</i> [RH: goes into <i>Walter Bulwer's Polka</i>] x	Folktracks FSD-30-328
<i>The Heel and Toe Polka</i> [RH: goes into <i>Walter Bulwer's Polka</i>] x	Folktrax SPCD-328(C30)
<i>The Heel and Toe Polka</i> [RH: goes into <i>Walter Bulwer's Polka</i>] x	Folktrax FTX-328
Talk preceding <i>The Varsoniana</i> xx [RH: la-la-ing; he says <i>Versavienna</i>]	BBC 18707
<i>The Varsoniana</i> x [RH: he says <i>Versavienna</i>]	BBC 18707
<i>The Varsoviana</i> (decription & tune hummed) xx [RH: previous two recordings together]	Folktracks FSD-30-328
<i>Varsoviana</i> xx [RH: previous two recordings together]	Folktrax SPCD-328(C30)
<i>Varsovienna</i> xx	Folktrax FTX-328

Peter (Report to Marie Slocombe, peterkennedyarchive.org): Tuesday 4th November // In the evening I returned to Morston and recorded Billy Dickerson, tractor driver at his home. // “The Young Girls of Blakeney” (originally composed by an old man called Withers. Billy learnt it from Henny [did he mean Henry?] Haynes)

BILLY DICKESON;

BILLY DICKERSON [FSB 017]

Billy Dickerson voice

At Billy Dickerson's house, Morston, Holt, Norfolk, 4 November 1952.

The Young Girls of Blakeney (with talk)

Song: The Young Girls of Blakeney (talk before)

The Young Girls of Blakeney (with talk)

The Young Girls of Blakeney (with talk)

The Tinker (with talk)

The Jolly Tinker (first 3 verses only)

The Jolly Tinker

Talk about country life and ploughing

BBC 18703
Folktracks FSD-30-328
Folktrax SPCD-328(C30)
Folktrax FTX-328
BBC 18703
Folktracks FSB 017
Folktrax FTX-017
BBC 20134

On Wednesday, 5th November 1952, Peter reported back to Mrs. Groom in Norwich, and asked her to seek further referrals (peterkennedyarchive.org).

Peter (Report to Marie Slocombe, peterkennedyarchive.org): Thursday 6th November // Returned to London via Lowestoft and Yarmouth where I made one or two enquiries. The herring season was in full swing so no one had much time to talk, but there is no doubt that these two ports should be well gone over in future.

Peter (Report to Marie Slocombe, peterkennedyarchive.org): Monday 10th Thursday // Left London after lunch and drove Benedict Ellis to “The Roebuck”, Laughton, Sussex. // Made local search for gypsies called Fuller and eventually found them and arrangements for them to come to “The Roebuck” at noon on the morrow. Girl of eight sang from the van. // Made enquiries of local singers.

SHEILA SMITH* (8)

voice

From her family caravan on the side of the road, Laughton, near Lewes, Sussex, 11 November 1952.

* <i>Father, Father, Build Me a Boat (The Sailor Boy)</i>	BBC 18717
* <i>Father, Dear Father (or Sweet William)</i>	Folktrax FTX-140
* <i>Father, Dear Father (or Sweet William)</i>	Folktrax FTX-310
* <i>Dear Father, Pray Build Me a Boat</i>	Topic TSCD672D

Peter (Report to Marie Slocombe, peterkennedyarchive.org): Tuesday 11th November // Visited a number of local people to find singers and dialect speakers... Harry and Mrs. Knight at Church Farm, Laughton sang a number of songs and agreed to record in the evening. Tony Russell at the same farm suggested we visit Luther Hills, blacksmith (retired), East Dean, near Eastbourne. He sang a number of songs and wanted time to remember others..... // He has mains electricity and would be agreeable to recording in a few weeks. // Luther suggested we call on “young” Mark Fuller (age 70)... He also wanted time to think over songs. His repertoire was similar to Mr. Hill’s... // The gypsies didn’t appear, so we once more scanned the countryside, during which we recorded talk by Alf Gutsell, Yew Tree Inn, Chevington, on the Midget:- // The gypsies once more promised to appear in the evening, but once more didn’t // Drove to the encampment and persuaded six of them to come by car in two [sic] to “The Roebuck”. (Mr. Knight had to be postponed to a later date after being given a drink).

JIM FULLER**

voice

WALLY FULLER***

voice

JACK FULLER & JIMMY FULLER****

voices

MARY FULLER 5*

voice

JACK FULLER 6*

voice

The Roebuck, Laughton, near Lewes, Sussex, 11 November 1952.

** <i>Toast</i> [RH: by the sound of his voice this is not Jim or Wally Fuller.]	BBC 18717
*** <i>Toast: Here’s Luck to the Man</i>	Folktrax FTX-140
*** <i>Toast</i>	BBC 18717
5* <i>Weary Life</i>	BBC 18717
5* <i>O, What a Life</i>	Folktrax FTX-140
5* <i>Oh, What a Life</i>	Topic TSCD672D
6* <i>Green Grow the Laurels</i>	BBC 18717
6* <i>Green Grow the Laurels</i>	Folktrax FTX-140
6* <i>Green Grow the Laurels</i>	Topic TSCD672D
*** <i>Bold Drunkards</i>	BBC 18718
*** <i>Bold Drunkards</i>	Folktrax FTX-140
*** <i>The Bold Drunkards</i>	Topic TSCD672D
*** <i>I’m a Man that’s Done Wrong to my Parents</i> (talk following)	BBC 18718
*** <i>I’m a Man that’s Done Wrong to my Parents</i> (talk following)	Folktrax FTX-140
*** <i>I Am a Man that’s Done Wrong to my Parents</i>	Topic TSCD672D
*** <i>Briny-O-Then-It’ll-Do</i> (talk)	BBC 18718
*** <i>Briny-O-Then-It’ll-Do (Brian O’Lynn)</i>	BBC 18718
*** <i>Briny-O-then-Little-Do</i> (or <i>Brian O Linn</i>)	Folktrax FTX-140
*** <i>Briny O’Then</i>	Topic TSCD672D
*** <i>I Am a Romany</i>	BBC 18718
*** <i>I Am a Romany</i> (talk before)	Folktrax FTX-140

*** <i>Bold Poachers</i>	BBC 18719
*** <i>Row Dow Dow (or Bold Poachers)</i>	Folktrax FTX-140
*** <i>The Bold Poachers</i>	Topic TSCD672D
*** <i>There Was an Old Farmer (The Highwayman Outwitted)</i>	BBC 18719
*** <i>Catch Me, Bold Rogues (Highwayman Outwitted)</i>	Folktrax FTX-140
*** <i>The Game of Cards</i>	BBC 18719
*** <i>The Game of Cards (talk before including openings of other songs)</i>	Folktrax FTX-140
*** <i>The Game of Cards</i>	Topic TSCD672D
*** <i>Burglar Song</i>	BBC 18719
*** <i>Burglar Song</i>	Folktrax FTX-140
***English Romany rhyme & explanation: Can You Puka Romanes?	Folktrax FTX-441
***Words for clothing & different parts of the body	Folktrax FTX-441
***Various phrases explained	Folktrax FTX-441
***Conversation	Folktrax FTX-441

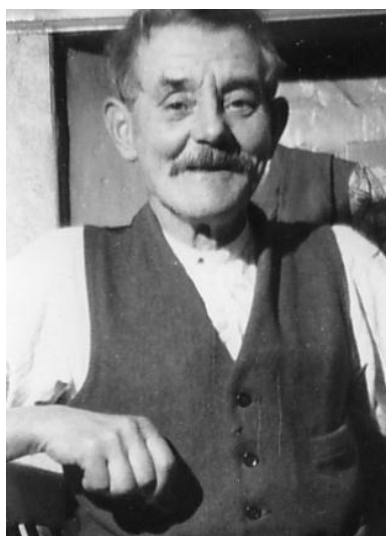
Peter (Report to Marie Slocombe, peterkennedyarchive.org): Monday 1st December //... drove to Laughton, where I saw Benedict Ellis. Informed Harry Knight that would return at 8 p.m.... had a quick look round for gypsies, but unable to find them.

HARRY KNIGHT

voice

At Harry Knight's house, Home Farm Cottages, Laughton, near Lewes, Sussex, 1 December 1952.

<i>The Rainbow</i> (talk preceding)	BBC 18716
<i>The Royal Rainbow</i>	Folktrax FTX-513
<i>The (Red) Herring</i> (+ talk)	BBC 18715
<i>The Old Miller in Derbyshire (Miller's Last Will)</i> (+ talk) [RH: with imitation of mill]	BBC 18715
<i>Paddy Stole The Rope</i> (talk preceding)	BBC 18716
Talk about his work	BBC 18716



Harry Knight at the time of the recording.
[photo: Peter Kennedy]

MARK FULLER & LUTHER HILLS [BBC; Folktracks 60-027];

LUTHER HILLS & MARK FULLER [Topic TSCD671; Folktrax FTX-428]

Mark Fuller voice

Luther Hills 2nd voice

At Luther Hills's smithy, East Dean, Sussex, 2 December 1952.

<i>Dame Durden</i>	BBC 18714
<i>Dame Durden</i>	Folktracks 60-027
<i>Dame Durden</i>	Folktrax FTX-027
<i>Dame Durden</i>	Folktrax FTX-428

<i>Dame Durden</i>	Topic TSCD671
<i>The Foggy Dew</i>	BBC 18714
<i>The Foggy Dew</i>	Folktrax FTX-428
<i>The Foggy Dew</i>	Topic TSCD671
<i>A Brisk and Bonny Lad</i>	BBC 18714
<i>The Brisk and Bonny Lass</i>	Folktracks FSB 023
<i>The Brisk and Bonny Lass</i>	Folktrax FTX-023
<i>Brisk and Bonny Lass</i>	Folktrax FTX-428
<i>Sportsmen Arouse</i>	BBC 18714
<i>Sportsmen Arouse</i>	Folktrax FTX-428



Luther Hills, date not known. [courtesy: Topic Records]

Peter's pocket diary (British Library) records he was at Haxey in Lincolnshire on 5th & 6th January 1953 (and left on the 7th), but it doesn't mention the BBC or Seamus Ennis. He actually drove with Seamus in a BBC staff car and George Pickow and Jean Ritchie followed in another car and arrived in the evening.

Peter & Seamus Ennis (Report to Marie Slocombe, peterkennedyarchive.org): Monday 5th January // A telephone message from Rowland Whitehead summoned us immediately to Haxey to catch up the "Boggins" who were going round from house to house. We recorded the three songs at three separate houses, but had such difficulty in getting the right balance with the midget owing to great contrasts of volume which could not be quickly adjusted. // Meanwhile, George set up his apparatus to mains supply at "The Kings Arms" where we finally gathered and the songs were sung again. He also did a number of interviews in the public bar.

"HAXEY HOOD" SINGERS [BBC, Caedmon TC1164 & FTX- 025];

BOGGINS [FTX-423 & Saydisc];

CHORUS OF BOGGINS [FTX-516];

CAROL SINGERS, HAXEY [Caedmon; Topic];

BOGGINS AT THE HOOD GAME [Caedmon TC 1224]

voices

With Seamus Ennis during the Boggins' visit to Mr. Wagstaff's home at Haxey, Lincolnshire, 5 January 1953.

Drink Old England Dry

Drink Old England Dry [RH: part only]

Drink Old England Dry [RH: part only]

Drink Old England Dry

Drink Old England Dry

Drink Old England Dry

John Barleycorn [RH: part only]

John Barleycorn [RH: part only]

John Barleycorn

John Barleycorn

BBC 23622

Caedmon TC1164

Topic 12T196

Folktrax FTX-025

Folktrax FTX-423

Folktrax FTX-516

Caedmon TC1224

Topic 12T197

Folktrax FTX-423

Saydisc CD-SDL 425



Haxey Hood, late 1930s & 1950s. [Reg Hall Collection]

Peter & Seamus Ennis (Report to Marie Slocombe, peterkennedyarchive.org): Tuesday 6th January // At 10.30 a.m. we recorded discussions of old “Hoods” between Rowland Whitehead and his father and brother (?). George Pickow also recorded this and took photographs. // We were invited to lunch with Dr. Dyson. // Made some recordings of bells and an interview with a man in a doorway while waiting for the “Fool” to emerge from “The Duke”. Also had a long talk with the vicar. When the “Fool” came out to make his speech the tape reel ran out at this most important point. We had to record the speech afterwards without the crowd noises. Recordings of the “Sway” were not practical, but George Pickow took a number of photographs... // The “Hood” dance was held on this night but we did not attend.

The impact made by their BBC recordings and their subsequent inclusion in an *As I Roved Out* broadcast led Douglas Kennedy through Peter to invite Frank McPeake (father) and Francie McPeake (son) to appear at the annual EFDSS festival in the Royal Albert Hall (British Library). They travelled from Belfast to London on 9th January 1953 for the weekend (British Library). The following recordings were made on the Saturday, when there wouldn't have been much spare time between rehearsals and two performances. Peter's diary (British Library) does not note 9th January as a BBC day; so presumably he made the recordings privately and then leased some to the BBC. The original tape reveals the following recording sequence. The McPeakes' invitation to London upset Sean Maguire, as the following correspondence reveals:

Sean Maguire (letter to Peter; British Library): 24/1/53 7 Dunmore Street // Springfield Rd. // Belfast // Dear Mr Kennedy // Seeing that my music was not good enough for the Albert Hall London, I am returning your card as in my opinion its not good enough for me // You have left me no choice I hope you know that // Sean Maguire

Peter (letter to Sean Maguire; British Library): 29th January 1953 // Dear Mr. Maguire, // Your letter has been received and the contents noted though not understood. I can only cherish the memory of one of the most enjoyable evenings in Belfast. My admiration was great for the way you introduced your fellow players. // Will you please convey to your father my kind regards. Meeting him with Charles Boyle, Frank McPeake and John Lavery filled me with reverence for the modesty of those who have inherited the old tradition. // I was sorry we couldn't have had the whole of Belfast at the Albert Hall, but it was a singer we needed, as Burl Ives couldn't come – Frank Mcpeake ably took his place though Burl is longing to hear him, being interested in singing to the bagpipes. // Yours sincerely, Peter Kennedy

FRANK McPEAKE & FRANCIS McPEAKE *

Frank McPeake (father) voice x; uilleann pipes xx

Francis McPeake (son) voice xxx; uilleann pipes xxxx

FRANCIS McPEAKE **

Francis McPeake (son) voice xxx; uilleann pipes xxxx

FRANK McPEAKE ***

Frank McPeake (father) voice x; uilleann pipes xx

FRANK McPEAKE AND SON****

Frank McPeake (father) voice x; uilleann pipes xx

Francis McPeake (son) voice xxx; uilleann pipes xxxx

London, 10 January 1953.

* *Annie Laurie* xx / xxxx

* *Annie Laurie* xx / xxxx

*** *The Ould Piper* x / xx

****The Ould Piper* x / xx

****The Ould Piper* x / xx

****The Old Piper* x / xx

***She Moves through the Fair* xxx / xxxx

***Our Wedding Day* xxx / xxxx

***Our Wedding Day* xxx / xxxx

***Our Wedding Day (She Moved Through the Fair)* xxx / xxxx

**My Lagan Love* x / xxx / xxxx

**My Lagan Love* x / xxx / xxxx

***Slieve Gallon Braes / Miss McCleod's Reel* xxx / xxxx

***Slieve Gallon Braes / Miss McCleod's Reel* xxx / xxxx

BBC 21154

Folktrax FTX-176

BBC 21154

Caedmon TC1144

Topic 12T159

Folktrax FTX-176

BBC 21154

Caedmon TC1142

Topic 12T157

Folktrax FTX-176

BBC 21155

Folktrax FTX-176

BBC 21155

Folktrax FTX-176



Frank (father), Francie (son) & Young Francie (grandson) McPeake, Belfast, mid-1950s.

[photo: Bob Rundle]

KENTISH TOWN CHURCH SCHOOL

children

Kentish Town, London, 23 January 1953.

On a Mountain

On a Mountain

On a Mountain (skipping, description before)

Green Gravel

Green Gravel

Green Gravel (skipping, words & description before)

When I Was One

When I Was One

When I Was One (ball, words & description before)

There Came a Girl from Italy

There Came a Girl from Italy

There Came a Girl from Italy (skipping, description before)

Somebody under the Bed

Somebody under the Bed

Somebody under the Bed (skipping, description before)

Oliver

Oliver

BBC 19004

Folktrax 30-202

Folktrax FTX-202

BBC 19004

Folktrax 30-202

Folktrax FTX-202

BBC 19005

Folktrax 30-202

Folktrax FTX-202

BBC 19003

Folktrax 30-202

Folktrax FTX-202

BBD 19004

Folktrax 30-202

Folktrax FTX-202

BBC 19003

Folktrax 30-202

<i>Oliver</i> (skipping, description after)	Folktrax FTX-202
<i>I Wish To-night Was Saturday Night</i>	BBC 19004
<i>I Wish To-night Was Saturday Night</i>	Folktrax 30-202
<i>I Wish To-night Was Saturday Night</i> (skipping, words & description before)	Folktrax FTX-202
<i>Toy Town Major</i>	BBC 19004
<i>Toy Town Major</i>	Folktrax 30-202
<i>Toy Town Major</i> (skipping)	Folktrax FTX-202
<i>Mrs. One Goes In</i>	BBC 19005
<i>Mrs. One Goes In</i>	Folktrax 30-202
<i>Mrs. One Goes In</i> (skipping)	Folktrax FTX-202
<i>Over the Garden Wall</i> (ball bouncing)	BBC 19005
<i>Over the Garden Wall</i> (ball bouncing)	Folktrax 30-202
<i>Over the Garden Wall</i> (ball)	Folktrax FTX-202
<i>One-Two-Three-a-Leary</i> (game described)	BBC 19005
<i>One-Two-Three-a-Leary</i> (game described)	Folktrax 30-202
<i>One-Two-Three-a-Leary</i> (ball, description after)	Folktrax FTX-202
<i>In and Out the Dusty Bluebells</i>	BBC 19003
<i>In and Out the Dusty Bluebells</i>	Folktrax 30-202
<i>There was a Lovely Princess (Sleeping Beauty)</i>	BBC 19003
<i>There was a Lovely Princess (Sleeping Beauty)</i>	Folktrax 30-202
<i>Who Goes There, Punchinella?</i>	BBC 19003
<i>Who Goes There, Punchinella?</i>	Folktrax 30-202

Peter's pocket diary (British Library) places him in Belfast from 20th to 23rd February 1953. The purpose is not recorded and the days are not noted as BBC days. During that time he was in touch with Sam Hanna Bell, broadcaster, author, actor and folklorist. On 11th March 1953, Peter noted "To Sussex // Sussex Gipsies", and he returned to London the following day.

On 16th March 1953 (according to his pocket diary, British Library) or 17th March 1953 (according to his report to Marie Slocombe, peterkennedyarchive.org), Peter travelled to Lincolnshire to investigate the plough plays. The pocket diary further reveals that he was not working for the BBC from 25th February until 13th April 1953, although clearly some of the recorded material was accepted by the BBC.

Peter (Report to Marie Slocombe, peterkennedyarchive.org): Wednesday 18th March // Went to Brigg where I saw A. R. Haynes, architect and organiser of the local Musical Festival. He... suggested I call on Miss Taylor, daughter of Joseph Taylor... So drove to Saxby-all-Saints, where I found Miss Taylor (aged 82) spring-cleaning. She spoke of previous visits by E. J. Moeran and Francis Collinson. She also complained that the singers of today were not putting in the "twiddles" that her father used when he sang. She sang fragments of "Brigg Fair", "Died for Love", and also mentioned that her father sang "The Four Maries". // Her brother John, she said, had not been interested in the old songs though he was a good singer and had recorded "Brigg Fair" for the B.B.C... I arranged to record her the following Monday. [RH: that would be 23rd.]

On to Barton-on-Humber where I visited a number of people without success. These included Phil Page, a stone mason (who had sung "Brigg Fair" for recent programme on Lincolnshire), and Dr. Kirk, Burgate, who had given words of Barrow "Plough Jags" to M. W. Beesley, Nottingham University. // Visited John Martin, Thornton Road, Barrow-on-Humber, who recently revived the "Plough Jags" together with songs and sword dance. Arranged to record the "Plough Jags" in the local hall the following Sunday afternoon. He is a useful contact for local dialect and customs. // Gordon Slater, organist, Lincoln Cathedral gave me name of Charles Tyson, Goxhill, as a local contact. He and his family proved to be greatly interested in folk music and knew a lot of details of Percy Grainger's discoveries in the area. He gave me name of fiddler at E. Halton, James Fussey.

Peter (Report to Marie Slocombe, peterkennedyarchive.org): Thursday 19th March // Called on Mrs. Ruskin, local historian, Willoughton, Nr. Gainsborough. She suggested I go to Digby and get the "Plough" boys together, and mentioned other places where there had been plays which she had collected – Alkborough, Scotter, Burrington and others. // Drove to Digby, near

Sleaford and saw Victor Bailey and Mr. Skelton in Church Street. Arranged to have a get-together and recording on Tuesday next in Bert Sumner's back kitchen. // On to Helpringham, the other side of Sleaford, where I found Mr. Aram, the schoolmaster was coming across fragments of a local play. Went round with him and more characters and lines were gradually remembered by Mr. Robinson, Thornby, Martin, Humberstone and others. // Mr. Aram told me that the Misses Machin remembered a plough being used on their front lawn. Mr. Robinson, carpenter, also described a three-night Ran-tanning, Morris dancers, as distinct from the "Plough Boys" and handbells were also mentioned. // Characters mentioned were Tom Fool, Ploughboy, The Recruit, Beelzebub, Bold Black, Doctor and a Lady. Also a song "Beloved a Lady Bright and Fair".....



This photo is held in the Peter Kennedy Archive with no identification or provenance. Separate portraits identify "J. Robinson, son of Mr. Robinson who first told me of the play" as Beelzebub; K. Martin as Doctor; F. Coulson as Soldier; B. Foster as Lady; R. D. Craddock as Tom Fool; & A. Coates as Ploughboy. The use of initials instead of first names suggests that someone else, rather than Peter, took the photograph and noted the names.

Peter (Report to Marie Slocombe, peterkennedyarchive.org): Thursday 19th March // Everywhere I asked about songs, I was unsuccessful and Mr. Aram said he felt there were two reasons [sic] for a lack of family songs in the county. Firstly, a strong Methodism and secondly, the annual movement of farm hands. On Lady Day nearly half the population leave the farm on which they've been working and go elsewhere. They believe always they are going to a better job and in fact it is in the blood and although the days of the hireling [sic] fairs are past there is still this annual migration.

On 20th, 21st and 22nd March 1952, Peter continued to seek contacts from officials and 'experts'. Rev. Peter Binhall at East Barkwith told him of a local man, James Garratt, who played the fiddle and remembered the Plough Boys, but, as he originally came from Scotland, Peter did not record him (peterkennedyarchive.org).



The Barrow-on-Humber Plough Jags, Festival of Britain, 1951.

[Peter Kennedy Archive]

BARROW-on-HUMBER “PLOUGH JAGS”* [Folktrax FSD-30-105]

THE BARROW “PLOUGH JAGS” (MUMMERS’ PLAY)*[The rest]

Frank Bell	Tom Fool; & tambourine
Wilfred Bell	Thrashing Blade
Jesse Mumby	Beelzebub; & jug-&-pan
Tom Stanley	Hopper Joe
Bill Stanley	Musical Jack
Roy Lawrence	Besom Bet
Luke Stanley	Hobby Horse; & melodeon
Maurice Broughton	Ploughboy
Percy Housam	Dame Jane
Recruiting Sergeant	Kenneth Bell
Norman Bilton	Lady
Jack Martin	Indian King
Joseph Wilson	Doctor
Rowland Thompson	Foreign Traveller

In the cinema, Barrow-on-Humber, Lincolnshire, 22 March 1953.

**Entry Song: We’re All Jolly Fellows that Follow the Plough*

Song: All Jolly Fellows that Follow the Plough

Opening Song: We’re All Jolly Fellows that Follow the Plough

**Play* [RH: split into two parts; including *Song: Give over Tickling Me*]

**The Barrow-on-Humber Plough Play Parts 1, 2 & 3*

**The Barrow-on-Humber Plough Play Parts 1, 2 & 3*

**The Barrow Play Parts 1, 2 & 3*

**The Plough-Jags*

**The Plough-Jags*

**Play - last part* [RH: *Final Song: The Farmer’s Boy*]

**Song: The Farmer’s Boy*

**Song: The Farmer’s Boy*

**Concluding Song: The Farmer’s Boy*

**The Sword Dance: Follow Me to London / Luke’s Tune* [RH: *In and Out the Windows*]

**The Plough Lads dance (Follow Me to London / Luke’s Tune* [RH: *In and Out the Windows*]

**The Plough Lads Dance: Follow Me to London / Luke’s Tune* [RH: *In and Out the Windows*]

BBC 19028
Folktrax 60-105
Folktrax FTX-105
BBC 19029
Folktrax FSD-30-105
Folktrax 60-105
Folktrax FTX-105
Saydisc SDL 322
Saydisc CSDL 322
BBC 19028
Folktrax FSD-30-105
Folktrax 60-105
Folktrax FTX-105

BBC 19028
Folktrax 60-105
Folktrax FTX-105

Peter (notebook, *BBC North East 1953*, British Library). “Facility fee to J Martin £5 for Plough Jags”

Peter (internal BBC memo to Marie Slocombe, 15th April 1953, BBC Written Archive, R46/501): FEES TO PERFORMERS // Please could you arrange to have fees paid to the

following. Also to have contracts sent them for their signatures:- // Rec: date 22/3/53 // John Martin, Thornton Road, Barrow-on-Humber, Lincs // recording of "Plough Jags" Plough Play and dance), contribution to fund..... £7.10s.0d...

Peter (Report to Marie Slocombe, peterkennedyarchive.org): Monday 23rd March // To Saxby-all-Saints, to record Miss Taylor but found she had not received words of songs (to start her off) from her niece, Mrs Hudson, at Grimsby. // To E. Halton where I met old Mr. James Fussey, fiddler, and arranged to record later in the week. // To Grimsby where I spent most of the day trying to get hold of Mrs. Hudson. She was not keen to send words to her aunt as she said "she had gone into partnership with Francis Collinson". To Barrow, where I made recordings of John Martin, Luke Stanley and Dick Brown...

MR. MARTIN

Jack Martin	voice	
Barton-on-Humber, Lincolnshire, 23 March 1953.		
<i>Riding the Stang</i> – Explanation of the custom		BBC 19030
<i>Riding the Stang</i> – Verses		BBC 19030
Talk		BBC 19031
Talk		BBC 19032

LUKE STANLEY [Folktrax/Topic]:

LUTHER STANLEY [Caedmon] (50)

Luke Stanley	voice	
Barton-on-Humber, Lincolnshire, 23 March 1953.		
Talk about learning the melodeon		BBC 19032
Talk about <i>Crossed Pipes Dance</i>		BBC 19032
<i>Song: Acre of Land (Sing Ivy)</i>		BBC 19032
<i>Old Mother Shipton Story</i>		BBC 19032
Talk on learning the music, local dances & <i>Rhyme: Old Mother Shipton</i>		Folktrax FSD-30-105
Talk on music, local dances & rhymes		Folktrax 60-105
Talk on music, local dances followed by <i>Rhyme: Old Mother Shipton</i>		Folktrax FTX-105
<i>Old Mother Shipton</i> [RH: part only]		Caedmon TC1225
<i>Old Mother Shipton</i> [RH: part only]		Topic 12T198

RICHARD BROWN (83)

Dick Brown	voice	
Barton-on-Humber, Lincolnshire, 23 March 1953.		
<i>Riding the Stang</i> – Talk		BBC 19030
Talk		BBC 19031
Remembering Barrow Play		Folktrax FTX-105
More talk about the Barrow Play		Folktrax 60-105
More talk about the Barrow Play		Folktrax FTX-105

On 24th and 25th March 1953, Peter made unsuccessful enquiries on Humber-side. Mr. Aram made arrangements for all the old men who remembered the Morris dancers and the Plough Boys to meet at his house in Helfringham, but no one turned up, so Peter and Mr. Aram went round to see them, and took Mr. Martin to Mr. Aram's and recorded him (peterkennedy archive.org).

MR. MARTIN [BBC]:

JACK MARTIN [Folktrax]

Is it Jack or William Martin?	voice	
Barton-on-Humber, Lincolnshire, 25 March 1953.		
??? [RH: Talk?]		BBC 19033
Talk on collecting & the revival, the hobby horse & choice of actors		Folktrax FSD-30-105
Talk on collecting, the revival, the hobby horse & actors		Folktrax 60-105
Talk on collecting, the revival, the hobby horse & actors		Folktrax FTX-105
<i>Kind Soldier, I Like Your Offer</i>		BBC 19034

Behold a Lady Bright and Fair

BBC 19034

Peter (Report to Marie Slocombe, peterkennedyarchive.org): Thursday 26th March // With Mr. Sawby, I visited Mr. Nott (aged 90) who had remembered some more of the play the previous evening, but when he commenced to tell us his mind went. // Sam Hollandsworth, however, nearby, was able to remember the rest of the play and gave a recording.

SAM HOLLANDSWORTH (79)

Sam Hollingsworth of Hough-Hill, Grantham voice

Helpringham, Lincolnshire, 26 March 1953, including a return to record an extra verse.

“Morris Dancers” (Mummers or Plough Jags) Talk	BBC 19034
Talk	Folktrax 60-105
Talk	Folktrax FTX-105

MR. ARAM (Schoolmaster) [BBC];

C. H. ARAM [Folktrax]

C. H. Aram voice

George Sawnby (65) voice

Jesse Thoreby (76) voice

William Martin (79) voice

NO ARTIST CREDIT*

George Sawnby voice

At Jess Thoreby’s house, Helpringham, Lincolnshire, 26 March 1953.

“Morris Dancers” (Mummers or Plough Jags) Talk	BBC 19033
Talk by C. H. Aram about the Helpringham Play introducing George Sawnby, Jesse Thoreby & William Martin (79)	Folktrax 60-105
Talk by C. H. Aram about the Helpringham Play introducing George Sawnby, Jesse Thoreby & William Martin (79)	Folktrax FTX-105
“Morris Dancers” (Mummers or Plough Jags) – Collecting memories of Mr. Sawnby	BBC 19033
“Morris Dancers” (Mummers or Plough Jags) – Collecting memories of Mr. Martin	BBC 19033
“Morris Dancers” (Mummers or Plough Jags) – Collecting memories of Mr. Hollandsworth	BBC 19033
* <i>Song from the Helpringham play: Spencer’s Pig</i>	Folktrax 60-105
* <i>Song from the Helpringham play: Spencer’s Pig</i>	Folktrax FTX-105
* <i>Song from the Helpringham play: Jack and Jill</i>	Folktrax 60-105
* <i>Song from the Helpringham play: Jack and Jill</i>	Folktrax FTX-105
* <i>Song from the Helpringham play: Dear Old Home</i>	Folktrax 60-105
* <i>Song from the Helpringham play: Dear Old Home</i>	Folktrax FTX-105

On 27th March 1953, Peter went back to the village of Saxby All Saints, ten miles south west of Barton-on-Humber, to record Mary Taylor (82), the daughter of Joseph Taylor. Peter moved on to the village of East Halton, ten miles east of Barrow-on-Humber, to record a fiddler, James Fussey, reputed not to have played the instrument for 57 years!

MARY TAYLOR (82)

voice

At Mary Taylors house, Saxby All Saints, Lincolnshire, 27 March 1953.

Talk about her father [Joseph Taylor], the North Lincolnshire Music Competitions, Lady Winifred & Gervase Elwes, Everard Fielding, Percy Grainger, Cecil Sharp, the singer who couldn’t be stopped, and the names of songs performed by her father for Grainger in London, 1905/6	Folktracks 45-135
Talk about her father [Joseph Taylor], the North Lincolnshire Music Competitions, Lady Winifred & Gervase Elwes, Everard Fielding, Percy Grainger, Cecil Sharp, the singer who couldn’t be stopped, and the names of songs performed by her father for Grainger in London, 1905	Folktrax FTX-135

Talk about her father singing at home, in church and her brother John	Folktracks 45-135
Talk about her father singing at home, in church and her brother John	Folktrax FTX-135
Mary talks about her father's singing	Folktrax FTX-136
Talk about her family singing, winter evenings, the harmonium, her father playing and singing with the violin, his style "with turns and twiddles"	Folktracks 45-135
Talk about her family singing, winter evenings, the harmonium, her father playing and singing with the violin, his style "with turns and twiddles"	Folktrax FTX-135
Talk about her father, his occupation, false accounts, birthplace and learning <i>Brigg Fair</i> , possibly from gypsies	Folktracks 45-135
Talk about her father, his occupation, false accounts, birthplace and learning <i>Brigg Fair</i> , possibly from Gypsies, at Binbrook, Lincs.	Folktrax FTX-135
Talk about <i>Brigg Fair</i> , how Percy Grainger noted the song & showed it to Frederic Delius, her father going to London, to the Queen's Hall for the first performance and how her father joined in, humming the tune in the Dress Circle	Folktracks 45-135
Talk about <i>Brigg Fair</i> , how Percy Grainger noted the song & showed it to Frederic Delius, her father going to London, to the Queen's Hall for the first performance and how her father joined in, humming the tune in the Dress Circle	Folktrax FTX-135
She talks about Grainger over his arrangement of English Rhapsody	Folktrax FTX-136
<i>The Sprig of Thyme</i>	Folktracks 45-135
<i>The Sprig of Thyme</i>	Folktrax FTX-135
<i>Brigg Fair</i>	Folktracks 45-135
<i>Brigg Fair</i>	Folktrax FTX-135
<i>Brigg Fair</i>	Folktrax FTX-136
<i>The Four Maries</i>	Folktracks 45-135
<i>The Four Maries</i>	Folktrax FTX-135



Mary Taylor at the time of the recording.
[photo: Peter Kennedy]

Later the same day, 27th March 1953, Peter recorded Bill Stanley yodelling on his tractor with the Midget and his father Luke Stanley singing *The Soldier and the Lady*. The recordings are not known to have survived.



Luke & Bill Stanley, father & son, at the time of the recording. [photos: Peter Kennedy]

JAMES FUSSEY (83)

fiddle; & voice x

At Charlie Tyson's house, Goxhill, Barrow-on-Humber, Lincolnshire, 27 March 1953.

Country Dance: Pop Goes the Weasel

BBC 21491

Pop Goes the Weasel

Folktrax FTX-423

Grand March: Duke of York's March

BBC 21491

The Duke of York's Grand March

Folktrax FTX-423

Untitled Tune

BBC 21491

Talk

BBC 21491

Country Dance: Devil among the Tailors (talk preceding)

BBC 21491

The Devil among the Tailors

Folktrax FTX-423

Carol: While Shepherds Watch x

BBC 21491

Carol: While Shepherds Watch x

Folktrax FTX-423

The selection of James Fussey's recordings that have been issued distorts the repertory that he offered Peter. In his report to Marie Slocombe (peterkennedyarchive.org), Peter also listed *Edward Westerbury's Polka*, *Heel and Toe Polka*, *Jesus Loves Me*, *The Mountain Belle Schottische*, *Off She Goes (Four Hands Across)*, *The Girl I left behind Me*, *Plain Schottische*, *Sweet Dreaming Faces* (waltz) & *Angels from the Realms of Glory*.



James Fussey & Sam Fawcett at the time of the recordings. [photos: Peter Kennedy]

Peter continued this field-trip looking-up dance musicians further north and recording not only their music but brief interviews about their experience of playing for dancing. There is no documentary evidence of how he came across Sam Fawcett. In his report to Marie Slocombe he wrote that, on 30th March 1953, he "drove to Barnard Castle and met Sam Fawcett (aged 74), West Birk Hatt, Balderadale [sic], Cotherstone. Arranged to record him the following evening." Baldersdale, Cotherstone and

Romaldkirk, Co. Durham (not West Yorkshire), all given variously as the recording location, are within a couple of miles of each other. It is such an out-of-the-way locality that Peter must have had a precise referral. Living at West Birk Hatt, Baldersdale, Sam Fawcett was the neighbour of the author Hannah Hauxwell who lived at Low Birk Hatt, and it may be that the referral came in some way through her. Sam's family came originally from Swaledale where he had, in his youth, some fifty-five years previous, played for local dances."

Peter (Report to Marie Slocombe, peterkennedyarchive.org): Tuesday 31st March // To Middleton and further up the dale to Firth, above High Force, where I met Rev. Proctor and he gave me local data and addresses. // Called on Mark Anderson, Newbiggin, but he was not willing to record as he had not heard from Alan Lomax or Jimmy Miller [RH: Jimmy Miller is Ewan MacColl]. However, after considerable persuasion he said he would another time but at present was under doctor's orders. // Willy Beadle, living next house but one is a fiddler who has inherited tunes from his father who died recently. Well worth a visit (no electricity). // Visited Willaim Longstaff, local dialect writer, and obtained further names. // Electric generator would not function at Fawcett's farm so set up apparatus at H. Beadle, Foul Sykes Farm. Made recordings, but when playing back afterwards, discovered that variation in current had produced distortion. // After unanimous decision and lending of cars, we drove to Romaldkirk, where Mr. Jack Wallace gave us a room at the Kirk Inn and the recordings were made again. // Messrs. Beadle and Wallace should be paid for use of rooms and car.

SAM FAWCETT (74)

English concertina

Kirk Inn, Romaldkirk, Upper Teesdale, Co. Durham, 31 March 1953.

Jig

BBC 20535

Jig

Folktrax FTX-118

Talk [RH: split into two tracks]

BBC 20535

Sam talks about himself, playing for dances 55 years ago, the various types, starting to play when his father was out, Saturday dances, sheepshearings, at neighbours, no lazy dancing, description of *The Ninepins Quadrille* to the tune of *Sir Roger De Coverley* & the *Couple Dance*, *The Spanish Fandango*

Folktrax FTX-118

Bill Hall's Tunes

BBC 20535

Bill Hall's Quicksteps

Folktrax FTX-118

The Triumph (Country Dance)

BBC 20535

The Triumph (Country Dance)

Folktrax FTX-118

Spanish Fandango

BBC 19239

Spanish Fandango (Couple dance; also known elsewhere as *The Officer's Polka*)

Folktrax FTX-118

Sir Roger de Coverley

BBC 19239

Sir Roger de Coverley (Triple time Jig)

Folktrax FTX-118

Highland Fling

BBC 19239

The Highland Fling

Folktrax FTX-118

Polka Mazurka (Hymn: Jewels from the Crown)

BBC 19239

Polka Mazurka (Hymn: Jewels from the Crown)

Folktrax FTX-118

Highland Schottische (Keel Row / Castles in the Air)

BBC 20534

Keel Row / Castles in the Air (Highland Scottisches)

Folktrax FTX-118

Greensleeves: Description of Dance [RH: no tune]

BBC 20534

Description of an old man's endurance and forfeit dance

Folktrax FTX-118

Clap Hands: Tune

BBC 20534

Clap Hands (tune: *Lord Nelson's Hornpipe*)

Folktrax FTX-118

Clap Hands: Description of Dance

BBC 20534

Description of dance: *Clap Hands* (4 or 8-hand Reel)

Folktrax FTX-118

Hornpipes [RH: *The Liverpool Hornpipe / The Steamboat Hornpipe*]

BBC 20534

The Liverpool & Steamboat Hornpipes

Folktrax FTX-118

Reels [RH: *Bill Hall's / Miss Forbes' Farewell / Highland Laddie*]

BBC 20534

The Square Eight (Bill Hall's tunes followed by *Highland Laddie* with drone effect)

Folktrax FTX-118

Peter then moved on to three musicians in Yorkshire known to the EFDSS. Bill Pennock of the Goathland Plough Stots in Goathland, Yorkshire, was recorded. Peter caught him on 1st April 1953, as the family was moving house, but Bill was ready to make the recordings. He signed himself Bill in a letter to Peter (British Library) and Peter lists him as Bill Pennock in his report to Marie Slocombe, p.4 (peterkennedyarchive). The Plough Stots had not gone out for two years, and they appeared again on Plough Monday in January 1953. George Tremain was recorded the following day at North Skelton, Peter having called in the previous day to make arrangements. George Tremain, had been recorded under the auspices of the EFDSS for HMV in 1935 and 1946, and Peter had received some pointers from him about playing the melodeon when he was quite young. Then, on 7th April 1953, Peter recorded the Loftus Sword Dancers with Arthur Marshall on the melodeon. Peter then worked in Scarborough on EFDSS business for a few days and returned to London on 10th April 1953.

BILLY PENNOCK (66)

- Bill Pennock ilting x; fiddle xx; voice xxx
 The Cottage Guest House, Goathland, Yorkshire, 1 April 1953.
- The New Rigg'd Ship* (tune hummed with talk) x / xxx BBC 21491
 Talk about Country Dances with two tunes for *The New Rigg'd Ship*
 x / xxx Folktracks FSC-60-211
 Talk about Country Dances: *New Rigg'd Ship* (tunes hummed) x / xxx Folktrax FTX-221
- Corn Rigs* (tune hummed with talk) x / xxx BBC 21491
 Corn Rigs x Folktracks FSC-60-211
 Corn Rigs x [RH: no talk] Folktrax FTX-221
- Barbary Bell* (tune hummed with talk) 1 / xxx [RH: *St. Patrick's Day*] BBC 21491
 Barbary Bell [RH: *St. Patrick's Day*] Folktracks FSC-60-211
 Barbary Bell x [RH: *St. Patrick's Day*] Folktrax FTX-221
- Black Jack* (talk about dance & tune hummed) x / xxx [RH: *The Sprig of Shelallagh*] BBC 21491
 Black Jack (tune & talk about dance) x / xxx [RH: *The Sprig of Shelallagh*] Folktracks FSC-60-211
 Black Jack (tune & talk, demonstration of dance with hand-clapping) [RH: longer sequence] x / xxx Folktrax FTX-211
- Unnamed* (tune hummed) x BBC 21491
- Brickmakers* (description of dance) [RH: no tune] xxx BBC 21491
 The Brickmakers (tune & talk) x / xx Folktracks FSC-60-211
 The Brickmakers (tune... & talk) [RH: with tune] x / xx Folktrax FTX-211
- The Green Bushes* x [RH: song tune] BBC 21492
- The Indian Lass* x [RH: song tune] BBC 21492
 The Indian Lass (tune of the song) xx Folktracks FSC-60-211
 Song: The Indian Lass (song & tune) xx / xxx Folktrax FTX-211
- The Bonny Hawthorn* xx [RH: song tune] BBC 21492
 The Bonny Hawthorn (song) xx Folktracks FSC-60-211
- The Bonny Hawthorn* (sung) xxx BBC 21492
 Song: The Bonny Hawthorn xx / xxx Folktrax FTX-211
- St. Helena's March* (Tune hummed; talk; tune on the fiddle) x / xxx / xx Folktracks FSC-60-211
 St. Helena's March x / xxx / xx Folktrax FTX-211
- The Copenhagen Waltz* (talk; tune) xxx / x / danced Folktracks FSC-60-211
 The Copenhagen Waltz xxx / x / danced Folktrax FTX-211
- The Officer's Polka* (talk; tune hummed; tune on fiddle) xxx / x / danced / xx Folktracks FSC-60-211
 The Officer's Polka xxx / x / danced / xx Folktrax FTX-211
- Talk about dances: Circassian Circle, Lancers & Quadrilles, etc. xxx Folktracks FSC-60-211
 Talk about dances: Circassian Circle, Lancers & Quadrilles xxx Folktrax FTX-211
- Napoleon's Grand March* xx Folktracks FSC-60-211
 Napoleon's Grand March xx Folktrax FTX-211
- The Square Eight* (talk; tune with words) Folktracks FSC-60-211
 Square Eight (talk & tune with words: *Old Mrs. Wilson*) Folktrax FTX-211
- Plain Schottische* xx Folktracks FSC-60-211
 Plain Schottische xx Folktrax FTX-211
- The Six Reel* (talk & 2 tunes for dance) Folktracks FSC-60-211
 The Six Reel (talk ... & tunes, *The Sylph Jig & Durham Rangers*) Folktrax FTX-211



Bill Pennock at the time of the recording.
[photo: Peter Kennedy]



George Tremain, 1945.
[Reg Hall Collection]

GEORGE TREMAIN

melodeon

At George Tremain's house, 19 Wharton Street, North Skelton, Yorkshire, 2 April 1953.

<i>North Skelton Sword Dance: March On (The Yorkshire Rose)</i>	BBC 19236
<i>North Skelton Dance: March On</i>	Folktrax FTX-329
<i>North Skelton Sword Dance: Lass o' Dallogill</i>	BBC 19236
<i>North Skelton Dance, Figs 1 & 3 (The Lass o Dallogill)</i>	Folktrax FTX-329
<i>North Skelton Sword Dance: Oyster Girl</i>	BBC 19236
<i>North Skelton Dance, Figs 2 & 5 (Oyster Girl)</i>	Folktrax FTX-329
<i>North Skelton Sword Dance: Keel Row</i>	BBC 19236
<i>North Skelton Dance, Fig 4 (The Keel Row)</i>	Folktrax FTX-329
<i>North Skelton Sword Dance: March Off</i>	BBC 19236
<i>North Skelton Dance: March Off</i>	Folktrax FTX-329
<i>Yorkshire (West Riding Dales) Country Dances: Huntsman's Chorus (Old Towler)</i>	BBC 19236
<i>Old Towler (for the dance Huntsman's Chorus)</i>	Folktrax FTX-329
<i>Brass Nuts (Grand Old Duke of York)</i>	BBC 19236
<i>Brass Nuts (The Grand Old Duke of York)</i>	Folktrax FTX-329
<i>Kendal Ghyll</i>	BBC 19236
<i>Kendal Ghyll (Off She Goes / Mulberry Bush / Oyster Girl)</i>	Folktrax FTX-329
<i>The Triumph</i>	BBC 19237
<i>The Triumph</i>	Folktrax FX-329
<i>Speed the Plough</i>	BBC 19237
<i>Speed the Plough</i>	Folktrax FTX-329
<i>Selection of Reels [RH: Fast 6/8 / The Barren Rocks of Aden / 6/8]</i>	BBC 19237
<i>Two Step Selection</i>	Folktrax FTX-329
<i>Soldier's Joy</i>	BBC 19237
<i>Soldier's Joy</i>	Folktrax FTX-329
<i>Steamboat [RH: did he learn this from the EFDSS?]</i>	BBC 19238
<i>New Rigged Ship</i>	BBC 19238
<i>The New Rigged Ship</i>	Folktrax FTX-329
<i>Corn Rigs</i>	BBC 19238
<i>Corn Rigs</i>	Folktrax FTX-329
<i>Polka Mazurka (Line [RH: Lion?] of Judah)</i>	BBC 19238
<i>Mazurka Waltz</i>	Folktrax FTX-329
<i>Dashing White Sergeant</i>	BBC 19238
<i>Talk</i>	BBC 20537
<i>Talk about himself, the Long Sword Dance, father, the melodeon</i>	Folktrax FTX-329

Peter (internal BBC memo to Marie Slocombe, 15th April 1953, BBC Written Archive, R46/501): FEES TO PERFORMERS // Please could you arrange to have fees paid to the following. Also to have contracts sent them for their signatures:- // George Tremain, 19, Wharton Street, North Skelton, Cleveland, Yorks. 2/4/53 // recording melodeon£5.0s.0d....

Peter recorded a brief interview with Mr. Normanton about the Loftus team and another with an unnamed man about Cecil Sharp, but neither recording has been issued.

ARTHUR MARSHALL

Arthur Marshall melodeon

Loftus Sword Dancers x

Loftus, Yorkshire, 7 April 1953.

Loftus Sword Dance: March On (John Peel) & four figures of Dance (Oyster Girl, Lass o' Dallagill, Keel Row, Cock o' the North) & Last Part of 4th Figure (with dancers) [RH: Keel Row; complete performance split into two parts on two sides of the disc]

BBC 19239

March: John Peel; Fig. 1: The Oyster Girl; Fig. 2: The Lass o' Dallowgill; Fig. 3: The Keel Row; Fig. 5: Cock o' the North: Fig. 5: The Keel Row

Folktracks FSD-30-111

Complete performance x

Folktrax FTX-111

Peter (internal BBC memo to Marie Slocombe, 15th April 1953, BBC Written Archive, R46/501): FEES TO PERFORMERS // Please could you arrange to have fees paid to the following. Also to have contracts sent them for their signatures:- // 7/4/53 // Arthur Marshall, 37, Charltons, Saltburn-on-Sea, Cleveland, Yorks. Recording melodeon..... £2.0s.0d. // H. Normanton, County Modern School, Loftus, Nr. Saltburn-on-Sea, Yorks. // recording of Loftus Sword Dancers, contribution to fund..... £4.0s.0d.



Mr. Normanton (headmaster), Loftus County Modern School Sword Dance Team & Arthur Marshall, 1953. [Peter Kennedy Archive]

Peter was back on the staff of the BBC from 13th to 27th April 1953. Then during a six-day break, he drove down to Padstow in Cornwall together with Alan Lomax, George Pickow and Jean Ritchie to film the May Day festivities. On the way they stopped off at Belstone in Devon to see Bill Westaway. The filming took place on 30th April and 1st May 1953, George Pickow being the camera man, and Alan Lomax and Peter between them were responsible for directing, recording, writing and editing. Charles Chilton, a professional broadcaster, narrated the edited version. The EFDSS put up some of the money and subsequently claimed ownership. As with most documentary films, speech recorded in the studio is overlaid on music recorded on location, and there is an irrelevant romantic story-line written into the script. The credits give by the British Film Institute in the notes to BFIVD920, conforming to the conventions of the film industry, are a rationalisation without supporting documentary evidence:

Director Alan Lomax **Production company** Folk Films **In association with** English Folk Dance and Song Society **Producer** Peter Kennedy **Script** Alan Lomax **Photography** George Pickow **Sound editing and re-recording** Crawley Films **Narrators** Charlie Bate, Charlie Chilton

E. David Gregory ('Lomax in London' in *Folk Music Journal*, vol. 8, no. 2 (2002) pp.146-147): Ritchie and Pickow had come equipped with a movie camera and a brand-new Magnacorder (an American portable tape recorder that provided superior sound quality), and Kennedy suggested that one good way of making use of this technology would be to film and record the Padstow May Day ceremonies. Jean Ritchie recalls that Lomax's involvement in the project initially caused some difficulties, but that he played an important role in planning and scripting the movie. [**Jean Ritchie** (letter to E. David Gregory, 18 February 2001)]: Peter [Kennedy] got Padstow to agree to the filming. When we arrived, however, there was consternation at Alan's being there. The Oss dancers wanted to pull out of the deal... the townspeople were saying 'That Lomax man will steal our song and get it on the hit parade like 'Goodnight, Irene', it won't belong to us anymore'. There were meetings in the pub until night time, and at last a promise was written out, that the Padstow May Song, 'Unite and Unite,' would be copyrighted in the name of the People of Padstow. Alan bought a lot of pints and did a lot of talking, and then George and I were able to start shooting. George did all the photography, and I ran the tape recorder from our car, with occasional help from Peter. Most of the time Peter stayed with Alan, as a kind of translator (and protector I guess)! Once things got underway, and we were doing black & white filming because there wasn't enough light for color then, Alan got the idea of doing a script and dressing things up with several small plots, and he was literally writing the script as we went along.

BILL WESTAWAY

voice

With Alan Lomax & George Pickow at Bill's home in Belstone, Devon, late April 1953.

Tom Pearce (Widcombe Fair) [RH: part only edited with other material]

Caedmon TC1225

Tom Pearce (Widcombe Fair) [RH: part only edited with other material]

Topic 12T198

Widcombe Fair [film]

Folktrax Film FF-1101

Widdicombe Fair

Folkways FW 8871

Widdicombe Fair

Ritchie & Pickow cassette



Bill Westaway & Alan Lomax.



Alan Lomax, Bill Westaway, Jean Ritchie, Peter Kennedy & unidentified.
[both photos: George Pickow; Peter Kennedy Archive]

[RH: PADSTOW MAY DAY]

Recorded & filmed with Alan Lomax, George Pickow & Jean Ritchie outdoors and in pubs in Padstow, Cornwall, 30 April 1953 & May Day, 1 May 1953.

'OSS 'OSS, *WEE 'OSS*, film & DVD Folktrax Film FF-1103

The complete film, 'OSS 'OSS, *WEE 'OSS*, included in *Oss Tales*, a film & DVD by John Bishop & Sabine Magliocco (USA, 2007)

Media Generation

The complete film, 'OSS 'OSS, *WEE 'OSS*, included in *Here's a Health to the Barley Mow*, a 2-disc DVD set British Film Institute BFIVD920

The 'OSS 'OSS, *WEE 'OSS* film sound track:

Charlie Chilton (of London) meets Charlie Bate (of Padstow) who takes him to "The Golden Lion" to meet the party (May Eve) Folktracks FSC-60-215

Charlie Chilton (from London) meets Charlie Bate who takes the viewer to the Golden Lion (public house & stable of the 'oss) to meet the committee Folktrax FTX-215

"The Colonel" talking Folktracks FSC-60-215

Roderick (the Treasurer) Folktracks FSC-60-215

'Colonel' Bates [sic] and Roderick, the Treasurer Folktrax FTX-215

Mr. Chapman (the Florist) Folktracks FSC-60-215

Mr. Chapman, in charge of the decorations Folktrax FTX-215

Mrs. Couch (the Landlady) and her daughter, Winnie Folktracks FSC-60-215

The landlady, Mrs Couch, & her daughter, Winnie Folktrax FTX-215

Meeting the "Committee Members" (now well primed) Folktracks FSC-60-215

The Committee Members (now well primed) Folktrax FTX-215

The Church Clock striking midnight Folktracks FSC-60-215

The Church Clock striking midnight Folktrax FTX-215

Mr. Chapman announces start of the Night Visiting Procession Folktracks FSC-60-215

Mr. Chapman announces start of the *Night Song* & Charlie Bate describes the night visiting procession Folktrax FTX-215

The Children's Horses [sic] and cutting the greenery Folktracks FSC-60-215

May Day morning: The children's 'Osses & 'stealing' the greenery Folktrax FTX-215

Decorating the streets and the maypole Folktracks FSC-60-215

Charlie Bate decorating the streets and the maypole	Folktrax FTX-215
The 'Colonel' talking about carrying the hobby horse [sic]	Folktracks FSC-60-215
The 'Colonel' talking about carrying the 'Oss & looking for the young ladies to take under the 'Oss's skirt for a "ticklement under the ribs"	Folktrax FTX-215
Mr. Chapman's speech and start of the Morning Procession	Folktracks FSC-60-215
Mr. Chapman's speech & the Old 'Oss coming out of the Golden Lion	Folktrax FTX-215
The Morning Procession with commentry by Charlie Bate	Folktracks FSC-60-215
Charlie Bate describing the route	Folktrax FTX-215
Charlie Chilton & Charlie Bate continue including words of song, about the children & Margaret, taken under the skirt, being married by Christmas	Folktrax FTX-215
The Afternoon Procession	Folktracks FSC-60-215
John Werdon talking	Folktracks FSC-60-215
John Worden describes the success of May Day, the route of the Blue Ribbon 'Oss including a visit to Treator (formerly this was where the 'oss was sprinkled with water from the well)	Folktrax FTX-215
Origins & making the gowns for the 'Oss	Folktrax FTX-215
Other members talk about making 'Osses	Folktrax FTX-215
Peter Kennedy asks about the other 'Oss & John Worden talks about The Peace 'Oss after the First World War	Folktrax FTX-215
He asks a delicate question about the difference between the two 'Osses	Folktrax FTX-215
He asks about the "Young Lady" (man-woman) accompanying the 'Oss	Folktrax FTX-215
'The Colonel' insists on giving his views but an argument ensues	Folktrax FTX-215
Speech in town square and start of Day Procession	Folktracks FSC-60-215
John Worden's speech in the Market Square & Blue Ribbon 'Oss coming out	Folktrax FTX-215
Drum practice in the "London Inn"	Folktracks FSC-60-215
Blue Ribbon 'Obby 'Oss practice in The London Inn on 30 April	Folktrax FTX-215
Blue Ribbon 'Obby 'Oss Party: <i>The May Song</i> in the London Inn on 30 April	Folktrax FTX-215
<i>The Song</i> [RH correction: <i>The May Song</i>] recorded in the streets on May Day	Folktracks FSC-60-215
Charlie Bate, piano-accordion	Folktrax FTX-215
Song [RH correction: <i>The May Song</i>] in the street on May Day when both horses [sic] meet	Folktrax FTX-215

CHARLIE BATE & OTHERS

This audio-collage is probably constructed of sound-track material.

Padstow Hobby Horse Celebrations [RH: Charlie Bate, piano-accordion: <i>The May Song</i> / Charlie Bate, talking / Colonel Bate, talking / unidentified, talking / 'Obby 'Oss Party (singing, accordeons & drums): <i>The May Song</i> / unidentified, talking / 'Obby 'Oss Party (singing, accordeons & drums): <i>The May Song</i>]	Saydisc SDL 332
Padstow Hobby Horse Celebrations [RH: as above]	Saydisc CSDL 332
Padstow Hobby Horse Celebrations [RH: as above]	Saydisc CD-SDL 425

HOBBY HORSE PARTY*

The Old 'Oss Party: voices, piano-accordions & drums

THE "BLUE RIBBON" TEAM**

The Blue Ribbon 'Oss Party: voices, melodeons, piano-accordions & drums

Probably the same recordings used in the sound track.

**Oss Oss, Wee Oss – Cornish May Carol* [RH correction: *The May Song*] Caedmon TC1224

* *Cornish May Carol* [RH correction: *The May Song*] Topic 12T197

***Padstow May Carol* [RH correction: *The May Song*] Folktrax FTX-010

CHARLIE BATE;

CHARLEY BATE [Rounder]

voice & piano-accordion

Recorded at the same sessions, but the two wassail songs were not used in the sound track.

Padstow May Carol (5 verses) [RH correction: *The May Song*] Folktrax FTX-010

Cornish Wassail Song [RH: part only edited with other material] Caedmon TC1224

Cornish Wassail Song [RH: part only edited with other material] Topic 12T197

Padstow Wassail Song

[RH: no title]

The Gower Wassail Song [RH: part only]*The Gower Wassail Song* [RH: part only]*The Gower Wassail Song* [RH: part only]

[RH: no title]

[RH: no title]

The Gower Wassail

Folktrax FTX-010

Saydisc CD-SDL 425

Caedmon TC1224

Topic 12T197

Rounder 11661-1719-2

Saydisc SDL 322

Saydisc CSDL 322

Saydisc CD-SDL 425



The Blue Ribbon 'Obby 'Oss Party, inside the London Inn, Padstow, 30 April 1957.

[photos: Reg Hall; Reg Hall Collection]



The Blue Ribbon 'Obby 'Oss Party, inside & outside the London Inn, Padstow, 30 April 1957.

[photos: Reg Hall; Reg Hall Collection]



The Old 'Oss Party, Padstow, 1 May 1957. [photos: Reg Hall; Reg Hall Collection]



The Blue Ribbon 'Obby 'Oss Party, Padstow, 1 May 1957. [photos: Reg Hall; Reg Hall Collection]



The Children's 'Oss & the Old 'Oss Party, Padstow, 1 May 1957. [photos: Reg Hall; Reg Hall Collection]



The Blue Ribbon 'Obby' 'Oss, May Day, circa 1960. [Peter Kennedy Archive]

During the field trip to Cornwall and Devon, Jean Ritchie and George Pickow recorded George Endicott singing *Three Scamping Rogues* and William Rew singing *Barbara Allen*, and the recordings were issued on Folkways FW 8871 and a Ritchie and Pickow cassette. It is not known whether Peter was present at the recording sessions, but he certainly introduced the singers to the recordists.

There is no documentary evidence of how Peter heard of William Scarlett. Peter was on a short trip to Sussex with Benedict Ellis and had been unable to locate some Gypsies to whom he had sent a telegram making an appointment. (Report to Marie Slocombe, peterkennedyarchive.org)

Peter (Report to Marie Slocombe, peterkennedyarchive.org): Went to Wick, near Littlehampton, and recorded William Scarlett, 2 Courtwick Road. Mr. Scarlett, aged 83, had been a postman at Cranford for 40 years, with a country round extending through the cornfields around Heathrow and London Airport.

WILLIAM SCARLETT

voice

William Scarlett's house, Wick, near Littlehampton, Sussex, 16 May 1953. [not at Cranford, Middlesex, as given on the BBC disc.]

The Team of Rats (The Elfin Knight) (+ talk)

There was an old man in the pub

BBC 19339

Folktrax FTX-453



Mrs. Penfold. [photo: Peter Kennedy]

On Sunday, 17th May 1953, Paul Plumb, an EFDSS dance caller, took Peter to see his aunt, Mrs. Penfold, at Pollard's Farm, Ditchling Common, Burgess Hill, Sussex. She was from Co. Down and she sang *The Maid of Mourne Shore*, *Pretty Susan the Pride of Kildare*, *As I Went to Market (Seventeen Come Sunday* – fragment), *Shule Agra* & others (Report to Marie Slocombe, peterkennedyarchive.org),

but there is no available evidence that he recorded her, though the microphone in the photograph suggests he did..

John McLaverty filled in a Folk Music Documentation form dated 25 May 1953, as if the following songs were recorded in Belfast that day: *Lovely Willy*, *Wedding at Ballyporeen*, *Hot Ash Pelt*, *Galway Girl*, *Stuttering Lovers*, *Greasy Cook*, *The Doffin Mistress*, and *Phil the Piper's Wedding* (British Library). The evidence of the BBC disc numbering supports the 1952 dates attributed to them.

According to the credits on the BBC discs, Mary Murphy, Michael McGuigan & Joseph Higgins were recorded in Co. Down on 21st May 1953 and Hugh Devaney was recorded in Co. Donegal on 24th May 1953. Documentary and circumstantial evidence suggests the dates are wrong and should read 21st August 1953 and 24th August 1953.

Years after the event, Francis Shergold, squire of the Morris, frequently recalled (to Reg Hall) Peter's filming in May 1953 as an intrusion, getting in the way of Whit Monday's valid activities.

NO ARTIST CREDIT [film; Folktracks];

BAMPTON MORRIS [Saydisc]

Francis Shergold	dancer & squire; & possibly mouth-organ
George Dixon	dancer
Pete Allam	dancer
Harry Hampton	dancer
Peter Wheeler	dancer
Rex Wheeler	dancer
Roy Shergold	dancer
George Hunt	fool
Bobby Wells	cake-bearer
Reg Whitlock	jig dancer
Bertie Clark	fiddle
Billy Flux	former dancer in the crowd

Film credited to George Pickow, but Peter & Jean Ritchie also involved, outside the Elephant & Castle, Bampton, Oxfordshire, Whit Monday, 25 May 1953.

English Folkdances of Today, *The Rose Tree* (film, EFDSS) with dance

sequences including *Highland Mary* with mouth-organ, a solo jig, and *Bonny Green Garters*

Instructional Film No. 2

Recorded by Peter with George Pickow & Jean Ritchie also involved, Bampton, Oxfordshire, Whit Monday, 25 May 1953.

Brighton Camp

Folktracks FSA-90-84

Glorishears

Saydisc SDL 332

Glorishears

Saydisc CSDL 332

Glorishears (Stamp and Clap)

Saydisc CD-SDL 425

Glorishears

Folktracks FSA-90-84

Banbury Bill

Folktracks FSA-90-84

Maid of the Mill

Saydisc SDL 332

Maid of the Mill

Saydisc CSDL 332

Maid of the Mill (Handkerchief Dance)

Saydisc CD-SDL 425

Bonny Green Garters

Saydisc SDL 332

Bonny Green Garters

Saydisc SDL 332

Morris Off: Bonny Green Garters

Saydisc CD-SDL 425



Bampton Morris, Francis Shergold's team, Bampton, Oxfordshire, Whit Monday, 1953. [*Picture Post*, 10 April 1954; Reg Hall Collection]



Bampton Morris, Arnold Woodley's team, Bampton, Oxfordshire, Whit Monday, 1953. [photo: Michael Plunkett; Reg Hall Collection]

According to his pocket diary (British Library), Peter was off on holiday to St. Malo in Brittany on 29th May, and was in the Basque country during the first part of July 1953, recording folk-music & folk-dance festival performances in Pamplona in Spain, and Biarritz in France (Folktrax FTX-606, FTX-607 & FTX-610). The Folktrax website says the recordings were made with the assistance of the Initiative Syndicates of Biarritz and Pamplona and the International Folk Music Council, so presumably he was in receipt of some sort of sponsorship. His pocket diary notes him back on BBC duty on 21th July 1953.

Marie Slocombe (internal BBC memo to Peter, 7th July 1953; British Library): POSSIBLE CONTACT IN WEXFORD. You may possibly (though not very probably) like to have the following contact which Peter Opie gave me the other day in case you pass anywhere near County Wexford during your trip on the way to Northern Ireland: Mr. Nicholas Parle, Drinagh. This gentleman apparently has information about a Mummers' Play at Forth and also a Sword Dance. Probably not likely to lead to much, but if you were on the spot, it might just be worth following.

Peter's pocket diary (British Library) notes that on 24th July 1953, he boarded the 2.00 am car ferry from Fishguard to Rosslare.

Peter (Report to Marie Slocombe, peterkennedyarchive.org): Friday, 24th July. // Went in search of Nicholas Parle, Drinagh, Wexford,... to find out about local Mumming teams. He was in local Council Lorry and after much local investigation I gave up the chase and left my address with his wife...

Saturday, July 25th. // To Sean O'Boyle's summer residence at Killowen which became base for operations in Co. Down. // In the evening delivered Margaret Barry's discs to Mrs. O'Hagan, "Manager", who keeps shop opposite the Imperial Hotel in Dundalk.

Sunday, July 26th. // To Glenloughan to meet Peter Sloan who acted as out [sic] guide in the Mourne Mountains. To P. J. (Billy's Paddy) Sloan at Tullyfrane. To Hilltown to see Joe (The Float) Brannigan. He said he would not sing without his friend Michael ("The Slew") McAlinden. Made arrangements to record on Tuesday...

Monday, July 27th. // Saw Sam Hanna Bell who gave a number of contacts. Drove to Belfast... saw Mr. McMullen, Head of Programmes, Mr. Boucher, Music Organiser... [RH: BBC]

Tuesday, July 28th. // To Mourne's and picked up the Sloans, Brannigan and McAlinden and took them to the Cloughmore Hotel in Rostrevor for mains...

Peter (*N. Ireland II 1954*, British Library): Rostrevor // Drinks 7/- // 4 in van 40 miles.

Throughout this Ulster recording trip, Sean O'Boyle was the main guide, as he had been the previous year, and he did all the talking on tape, while Peter was the recordist, but no doubt Peter had a lot to say about what was recorded, partly because of his own expertise and partly because he represented the BBC Library. Peter called in on a number of singers he had recorded in 1952 to deliver their BBC discs and to take photographs.

MICK McALINDON*

Mick McAlinden (The Slew) (57) voice

JOE BRANNIGAN**

Joe Brannigan (The Float) (42) voice

PETER SLOAN***

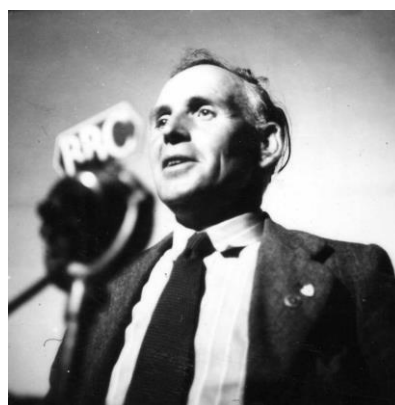
Peter Sloan (49) voice

With Sean O'Boyle, the Cloughmore Hotel, Rostrevor, Co. Down, 28 July 1953.

* <i>Down Derry Down</i>	BBC 19350
* <i>Mick McGill (or The Railroaders Song)</i>	Folktrax FTX-433
* <i>Father's Serving Boy</i>	BBC 19351
* <i>Father's Serving Boy</i>	Folktrax FTX-433
* <i>Father's Serving Boy</i>	Topic TSCD673T
* <i>The Bonny Blue Jacket</i>	BBC 19352
* <i>The Bonny Blue Jacket</i>	Folktrax FTX-433
** <i>Lord Must I Die for the Want of a Man</i>	BBC 19352
** <i>Lord Must I Die for the Want of a Man?</i>	Folktrax FTX-433
** <i>The Maid of Balladoo</i>	BBC 19352
** <i>The Maid of Balladoo (talk after)</i>	Folktrax FTX-433
** <i>Rathfriland on the Hill</i>	BBC 19352
** <i>Rathfriland on the Hill</i>	Folktrax FTX-433
** <i>Kevin Barry</i>	BBC 19349
** <i>Talk about Kevin Barry</i>	BBC 19350
** <i>Kevin Barry (talk before)</i>	Folktrax FTX-433
** <i>John Thompson – the Scottish Goalkeeper (talk before & after)</i>	BBC 21152
** <i>Johnnie Thomson, The Scottish Goalie</i>	Folktrax FTx-433
** <i>Lord Must I Die for the Want of a Man</i>	BBC 19351
** <i>Lord Must I Die for the Want of a Man?</i>	Folktrax FTX-433
*** <i>The Wreck of the Newcastle Fishermen [RH: split into two parts]</i>	BBC 19353
*** <i>The Wreck of the Newcastle Fishermen (talk before)</i>	Folktrax FTX-433
*** <i>Dick McKight's Farewell to Mourne (last part) (talking following)</i>	BBC 19350
*** <i>You Mountains of Mourne (or Dick McKinght's Farewell to Mourne Shore (talk before & after)</i>	Folktrax FTX-433
*** <i>The Knights of St. Patrick</i>	BBC 19350
*** <i>The Knights of St. Patrick</i>	Folktrax FTX-433



Mick McAlinden & Joe Brannigan at the time of the recording. [photos: Peter Kennedy]



Sean O'Boyle & Peter Sloan at the time of the recording. [photos: Peter Kennedy]

Peter (Report to Marie Slocombe, peterkennedyarchive.org): Wednesday, July 29th. // Rev. Father Mooney introduced us to a number of singers in his locality and after transporting singers we recorded at the Downshire Arms Hotel in Hilltown using Mains electricity.

Peter (*N. Ireland II 1954*, notebook; British Library): Mrs Quinn – Downshire House Hotel, Hilltown 10/- use of room



Downshire Arms Hotel, Hilltown, Co. Down. [internet, 2017]

OWEN McATEER (75) *

voice

ROBERT TAYLOR **

voice

With Sean O'Boyle, Downshire Arms Hotel, Hilltown, Co. Down, 29 July 1953.

**The Maid of Rostrevor Shore* (talk preceding)

**The Maid of Rostrevor Shore* (talk before)

**The Hillside Crickets*

BBC 19592

Folktrax FTX-433

BBC 19595

- **The Hillside Crickets* Folktrax FTX-433
 **The Castlewellan Meeting* (song & talk) BBC 19531
 **The Castlewellan Meeting* (talk before) Folktrax FTX-433
 **The Blackbird of Mullaghmore* (talk preceding & following) BBC 19531
 **The Blackbird of Mullaghmore* (talk before & after) Folktrax FTX-433
 ***The Lion Den* (talk following) BBC 19592
 ***The Lion's Den* (talk after with Sean O'Boyle) Folktrax FTX-433

FRANK MURPHY (41)

voice

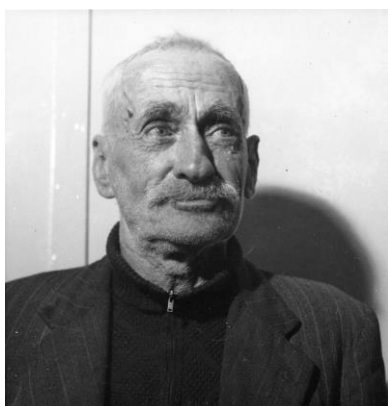
With Sean O'Boyle, Lisnamulligan, Co. Down, 29 July 1953. (using car battery)

The Maid of Balladoo

BBC 19595

****The Maid of Balladoo*

Folktrax FTX-433



Owen McAteer & Robert Taylor at the time of the recording. [photos: Peter Kennedy]



Frank Murphy & Paddy Sloan at the time of the recording. [photos: Peter Kennedy]

Peter (Report to Marie Slocombe, peterkennedyarchive.org): Thursday, July 30th. // Lifted a number of singers to Atticall where we recorded from the van.

PETER SLOAN [incorrect] [BBC];

PADDY SLOAN [Folktrax] *

voice

PETER GRANT [incorrect] [BBC 19561];

PADDY GRANT [BBC 19595; Folktrax; Topic] (28) **

voice

With Sean O'Boyle, Atticall, Co. Down, 30 July 1953.

**The Mourn Men in Green*

 **The Mourn Men in Green*

***McCaffery*

 ***McCaffery*

BBC 19595

Folktrax FTX-433

BBC 19581

Folktrax FTX-433

**McCaffery
 **The Irish Waxworks Show
 **The Irish Waxworks Show

Topic TSCD673T
 BBC 19595
 Folktrax FTX-433

PAT KELLY

voice

With Sean O'Boyle, Pat Kelly's home, Newry, Co. Down [not Dundalk, Co. Louth, as given on the BBC disc], 31 July 1953. (Peter's report to Marie Slocombe, peterkennedyarchive.org)

<i>Castlewellan Meeting</i>	BBC 20018
<i>Castlewellan Meeting</i>	Folktrax FTX-435
<i>The Parliament Song</i>	BBC 20018
<i>The Parliament Song</i>	Folktrax FTX-435
<i>The Robber Song (Well Sold the Cow)</i>	BBC 20019
<i>Well Sold the Cow</i>	Folktrax 90-503
<i>Well Sold the Cow or The Yorkshire Bite</i>	Folktrax FTX-435
<i>The Three English Blades</i>	BBC 20019
<i>The Three Blades (Campbell the Rover)</i>	Folktrax FTX-435
<i>Who's that Stands at My Window or Rise Up Lovely Sally</i>	BBC 20020
<i>Rise Up Lovely Sally</i>	Folktrax FTX-435
<i>The Trees Are Getting Tall (The Trees They do Grow High)</i>	BBC 20020
<i>The Trees Are Growing Tall</i>	Folktrax FTX-435



Pat Kelly & Maureen Melly at the time of the recording. [photos: Peter Kennedy]

The next day Peter and Sean O'Boyle left the south of the Six Counties for the north. Presumably the call on Brigid Tunney's daughter Maureen Melly in Belfast was by prior arrangement. A brief excursion back into Co. Derry produced only two instrumental items, neither of much consequence, which seems to represent Peter's BBC view of slightly odd-ball (even quaint) performances being good radio material. They moved across to Co. Antrim for renewed serious collecting, and it is clear now that their brief or reasoning was to get what they thought was representative material from each county. And so on to Co. Tyrone and across the border into Co. Donegal stopping briefly again at Belleek in Co. Fermanagh.

MAUREEN MELLY

voice

With Sean O'Boyle, Maureen Melly's home, Belfast, 2 August 1953.

<i>The Trip over the Mountain</i>	BBC 19354
<i>The Trip over the Mountain</i>	Folktrax FTX-434
<i>The Trip over the Mountain</i>	Topic TSCD673T
<i>Drimin Droo (talk preceding)</i>	BBC 19354
<i>Drimin Droo (talk preceding)</i>	Folktrax FTX-434
<i>Paddy Shinehan's Cow</i>	BBC 19354
<i>Paddy Shinehan's Cow</i>	Folktrax FTX-434
<i>Paddy Shinehan's Cow</i>	Topic TSCD677T
<i>Bucachailin Donn</i>	BBC 19354
<i>Bucachailin Donn</i>	Folktrax FTX-434

<i>Buachaillin Donn</i>	Topic TSCD677T
<i>Farewell Green Erin</i>	BBC 19355
<i>Farewell Green Erin</i>	Folktrax FTX-434
<i>Farewell Green Erin</i>	Topic TSCD677T
<i>The Blackbird of Avondale</i>	BBC 19355
<i>The Blackbird of Avondale</i>	Folktrax FTX-434
<i>The Blackbird of Avondale</i>	Topic TSCD677T
<i>My Dark Slender Boy</i>	BBC 19355
<i>The Dark Slender Boy</i>	Folktrax FTX-434
<i>The Dark Slender Boy</i>	Topic TSCD677T
<i>The Wee Kerry Cow</i>	BBC 19355
<i>The Kerry Cow</i>	Folktrax FTX-434

Peter (Report to Marie Slocombe, peterkennedyarchive.org): Monday, August 3rd. // We went to see Paddy Kane, Ballyscullion near Bellaghy, Co. Derry, a young fiddler now in Belfast who we were to have recorded last year. He was not at home so we recorded his father and his brother using the vibrator.

PATRICK O'KANE & GERARD O'KANE*

Patrick O'Kane (father, 67) fiddle
Gerard O'Kane (son, 29) mandolin

GERARD O'KANE**

mandolin

Ballyscullion, near Bellaghy, Co. Derry, 3 August 1953.

**Slow Air: The Coulin*

The Coulin

***The Royal Belfast Hornpipe*

***The Royal Belfast Hornpipe* [RH: part only]

***The Royal Belfast Hornpipe* [RH: part only]

BBC 20029
Folktrax FTX-377
BBC 20029
Folktrax FTX-950
Rounder 11661-1850-2

PADDY GAMBLE (47) *

voice

JAMES CAREY **

voice

DONALD McMULLEN ***

voice

TERENCE McSHANE****

voice & fiddle

With Sean O'Boyle, Cloughmills, Laslavin, Co. Antrim, 4 August 1953. [not 5 August as noted on BBC & Folktrax]

**The Green Veils*

**The Green Veils*

***Come All You Young Bachelors*

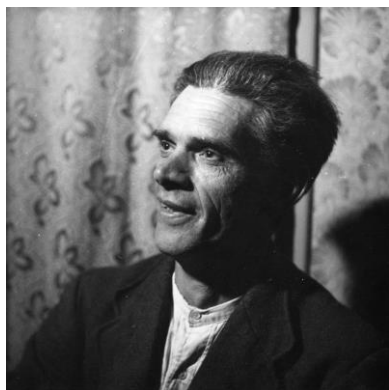
***Come All Ye Young Bachelors*

****Lammas Fair in Cargan*

****Lammas Fair in Cargan*

*****The Last of the Fairies of Lough Guile*; Story with three tunes: *Fairy Jig* (*Tatter Jack Walsh*), *Fairy Reel* & *King of the Fairies*

BBC 20030
Folktrax FTX-377
BBC 20030
Folktrax FTX-377
BBC 20030
Folktrax FTX-377
BBC20029



Paddy Gamble & Terence McShane at the time of the recording. [photos: Peter Kennedy]

PADDY McCLUSKY [BBC & Folktrax];

PADDY McLUSKEY [incorrect] [Topic] (73)

voice x; fiddle xx

With Sean O'Boyle, Cloughmills, Laslavin, Co. Antrim, 5 August 1953.

Bees among the Heather – Reel xx

Bees among the Heather – Reel xx

Bees among the Heather – Reel xx

The First of May xx

The First of May (Reel) xx

Talk over tuning

Tuning up the fiddle

Happy to Meet – Jig xx

Happy to Meet, Sorry to Part – Jig

Happy to Meet, Sorry to Part – Jig

Jenny Pawned her Bonnet – Reel xx

Jenny Pawned her Bonnet – Reel xx

Jenny Pawned her Bonnet – Reel xx

Father's Reel

The Clough Mills Hornpipe xx

The Clough Mills Hornpipe xx

The Clough Mills Hornpipe xx

Murray's Hornpipe xx

Murray's Hornpipe xx

My Love She's Gone Away (old set tune) xx

My Love She's Gone Away – Jig xx

My Love She's Gone Away (old set tune) xx

The Mason on his Chair (jig) xx

The Mason in his Chair – Jig xx

The Mason in his Chair – Jig xx

Napoleon Crossing the Alps xx

March: Napoleon Crossing the Alps xx

Napoleon Crossing the Alps – March xx

Napoleon Crossing the Alps xx

March: Napoleon Crossing the Alps xx

The Cuckoo's Nest xx

The Cuckoo's Nest – Hornpipe xx

The Cuckoo's Nest xx

Hornpipe: The Cuckoo's Nest xx

The Ewe with the Crooked Horn (Paddy on the Turnpike) xx

The Ewie wi the Crookit Horn – Reel xx

The Ewie wi the Crookit Horn – Reel xx

Reel: The Ewe with the Crooked Horn

All the Way to Galway xx

Jenny Put the Kettle On – Reel xx

All the Way to Galway (or Jenny Put the Kettle On) – Reel xx

BBC 20034

Folktracks 377-C30

Folktrax FTX-377

BBC 20034

Folktrax FTX-377

BBC 20034

Folktrax FTX-377

BBC 20034

Folktracks 377-C30

Folktrax FTX-377

BBC 20034

Folktracks 377-C30

Folktrax FTX-377

BBC 20034

BBC 20035

Folktracks 377-C30

Folktrax FTX-377

BBC 20035

Folktrax FTX-377

BBC 20035

Folktracks 377-C30

Folktrax FTX-377

BBC 20035

Folktracks 377-C30

Folktrax FTX-377

BBC 21152

Folktracks 377-C30

Folktrax FTX-377

Folktrax FTX-517

Topic TSCD677T

BBC 21152

Folktracks 377-C30

Folktrax FTX-377

Topic TSCD677T

BBC 21152

Folktracks 377-C30

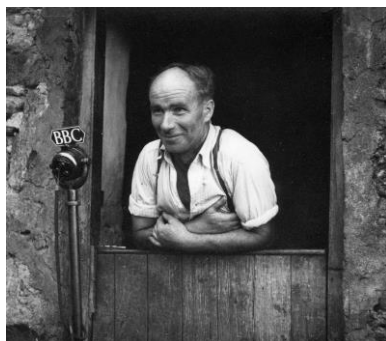
Folktrax FTX-377

Topic TSCD677T

BBC 21152

Folktracks 377-C30

Folktrax FTX-377



Denis Cassley at the time of the recording.
[photo: Peter Kennedy]

On Friday, 7th July 1953, Peter and Sean made extensive recordings of local dance material by two fiddle players, William Smith and Billy Robinson, at Ballyclare, Co. Antrim. (Peter's report to Marie Slocombe, peterkennedyarchive.org). They have not been issued and the original tapes are not known to exist.

DENIS CASSLEY [BBC]; [RH: Denis Cassily on the photographs in the British Library & in Peter's report to Marie Slocombe, peterkennedyarchive.org]

DENNIS CASSLEY [Folktracks?]

voice

With Sean O'Boyle, Glenshesk, Co. Antrim, 7 August 1953.

The Mountain Streams (Where the Moorcocks Crow)

The Mountain Streams (verses 3, 5 & 7 omitted)

The Mountain Streams

The Whinney Knowes

Among the Whinny Knowes

Glensheak Waterside

Glenshesk Waterside

BBC 20022

Folktracks FSB 013

Folktrax FTX-377

BBC 20022

Folktrax FTX-377

BBC 20022

Folktrax FTX-377

Peter (Report to Marie Slocombe, peterkennedyarchive.org): Saturday, August 8th. // Picked up Liam O'Connor at Culloville [RH: Co. Armagh] and drove to the Tunney's, Garvary, near Belleek, Co. Fermanagh...

MRS. BRIGID TUNNEY*

voice

PADDY TUNNEY**

voice

MICHAEL GALLAGHER***

Mick Gallagher voice

With Sean O'Boyle and Liam O'Connor, the Tunney family house, Garvary, Belleek, Co. Fermanagh, 9 August 1953 [not 20 July 1953 as given on the BBC discs]. (Car battery used)

**Craigy Hills*

BBC 20024

**The Banks of Dunmore* (last part)

BBC 20028

**Prince Charlie Street* [sic] (fragment)

BBC 20025

**Prince Charlie Stuart*

Caedmon TC1164

**Prince Charlie Stuart*

Topic 12T196

**Prince Charlie Stuart*

Folktrax FTX-123

**Prince Charlie Stuart* [RH: edited with other material]

Folktrax FTX-518

**The Pride of Glencoe*

BBC 20025

**The Lowlands of Holland*

BBC 22026

**The Lowlands of Holland*

Comhaltas Ceoltóirí Éireann CL44

**As I Roved Out (The False Bride)*

BBC 20026

***The Blackbird*

BBC 22336

***The Royal Blackbird* (talk before)

Folktracks 60-163

***The Royal Blackbird* (talk before)

Folktrax FTX-163

***The Blackbird*

Topic TSCD677T

*** <i>Adieu (Sweet) Lovely Nancy</i> (talk preceding)	BBC 20223
***Talk about <i>Adieu (Sweet) Lovely Nancy</i> Song	BBC 20223
*** <i>As I Roved Out (The False Bride)</i>	BBC 20223
*** <i>The Deluded Lover</i> [RH: He called it <i>As I Roved Out</i>]	Folktracks FSB 015
*** <i>The Deluded Lover</i> [RH: He called it <i>As I Roved Out</i>] (talk before)	Folktracks 60-163
*** <i>The Deluded Lover</i> [RH: He called it <i>As I Roved Out</i>] (verses 1-6)	Folktrax FTX-015
*** <i>The Deluded Lover</i> [RH: He called it <i>As I Roved Out</i>] (talk before)	Folktrax FTX-163
*** <i>Hurroo-Ri-Ah (The Keach in the Creel)</i>	BBC 20024
*** <i>The Keach in the Creel</i> [RH: part only]	Caedmon TC1146
*** <i>The Keach in the Creel</i> [RH: part only]	Topic 12T161
*** <i>The Keach in the Creel</i> [RH: part only; edited with other material]	Folktrax 90-503
*** <i>The Keach in the Creel</i> [RH: part only; edited with other material]	Folktrax FTX-503
*** <i>The Keach in the Creel</i> [RH: four verses only]	Rounder 11661-1776-2
*** <i>The Twins</i>	BBC 20024
*** <i>The Ribbon Blade</i>	BBC 20024
*** <i>When a Man's in Love (A Man in Love Feels No Cold)</i>	BBC 20025
*** <i>When a Man's in Love</i>	Folktracks FSB 013
*** <i>When a Man's in Love</i> [RH: part only edited with other material]	Folktrax FTX-013
*** <i>Paddy Shinahan's Cow</i>	BBC 20027
*** <i>As Mary Sat in a Flowery Garden</i> (first part)	BBC 20027
*** <i>The One Thing or the Other</i>	Folktracks FSB 019
*** <i>The One Thing or Another</i>	Folktrax FTX-019

MILES DUGGAN*

voice

LIAM O'CONNOR**

voice

With Sean O'Boyle & probably Paddy Tunney, the Hotel, Belleek, Co. Fermanagh, 10 August 1953. (Peter's report to Marie Slocombe, peterkennedyarchive.org).

* <i>Lord Leitrim</i>	BBC 19356
* <i>Lord Leitrim</i> (with chorus) [RH: the chorus is distorted with added multi-tracking & reverb]	Folktrax FTX-435
** <i>The Hawk and the Crow</i>	Folktracks 60-027
** <i>The Hawk and the Crow</i>	Folktrax FTX-027
** <i>The Hawk and the Crow</i>	Folktrax FTX-419
** <i>The Hawk and the Crow</i> [RH: Peter Kennedy, banjo, dubbed on later]	Saydisc CD-SDL411



Liam O'Connor posing (not recording) outside the Tunneys' house. [photo: Peter Kennedy]

Later in the day of 10th August, Peter and Sean O'Boyle set out on their planned return to Donegal and Paddy Tunney then became an active member of their party. They recorded some songs from Peter McGlinchey in Ballinatra, and further songs from Paddy Tunney's maternal aunt, Annie Meehan, at The Ring, Tamur, Pettigo, but none of the recordings was issued in anyway and the original tapes are not known to exist.



Annie Meehan. [photo: Peter Kennedy]

Peter (Report to Marie Slocombe, peterkennedyarchive.org): Tuesday, August 11th. // To Glen Finn where we picked up Peter Campbell, school master at Cloghan, who took us round on the hunt for “Johnny Simey” (peddlar-fiddler) first to his brother where we recorded from car.

SIMON DOHERTY [BBC & Folktrax];

SIMIE DOHERTY [Topic]

Simie Doherty fiddle & voice

With Sean O’Boyle & Paddy Tunney at Peter Campbell’s house, Cloghan (?) near Glenties, Co.

Donegal, 11 August 1953.

The Pigeon on the Gate (two versions)

Two Versions of the Reel: The Pigeon on the Gate (talk before)

Reel: The Pigeon on the Gate

The Tuhead Lassies (talk preceding & following)

Reel: Tullahad Lassies (talk before)

Reel: Tullaghan Lassies

Reel: Mooney’s Favourite

Reel: Mooney’s Favourite

Reel: Mooney’s Favourite

Reel: Coffe Street

Reel: Cuffe Street

Reel: Cuffe Street

Reel: Bonnie Kate

Reel: Bonny Kate

Reel: Bonnie Kate

Reel: The Hook and the Straw

Reel: The Hook and the Straw

BBC 19594

Folktrax FTX-273

Topic TSCD677T

BBC 19594

Folktrax FTX-273

Topic TSCD677T

BBC 19594

Folktrax FTX-273

Topic TSCD677T

BBC 19594

Folktrax FTX-273

Topic TSCD677T

BBC 19594

Folktrax FTX-273

Topic TSCD677T

BBC 19594

Folktrax FTX-273

It would appear that John Doherty (referred to as Johnny Simey) was located, brought to the house and was recorded with the use of the car battery. (Peter’s report to Marie Slocombe, peterkennedyarchive.org)

JOHN DOHERTY (BBC);

JOHNNY DOHERTY (Folktrax)

John Doherty fiddle & voice.

Reel: The Heathery Breeze

Reel: The Heathery Breeze

Two Hornpipes: The High Level / Madam Vanoni’s

The High Level / Madam Vanoni (Hornpipes)

Imitation of bagpipes

BBC 19532

Folktrax FTX-273

BBC 19532

Folktrax FTX-074

BBC 19532

Talk about next item [RH: <i>The Atlantic Roar</i>]	BBC 19532
<i>The Atlantic Roar</i>	BBC 19532
<i>The Atlantic Roar</i> (or <i>Atlantic Sounds</i>)	Folktrax FTX-074
<i>Hornpipe: The Atlantic Roar</i>	Topic TSCD677T
<i>Slow Air: The Lord of Mayo</i>	BBC 19533
<i>Tighearna Mhuigheo (The Lord of Mayo) (Story & Song Air)</i>	Folktrax FTX-074
<i>The Star Hornpipe</i>	BBC 19534
<i>Hornpipe: The Star</i>	Folktrax FTX-075
<i>The Japanese Hornpipe</i> [correction: barndance not hornpipe]	BBC 19534
<i>Hornpipe: The Japanese</i>	Folktrax FTX-075
<i>The Old Man Rocking the Cradle</i> (Talk; Song; & fiddle tune)	BBC 19533
<i>Rocking the Cradle</i> (Talk; Song; & fiddle)	Folktrax FTX-074
<i>Rocking the Cradle</i> (verse 2 omitted)	Folktrax FTX-015
<i>Rocking the Cradle</i>	Topic TSCD677T
<i>The Postman's</i>	BBC 19534
<i>The Postman's Knock (Hornpipe)</i> (talk before)	Folktrax FTX-074
<i>The Fox Hunt</i> (without talk)	BBC 19534
<i>The Fox Chase</i>	Folktracks FSA 073
<i>The Fox Chase (Seil a' Mhad Aiaidh Ruaidh)</i> (talk preceding)	Folktrax FTX-073
<i>The Fox Hunt</i> (with talk)	BBC 19534
<i>The Hare and Hounds</i> (with talk)	BBC 19534
<i>Seilg a' Ghearrfhaidh (The Hare & Hounds)</i> (with talk)	Folktrax FTX-074
<i>Jig: The Irish Washerwoman</i>	BBC 19535
<i>Jig: The Irish Washerwoman</i>	Caedmon TC1144
<i>The Irish Washerwoman</i>	Topic 12T159
<i>Jig: The Irish Washerwoman</i>	Folktrax FTX-074
<i>The Low Level Hornpipe</i>	BBC 19535
<i>Hornpipe: The Low Level</i>	Folktrax FTX-075
<i>Hornpipe: The Stepping Stones</i>	BBC 19535
<i>Hornpipe: The Stepping Stones</i>	Folktrax FTX-075
<i>Slow Air: Easter Snow</i> (talk following)	BBC 19535
<i>Easter Snow</i>	Folktracks FSA 073
<i>Easter Snow</i> (talk preceding)	Folktrax FTX-073
<i>Slow Air: Paddy's Rambles</i> (talk preceding)	BBC 19535
<i>Paddy's Rambles</i>	Folktracks FSA 073
<i>Slow Air: Paddy's Rambles</i> (talk preceding)	Folktrax FTX-073
<i>Slow Air: The Harvest Morning</i>	BBC 19536
<i>Slow Air: Maidin Fhogmhair (The Harvest Morning)</i> [RH: talk]	Folktrax FTX-075
<i>Reel: The Yellow Heifer</i> [RH: <i>The Bunch of Keys</i>] [RH: talk preceding]	BBC 19536
<i>Reel: The Yellow Heifer</i> [RH: <i>The Bunch of Keys</i>] [RH: talk preceding]	Folktrax FTX-075
<i>Miss Cunningham's Reel</i> [RH: <i>The Donegal</i>] (talk preceding)	BBC 19536
<i>Miss Cunningham's Reel</i> [RH: <i>The Donegal</i>] (talk preceding)	Folktrax FTX-075
<i>Reel: Bonny Kate</i>	BBC 19572
	Folktrax FTX-075
<i>O Halloran's Reel</i> [RH: <i>Rakish Paddy</i>] (talk preceding)	BBC 19572
<i>Reel: O Halloran's</i> [RH: <i>Rakish Paddy</i>]	Folktrax FTX-075
<i>Jig: The Rose in the Garden</i>	BBC 19572
	Folktrax FTX-273
<i>Jig: The King of the Pipers</i>	BBC 19573
<i>Jig: The King of the Pipers</i> (talk before)	Folktrax FTX-075
<i>Reel: Stormy Weather</i> (talk before)	BBC 19573
	Folktrax FTX-273
<i>Slow Air: The Dear Irish Boy</i>	Folktrax FTX-075
<i>The Sailor's Trip to Liverpool</i> (reel)	BBC 19573
	Folktrax FTX-273
<i>Slip Jig: The Woods of Fanad</i> [RH correction; not a slip-jig]	BBC 19573
<i>Slip Jig: Coillte Fhanada (The Woods of Fanad)</i> (talk before) [RH correction; not a slip-jig]	Folktrax FTX-075
<i>Slip Jig: The Knackers of Navan</i> [RH correction: highland not a slip jig]	BBC 19573
<i>March: The Knackers of Navan</i> (talk before) [RH correction: highland	

not a march]	Folktrax FTX-075
<i>Scottish March and Reel</i> [possibly at a later session]	BBC 19573
<i>Highland: Dulaman Na Beinne Buidhe (Dulaman of the White)</i> [possibly at a later session]	BBC 19574
<i>Whistle o'er the Lave o't</i> (talk) <i>Dulman ne Beinne Buide (Highland)</i> [possibly at a later session]	Folktrax FTX-075
<i>Reel: The Kitchen Maid</i>	BBC 19574
<i>Reel: The Kitchen Maid</i> (talk before)	Folktrax FTX-273
<i>Mazurka: Kittys Fancy</i>	BBC 19574
<i>Polka Mazurka: Kittys Fancy</i>	Folktrax FTX-075
<i>Highland and Reel</i>	BBC 19574
<i>Stirling Castle / Grey Daylight (Strathspey / Reel)</i>	Folktrax FTX-074



Simie & John Doherty at the time of the recording. [photos: Peter Kennedy]



John Doherty at the time of the recording with Peter Kennedy [photo: Sean O'Boyle] & Sean O'Boyle [photo: Peter Kennedy]

The following day, Peter, Sean & Paddy called on Conal O'Donnell (known as Condy), who sang in Irish. Peter noted his occupation at the time (British Library) as a Gaelic organiser, which suggests he was known to Paddy Tunney and/or Sean O'Boyle. Correspondance between Peter & Conal in the 1960s and 1980s is warm and friendly, but, although Paddy Tunney is mentioned, Sean O'Boyle is not.

CONALL O'DONNELL [BBC];

CONAL O DONNELL [Folktrax FTX-003];

CONAL (CONDY) O'DONNELL [Folktrax FTX-276]

Conal O'Donnell voice

With Sean O'Boyle & Paddy Tunney, Brockagh, Glenties, Co. Donegal, 12 August 1953.

Domhnall O Maolaine (Donald Maloney) (version of Eamonn Mhagaire)

BBC 20151

Domhnall O Maolaine (Donald O Mullen) (talk before)

Folktrax FTX-003

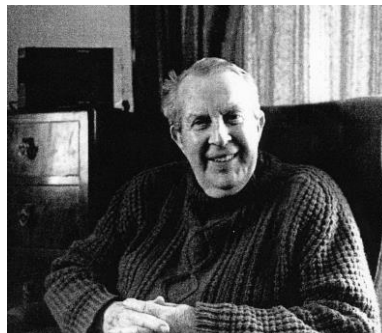
Eirigh's Cuir Ort Do Chum Eadaigh (Arise and Put on Your Clothes) (talk before)

Folktrax FTX-003

Maire Chonnact & Seamus O Donnail (Connaught Mary & James O Donnell) (talk before)

Folktrax FTX-003

- An Seanduine Doighte (The Cuckold Old Man)* (first few verses only) BBC 20151
An Seanduine Doighte (The Burnt-out Old Fellow) (verses 1,2,6,5 & 3) Folktrax FTX-003
Sean O Doighte (The Cuckold Old Man) Folktrax FTX-276
Tiocaidh an Samradh (The Summer Will Come) BBC 20151
Tiocfaidh an Samhradh (The Summer Will Come) (verses 1-6) (talk before) Folktrax FTX-003



Conal O'Donnell, 1980s. [Peter Kennedy Archive]



Paddy Tunney, Sean O'Boyle, John Doherty & Liam O'Connor.
 [photo: Peter Kennedy]

JOHN DOHERTY [BBC; Folktracks; Topic]

JOHNNY DOHERTY [Folktrax]

fiddle & voice.

With Sean O'Boyle, Paddy Tunney & Liam O'Connor at Fintown, Co. Donegal, 12 August 1953.

Reel: Muineal a' Bhardail (The Drake's Neck)

BBC 19574

Reel: Muineal a' Bhardail (The Drake's Neck) (talk before)

Folktrax FTX-273

The Four Posts of the Bed (talk preceding)

BBC 19575

The Four Posts of the Bed (Story & Tune)

Folktrax FTX-074

Two Wedding tunes (talk preceding): Haste to the Wedding / Ta De Bheatha

Abhaila (The Bargain is Made)

BBC 19575

Wedding tune: Hauling Home Song (talk preceding)

BBC 19575

- Talk. [RH: *Jig: Haste to the Wedding*. Talk. *Ta Mo Mhargadh Dheanta (The Bargain is Made)* [RH: John says, *The Bargain is Finished*] [RH: *Jig: Royal Charlie*] Talk. *Welcome Home, Graniu* Folktrax FTX-075
- Last Figure of the Lancers* BBC 19575
- Last Figure of the Lancers Quadrille: Please Give a Penny* Folktrax FTX-273
- The Last Figure of the Lancers* Topic TSCD677T
- The Speaking (Exhibition Waltz)* BBC 19575
- The Speaking (Exhibition) Waltz* (talk before) Folktrax FTX-074
- Father's March (Sean O'Neill)* (talk preceding) BBC 19576
- Not listed* [RH: *O'Sullivan Mor*] Folktrax FTX-075
- Boney (Napoleon) Crossing the Alps* (talk preceding) BBC 19576
- Napoleon Crossing the Alps* [talk before] Folktrax FTX-075
- Boney Crossing the Alps* Topic TSCD677T
- Reel: The First of May* BBC 19576
- Biddy from Muckros* (talk about Fairies) BBC 19577
- Biddy of Muckros* (story of tune) BBC 19576
- Biddy of Muckros* Folktracks FSA 073
- Biddy from Muckros (March / Hornpipe)* (talk preceding) Folktrax FTX-073
- Biddy from Muckros* (talk about Fairies) BBC 19577
- Biddy of Muckros* (story of tune) BBC 19576
- Biddy of Muckros* Folktracks FSA 073
- Biddy from Muckros (March / Hornpipe)* (talk preceding) Folktrax FTX-073
- New Lough Isle Castle* BBC 19577
- Reel: New Lough Isle Castle* Folktrax FTX-075
- Reel: New Lough Isle Castle* (bagpipes style) Saydisc CD-SDL420
- Marry When You're Young* BBC 19577
- Reel: Marry When You're Young* Folktrax FTX-075
- Reel: Marry When You're Young* Saydisc CD-SDL420
- Reel: Marry When You're Young* Topic TSCD677T
- Lord Gordon's Reel* BBC 19577
- Lords Gordons Reel* [sic] Saydisc CD-SDL420
- Jig: The Old Hag and the Churn* (talk preceding) BBC 19578
- The Old Hag and the Churn (Story & Jig)* Folktrax FTX-074
- Slow Air: The Wounded Hussar* BBC 19578
- The Wounded Hussar (Song Air)* (talk before) Folktrax FTX-074
- Talk about lullaby BBC 19578
- Lullaby* BBC 19578
- The Blackbird* (slow air followed by dance version) BBC 19578
- The Blackbird (Song Air & Set Dance)* [RH: This is not the set dance, *The Blackbird*] Folktrax FTX-074
- The Broken Bann Bridge* (talk) BBC 19579
- Hornpipe: The Broken Bann Bridge* (talk before) Folktrax FTX-273
- The Mountain Streams* (talk) BBC 19579
- The Heart of Kitty (Katie's Rambles)* BBC 19579
- Jig: The Heart of Kitty* (talk before) Folktrax FTX-075
- Miss McCloud's Reel* (with variations) BBC 19579
- Reel: Mrs. McLeod's* Folktrax FTX-273
- Reel: Miss McLeod's* Topic TSCD677T
- Song tune & reel: Shan Van Vocht (An Tseanbhean Bhocht)* (talk preceding & following) BBC 19579
- An Tseanbhean Bhocht (The Shan Van Vocht)* (hornpipe and reel) (talk before) Folktrax FTX-075
- Highland Schottische: The Braes of Maas* BBC 19580
- The Braes of Maas – Highland Schottische* (talk before) Folktrax FTX-075
- Bagpipe March: You're Welcome Home, Graniu* BBC 19580
- Welcome Home, Graniu (Oro se de Bheathra a' Bhaille)* (Bagpipe March) [RH: + *Jig / Reel*] [talk preceding] Folktrax FTX-074

Peter (Report to Marie Slocombe, peterkennedyarchive.org): Wednesday, August 12: To Carrick where we met Frank Cassidy (fiddler) whose name was given by Seamus Ennis as “the best fiddler in Ireland”. [RH: So much for Ennis’s taste!] He was running dance until 3 a.m. so we had to bide our time till then. Meanwhile we recorded at Sean Maloney’s hotel.

FRANK LUNNEY (40)

voice

With Sean O’Boyle & Paddy Tunney, Sean Maloney’s hotel, Carrick, Co. Donegal, 12 August 1953.

Talk about song *Father McFadden*

BBC 19357

Father McFadden

BBC 19357

Father McFadden (talk before)

Folktrax FTX-435

Ta Me Mo Shuide (I’m Sitting Here)

BBC 19357

Ta Me Mo Shuidhe

Folktrax FTX-435

JOHN DOHERTY [BBC; Folktracks; Topic];

JOHNNY DOHERTY [Folktrax]

fiddle & voice.

Same occasion.

Reels: The Boys of the Lough / The Merry Blacksmith

BBC 19580

Reels: The Boys of the Lough [/ The Merry Blacksmith] & The Cat that Kittled on Jamie’s Wig; talk and demonstration of ‘the bagpipe technique’

Folktrax FTX-075

Slow Air: Nanny, Wilt Thou Gang along wi’ Me

BBC 19579

Air: Nanny, Wilt Thou Gang along with Me?

Folktrax FTX-273

Polka: The Dark Girl Dressed in Blue

BBC 19585

Polka: The Dark Girl Dressed in Blue

Folktrax FTX-074

Polka: The Dark Girl Dressed in Blue

Saydisc CD-SDL420

The Harvest Home Hornpipe

BBC 19585

Hornpipes: Harvest Home / Cliff

Folktrax FTX-273

Ship [sic: Slip] Jig

BBC 19585

Slip-Jig: Gusty’s Frolic

Folktrax FTX-273

Slip-Jig: Gurty’s Frolic

Saydisc CD-SDL420

Slip Jig: Gusty’s Frolics

Topic TSCD677T

The Hoggin’ Reel [sic] CHECK

BBC 19585

Reel: The Floggin’

Folktrax FTX-273

Reel: The Floggin

Saydisc CD-SDL420

Talk about father’s & *Sweeney’s Reel*

BBC 19588

Talk about his father & *Sweeney’s Reel*

Folktrax FTX-074

Napoleon’s Grand March

BBC 19585

Napoleon Buonaparte’s Grand March (talk before)

Folktrax FTX-075

Pipe March: Bundle and Go

BBC 19585

Jig: Bundle and Go

Caedmon TC1143

Bundle and Go

Topic 12T158

Jig: Bundle and Go

Folktrax FTX-273

Bundle and Go

Rounder 11661-1778-2

Single Jig: Bundle and Go

Topic TSCD677T

McSweeney’s Lament

BBC 19586

Cailin Deas Cruidthe na mBo (The Pretty Maid Milking Her Cows)

BBC 19586

Air: Cailin Deas Cruidthe na mBo (The Pretty Maid Milking Her Cow)

Folktrax FTX-273

JOHN DOHERTY & FRANK CASSIDY

fiddles

The same occasion, but in the early hours of 13 August 1953.

John Doherty interviewed by Sean O’Boyle

BBC 19590

Jackson’s Reel

BBC 19590

Jackson’s Reel

Folktrax FTX-276

Reel: Coffe Street

BBC 19590

Jig: The Irish Washerwoman

BBC 19590

JOHN DOHERTY (BBC);

JOHNNY DOHERTY (Folktrax)

John Doherty fiddle & voice.

The same occasion.

<i>The Wee Weaver</i> (with talk) (sung & played)	BBC 19586
<i>The Wee Weaver</i>	Caedmon TC 1144
<i>The Wee Weaver</i>	Topic 12T159
<i>The Wee Weaver</i>	Folktracks FSA 073
<i>The Wee Weaver</i> (Talk; Air sung; fiddle)	Folktrax FTX-073
<i>Murlough Mary</i> (talk preceding)	BBC 19587
<i>Murlough Mary</i> (talk)	BBC 19586
<i>Moorlough Mary</i> – Song (talk before)	Folktrax FTX-074
<i>Moorlough Mary</i>	Topic TSCD677T
<i>The Three O'Donnells</i> (talk preceding)	BBC 19587
<i>The Three O'Donnells</i> (Song)	Folktrax FTX-074
<i>The Minor [Miner?] Boy</i> (song, talk preceding) [RH: no fiddle]	BBC 19588

JOHN DOHERTY (BBC);

JOHNNY DOHERTY (Folktrax)

John Doherty fiddle & voice.

With Sean O'Boyle & Paddy Tunney, Sean Maloney's hotel, Carrick, Co. Donegal, later in the day, 13 August 1953.

<i>Slow Air: The Little Sheep</i> (talk preceding)	BBC 19588
<i>The Little Sheep</i>	Folktracks FSA 073
<i>The Little Sheep</i> (An Muilín) (talk preceding)	Folktrax FTX-073
<i>The Flowers of Edinburgh Hornpipe</i> (talk)	BBC 19589
<i>The Flowers of Edinburgh Hornpipe</i> (tune)	BBC 19589
<i>The Flowers of Edinburgh</i>	Folktracks FSA 073
<i>The Flowers of Edinburgh</i> (Hornpipe) (talk preceding)	Folktrax FTX-073
<i>Ghost Story: The Yankee Farmer's Treasure</i>	Folktrax FTX-273
<i>Parable: St. Colmkille & the Boy with the Rope</i>	Folktrax FTX-273
Talk about learning fiddle	BBC 19593
Talk about his father, his first tune & family. [Reel:] <i>The Salamanca</i>	Folktrax FTX-075
Talk about Family Music	BBC 19593
Talk about his family and their music	Folktrax FTX-075
Talk about John McGinley meeting his father	BBC 19589
Talk about meeting with John McGinley. <i>The First of May</i> (Reel)	Folktrax FTX-075
Reel: <i>The First of May</i>	Saydisc CD-SDL420
Talk about being a pedlar	Folktrax FTX-075
<i>The Salamanca Reel</i>	BBC 19589
Reel: <i>The Salamanca</i>	Saydisc CD-SDL420

It is not clear at which session the following were recorded:

<i>Air & Reel: Whistle o'er the Lave o't / Highland Donald</i>	Folktrax FTX-273
<i>The Girl's Croon</i> - (Song Air with Story)	Folktrax FTX-074
<i>The Poor Boy and Millionaire's Daughter</i> (story)	Folktrax FTX-073

Anonymous, probably Peter (Folktrax FTX-074, 1975): For this recording, and when he was filmed by Peter Kennedy and Pete Seeger (*THE IRISH FIDDLER*), he played on Kennedy's fiddle, to which Johnny took a particular liking. When once located by the collectors, he recorded almost continuously, day and night, for a period of a whole week. When it was suggested to him that he should not record so much of his music for the two collectors at any one time, he reassured them, saying that he was anxious to record his complete repertoire of Irish, Scots and English tunes for the understanding and enjoyment of future generations.



Annie Donegan at the time of the recording.
[photo: Peter Kennedy]

ANNE DONEGAN (23)

Annie Donegan voice

With Sean O'Boyle & Paddy Tunney, a pub in Killybegs, Co. Donegal, 13 August 1953.

Brigid Bhan (Fair Brigid)

BBC 19358

An Deoraidhe (The Exile)

BBC 19358

It would seem that Peter & Sean O'Boyle had covered Donegal by 13th August 1953. On 14th August they were back at the Tunney household recording Bridget, Paddy, Phyllis & Joe Tunney. (Peter's report to Marie Slocombe, peterkennedyarchive.org) This tape is not known to exist.

Peter (Report to Marie Slocombe, peterkennedyarchive.org): Saturday, August 15th. // To Rosslea to Piper MacAloone who had won first prize at Dublin but found he had learned from gramophone records and had not the tradition. [RH: Would that be Sean McAloon, who recorded for the BBC and Topic much later?]

On 17th August, Peter was in Belfast and his pocket diary (British Library) shows he was in contact with Jerry Hicks, the McPeakes and John and Sean Maguire. Jerry Hicks was a school teacher possibly in Armagh rather than Belfast. He was recorded at his home singing in Irish, but the tape is not known to exist. The visits to the McPeakes and the Maguires were probably to give them their 1952 BBC discs. The next day, 18th August 1953, Peter and Sean O'Boyle recorded one session in Belfast and another on a return visit to Castlecaufield in Co. Tyrone. Both sessions must have been following-up leads, but together they produced only three songs considered worth processing.

FRANK CARD

voice

Frank Card's home (with mains electricity), Belfast, 18 August 1953.

The Ribbon-Man's Wife (song)

BBC 19359

The Ribbon-Man's Wife

Folktrax FTX-435

The Ribbon-Man's Wife (talk)

BBC 19359

Moira Ni Kelly

BBC 19359

Moira Ni Kelly

Folktrax FTX-435

The visit to Peter Donnelly was to deliver the BBC discs from 1952, and he was recorded in the road from the car. (Peter's report to Marie Slocombe, peterkennedyarchive.org) Sean O'Boyle's name is not mentioned in the documentary evidence.

PETER DONNELLY

voice

With Sean O'Boyle, Altmore, Co. Tyrone, 10 August 1953.

Derry Gaol (part only)

BBC 22336



Sean O'Boyle & Peter Donnelly at the time of the recording. [photos: Peter Kennedy]



Peter Donnelly & Eddie Quinn at the time of the recording. [photos: Peter Kennedy]

EDWARD QUINN

Eddie Quinn voice

Eddie Quinn's son's house from the car, Dreatolt, Castlecaulfield, Co. Tyrone, 19 August 1953 (not 18th August as give on BBC disc).

The Jug of Punch

The Jug of Punch [RH: part only]

The Jug of Punch [RH: part only]

The Jug of Punch [RH: part only edited with other material]

The Jug of Punch

BBC 19357

Caedmon TC1144

Topic 12T159

Folktrax FTX-025

Folktrax FTX-435

HMV in London had recently issued on its cheap label some pre-war Irish recordings of the uilleann piper Leo Rowsome, the Austin Stack Ceili Band and the Metropolitan Garda Ceili Band, and, although these artists were still broadcasting regularly in Dublin on *Radio Éireann*, the recordings were resonant of the 1930s. Peter must have known about these record issues, and the following two letters suggest Peter had had some sort of discussion about making new Irish recordings for HMV.

L. A. Collins, International Department, Division for Overseas Companies, The Gramophone Co. Ltd., Hayes, Middlesex (Letter to Peter; British Library): 19th June, 1953. // Peter Kennedy Esq., // c/o British Broadcasting Corporation, Broadcasting House, Portland Place, London, W.1. // Dear Sir, // I understand from Miss Davies of our Educational Department at Oxford Street that you propose visiting Ireland in the very near future to undertake recordings of Irish music. // As we are very interested in this work we are wondering whether you could contact the Manager of our Irish Branch to discuss any points of mutual interest. // We are therefore enclosing a letter of introduction to Mr. W.B. Farmer, of 35 Parliament Street, Dublin, who no doubt will be very pleased to meet you either in Dublin or in Waterford. // Yours faithfully,...

W. H. Perkins, Educational Adviser, The Gramophone Co. Ltd. & Columbia Graphophone Co. Ltd., 363, Oxford Street, London, W. 1 (Letter to Peter; British Library): 19th June, 1953. // Peter Kennedy Esq., // Room 311, Rothwell House, BBC, London, W.1. //

Dear Peter, // I understand that you will be visiting Northern Ireland during August for the purpose of recording on tape for the BBC Library, authentic traditional singers and instrumentalists. I appreciate your suggestion that whilst on your travels you should also bear in mind the possibility of recording material which might be considered for transferring to “His Master’s Voice” records for issue as part of our educational programme. We should be grateful if you could do so, provided that our interests will not conflict with, or obstruct in any way, your work for the BBC, and that there is a clear understanding with the musicians concerned that the Company is under no obligation, and payment will be made subject only to the material recorded on the tape being selected and passed for issue on HMV records. // For our purposes I should like you to concentrate on material which is likely to have the widest appeal as authentic accompaniments to traditional dances which can be taught in schools and in Folk Dance groups, or songs, etc., representing the continuance of Irish folk traditions at the present day which might be included in a possible Anthology of Folk Music. // I hope your trip will produce some valuable recordings, and I will see that you are re-imbursed for any cost of making additional recordings on our behalf. // Yours sincerely,...

Peter’s pocket diary (British Library) entry for 19th August 1953 simply says “McCusker”, and a letter from Margaret Davies of the Gramophone Co. Ltd. to Peter dated 23rd March 1954 (British Library) confirms the date of the recording session.

Peter took a chance with recording the McCusker Brothers Ceilidhe Band, following discussion he had with HMV. The management at HMV most certainly and Peter most probably had little or no understanding of Irish popular taste in traditional dance music, and the chosen repertory of polka, highland, barndance and *Sweets of May* was local to Ulster, which limited its mainstream appeal. The HMV issues, however, were for sale in the UK not the Republic, and relatively small sales could still show a profit. Peter told Reg Hall (late 1950s) that there wasn’t enough room on the HMV labels to put the names of both the tunes and the musicians, and he chose to list the musicians. The local names for the reels, *McKenna’s*, *The Tinker’s Apron* and *The Antrim Reel*, are noted in Peter’s notebook (*N. Ireland 1953*, British Library), though *McKenna’s* and *The Antrim Reel* are more widely known respectively as *The Swallow’s Tail* and *The Donegal*. Peter also told Reg Hall (2004) that all the brothers looked towards their mother to take the lead in what they were doing at the session. The band, incidentally, used the string bass and the saxophone rather than the mandolin-banjo and the piccolo on their dance engagements. Mandolin-banjo is the usual name for the instrument in England; banjo-mandolin seems to be the standard name in Ireland. Peter (notebook, *N. Ireland 1953*, British Library) made a note for his expenses: beer 7/- // Stout 2 doz £1.8 // whisky small bot 5 [-]. The band’s recordings of *Princess Royal* and *Louis Quinn’s Hornpipe*, made in the Belfast BBC studio on 15th December 1954, were played in *As I Roved Out* in January 1955 (BBC Written Archive (R46/26/1) and again in another programme (both remembered by Reg Hall).

Sean O’Boyle (letter to Peter, 26th January 1954; British Library): ... Malachy McCusker called to-day to show me a letter from “His Master’s Voice” offering the Bros. £25 on acct of 1d Royalty per double-sided record. The lads were talking this over and decided to send Mal out to me – for advice! He wanted to know was it a good offer. I promised to write to you and find out...

Margaret Davis, Educational Advisor, The Gramophone Co. Ltd., London (letter to Peter, 9th June 1954; British Library): ... the recordings by the McCuskers are to be released on 2nd July. I am enclosing the details giving the record numbers. I am afraid the labels are so overcrowded with the names of the brothers and their instruments, that we had to omit the reference to you as the recorder. To compensate for this I have given it in my publicity write-up which will go to the reviewers and the people on my mailing list...

O. C. Preuss, Artistes & Recording Manager, HMV, London (letter to Peter, 11th August 1954; British Library): I have pleasure in enclosing herewith cheque value £10. 0. 0., being your agreed fee for the McCusker Brother recording which have now been issued.

Margaret Davis, Educational Advisor, The Gramophone Co. Ltd., London (letter to Peter, 23rd March 1954; British Library): ... The tapes are now in my office and you may have them whenever you wish...

The original tapes are not in the Peter Kennedy Archive (British Library).

THE McCUSKER BROTHERS CEILIDHE BAND;

McCUSKER BROTHERS CEILI BAND [Topic];

McCUSKER'S CEILI BAND [The Sweets of May]

John McCusker fiddle
 Vincent McCusker fiddle
 Brendan McCusker fiddle
 Kevin McCusker piccolo
 Benignus McCusker accordeon
 Thomas McCusker piano-accordion
 Francis McCusker mandolin-banjo
 Bernard McCusker piano
 Malachy McCusker drums

At their mother's home in Kilcreevy, Co. Armagh, 19 August 1953.

- | | | |
|--------------|--|---|
| OEA 17826-2A | <i>The Sweets of May</i>
<i>The Sweets of May</i>
<i>Single Jig: The Sweets of May</i> | HMV BD1324
HMV IP992
Topic TSCD677T |
| OEA 17827-2A | <i>Polkys</i>
<i>Polkas: un-named / un-named / Jenny Lind</i> | HMV BD1326
Topic TSCD677T |
| OEA 17828-2A | <i>Heilans</i>
<i>Highlands: Monymusk / Kafoozalum / Maggie Pickens</i> | HMV BD1326
Topic TSCD677T |
| OEA 17829-2A | <i>The Man from Newry</i>
<i>The Man from Newry</i>
<i>Hornpipe & Barndance: The Man from Newry / The Barndance</i> | HMV BD1324
HMV IP992
Topic TSCD677T |
| OEA 17830-2A | <i>Kilcreevy Reels</i>
<i>McKenna's / The Tinker's Apron / The Antrim Reel</i>
<i>McKenna's / The Tinker's Apron / The Antrim Reel</i>
<i>Reels: McKenna's / The Mason's Apron / The Donegal Reel</i>
<i>Reels: McKenna's / The Tinker's Apron / The Antrim</i> | HMV BD1325
Folktrax FTX-372
Saydisc CD-SCL 420
The Sweets of May CD1
Topic TSCD677T |
| OEA 17831-2A | <i>Kilcreevy Jigs [RH: Biddy the Bowl Wife / I Lost My Love & I Care Not / King of the Cannibal Islands]</i>
<i>Biddy the Bowl Wife / I Lost My Love / King of the Cannibal Islands (Jigs)</i>
<i>Jigs: Biddy the Bowl Wife / I Lost My Love and I Care Not / King of the Cannibal Islands (or Cumberland Reel)</i>
<i>Jigs: Biddy the Bowl Wife / I Lost My Love and I Care Not / King of the Cannibal Islands</i> | HMV BD1325
Folktrax FTX-372
Saydisc CD-SCL 420
Topic TSCD677T |



The McCusker Brothers Ceilidhe Band, circa 1951. [Peter Kennedy Archive]

The dates credited on BBC discs of recordings by Mary Murphy, Michael McGuigan, Joseph Higgins and Hugh Devaney – 21st May and 24th May – suggest Peter and Sean O’Boyle made a brief four-day field-recording trip in Ulster. It makes absolutely no sense in view of the major effort it would have taken and the expense it would have involved, and there is no known reason to suggest these singers should have been recorded as a matter of urgency. A trip to Northern Ireland for the four days is not mentioned in Peter’s diary (British Library), and Peter was filming in Bampton, Oxfordshire, on 25th May. To have recorded in Dublin on one day and to have filmed in Bampton the following day isn’t feasible. The dates make sense if they were in August rather than May, and Peter’s photograph of Mary Murphy in the British Library is clearly dated 21 August 1953.



Marry Murphy at the time of the recording [photo: Peter Kennedy].

The three singers at Brackalislea, near Draperstown, Co. Derry, would have known each other and most probably were recorded at the same session. Joe Higgins was Mary Murphy’s daughter’s brother-in-law.

MARY MURPHY (71) *

voice

MICHAEL McGUIGAN **

voice

JOSEPH HIGGINS ***

Joe Higgins voice

With Sean O’Boyle, Brackalislea, Draperstown, Co. Derry, 21 August 1953 (not 21 May 1953 as noted on the BBC discs).

* <i>Slieve Gallon Brae</i> (song)	BBC 19972
* <i>Slieve Gallon Brae</i>	Folktrax FTX-435
* <i>Slieve Gallon Brae</i> (talk)	BBC 19972
* <i>The Wee Far Down</i>	BBC 19973
* <i>The Wee Far Down</i>	Folktrax FTX-434
* <i>Dan’s No More</i> (talk following)	BBC 19973
* <i>Dan’s No More</i> (talk before)	Folktrax FTX-434
* <i>The Cobbler</i>	BBC 19973
* <i>The Cobbler</i>	Folktrax FTX-434
* <i>The Wee Daft Article</i>	BBC 19973
* <i>The Wee Daft Article</i>	Folktrax FTX-434
* <i>The Star of Garvagh Town</i>	BBC 19974
* <i>The Star of Garvagh Town</i>	Folktrax FTX-434
* <i>Brackagh Hills</i>	BBC 19974
* <i>Brackagh Hills</i>	Folktrax FTX-434
* <i>As I Roved Out (The False Young Man)</i>	Folktrax FTX-434
* <i>The False Young Man</i> (verses 1, 6, 8 & 9)	Folktracks FSB 015

* <i>The False Young Man</i> (verses 1, 8, 9 & 6)	Folktrax FTX-015
* <i>The Gentle Coleen Rue</i>	BBC 19975
* <i>The Gentle Coleen Rue</i>	Folktrax FTX-434
* <i>The False Lover (False Bride)</i>	BBC 19975
** <i>Murray's Convoy</i> (topical ballad composed by singer)	BBC 19975
** <i>Murray's Convoy</i>	Folktrax FTX-435
** <i>Murray's Convoy</i> (introductory talk)	BBC 19976
** <i>The Maid of Bush Mills</i>	BBC 19976
** <i>The Maid of Bushmills</i>	Folktrax FTX-435
** <i>The Maid of the Sweet Brown Knowe</i>	BBC 19976
** <i>The Maid of the Sweet Brown Knowe</i>	Folktrax FTX-435
*** <i>The Banks of the Bann</i>	BBC 19976
*** <i>The Banks o the Bann Shore</i>	Folktrax FTX-435
*** <i>The Banks of the Bann</i>	Topic TSCD673T



Peter's recording van, with the O'Boyles. [photo: Peter Kennedy]

Peter's pocket diary (British Library) shows that he stayed in Ulster a week longer than he had planned, and the final part of his field-recording trip was again across the border in Co. Donegal. It is not known when he and Sean O'Boyle received the referrals to Neil Boyle and Sheila Gallagher. It might have been back in Belfast just as they were packing up and it therefore prompted Peter to stay on, or it might have been when they were in Donegal earlier, and for some unknown reason they decided to delay what turned out to be two important exploratory sessions. Peter and Sean O'Boyle had recorded Kitty Gallagher the previous year and she had told them she had learned her songs from Sheila Gallagher. Neil Boyle would have been known about in Donegal from his records, broadcasts and local appearances, and, since Alan Lomax had recorded him in 1951, Peter would have known about him.

Peter (Report to Marie Slocombe, peterkennedyarchive.org): Saturday, August 22nd. // To Gortahork where we met Sean O'Haughey. He took us to Neil Boyle near Dunloe whom we arranged to record on the morrow. He would not come into town.

Peter has noted [reference?] that Neil Boyle was difficult to persuade he should record at all.

Peter (interviewed by Harry Bradshaw, *The Long Note, Radio Telfis Éireann*, 1988): We had technical problems in the sense that we couldn't get the van anywhere near his house, and so we had to run a cable, a microphone cable – a very long microphone cable – almost a half a mile, I think it was – right across to the cottage, and then Sean O'Boyle stayed in the cottage and I was sat out in the van, and we had a system of signals using the motor horn to indicate when the tape was running and when it would stop and so on – or if the reel had run out then there'd be two bleeps on the horn.

Peter (Report to Marie Slocombe, peterkennedyarchive.org): Saturday, August 22nd. // Recorded Neil Boyle from road about 300 yards from the house using vibrator from car.

NEIL BOYLE [BBC];

NÉILLIDH BOYLE [*Cairdeas na bhFífiléirí*; & Topic]

fiddle x; voice xx

With Sean O'Boyle at Neil Boyle's home, Crucknashallog, Dunloe, Co. Donegal, 23 August 1953.	
Talk	BBC 20012
Talking about a feeling in the blood	<i>Cairdeas na bhFifiléirí</i> CNF007
Talk about air: <i>Plesid ar an Fharrage isi la mor (A Plague on the Sea)</i>	BBC 20012
Talk about air: <i>Tighearna Mhuigheo (Lord Mayo)</i>	BBC 20012
Talk	BBC 20013
<i>Slow Air: Tighearna Mhuigheo (Lord Mayo)</i>	BBC 20013
<i>Tiarna Mhuigh Eo – Air</i>	<i>Cairdeas na bhFifiléirí</i> CNF007
<i>Air: Plesid ar an Fharrage iai ta mor [sic] (A Plague on the Sea)</i>	BBC 20013
<i>Pleoid ar an Fharrage, is í atá mór – Air</i>	<i>Cairdeas na bhFifiléirí</i> CNF007
<i>Pleoid ar an Fharrage is í atá Mór</i>	Topic TSCD677T
Talk about embellishments: <i>Miss McCloud's Reel</i>	BBC 20014
<i>Miss McLeod's – Reel</i>	<i>Cairdeas na bhFifiléirí</i> CNF007
<i>The Harvest Home</i>	BBC 20014
<i>The Harvest Home – Hornpipe</i>	<i>Cairdeas na bhFifiléirí</i> CNF007
<i>The River Roe</i> (talk preceding)	BBC 20014
<i>The River Roe – Air</i>	<i>Cairdeas na bhFifiléirí</i> CNF007
<i>Cailin Deas Cruidhte Na Miss (The Pretty Girl Milking her Cow)</i> (talk preceding)	BBC 20014
<i>An Cailin Deas Crúite na mBó – Air</i>	<i>Cairdeas na bhFifiléirí</i> CNF007
<i>Reel: The Moving Clouds</i> (talk preceding)	BBC 20015
<i>The Moving Clouds – Reel</i>	<i>Cairdeas na bhFifiléirí</i> CNF007
<i>Reel: The Pigeon on the Gate</i>	BBC 20015
<i>Pigeon on the Gate – Reel</i>	<i>Cairdeas na bhFifiléirí</i> CNF007
<i>Reel: Sean Sa Aheo [RH correction: Ceol] (John in the Mist)</i>	BBC 20015
<i>Seán sa Cheo – Reel</i>	<i>Cairdeas na bhFifiléirí</i> CNF007
<i>Reel: Seán sa Cheo</i>	Topic TSCD677T
Talk about bagpipe and fiddle music	BBC 20015
Talk about the state of music in Ireland	<i>Cairdeas na bhFifiléirí</i> CNF007
<i>Farewell to the Green Hills of Ireland</i> (talk preceding)	BBC 20016
<i>Farewell to the Green Hills of Ireland – Air</i>	<i>Cairdeas na bhFifiléirí</i> CNF007
<i>Rathad na Mburcach (Burke's Street)</i> (talk preceding)	BBC 20016
<i>Verse & Air: Sráid na mBúrcach</i>	Topic TSCD677T
<i>The Song of the Boxy</i> (sung in Gaelic) (talk preceding)	BBC 20016
<i>The Loughenure tune</i> (Story, tune sung, lilted & played)	BBC 20016
<i>The Loughenure Tune – Reel</i>	<i>Cairdeas na bhFifiléirí</i> CNF007
<i>Reel: The Loughanure Tune</i>	Topic TSCD677T
Keening (talk, sung & played)	BBC 20017
<i>The Blackbird</i>	BBC 20017
<i>The Blackbird</i>	Folktrax FTX-276
<i>The Blackbird – Air</i>	<i>Cairdeas na bhFifiléirí</i> CNF007
<i>Sráid na mBúrcach – Air</i>	<i>Cairdeas na bhFifiléirí</i> CNF007



Néillidh Boyle & his family at the time of the recording. [photos: Peter Kennedy]

SHEILA GALLAGHER (90)

voice

- At her home, Middledore, Gweedore, Co. Donegal, 24 August 1953.
- An Aisling Bhreige (The Deceitful Vision)* (talk before & after) BBC 20142
An Aisling Bhreige (The Deceitful Vision) (talk before & after) Folktrax FTX-271
- Bundle and Go* BBC 20142
Bundle and Go Folktrax FTX-271
- Mall Dubh a Ghleanna (The Dark Woman of the Glen)* (talk before) BBC 20142
Mall Dubh a Ghleanna (The Dark Woman of the Glen) (talk before) Folktrax FTX-271
- The Saucy Sailor* (talk preceding) BBC 20143
Sailor Song: Farewell Darling Folktrax FTX-271
- A Shean-Bhean Daileas (My Dear Old Woman)* BBC 20143
A Shean-Bhean Dhileas (My Dear Old Woman) (talk before & after) Folktrax FTX-271
- Thart Fa Na H-Aileain (Round about the Islands)* (talk following) BBC 20143
Thart fa na h-Oilean (Round about the Islands) (talk before) Folktrax FTX-271
- Jolly Jenkins O* (fragment) (talk, song, talk, song) BBC 20144
Jolly Jenkin-O (with talk between) Folktrax FTX-271
- The Sailor Boy (Father, Father, Build me a Boat)* BBC 20144
The Sailor Boy (Sweet William) Folktrax FTX-271
- A Iomaidh Coiaceim dada Eadar Mis Mo Ghradh (There's Many a Long Step between My Love and Me)* BBC 20144
A Iomaidh Coiaceim dada Eadar Mis Mo Ghradh (There's Many a Long Step between My Love and Me) Folktrax FTX-003
Is Iomaidh Coisceim Fada Eadar Mise 'Gus mo Ghradh (Many's the Long Step between me and my Sweetheart) (talk before & after) Folktrax FTX-271
- A Lady in her Father's Garden (The Young and Single Sailor)* BBC 20145
A Lady in her Father's Garden (The Young and Single Sailor) Folktrax FTX-271
- Skibereen* Folktrax FTX-271
- I Lost my Pair of Britches* BBC 20145
I Lost my Pair of Britches Folktrax FTX-271
- I N-Aimsir Bhaint an Fheir (At the Hay Cutting Time)* BBC 20145
In Aimsir Bhaint an Fheir (At the Cutting of the Hay) (talk between & after) Folktrax FTX-003
In Aimsir Bhaint an Fhéir Topic TSCD677T
- Sgeal Bhalrus (The Story of Walrus)* (talk after) Folktrax FTX-271
- Fragment of song Folktrax FTX-271
- Thios i Dteach a Torraimh (Down at the Funeral or Wake House)* (talk after) Folktrax FTX-271
- Roisin Dubh (The Black Rose)* Talk about early life, father & singing match Folktrax FTX-271
- Talk about hard times Folktrax FTX-271
- Dances: She demonstrates lilting (mouth music) for step dancing (*The Irish Washerwoman*), some Gaelic mouth music, description of a country dance, more lilting, description of *The Double Dance* (version of *Cushion Dance*) Folktrax FTX-271
- Emigration Ballad: The Boys of Paddy's Land* Folktrax FTX-272
- Ar Chonnlaigh Ghlais an Fhoghmhair (The Green Autumn Stubble)* (talk after) Folktrax FTX-272
- Cuacha Londubh Buidhe (Cuckoo, yellow bird)* (talk following) BBC 20148
Cuacha Londubh Buidhe (The Cuckoo) (talk after) Folktrax FTX-272
- Brigid Bheasach (Brigid Vesey)* (talk following) BBC 20148
Old Gaelic: Brigid Bheasach (Brigid Vesey) (talk after) Folktrax FTX-272
- Tighearna Mhuigheo (Lord Mayo)* (talk before) BBC 20148
Tighearna Mhuigheo (Lord Mayo) (talk before) Folktrax FTX-272
- An T-Oileanllr (The New Island)* (talk preceding) BBC 20149
An t-Oilean ur (The New-found Island) (talk after) (verse 4 omitted) Folktrax FTX-003
An t-Oilean ur (The New-found Island) (talk after) (verse 4 omitted) Folktrax FTX-272
- Eirigh Suas a Roise (Rise up, Rosie)* (talk following) BBC 20149
Eirigh Duas a Roise (talk between) Folktrax FTX-272
- Story of song: *Brigid Bhan* BBC 20150

Story of the song: <i>Brid Bhan</i>	Folktrax FTX-272
Story of the song: <i>Brid Bhan</i>	Folktrax FTX-271
Storytelling Part 1; Part 2, The Danes; Part 3, Making Bananas	Folktrax FTX-272
<i>Patrick Sheehan</i> (talk after) [RH: two verses]	Folktrax FTX-272
<i>Nancy Og (Young Nancy)</i> (talk following)	BBC 20150
<i>Nancy Og</i> (talk after)	Folktrax FTX-272
Talk about The Old Days	BBC 20150
Talk about English & Irish / hard times	Folktrax FTX-272
Talk about Travelling School Master	BBC 20150
Talk about education / travelling schoolmaster	Folktrax FTX-272
<i>Marie Nic Phaidin (Mary McFaffen)</i>	BBC 20150
<i>Maire Mic Phaidin (Mary McFadden)</i> (talk after)	Folktrax FTX-272
<i>An Scanduine Doighte (The Cuckold Old Man)</i> (talk before & after)	BBC 20145
<i>An Seanduine Doighte (The Burnt-out Old Fellow)</i> (talk & verses 1, 7, 3, 6 & 3)	Folktrax FTX-003
<i>An Seanduine Doighte (The Cuckold Old Man)</i> (talk before & after)	Folktrax FTX-271
<i>An Seanduine Dóite</i>	Topic TSCD677T



Sheila Gallagher at the time of the recording. [photos: Peter Kennedy]

At the *Oireachtas*, the Gaelic League's national festival, in Dublin, Hudie Devaney won first prize in the All-Ireland traditional singing competition annually from 1940 to 1945. Thus he would have been known to Sean O'Boyle. He worked as a Civil Service clerk in Dublin, but he was born in Ranafast, Annagry, Letterkenny, Co. Donegal, where he was recorded from the car.

HUGH DEVANEY [BBC];

HUDIE DEVANEY [Folktrax & Saydisc]

voice

With Sean O'Boyle, Ranafast, Annagry, Letterkenny, Co. Donegal, 24 August 1953 (not 24 May 1953 as noted on the BBC discs).

Talk

<i>Nighean A' Bhaigheallaigh (O'Boyle's Daughter)</i> (talk following)	Folktrax FTX-003
<i>Nion a' Bhaioilligh (O Boyle's Daughter)</i>	BBC 19968
<i>Thiow I Deach a' Torraimh (Down at the Funeral House)</i> (talk preceding)	Folktrax FTX-003
<i>Thios I Dteach a' Torraimh (Down at the Wake-House)</i> (talk before)	BBC 19968
<i>An Bhanalhna (The Nurse)</i> (talk preceding & following)	Folktrax FTX-003
<i>An Bhanaltra (The Nurse)</i> [RH: talk only?]	BBC 19969
<i>Ma Theid Tu 'Un Aonaigh (If You Go to the Fair)</i> (talk following)	Folktrax FTX-003
<i>Ma Theid Tu 'Un Aonaigh (When You Go to the Fair)</i>	BBC 19969
<i>When You Go to the Fair (Ma Théid Tú 'Un Aúnaigh)</i>	Folktrax FTX-003
<i>Brighid Og Ni Mhaille (Young Brigid O'Malley)</i> (talk preceding)	Saydisc CD-SDL419
<i>Brid Og Ni Mhaille (Bridget OMalley)</i>	BBC 19970
<i>Bridget OMalley (Bhríd Og Ni Mháille)</i>	Folktrax FTX-003
<i>Gardai 'n Riogh (The King's Guards)</i> (talk following)	Saydisc CD-SDL411
<i>Gardai 'n Ri</i> (two verses)	BBC 19970
<i>Carlin Gaedhealach (The Irish Girl)</i>	Folktrax FTX-003
<i>Eirigh's Cuir Orr Do Chuid Eadaigh (Arise and Put on Your Clothes)</i> (talk preceding)	BBC 19970
	BBC 19971

Rise Up, My Darling

Rise Up, My Darling (talk before)

BBC 19971

Folktrax FTX-003

Peter (internal BBC memo to M. A. Room, A. A. Central Programme Operations, 15th September 1953, BBC Written Archive, R46/501): CONTRACT FEES // Can you please arrange the following fees to be paid and contracts sent for signatures:- // Neil Boyle, Cruicknashallog, Dunloe, Donegal: £5.0s.0d. Recorded talk and violin on 23.8.53. // 15 items + 3 talks. // Mrs. Sheila Gallagher, Middle Dore, Gweedore, Donegal: £10.0s.0d. Recorded talk and songs in Gaelic and English on 24.8.53, // 27 Songs + 3 talks // Hugh Devaney, Ranafast, Annagry, Donegal: £5.0s.0d Recorded songs in Gaelic on 24.8.53. // 9 Songs + 1 talk.

James Parle (*The Mummings of Wexford*, Drimagh, Wexford, JJP Publications, 2001, p.434): 1953 // AUGUST // Mr Peter Kennedy, of the BBC and English Folk Dance Society, paid a visit to Wexford, with a view to witnessing a revival of the mummings' play and sword-dance. He called on Nick Parle, Drinagh, and expressed a wish to see a demonstration of the dance before he returns to London.

No mention of Peter's visit to Wexford has surfaced in his papers at the British Library. He finished the BBC field-recording trip in Ulster on 24th August 1953. He then saw Sam Hanna Bell in Belfast and made various visits delivering BBC discs from 1952, arriving back in London on 2nd September. He did no more recording until 9th October 1953.

On 27th September 1953, Peter was featured in the first edition of *As I Roved Out*, which went out on Sunday mornings from 10.00 to 10.30 on the BBC Light Programme, and he went on to appear in all but two or three of the twenty-six programmes in the first series until 28th March 1954. This was a heavy commitment in preparing and recording the programmes, but he managed to find some time to continue field recording. *As I Roved Out* has subsequently taken on legendary status as a pioneer mover in what some call the second folk-song revival, but like all legends it has taken on a large degree of romance. Its most important cultural contribution was that it exposed, essentially for the first time, performances of traditional music by authentic singers and musicians to the general public on national radio. However, the BBC played safe in projecting its own conventional values of respectability and those of the influential, all-powerful broadcasting profession and of professional musicians. In every half-hour edition about a third of the time was given to studio musicians and revival singers performing arrangements of material collected by the BBC in the field; another third was given to scripted (and stilted) anecdotal travelogue accounts of field-collecting and encounters with interesting (and quaint) characters; and perhaps a little over a third was given to field recordings. Even the programme notice of the first programme in the *Radio Times* (25 September 1953, p.11), although illustrated with a photograph of Sarah Makem, clearly displayed a bias towards the professional music establishment:

Peter Kennedy introduces some of the people he met in Mrs. Makem's kitchen, Co. Armagh. Seamus Ennis remembers Amos Becket, an old folk singer from Buckinghamshire // Singer, Isla Cameron // The Players: // Eugene Pini (violin) // Freddie Phillips (guitar) // Henry Krein (accordion) // Anthony Pini (cello) // George Crozier (flute) // Programme introduced by Spike Hughes // Edited by Marie Slocombe // Produced by Harold Rogers

No field recording was played in its entirety, each song reduced to a few verses frequently interspersed with descriptive dialogue, and what little the singers and musicians had to say for themselves reflected the probably-prescribed sound-bite character of some of Peter's recorded 'interviews'. The schedule for the programme of 18th October 1953, as noted on the Folktrax website, included Phil Hamond, Elizabeth Cronin, Billy Dickeson & Jack Armstrong's Band – all appropriate – together with irrelevant material from Barbara Mullen, Burl Ives, the Parlophone Quartet & the Glenn Miller Orchestra and the usual offering from the studio musicians. So much for a programme of traditional music! As each series progressed in shorter runs, the programmes reflected more and more of the folk-song revival and its commercial manifestation – skiffle!

Peter told Derek Schofield many years later, that he knew of Bob Roberts as he lived near his parents.

Peter (Report to Marie Slocombe, peterkennedyarchive.org): Friday 9th October // Left London in own car and with own recording machine. To Pin Mill but Bob Roberts was on duty in Ipswich, so I saw him there at "The East Anglian Times" and took him for a drink and arranged

to record at his home on Sunday afternoon. // To Alec Bloomfield where I arranged to return on Saturday evening and record singing at “The Ship Inn”, Blaxhall. // On to Yarmouth, [Norfolk] where I made enquiries about Scottish fishermen...

Harry Cox had been known to the EFDSS in the 1930s, although there had probably been no contact with him since then. The BBC had knowledge of him, and in 1942 sent Francis Collinson to find him to collect material for the *Country Magazine* programme, and in 1947 Harry was recorded on location for another BBC programme. In 1951, Peter had suggested a joint recording trip to Alan Lomax that didn't materialize. There is no available documentary evidence to explain how Peter Kennedy actually made contact with Harry in 1953; Alan Lomax wasn't involved. In the event, Peter recorded a very large selection of material from Harry – much too much for one session. The BBC discs are identified as having been recorded on 9th October 1953 and the location as Catfield, which might mean either the location of recording or where Harry lived or was from. In his report to Marie Slocombe, Peter wrote: “Saturday 10th October // To Catfield, near Potter Heigham to see Harry Cox, whom I took to “The Windmill” Sutton to record.” This is wrong; there is no way Peter could have recorded an extensive session with Harry in Norfolk during the day and then recorded a long pub session in Blaxhall Ship in Suffolk in the evening. Peter used to claim (and Reg Hall thinks he can remember hearing him say it back in the 1950s), that he recorded Harry Cox for the BBC and then went back the next day at his own expense to record him for himself. The evidence suggests that that is right, with a BBC Harry Cox session on 9th October, a follow-up private session with Harry the following day and Blaxhall Ship in the evening. The follow-up session was not recorded on BBC numbered tape, nor was it reported to Marie Slocombe. There is no bar-room ambiance on the recordings of 9th October, so did Peter really take him to The Windmill (the site of the 1947 recordings)? Harry was used to singing at home and he had electricity, so why take him to the pub for a recording session? Perhaps they just had a drink there.

HARRY COX

voice, melodeon where noted; fiddle where noted.

The Windmill, Sutton or more probably Harry Cox's house, Catfield, Norfolk, 9 October 1953.

<i>The Fourteenth of November</i>	BBC 21733
<i>Yarmouth Fishermen</i>	Folktracks FSA 033
<i>The Yarmouth Fishermen's Song</i>	Folktrax FTX-033
<i>Yarmouth Fishermen's Song</i>	Saydisc CD SDL405
<i>Betsy the Servant Maid</i>	BBC 21733
<i>Betsy the Servant Maid</i>	Folk-Legacy FSB-20
<i>Betsy, the Servant Maid</i>	Folktracks FSA 032
<i>Betsy the Servant Maid</i>	Folktrax FTX-032
<i>The Foggy Dew</i>	BBC 21479
<i>The Foggy Dew</i>	HMV DLP 1143
<i>The Foggy Dew</i>	HMV 7EG 8288
<i>The Foggy Dew</i>	EFDSS LP1004
<i>The Foggy Dew</i>	Folktracks FSA 034
<i>The Foggy Dew</i>	Folktrax FTX-034
<i>The Foggy Dew</i>	Rounder 11661-1839-2
<i>Colin and Phoebe</i>	Folk-Legacy FSB-20
<i>Colin and Phoebe</i> (verses 2-3 omitted)	Folktracks FSB 013
<i>Colin and Phoebe</i>	Folktracks FSA 032
<i>Colin and Phoebe</i>	Folktrax FTX-013
<i>Colin and Phoebe</i>	Folktrax FTX-032
<i>The Smuggler's Boy</i>	BBC 21479
<i>The Poor Smugglers Boy</i>	Folktracks FSA 033
<i>The Poor Smuggler's Boy</i>	Folktrax FTX-033
<i>The Poor Smuggler's Boy</i>	Saydisc CD SDL405
<i>The Whale Catchers</i>	BBC 21480
<i>The Whalecatchers (The Greenland Fishery)</i>	Folk Legacy
<i>The Greenland Whalecatchers</i>	Folktracks FSA 033
<i>The Greenland Whale-Catchers</i>	Folktrax FTX-033
<i>The Captain's Apprentice</i>	BBC 21480
<i>The Captain's Apprentice</i>	Folktracks FSA 033
<i>The Captain's Apprentice</i>	Folktrax FTX-033
<i>Georgie</i>	BBC 21481

<i>Georgie</i> [RH: part only edited with other material]	Caedmon TC1146
<i>Georgie</i> [RH: part only edited with other material]	Topic 12T161
<i>Geordie</i> [RH: part only edited with other material]	Folktrax 90-502
<i>Georgie</i> [RH: part only edited with other material]	Folktrax FTX-502
<i>Georgie (Geordie)</i> [RH: part only edited with other material]	Rounder 11661-1776-2
<i>Birmingham Boys</i> [RH: he sings 'Barninham']	BBC 21481
<i>The Birmingham Man</i>	Folk-Legacy FSB-20
<i>The Birmingham Boys</i>	Folktracks FSB 019
<i>The Birmingham Boys</i>	Folktracks FSA 032
<i>The Birmingham Boys</i>	Folktrax FTX-015
<i>The Man from Dover (or The Birmingham Boys)</i>	Folktrax FTX-032
<i>Newlyn Town</i>	BBC 21482
<i>Newlyn Town</i>	EFDSS LP1004
<i>Newlyn Town</i>	Folktracks FSA 034
<i>Newlyn Town (The Wild and Wicked Youth)</i>	Folktrax FTX-034
<i>The Sailor Cut Down in his Prime</i>	BBC 21483
<i>The Young Sailor Cut Down in His Prime</i>	Folkways FS3805
<i>The Sailor Cut Down</i>	Folktracks FSA 033
<i>The Sailor Cut Down in his Prime (or The Unfortunate Lad)</i>	Folktrax FTX-033
<i>Up to the Rigs</i>	BBC 21482
<i>Up to the Rigs of London</i>	Folk-Legacy FSB-20
<i>Up to the Rigs of London Town</i>	Folktracks FSA 032
<i>Up to the Rigs of London Town</i>	Folktrax FTX-032
<i>Up to the Rigs of London Town</i>	Rounder 11661-1778-2
<i>Melodeon Tunes (Hornpipe; Breakdown; Schottische; Hymn: When Daylight Appeared</i> [RH: these are separate performances, not a medley – standard step-dance tune related to <i>Rickett's Hornpipe</i> ; <i>The Cliff Hornpipe</i> (fragment); <i>The Shit-Cart Polka</i> (Harry's name for it!)]	BBC 21483



Harry Cox at the time of the recording.
[photo: Peter Kennedy]

HARRY COX

voice, melodeon where noted; fiddle where noted.

Harry Cox's house, Catfield, Norfolk, 10 October 1953, or possibly 23 January 1954.

<i>A Soldier and a Sailor</i>	BBC 21483
<i>The Soldier and the Sailor</i>	Folktracks 60-021
<i>The Soldier and the Sailor</i>	Folktrax FTX-013
<i>The Soldier and the Sailor</i>	Folktracks FSA 033
<i>The Soldier and the Sailor</i>	Folktrax FTX-033
<i>The Soldier and the Sailor</i> [RH: part only; edited with other material]	Folktrax FTX-516
<i>The Soldier and the Sailor's Prayer</i>	Rounder 11661-1839-2
<i>Remember the Barley Straw</i>	Folktracks FSB 017
<i>Remember the Barley Straw</i>	Folktrax FTX-017
<i>The Barley Straw</i>	Folktracks FSA 034
<i>The Barley Straw</i>	Folktrax FTX-034

<i>The Barley Straw</i> [RH: part only; edited with other material]	Folktrax 90-503
<i>The Barley Straw</i>	Folktrax FTX-503
<i>Nancy and Johnny</i>	EFDSS LP1004
<i>The Knife in the Window</i> (verse 3 omitted)	Folktracks FSB 017
<i>Nancy and Johnny</i>	Folktracks FSA 034
<i>The Knife in the Window</i>	Folktrax FTX-017
<i>The Knife in the Window</i> (or <i>Nancy and Johnny</i>)	Folktrax FTX-034
<i>The Knife in the Window</i>	Rounder 11661-1778-2
<i>Long Peggin' Awl</i> [RH: part only]	Caedmon TC1143
<i>Long Peggin' Awl</i> [RH: part only]	Topic 12T158
<i>The Long Peggin' Awl</i>	Folktracks FSB 017
<i>The Long Peggin' Awl</i>	Folktrax FTX-017
<i>The Long Peggin' Awl</i>	Folktracks FSA 032
<i>The Long Peggin' Awl</i>	Folktrax FTX-032
<i>The Long Peggin' Awl</i>	Rounder 11661-1778-2
<i>Firelock Stile</i>	EFDSS LP1004
<i>Firelock Stile</i>	Folktracks FSB 017
<i>Firelock Stile</i>	Folktracks FSA 034
<i>Firelock Stile</i>	Folktrax FTX-017
<i>Firelock Stile</i>	Folktrax FTX-034
<i>Next Monday Morning</i>	Folk-Legacy FSB-20
<i>Next Monday Morning</i>	Folktracks FSB 013
<i>Next Monday Morning</i>	Folktracks FSA 032
<i>Next Monday Morning</i>	Folktrax FTX-013
<i>Next Monday Morning</i>	Folktrax FTX-032
<i>The Greasy Cook</i>	Folk-Legacy FSB-20
<i>The Greasy Cook</i>	Folktracks FSB 013
<i>The Greasy Cook</i>	Folktracks FSA 032
<i>The Greasy Cook</i>	Folktrax FTX-013
<i>The Greasy Cook</i>	Folktrax FTX-032
<i>Rap-Tap-Tap</i>	Folktracks FSB 019
<i>The Farmer's Servant Man (Rap-Tap-Tap)</i>	Folktracks FSA 032
<i>Rap-Tap-Tap</i>	Folktrax FTX-015
<i>Rap-Tap-Tap</i>	Folktrax FTX-032
<i>The Crocodile</i>	Folktracks 60-027
<i>The Crocodile</i>	Folktrax FTX-027
<i>The Crocodile</i>	Rounder 11661-1839-2
<i>The Squire and the Gypsy</i>	Folk-Legacy FSB-20
<i>The Squire and the Gypsy</i>	Folktracks FSA 031
<i>The Squire and the Gypsy</i>	Folktrax FTX-031
<i>The Squire and the Gypsy</i>	Folktracks FSA 032
<i>The Squire and the Gypsy</i>	Folktrax FTX-032
<i>The Squire and the Gypsy</i>	Topic TSCD673T
<i>Beggars at the Fair (Widdiecombe Fair)</i>	Folktracks 60-027
<i>Widdiecombe Fair</i>	Folktracks FSA 034
<i>Beggars at the Fair (Widdiecombe Fair)</i>	Folktrax FTX-027
<i>A-Going to Widdiecombe Fair</i>	Rounder 11661-1839-2
<i>Widdiecombe Fair / The Ploughboy – fiddle</i>	EFDSS LP1004
<i>Pretty Ploughboy – fiddle</i>	Folktracks FSA 034
<i>The Beggars of Widdiecombe Fair / Pretty Ploughboy – fiddle</i>	Folktrax FTX-034
<i>What Will Become of England?</i>	EFDSS LP1004
<i>What Will Become of England?</i>	Folktracks FSA 034
<i>What Will Become of England?</i>	Folktrax FTX-034
<i>The Crabfish</i>	Folktracks FSA 034
<i>The Crabfish</i>	Folktrax FTX-034
<i>The Crabfish</i>	Topic TSCD673T
<i>Barton Broad Ballad</i>	EFDSS LP1004
<i>Barton Broad Babbling Ballad</i>	Folktracks FSA 034
<i>Barton Broad Babbling Ballad</i>	Folktrax FTX-034
<i>The Bonny Bunch of Roses</i>	EFDSS LP1004

<i>The Bonny Bunch of Roses O</i>	Folktracks FSA 034
<i>The Bonny Bunch of Roses</i>	Folktrax FTX-034
<i>Adieu to Old England</i>	EFDSS LP1004
<i>Adieu to Old England</i>	Folktracks FSA 034
<i>Adieu to Old England</i>	Folktrax FTX-034
<i>A Week of Matrimony</i>	Folk-Legacy FSB-20
<i>The Week of Matrimony</i>	Folktracks FSA 034
<i>A Week's Matrimony</i>	Folktrax FTX-034
<i>Cruising Round Yarmouth</i>	Caedmon TC1143
<i>Cruising Round Yarmouth</i>	Folktracks FSA 033
<i>Cruising Round Yarmouth</i>	Folktrax FTX-033
<i>Cruising Round Yarmouth</i>	Folktrax FTX-515
<i>Cruising Round Yarmouth</i>	Saydisc CD SDL405
<i>On Board of the Kangaroo</i> (fragment)	Rounder 11661-1839-2
<i>Young and Growing</i> (fragment)	Rounder 11661-1839-2
<i>Hunger and Pay</i> (talk)	Rounder 11661-1839-2
Talk about himself	EFDSS LP1004
Talks about himself	Folktracks FSA 034
Talk about himself and <i>Toast</i>	Folktrax FTX-034
<i>Toast</i>	Folktracks FSA 034
Talk about his father	EFDSS LP1004
Talk about his father	Folktracks FSA 034
Talk about his father and <i>Toast</i>	Folktrax FTX-034
<i>Toast</i>	Folktracks FSA 034
<i>Three Toasts</i>	Rounder 11661-1776-2
Talk about singing	EFDSS LP1004
<i>Waltz</i> – melodeon	EFDSS LP1004
<i>Waltz Tune</i> – melodeon	Folktracks FSA 034
<i>Waltz</i> – melodeon	Folktrax FTX-034
<i>Barton Waltz</i> – melodeon	Rounder 11661-1839-2
Talk about music at home	Folktracks FSA 034
Talks about public-house singing	Folktracks FSA 034
Singing in Public Houses (talk)	Rounder 11661-1839-2
<i>Two Hornpipes</i> – fiddle	Folktracks FSA 034
Talk and singing; <i>Hornpipes</i> – fiddle	EFDSS LP1001
Talk about singing in pubs; <i>Two Hornpipes</i> – fiddle	Folktrax FTX-034
Singing in Public Houses (talk)	Rounder 11661-1839-2
<i>Two Hornpipes: Yarmouth and Meg Merilees</i> – fiddle [RH: separate performances. Harry probably had no name for the second tune – certainly not <i>Meg Merilees</i>]	Rounder 11661-1839-2
<i>Marrowbones</i>	Folk-Legacy FSB-20
<i>The Old Woman of Yorkshire</i> (or <i>Marrowbones</i>)	Folktracks FSA 032
<i>The Old Woman of Yorkshire</i> (or <i>Marrowbones</i>)	Folktrax FTX-032
<i>The Groggy Old Tailor</i>	Folk-Legacy FSB-20
<i>The Game-Cock</i> (or <i>The Groggy Old Tailor</i>)	Folktracks FSA 032
<i>The Game-Cock</i> (or <i>The Groggy Old Tailor</i>)	Folktrax FTX-032
<i>The Good Luck Ship</i>	Folktracks FSA 033
<i>The Good Luck Ship</i>	Folktrax FTX-033
<i>The Good Luck Ship</i>	Folktrax FTX-513
<i>The Pretty Poughboy</i>	Rounder 11661-1776-2
<i>The Pretty Ploughboy</i>	Folktrax FTX-033
<i>Charming and Delightful</i>	Rounder 11661-1839-2
<i>On Yon Lofty Mountain</i>	Rounder 11661-1839-2
Talk, and playing melodeon	EFDSS LP1004
Talk and melodeon pieces (<i>Yarmouth Hornpipe</i> ; <i>Highland Schottische</i> ; <i>Hornpipe</i> ; <i>Plain Schottische</i>) – melodeon	Rounder 11661-1839-2
<i>Hornpipe</i> ; <i>Jig</i> ; <i>Breakdown</i> ; <i>Schottische</i> – melodeon	Folktracks FSA 034
Talk about music at home; <i>Hornpipe</i> ; <i>Jig</i> ; <i>Breakdown</i> ; & <i>Schottische</i> – melodeon	Folktrax FTX-034

Later in the day on Saturday, 10th October 1953, using his parents' summer home at Waldringfield near Woodbridge, Suffolk, as his base, Peter joined up with Alan Lomax for a BBC recording session in the Ship Inn at Blaxhall, about six miles north-east of Woodbridge. It is not known if Alan Lomax was on the BBC payroll for this event. Alec Bloomfield, whom Peter Kennedy had recorded in 1951 and 1952, directed Peter to Blaxhall Ship and went with him. The recording, following the 1947 precedent of the BBC location recording in the Windmill in Sutton, Norfolk, picked up the music-making in its social context. This hadn't been Peter's practice up until then except for his recordings for the Padstow May Day film earlier in May the same year. It is most likely that Alan Lomax encouraged him. The notes to *The Nutting Girl* (Rounder 11661-1778-2) give both Peter Kennedy and Alan Lomax as the recordists, though the Folk Music Documentation sheet filled in at the time of the recording gives only "PK". Alan Lomax can be heard talking on the original tape.

M. A. Room, A. A. Central Programme Operations, BBC (internal BBC memo to the Music Bookings Manager, 2nd February 1954, BBC Written Archive, R46/501): Will you please write suitable letters of contract to the following, who were recorded for the Folk Music Recording Scheme by Peter Kennedy. We want to take all rights in the recordings, and the amount of the fees should be charged to Scheme No. 3/1339. // Alfred Scarce 3 songs £2.2s.0d // High Terrace, Blaxhall, Woodbridge, Suffolk. // Cyril Poacher 1 song £1.1s.0d // Grove Farm, Blaxhall... // Joe Rowe 1 Song £1.1s.0d // Church Row, Blaxhall... // Jack French 2 songs £2.2s.0d // High Terrace, Blaxhall... // Fred Pears Melodeon £1.1s.0d // Station Road, Blaxhall...



Blaxhall Ship on the day of recording. [photo: Peter Kennedy]

SPUDS BAILEY [FTX-036]; **SPUD BAILEY** [FSB 036]* (64)

voice

Both **ELI DURRANT & ELI "STERRY" DURRANT** [FTX-036];

ELI STERRY [FSA 031; FSB 036];

ELI DURRANT [Topic] **

voice

JACK FRENCH*** (65)

Jack French voice

Wickets Richardson introduction

The crowd voices

ARTHUR HEWITT ****

Arthur Hewitt (landlord) voice

ALDERMAN LING 5* (83)

voice

GEOFFREY LING [Folktracks / Folktrax];

GEOFF LING [Topic] 6*

- Geoff Ling voice
 Wickets Richardson introduction x
 The crowd voices
FRED PEARSE 7* (41)
 melodeon
CYRIL POACHER 8* (42)
 Cyril Poacher voice
 Wickets Richardson introduction x
 The crowd voices
WICKETS RICHARDSON [Caedmon];
ALBERT RICHARDSON [Folktrax] 9*
 Wickets Richardson voice
 Unidentified introduction xx
 The crowd voices
JOE ROWE 10* (82)
 Joe Rowe voice
 The crowd voices & bird imitations
 Wickets Richardson introduction
BOB SCARCE 11* (68)
 Bob Scarce voice
 Wickets Richardson introduction x
 The crowd chorus
ARTHUR SMITH 12*
 Arthur Smith voice
 The crowd voices
FRED LING 13*
 voice
 The Ship Inn, Blaxhall, Suffolk, 10th October 1953. Alan Lomax was present.

- 8**Nutting Time (The Nutting Girl)*
 8**The Nutting Girl* x
 8**The Nutting Girl* [RH: part only]
 8**The Nutting Girl* [RH: part only]
 8**The Nutting Girl*
 8**The Nutting Girl*
 8**The Nutting Girl*
 8**The Nutting Girl*
 8**The Nutting Girl*
 8**The Nutting Girl*
 11**Paddy Stole the Rope* x
 11**When Paddy Stole the Rope* x
 11**How Paddy Stole the Rope*
 ****The Barley-Mow*
 ****The Barley-Mow*
 *** *Good Luck to the Barley Mow*
 10**The Blackbird* [RH: *If I Were a Blackbird*]
 10**The Blackbird* [RH: *If I Were a Blackbird*]
 10**If I Was A Blackbird*
 11**The Bonny Bunch of Roses* x
 ****Liverpool Play (The Dolphin)*
 ****The Dolphin*
 ****The Dolphin*
 ****Liverpool Play (The Dolphin)*
 *****L.S.D. (Landlord's Special Ditty)*
 *****M-O-N-E-Y*
 11**The Three Butchers* [RH: split into two parts]
 11**Three Jolly Sportsmen* [RH: part only]
 11**Three Jolly Sportsmen* [RH: part only]
 11**Three Jolly Sportsmen*
 11**Three Jolly Sportsmen*
 11**Three Jolly Sportsmen*

- BBC 19881
 HMV 7EG 8288
 Caedmon TC1143
 Topic 12T158
 Folktracks FSB 036
 Folktracks FSB 017
 Folktrax FTX-017
 Rounder 11661-1778-2
 Topic TSCD676
 BBC 19881
 Folktracks FSB 036
 Folktrax FTX-036
 BBC 19882
 HMV 7EG 8288
 Topic TSCD676
 BBC 19882
 Folktracks FSB 036
 Folktrax FTX-036
 BBC 19883
 BBC 19883
 Folktracks FSB 036
 Folktrax FTX-036
 Folktrax FTX-513
 Folktracks FSB 036
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 BBC 19884
 Caedmon TC1163
 Topic 12T195
 Folktracks 60-029
 Folktrax FTX-029
 Topic TSCD676

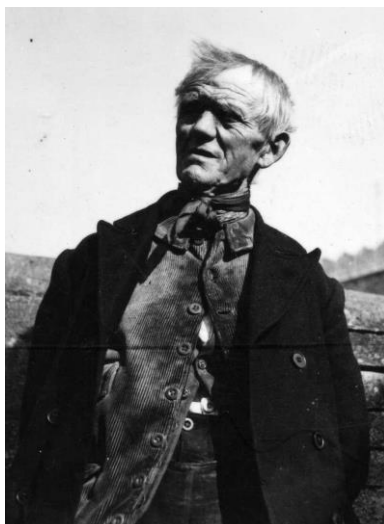
11* <i>Local Poaching Song</i>	Folktracks FSB 036
11* <i>Hare and Pheasant Shooting</i>	Folktrax FTX-036
7* <i>Step dancing</i> [RH: The standard tune: <i>Pigeon on the Gate</i> , related to <i>Rickett's Hornpipe</i>]	BBC 19884
* <i>When Jones's Ale Was New</i>	Folktracks FSB 036
* <i>When Jones's Ale Was New</i>	Folktrax FTX-036

The following recordings were not made on BBC numbered tape and were not reported to Marie Slocombe:

** <i>The Yellow Handkerchief</i>	Folktracks FSA 031
** <i>Flash Company</i>	Folktracks FSB 036
** <i>Yellow Handkerchief</i> or <i>Flash Company</i>	Folktrax FTX-036
** <i>The Yellow Handkerchief</i>	Topic TSCD676
5* <i>The Maid and the Magpie</i>	Folktracks FSB 036
5* <i>The Maid and the Magpie</i>	Folktrax FTX-036
6* <i>Maggie May</i>	Folktracks FSB 036
6* <i>Maggie May</i>	Folktrax FTX-036
6* <i>Maggie May</i>	Topic TSCD676
8* <i>The Broomfield Wager</i> [RH: part only]	Caedmon TC1145
8* <i>The Broomfield Wager</i> [RH: part only]	Topic 12T160
8* <i>The Broomfield Wager</i>	Folktracks FSB 036
8* <i>The Broomfield Wager</i>	Folktrax FTX-036
8* <i>Broomfield Hill (The Wager)</i>	Folktrax 60-501
8* <i>Broomfield Hill (The Wager)</i>	Folktrax FTX-501
8* <i>Broomfield Hill (Broomfield Wager)</i>	Rounder 11661-1775-2
8* <i>The Broomfield Wager</i> x	Topic TSCD676
9* <i>Fagan the Cobbler</i>	Caedmon TC1144
9* <i>Fagan the Cobbler</i> [RH: part only]	Topic 12T159
9* <i>Fagan the Cobbler</i>	Folktracks 60-021
9* <i>Fagan the Cobbler</i> [RH: part only]	Folktrax FTX-021
9* <i>Fagan the Cobbler</i> xx	Topic TSCD676
11* <i>Newlyn Town</i> [RH: part only]	Caedmon TC1163
11* <i>Newlyn Town</i> [RH: part only]	Topic 12T195
11* <i>Newlyn Town</i> or <i>The Robber</i> (last verse omitted)	Folktracks 60-029
11* <i>Newlyn Town</i>	Folktracks FSB 036
11* <i>Wild and Wicked Youth</i>	Folktrax FTX-036
11* <i>Newlyn Town</i>	Folktrax FTX-029
11* <i>Newlyn Town</i>	Topic TSCD676
12* <i>A Sailor and his True-love</i>	Folktracks FSB 036
12* <i>A Sailor and his Truelove</i>	Folktrax FTX-036
12* <i>The Sailor and his Truelove</i>	Topic TSCD676
13* <i>Nancy from Yarmouth</i>	Caedmon TC1167
13* <i>Nancy of Yarmouth</i>	Topic 12T194
13* <i>Nancy of Yarmouth</i>	Folktracks FSB 036
13* <i>Nancy of Yarmouth</i>	Folktrax FTX-036
13* <i>Nancy of Yarmouth</i>	Folktrax FTX-512
13* <i>Nancy of Yarmouth</i>	Topic TSCD676

On 4th November 1955, Jack French's wife signed the standard EFDSS form for Jack, and Jack died two days later (British Library).

Peter (Report to Marie Slocombe, peterkennedyarchive.org): Sunday 11th October // Listened to "As I Roved Out" with Alec Bloomfield. He liked the traditional dance music, was bored by the talk and infuriated by the cutting of the traditional songs, and substitution of art music. [RH: So was I! How far was Peter actually putting his own view in his report to his boss, the editor of the programme?] // Then went to his Uncle, Harry List, at Sweffling [sic] and recorded.



Harry List at the time of the recording. [photos: Peter Kennedy]

HARRY LIST

(74) voice

With Alan Lomax, Sweffling, Suffolk, 11 October 1953.

The Knife in the Window

The Knife in the Window

The Knife on the Window

The Light Drag'on

The Light Dragoon

The Light Drag'on

The Light Drag'on

The Light Dragoon

The Light Drag'on

The Light Drag'on

The Light Dragoon

Barbara Allen

Barbara Allen

Folktracks FSA-60-099

Folktrax FTX-099

Topic TSCD676

Caedmon TC1143

Topic 12T158

Folktracks FSA-60-099

Folktrax FTX-099

Folktrax 90-503

Folktrax FTX-503

Rounder 11661-1778-2

Topic TSCD673T

Folktracks FSA-60-099

Folktrax FTX-099

Peter (Report to Marie Slocombe, peterkennedyarchive.org): Sunday 11th October // To Bob Roberts at Pin Mill but unfortunately a friend of his was seriously ill... so returned to London.

BOB ROBERTS

voice x; melodeon xx

At Bob Roberts's cottage, Pin Mill, near Ipswich, Suffolk, 25 October 1953.

Talk about Pinmill, introducing *Maggie May* x

Talk about River Orwell and song: *Maggie May* x

Talk about the River Orwell, Pinmill, "The Butt Ball" x

Maggie May x / xx

Maggie May x / xx

Talk about his family, introducing *High Barbaree* x

High Barbaree x / xx

High Barbaree x / xx

High Barbaree x / xx

High Barbaree x / xx

High Barbaree x / xx

Stormy Weather Boys (talk preceding) x / xx

Stormy Weather Boys x / xx

Stormy Weather Boys (talk preceding) x / xx

Henry Martin (talk preceding) [RH: Imitating his Danish mate. Did he learn the song from Phil Tanner's record?] x

Henry Martin x

BBC 19887

Folktracks FSA 047

Folktrax FTX-047

BBC 19887

Saydisc CD SDL405

BBC 19887

BBC 19885

HMV DLP 1143

Folktracks 90-503

Folktracks FSA 047

Saydisc CD SDL405

BBC 19885

Folktracks FSA 047

Folktrax FTX-047

BBC 19886

Folktracks 90-502

<i>Henry Martin</i> x	Folktracks FSA 047
<i>Henry Martin</i> x	Folktrax FTX-047
<i>Three Men of Bristol City</i> x / xx	BBC 19886
<i>Little Billee</i> x / xx	HMV DLP 1204
<i>Little Boy Billy</i> x / xx	Folktracks FSA 047
<i>Little Boy Billy</i> x / xx	Folktrax FTX-047
<i>Little Boy Billee</i> x / xx	Saydisc CD SDL405
<i>Still I Love Him</i> x / xx	HMV 7EG 8288
<i>When I Was Single</i> x / xx	Folktracks FSA 047
<i>When I Was Single (or Still I Love Him)</i> x / xx	Folktrax FTX-047
<i>Still I Love Him</i> x / xx	HMV 7EG 8288
Talk about Margaret Catchpole and song: <i>The Foggy Dew</i> x / xx	Folktracks FSA 047
Talk about Margaret Catchpole x	Folktrax FTX-047
<i>The Foggy Dew</i> x / xx	Folktrax FTX-047
Talk about being born in Dorset, smugglers, burial graves & shingle x	Folktrax FTX-047
Talk: Will Lord, smuggler, hard life, piracy x	Folktrax FTX-047
<i>The Bold Princess Royal</i> x / xx	Folktracks FSA 047
<i>The Bold Princess Royal</i> x / xx	Folktrax FTX-047
<i>The Bold Princess Royal</i> x / xx	Saydisc CD SDL405
Talk: how sailors end their days, Suffolk boat-builders x	Folktrax FTX-047
<i>The Worst Old Ship (Waiting for the Day)</i> x / xx	Folktracks FSA 047
<i>The Worst Old Ship (or Waiting for the Day)</i> x / xx	Folktrax FTX-047
<i>Waiting for the Day</i> x / xx	Folktrax FTX-515
Talk about barge skipper whose father cut his throat, his uncle hung himself and he himself died shortly after x	Folktrax FTX-047
Picture a man with East Coast energy (Suffolk suicide)	Folktrax FTX-452
Talk about "The Waterwitch" and the singer of the following ballad x	Folktrax FTX-047
Talk: Barge-skipper Captain Ventris & other singers of next song x	Folktrax FTX-047
Talk about his family: parents, grandfather & grand-uncle's story x	Folktrax FTX-047
Talk about the [sic]	Folktrax FTX-047
<i>Will Watch</i> x	Folktracks FSA 047
<i>Will Watch, the Smuggler</i> x	Folktrax FTX-047
<i>Will Watch</i> x	Folktrax FTX-515



Bob Roberts at the time of the recording.
[photo: Peter Kennedy]

Peter (letter to Marie Slocombe, BBC, 29th January 1954, BBC Written Archive, R46/691): I have discovered that these recording were made in my own time and I have not put in expenses to Suffolk, nor did I get paid for the use of my machine. // They were made on October 25th 1953 at Bob Roberts cottage in Pinmill and some were used in the programme "As I Roved Out". They are as follows:-

- (1) Stormy Weather Boys (talk before) 4'53''
- (2) High Barbaree 3'00''
- (3) Henry Martin (talk abefore) 4'20''
- (4) Three Men of Bristol City 4'06''
- (5) Talk about Pinmill 3'05''
- (6) Maggie May 2'23''

(7) Talk about family 2'17''

Would you like to buy these from me for processing and inclusion in the library, or alternatively I could put in expenses.

Marie Slocombe wrote on the letter: AACPOps What do you think? This was in part a rush job for the prog. but we shall process. In any case, it should not be done in own time.

Marie Slocombe also wrote on the letter: Could you check against PK's claim for salary & let me know which way we might deal? M S 4/2/54

Reply to Marie Slocombe: According to the monthly return made by Sheila on 4th Nov., Peter K. worked for the scheme on 25th October in Suffolk & was paid for that day. // He did not claim expenses and should certainly do so --- presumably mileage & (?) lunch (?) dinner on actuality. We did not pay for use of his machine – I must leave you to decide whether or not BBC equipment was available. [signature illegible] 4.2.54

A few days after he had finished recording in Norfolk and Suffolk, Peter was off on a lightening one-day visit to his old stomping ground in the West Country. In 2011, Bob Rundle told Tony Engle & Reg Hall that he knew Bill Thorn (as he is captioned in Bob's photograph album), having met him with Peter. He also mentioned Bert Edgecombe and his party piece, *The House that Jack Built*. Bob was away in the RAF in November 1953, so he was actually referring to an earlier contact. Peter had previously recorded Bert Edgecombe at a *Village Barn Dance* radio programme in February 1951, so he was now catching up on old contacts for the BBC. Then he made a one-day excursion back to Norfolk for a session that produced only one song.

WILL THORN

voice & melodeon

Kingston, near Modbury, Devon, 31 October 1953 [not 1 November as given on the BBC disc].

Talk about local dances

BBC 19967

Step Dance Tune [RH: The standard country step-dance tune, related to *Rickett's Hornpipe*]

BBC 19967

The Devonshire Step-Dance (talk before) [RH: The standard country step-dance tune, related to *Rickett's Hornpipe*]

Folktrax FTX-407

Cross Hands (+ talk) [RH: *Yankee Doodle*]

BBC 19967

Words to Cross Hands Country Dance

BBC 19967

Talk about himself

BBC 19967

Two between Two (+ talk) [RH: *The Grand Old Duke of York*]

BBC 19967

Cross Hands / talk / *Two between Two* [RH: Edited version from previous tracks; *Yankee Doodle* & *The Grand Old Duke of York*]

Folktrax FTX-407

Steam Boat (+ talk) [RH: *The British Grenadiers* & *The Steamboat Hornpipe*]

BBC 19967

The Steamboat Hornpipe / *Devonshire Hornpipe*

Folktracks FSA 086

The Steamboat Hornpipe / [RH: talk] *Devonshire Hornpipe*

Folktrax FTX-086

Heel & Toe Polka (+ talk preceding) [RH correction: He says *Heel to Toe*. It isn't the usual tune from *The Sultan's Polka*]

BBC 19967

BERT EDGECOMBE (66)

voice

Kingston, Kinsbridge, Devon, 31 October 1953 [not 1 November as given on the BBC disc].

The House that Jack Built

BBC 19967

The House that Jack Built

Folktracks FSA 086

The House that Jack Built

Folktrax FTX-086

ALFRED BARKER

voice

Burch-next-Aylsham, Norfolk, 3 November 1953.

The Bold Fisherman

BBC 21151

The Bold Fisherman

Folktrax FTX-515

Jean Higgins was discovered by Hamish Henderson in 1953 and was recorded for the School of Scottish Studies. Later in the year, Alan Lomax presented a live BBC television series, *Song Hunter*, and Jean Higgins, who lived in Aberdeen, was brought down to London for one programme. She stayed with Alan and after the dress rehearsal she was taken ill and went to hospital without having

performed on the television. She stayed with Alan for several weeks to recuperate. Peter was not mentioned in the credits for the television series, but many years later he said (to Reg Hall, 2004, and in a television interview, early 2000s) he was involved in the production. Peter and Alan recorded Jean in Alan's flat in London in November 1953, presumably on several occasions. These were exploratory sessions, and, while some recordings were destined to be processed by the BBC, there was probably no foreseeable commercial use for rest of the material. This appears to have been a joint endeavour by Alan and Peter, though some recording credits on some issues point to only one or the other. The BBC recordings are credited to Peter Kennedy on the disc labels, and are similarly credited on an undated & unsigned list, possibly associated with processing at the BBC (British Library).

JEAN HIGGINS [BBC]

JEAN HIGGINS [BBC];

JEAN ROBERTSON [HMV];

JEANNIE ROBERTSON [Rounder; Folktrax];

Mrs. JEANNIE ROBERTSON [Ember][
voice

Alan Lomax's flat, London, November 1953.

Go Away from My Window (2 verses)

Go Away from My Window (talk before)

Round Cuillin's Peak (talk before and after; 1 verse)

The Cuckoo's Nest (2 verses)

Dandling & Children's Songs & Fragments: The Cuckoo's Nest

The Cuckoo's Nest [RH: three verses]

Bonnie Lass Come o'er the Burn (talk before and after; 1 verse)

Tiftie's Annie (Andrew Lammie) (story of ballad)

Tiftie's Annie – first verse and tune of ballad with talk

Tiftie's Annie (Andrew Lammie) (ballad recited)

Andrew Lammie – story / ballad recited / tune hummed

Andrew Lammie [RH: part only, edited with other material]

Introduction to *Bonnie Annie and Andrew Lammie*

Bonnie Annie and Andrew Lammie

Commentary to *Bonnie Annie and Andrew Lammie*

The Bonnie Wee Lass Who Never Said No

The Bonnie Wee Lassie Who Never Said No [RH: part only]

The Bonnie Wee Lassie Who Never Said No [RH: part only]

The Bonnie Wee Lassie Who Never Said No

The Bonny Wee Lassie Who Never Said No

The Bonny Wee Lassie Who Never Said No

Talk about ballad reciting (*The Four Maries* as example)

Lord Lovett (Lord Lovel)

Lord Lovatt (first verse; story; last verse)

Lord Lovatt

The Moon Shined on My Bed Last Night (talk preceding)

The Moon Shined on My Bed Last Night (talk before & after)

The Moon Shined on My Bed Last Night

I'm Bound to Leave This Country (one verse)

Amongst the Heather

The Queen among the Heather

The Braes of Balquidder (Amongst the Heather) (talk before)

The Queen amongst the Heather

What a Voice (Died for Love) (5 verses only)

What a Voice (talk before)

The Loch of Shallin (Lake of Coolfin) (fragment being remembered;
talk before and after)

The Loch of Shallin (talk before & after)

Talk about *Maids When You're Young Never Wed an Old Man*

Maids When You're Young Never Wed an Old Man

Never Wed an Old Man

BBC 21083

Folktracks 60-067

BBC 21083

BBC 21083

Folktracks 60-067

Rounder 11661-1778-2

BBC 21083

BBC 21083

BBC 21083

BBC 21084

Folktracks 60-067

Folktracks 90-503

Rounder 11661-1720-2

Rounder 11661-1720-2

Rounder 11661-1720-2

BBC 21085

Caedmon TC1143

Topic 12T158

Folktracks 186

Folktrax FTX-186

Rounder 11661-1778-2

BBC 21086

BBC 21086

Folktracks 60-067

Rounder 11661-1720-2

BBC 21087

Folktracks 60-067

Rounder 11661-1720-2

BBC 21087

BBC 21087

Folktracks FSB 013

Folktracks 60-067

Folktrax FTX-013

BBC 21088

Folktracks 60-067

BBC 21088

Folktracks 60-067

BBC 21088

BBC 21089

Caedmon TC1143

<i>Never Wed an Old Man</i>	Topic 12T158
<i>Never Wed a' Auld Man</i>	Folktracks FSB 019
<i>Maids When You're Young Never Wed an Old Man</i> (talk before & after)	Folktracks 60-067
<i>Never Wed a' Auld Man</i>	Folktrax FTX-015
<i>Never Wed a' Auld Man</i>	Rounder 11661-1778-2
<i>Never Wed an Old Man</i>	Rounder 11661-1720-2
<i>Never Wed an Old Man</i>	Ember 2055
<i>What's the Blood it's on Your Sword</i> (Edward) (fragment being remembered; talk before and after)	BBC 21089
<i>What's the Blood it's on Your Sword</i> (Edward)	BBC 21089
<i>My Son David</i>	HMV DLP 1143
<i>Edward</i> [RH: part only; edited with other material]	Folktracks 60-501
<i>Edward (My Son David)</i> [RH: part only; edited with other material]	Caedmon TC1145
<i>Edward (My Son David)</i> [RH: part only; edited with other material]	Topic 12T160
<i>My Son, David</i> (talk before & after)	Folktracks 60-067
<i>Edward</i> [RH: six verses edited with other material]	Rounder 11661-1775-2
<i>Son David</i>	Rounder 11661-1720-2
<i>My Son David</i>	Ember 2055
<i>With My Roving Eye</i>	BBC 21089
Talk about <i>With My Roving Eye</i>	BBC 21090, but possibly withdrawn before being processed
<i>Wi' My Rovin' Eye</i>	Rounder 11661-1720-2
<i>The Overgate</i> (talk before)	Folktracks 60-067
<i>My Rovin' Eye</i>	Ember 2055
<i>She Was a Rum One</i>	BBC 21090, but possibly withdrawn before being processed
<i>She Was a Rum One</i>	Folktracks FSB 017
<i>She Is a Rum One (The Brewer Laddie)</i>	Folktracks 186
<i>She Is a Rum One (The Brewer Laddie)</i>	Folktrax FTX-186
<i>She Was a Rum One</i>	Rounder 11661-1720-2
<i>She Is a Rum One</i>	Rounder 11661-1778-2
<i>Johnny the Brime (Johnnie Cock)</i> (ballad being remembered)	BBC 21090
<i>Johnny the Brime (Johnnie Cock)</i> [RH: split into two parts]	BBC 21091
<i>Johnny Cock</i>	Folktracks 90-502
<i>Johnny Cock</i>	Topic TSCD673T
<i>The Butcher Boy (The Murder of Sweet Mary Anne)</i>	BBC 21092
<i>The Butcher Boy</i> [RH: part only]	Caedmon TC1163
<i>The Butcher Boy</i> [RH: part only]	Topic 12T195
<i>In Dublin's Fair City (The Murder of Miss Mary Brown)</i>	BBC 21092
<i>My Plaidie's Awa'</i> (fragment)	BBC 21092
<i>Up a Wide and Lonely Glen</i>	BBC 21093
Talk about her singing; her first song (<i>Wild Colonial Boy</i>); Blairgowrie, etc. [RH: Interview by Peter Kennedy]	BBC 21093
Talk about her family [RH: Interview by Peter Kennedy]	BBC 21094
Talk about travelling life [RH: Interview by Peter Kennedy] [RH: The interview on BBC 21093 and 21094 is detailed on the Folktrax website as follows: Talks of her life: winter in Aberdeen, summer travelling with her family. At eight already had powerful voice and asked to sing (sing verse of 'Wild Colonial Boy'). Ran away to get married at 19 and spent Fortnight's holiday in Blairgowrie just to see the fun and people gathered at berry-picking time. Her family; father's waywardness and troubles he caused. Most of his life in Army; his character, his good looks. Singers in the family; their musical evenings. Her people were canvassers and dealers in second-hand goods, using horse and float as transport. The market stands and camps – now only one market left in Aberdeenshire. How they lived best of food. Music by pipers, fiddlers, accordion players, and singers.]	BBC 21094
Talk about her family and her early life as a Traveller [RH: This is probably a continuation of the BBC interview that wasn't included on a BBC disc]	Folktracks 60-067

FROM HERE TO THE END OF THE LIST THERE IS AMBIGUITY AND/OR CONFUSION IN THE EVIDENCE ABOUT WHO MADE THE RECORDINGS – Alan Lomax with Peter Kennedy present, Peter Kennedy with Alan Lomax present, Alan Lomax alone or Peter Kennedy alone.

Interview with Alan Lomax	Folktracks 186
Interview with Alan Lomax	Folktrax FTX-186
I doubt she could have been a good girl (interview)	Rounder 11661-1720-2
It's a true story (interview)	Rounder 11661-1720-2
She'd a lot of old songs (interview)	Rounder 11661-1720-2
<i>The Reel of Tullochgorum</i>	Rounder 11661-1720-2
<i>When My Apron Hung Low</i>	Rounder 11661-1720-2
<i>The Battle of Harlaw</i>	Rounder 11661-1720-2
<i>The Battle of Harlaw</i> [RH: ten verses edited with other material]	Rounder 11661-1776-2
<i>The Battle of Harlaw</i> (alternating verses with Lucy Stewart's recording)	Folktrax 90-502
<i>The Lady o the Denty Doon-By</i> (talk before)	Folktracks 186
<i>The Lady o the Denty Doon-By</i> (talk before)	Folktrax FTX-186
<i>The Laird of the Dentidoonbye</i>	Rounder 11661-1720-2
<i>The Lady o the Dainty Doon-By</i>	Saydisc CD-SDL407
<i>The Handsome Cabin Boy</i> [RH: part only]	Caedmon TC1167
<i>The Handsome Cabin Boy</i> [RH: part only]	Topic 12T194
<i>The Handsome Cabin-Boy</i> (talk after)	Folktracks 186
<i>The Handsome Cabin Boy</i> (talk after)	Folktrax FTX-186
<i>The Handsome Cabin Boy</i>	Rounder 11661-1720-2
<i>The Jolly Beggarman</i> [RH: part only]	Caedmon TC1146
<i>The Jolly Beggarman</i> [RH: part only]	Topic 12T161
<i>The Jolly Beggarman</i>	Folktracks 186
<i>The Jolly Beggarman</i>	Folktrax FTX-186
<i>The Jolly Beggarman</i>	Folktrax 90-503
<i>Davie Faa</i> (talk before)	Folktracks 186
<i>Davie Faa</i> (talk before)	Folktrax FTX-186
<i>Davie Faa</i> [RH: part only; edited with other material]	Folktrax 90-503
<i>Brennan on the Moor</i>	Folktracks 186
<i>Brennan on the Moor</i>	Folktrax FTX-186
<i>When I Was Noo But Sweet Sixteen</i>	Folktracks 186
<i>When I Was Noo But Sweet Sixteen</i>	Folktrax FTX-186
<i>The Laird O'Drum</i>	Folktracks 186
<i>The Laird O'Drum</i>	Folktrax FTX-186
<i>The Gypsy Laddie</i> [RH: part only; edited with other material]	Caedmon TC1146
<i>The Gypsy Laddie</i> [RH: part only; edited with other material]	Topic 12T161
<i>The Gypsy Laddie</i>	Folktracks 186
<i>The Gypsy Laddie</i> [RH: part only edited with other material]	Folktracks 90-502
<i>The Gypsy Laddie</i> (with mouth-organ) [RH: mouth-organ dubbed on later]	Folktrax FTX-186
<i>The Gypsy Laddie</i> (with Peter Kennedy, melodeon) [RH: mouth-organ dubbed on later. Six verses edited with other material]	Rounder 11661-1776-2
<i>Lord Randal (Lord Donald, My Son)</i> [RH: part only edited with other material]	Caedmon TC1145
<i>Lord Randal (Lord Donald, My Son)</i> [RH: part only edited with other material]	Topic 12T160
<i>Lord Donald</i>	Folktracks 186
<i>Lord Donald</i>	Folktrax FTX-186
<i>Lord Randal</i> [RH: one verse edited with other material]	Rounder 11661-1775-2
<i>The Twa Brothers</i>	Folktracks 186
<i>The Twa Brothers</i>	Folktrax FTX-186
<i>The Wind Blew the Bonnie Lassie's Plaidie Awa'</i> [RH: part only edited with other material]	Caedmon TC1143
<i>The Wind Blew the Bonnie Lassie's Plaidie Awa'</i> [RH: part only edited with other material]	Topic 12T158
<i>The Wind Blew the Bonnie Lassie's Plaidie Awa'</i> [RH: one verse]	Rounder 11661-1778-2
<i>Willie's Fate</i> [RH: part only]	Caedmon TC1146
<i>Willie's Fate</i> [RH: part only]	Topic 12T161

<i>Willie's Fatal Visit</i>	Folktracks 90-503
<i>Willie's Fatal Visit (Willie's Fate)</i>	Rounder 11661-1776-2
<i>Green Grows the Laurels</i>	Caedmon TC1142
<i>Green Grows the Laurels</i>	Topic 12T157
<i>Old Grey Beard Newly Shaven</i> [RH: part only]	Caedmon TC1142
<i>Old Grey Beard Newly Shaven</i> [RH: part only]	Topic 12T157
<i>Old Grey Beard</i>	Folktracks FSB 013
<i>Lord Bateman</i> [RH: part only edited with other material]	Caedmon TC1145
<i>Lord Bateman</i> [RH: part only edited with other material]	Topic 12T160
<i>Dandling & Children's Songs & Fragments: Susan Pyatt (or Lord Bateman)</i> (2 verse fragment)	Folktracks 60-067
<i>Lord Bateman</i> [RH: part only edited with other material]	Rounder 11661-1775-2
<i>Dandling Song / Bonny Lassie-o / Cuckoo's Nest</i>	Saydisc CD-SDL407
<i>The Choring Song</i>	Saydisc CD-SDL407
Talk about her life: Her own birth when her mother was out hawking / very big child with black hair ("Earl of Hell's night-cap") / good speaker / 9 months old when her father died (mother 28) / good father but weakness for drink / mother re-married – a soldier, James Higgins / 1914 War breaks out / move to Perthshire (aged 5) / only time she was hungry / "greeting" (crying) / the berryfields / camping meant freedom from school / crowded in Aberdeen / after housework there were stories – "as old as Jerusalem" / strange happenings / men coming / temptations of mischievous farm-servants / protection with dogs / "country yokels" / stupid after drinking at bars / traveller's laws / nowadays new houses replacing market stances and greens	Folktracks 60-187
Story of a gang raid on their camp	Folktracks 60-187
Types of stories and how they started with opening rhyme	Folktracks 60-187
Folk tale: <i>Silly John and the Factor</i>	Folktracks 60-187
Talk. Separating lovers was a sin / her first courtship / parents against marriage / ran away to Aberdeen to marry / poor and humble / worked hard / family / 9 years before began to travel / summer canvassing soft-goods / children	Folktracks 60-187
<i>Song: Jimmy Raeburn</i>	Folktracks 60-187
Talk about song / what makes a good singer / learning songs and memory / Davie Stewart ("The Galoot") compared with Jimmy McBeath / Geordie Stewart / the Stewart family / father / her mother's gifts / brothers and drink / mother's temper & occasional beatings	Folktracks 60-187



Jean Higgins at the time of the recording.
[photo: Peter Kennedy]



Jimmy MacBeath. [provenance not known]

Jimmy MacBeath also came to London for the Alan Lomax's *Song Hunter* television series, probably for the same show that was intended for Jean Higgins, and presumably Hamish Henderson accompanied them. According to the notes for Rounder 82161-1793-2, Jimmy was recorded by Alan Lomax & Hamish Henderson on 14th November 1953, but, according to the Folktrax website, he was recorded by Peter Kennedy and Alan Lomax and, according to Folktrax FTX-441 notes, Peter Kennedy alone.

JIMMY MacBEATH

Recorded by Alan Lomax, possibly assisted by Peter Kennedy, & most probably in the presence of Hamish Henderson in Alan Lomax's flat, London, 14 November 1953.

<i>Hey Barra Gadgie – A Song in Cant</i>	Rounder 82161-1793-2
It is aa beggin that we did	Rounder 82161-1793-2
Kindness from a policeman	Rounder 82161-1793-2
<i>Grat for Gruel</i>	Rounder 82161-1793-2
Chantin, Griddlin, and Laldyin: From Inverness to Perth / <i>Teery Bustin, Teery Awdin & Rothsay-Oh</i> (fragments)	Rounder 82161-1793-2
Were you always alone?	Rounder 82161-1793-2
The ox and the fox dug a hole for me	Rounder 82161-1793-2
<i>My Darling Ploughman Boy</i>	Rounder 82161-1793-2
From the top of the deck	Rounder 82161-1793-2
Ah likit ma mother / <i>On the Back of Daddie-o / The Smith's a Gallant Fireman / When the Boat Comes In / Skippin Barefoot through the Heather</i> (fragments)	Rounder 82161-1793-2
He used to diddle a lot o'songs – Grandfather / <i>Song Fragment: Fae Would Be a Fisherman's Wife</i>	Rounder 82161-1793-2
It wis aa slave driver	Rounder 82161-1793-2
<i>The Barnyards of Delgaty</i>	Rounder 82161-1793-2
<i>The Barnyards of Delgaty</i>	Folktrax FTX-023
Singing along at their plough	Rounder 82161-1793-2
The horseman's grip and word	Rounder 82161-1793-2
It wis Torn, Rippit, Tattered / <i>Song fragments Eppie Morrie / Torn aa, Rippit aa</i>	Rounder 82161-1793-2
<i>The Trooper and the Maid</i>	Rounder 82161-1793-2
<i>The Trooper and the Maid</i>	Folktrax 90-503
<i>The Trooper and the Maid</i> (nine verses)	Folktrax FTX-503

JIMMY MacBEATH

Further investigation is needed for the following Jimmy Macbeath recordings. In the notes to Folktrax FTX the following recordings are credited as having been recorded by Peter Kennedy. If that is true, they might belong to the 14 October 1953 session.

<i>Neeps tae Pluck</i>	Folktrax FTX-460
<i>Bogie's Bonny Belle</i>	Folktrax FTX-460
<i>The Dowie Dens o' Yarrow</i>	Folktrax FTX-460
<i>MacPherson's Rant</i>	Folktrax FTX-460
<i>Drumdelgie</i>	Folktrax FTX-460

Several Jimmy MacBeath recordings appear on a number of other Folktrax CDs, some attributed to Alan Lomax in 1951, some to Alan Lomax and Peter Kennedy in 1951 (which is ridiculous), and some to Lomax & Kennedy in 1956. They are not documented in this discography as the information is so unreliable. Further investigation is needed.

JIMMY MacBEATH

Further investigation is needed for the following Jimmy Macbeath recordings, which comprise volume one of a three volume series. The notes to Folktrax FTX-058 state that some of the recordings were made by Hamish Henderson in July 1951 and some were made by Peter Kennedy when Jimmy MacBeath came to London for the BBC television programme in November 1953. There is no indication which is which!

<i>Come A' Ye Tramps and Hawkers</i>	Folktrax FTX-058
Talk: The tinkers and their language	Folktrax FTX-058
<i>Cant Song: The Next Pudden Ken (or Lodging House)</i>	Folktrax FTX-058
<i>The Next Pudden Ken (Scots Tinker Song)</i> (talk before & after)	Folktrax FTX-441
Talk: explanation of cant in previous song	Folktrax FTX-058
Talk: places he has travelled	Folktrax FTX-058
<i>The Moss o' Burreldale</i>	Folktrax FTX-058
Talk about his family incl Shakespeare	Folktrax FTX-058
More talk about family, father & travels	Folktrax FTX-058
Talk about travelling with a red-haired girl, a man & visiting the Channel Islands	Folktrax FTX-058
<i>The Muckin' o' Geordie's Byre</i>	Folktrax FTX-058
<i>The Muckin' o' Geordie's Byre</i>	Topic 12T198
<i>The Dowie Dens o' Yarrow</i>	Folktrax FTX-058
Talk: with another traveller in Scotland, begging, camping & "chanting"	Folktrax FTX-058
<i>The Hawick Common Riding Song</i> (talk before)	Folktrax FTX-058
Talk: travelling with fellow singer, silver & a lodging house at Hawick	Folktrax FTX-058
<i>The Day We Went to Rothsay-O</i>	Folktrax FTX-058
Talk and bawdy song: <i>John Anderson, My Jo, John</i>	Folktrax FTX-058
Talk: peddling, smithing & harvesting	Folktrax FTX-058
<i>The Forfar Soldier</i>	Folktrax FTX-058
<i>The Forfar Soldier</i>	Topic 12T196
Talk: Army service, the herring fishing	Folktrax FTX-058
<i>Down by the Magdalen Green</i>	Folktrax FTX-058

JIMMY MacBEATH

Further investigation is needed for the following Jimmy Macbeath recordings, which comprise volume two of a three volume series. The notes to Folktrax FTX-059 give no credit for who made the recordings, though dating them as 1951 and 1953 and following on from volume one implies some of the recordings were made by Hamish Henderson in July 1951 and some were made by Peter Kennedy when Jimmy MacBeath came to London for the BBC television programme in November 1953. There is no indication which is which! Peter is credited with editing only.

Song: <i>Jim the Carter Lad</i>	Folktrax FTX-059
Talk about song-making	Folktrax FTX-059
Song: <i>Neeps tae Pluck</i> (comp by George Morris)	Folktrax FTX-059
Talk about Unions, agreements, horse-breaking and "The Word"	Folktrax FTX-059
Song: <i>Come All Ye Lonely Lovers (or My Darling Ploughman Boy)</i>	Folktrax FTX-059
<i>My Darling Ploughman Boy</i>	Topic 12T157
Talk about farm seductions	Folktrax FTX-059
Song: <i>Bogie's Bonny Belle</i>	Folktrax FTX-059
Talk about living conditions, food & drink etc	Folktrax FTX-059

<i>Song: Drumdelgie</i>	Folktrax FTX-059
<i>Song: Mormon Braes</i>	Folktrax FTX-059
Talk about hiring fairs, horse-markets, "cornkisters"	Folktrax FTX-059
<i>Song: The Auld Quarry Knowes</i>	Folktrax FTX-059
Talk about conditions, morals, Rascal Fair, litigation, beatings	Folktrax FTX-059
<i>Song: The Barnyards o' Delgaty (or Turra Market)</i>	Folktrax FTX-059

JIMMY MacBEATH

Further investigation is needed for the following Jimmy Macbeath recordings, which comprise volume three of a three volume series. The notes to Folktrax FTX-060 give no credit for who made the recordings, though dating them as 1951 and 1953 and following on from volume one implies some of the recordings were made by Hamish Henderson in July 1951 and some were made by Peter Kennedy when Jimmy MacBeath came to London for the BBC television programme in November 1953. There is no indication which is which! Peter is credited with editing only.

Talk and <i>Song: MacCaffery</i>	Folktrax FTX-060
Further talk about the previous song	Folktrax FTX-060
<i>Song: The Wind Blew the Bonny Lassie's Plaidie Awa'</i>	Folktrax FTX-060
4. Family song fragments: (a) <i>Hey, Jump, and on You Go</i> (learned from his mother) / (b) <i>Awa' tae the Scap i' the Mornin'</i> (from grandfather, George Innes) / (c) <i>Tobacco Pipes and Porter</i> (from his father) / (d) <i>The Smith's a Gallant Fireman</i> / (e) <i>When the Boat Come in</i> (from his mother) / (f) <i>Skippin' Barfit through the Heather</i> (from mother)	Folktrax FTX-060
Talk about games, fights, football, playing truant from school etc	Folktrax FTX-060
<i>Song: Van Dieman's Land</i>	Folktrax FTX-060
<i>Van Dieman's Land</i>	Topic 12T195
Talk about poaching	Folktrax FTX-060
<i>Song: MacCallum, the Poacher</i>	Folktrax FTX-060
<i>Story: The Dark Wood</i>	Folktrax FTX-060
<i>Song: He Widna Want his Gruel</i>	Folktrax FTX-060
<i>He Widna Wint his Gruel</i>	Ember 2055
<i>Gruel</i>	Topic 12T159
<i>Story: The Rich Girl and the Robbers</i>	Folktrax FTX-060
<i>Song: The Gallant Forty-Twa</i>	Folktrax FTX-060
<i>Song: MacPherson</i>	Folktrax FTX-060
Talk about the previous song	Folktrax FTX-060
<i>Fragment of ballad: Eppie Morrie</i>	Folktrax FTX-060
<i>Story: The Devil o' Portsoy</i>	Folktrax FTX-060
<i>Song: Torn-a-Ripit-a-Torn-a-Ma-Goon & talk</i>	Folktrax FTX-060
<i>Torna Ma Goon</i>	Topic 12T158
<i>Story: 4 Scottish Poets (Dr. Ferguson's Party)</i>	Folktrax FTX-060
<i>Song: The Trooper Lad</i>	Folktrax FTX-060

Harry Cox came to London to appear live on 1st December 1953 in Alan Lomax's *Song Hunter* series from the BBC television studio at Alexandra Palace. Charlie Wills, Bert Pidgeon and Alfie Tuck from Dorset appeared with him (Reg Hall's memory of seeing the programme). It is not documented where they stayed or for how long they were in London, but Alan and Peter took the opportunity to record Harry, but apparently not the others.

HARRY COX

voice

London, 1 December 1953.

<i>The Bold Fish-er-man</i>	Folktracks FSA 033
<i>Polly Vaughan</i>	Caedmon TC1163
<i>Polly Vaughan</i>	Topic 12T195
<i>Polly Vaughan (The Shooting of his Dear)</i> (verses 1-4)	Folktracks 60-029
<i>Polly Vaughan</i>	Folktrax FTX-029
<i>Our Goodman</i> [RH: part only edited with other material]	Caedmon TC1146
<i>Our Goodman</i> [RH: part only edited with other material]	Topic 12T161
<i>The Cuckold's Song (Our Goodman) (Whiskers on a Baby's Face)</i>	

[RH: three verses edited with other material]

Rounder 11661-1776-2

As part of the BBC radio series *As I Roved Out*, a half-hour Christmas edition was recorded on location at Bob Copper's Central Club in Peacehaven, Sussex, on 20th December 1953 and broadcast on the BBC Light Programme on 27th December 1953. Bob Copper said [to Reg Hall, 2003] the programme was scripted, but he didn't say by whom; probably Peter, Seamus Ennis & Brian George. It contained non-traditional performances which are not listed here, but there were two sequences of relevance to this discography. According to Bob [said to Reg Hall, 2003], the cast did a run-through and then what they thought was a final recorded take. They were all pleased with themselves, but the producer, Harold Rogers, told them to do it once again, by which time they were much more psyched-up. Even so, it is very stilted.



Peter Kennedy, Marie Slocombe (BBC Recorded Programmes Librarian), Seamus Ennis, Bob Copper, Brian George (Head of BBC Recorded Programmes) & Harold Rogers (BBC producer) at the recording session. [photo: *Evening Argus*; Peter Kennedy Archive]

AS I ROVED OUT

Brian George	introduction x; voice xx
Bob Copper	voice xxx; guitar xxxx; introduction 5x
Ron Copper	voice 6x
Peter Kennedy	fiddle 7x; melodeon 8x
Seamus Ennis	uilleann pipes 9x; fiddle 10x; tin whistle 11x; voice 12x
The company	voices 13x

Central Club, Peacehaven, Sussex, 20 December 1953.

Twankidillo x / xxx / xxxx / 6x

Folktrax FTX-253

The Christmas Presents x / xxx / xxxx / 6x

Folktrax FTX-253

Jones' Ale x / xxx / xxxx / 6x

Folktrax FTX-253

Thousands or More x / xxx / xxxx / 6x

Folktrax FTX-253

Reels: The Merry Blacksmith / Mrs. McLeod's x / 7x / 9x

Folktrax FTX-253

Hornpipes - Kelly's [RH: *Fisher's Hornpipe*] / *Off to California* 7x / 11x

Folktrax FTX-253

Jig [RH: *Whelan's*] 11x / 5x

Folktrax FTX-253

The Mountain Dew 12x / 13x

Folktrax FTX-253

Jenny Jenkins 12x / xx

Folktrax FTX-253

The recording of Folktrax FTX-055, *Coalminer's* [sic] *Pitances: Music & Memories of Welsh Miners*, a social documentary, recorded in the Miner's Club, Treorchy in the Rhondda in 1953, is credited to Peter Kennedy and Alan Lomax. This was a time when Peter and Alan Lomax were "sharing" their material with a view to publishing records and a book. There is no evidence in the Peter Kennedy Archive (British Library) to indicate that Peter went with Lomax to Wales. Circumstantial evidence points to this material not having been recorded by Peter.

Peter and Maud Karpeles made a two-day field-recording trip to Kent for the BBC in January 1954. Kenardington is ten miles east of Tenterden and Chartham Hatch is just outside Canterbury. The two places have no obvious connection being about thirty miles apart. Sissinghurst, where Maud Karpeles had been staying, is about ten miles west of Tenterden. Maud Karpeles and Peter were trying to trace descendents of the singers from whom Cecil Sharp had collected and thus discovered Albert Beale, whose father James Beale and maternal aunt, Alice Harding, had sung to Sharp in 1908. The BBC *Index* says Maud Karpeles first visited Albert for the BBC in October 1953. Charlie Scamp was a settled Gypsy in the timber business.

Simona Pakenham (*Singing and Dancing Wherever She Goes: A Life of Maud Karpeles*, London, EFDSS, 2011, p.234, quoting Maud Karpeles, unpublished autobiography, p.231): Maud made an exploration of the Forest of Dean and parts of Herefordshire with Patrick Shuldham-Shaw, but they met with little success. She went on to stay with a school friend, Violet Rumney, at Sissinghurst, where they explored some of the villages of Kent. There she became friendly with a delightful family of gypsies and was later able to bring Peter Kennedy to visit them. In this connection she wrote: “Whenever I have visited gypsies – be it in tents, caravans or houses – I have always enjoyed their company. They are sociable, friendly people and very often have a store of good folk tunes, though they are apt to mix up the words of the songs.”

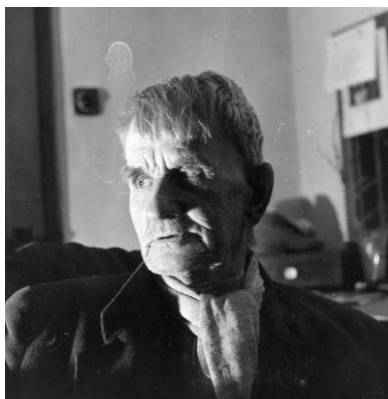
Peter’s pocket diary (British Library) makes no reference to the following recordings, and strangely 14th & 15th January are not marked as days he was working for the BBC, when other days around that time clearly are. However, both sessions were reported by Peter to Marie Slocombe. (peterkennedyarchive.org)

ALBERT BEALE

voice

With Maud Karpeles, Kenardington, Kent, 14 January 1954.

<i>The Bailiff’s Daughter of Islington</i>	BBC 21156
<i>The Bailiff’s Daughter of Islington</i>	Folktrax 90-502
<i>The Bailiff’s Daughter of Islington</i>	Folktrax FTX-502
<i>The Bailiff’s Daughter of Islington</i>	Rounder 11661-1775-2
<i>London’s Fair City</i> [RH: <i>Villikins and his Dinah</i>]	BBC 21156
<i>Villikins (William and Dinah)</i>	Folktrax FTX-428
<i>The Limerick Ditty</i>	BBC 21156
<i>The Limerick Ditty</i>	Folktrax FTX-428
<i>The Frog and the Mouse</i>	BBC 21156
<i>The Frog and the Mouse</i> [RH: part only edited with other material]	Caedmon TC1225
<i>The Frog and the Mouse</i> [RH: part only edited with other material]	Topic 12T194
<i>The Frog Song</i> (talk before)	Folktrax FTX-428
<i>Carol: The Moon Shines Bright</i>	BBC 21157
<i>The Moon Shines Bright</i>	Folktrax FTX-428
<i>The Moon Shines Bright</i>	Folktrax FTX-504
<i>The Moon Shines Bright</i>	Topic TSCD871
<i>Where Are You Going To, My Pretty Maid?</i>	BBC 21157
<i>Toast: Beef When You’re Hungry</i>	BBC 21157
Give us a song, Dad (talk + Mrs. Beale)	Folktrax FTX-453



Albert Beale & Charlie Scamp at the time of the recording. [photos: Peter Kennedy]

CHARLIE SCAMP*

voice

CHARLIE & TED SCAMP**

voices

With Maud Karpeles, The Royal Oak, Chartham Hatch, Canterbury, Kent, 15 January 1954.

- | | |
|---|--------------------|
| * <i>Barbara Allen</i> (talk preceding) | BBC 19964 |
| * <i>Barbara Allen</i> (talk preceding) | Folktrax FTX-140 |
| * <i>Barbary Allen</i> | Topic TSCD672D |
| * <i>Young Leonard</i> (talk preceding) | BBC 19964 |
| * <i>Young Leonard</i> (or <i>The Lakes of Coolfin</i>) | Folktrax FTX-140 |
| * <i>Young Leonard</i> | Topic TSCD672D |
| * <i>Come, Father, Build Me a Boat (Sweet William)</i> (talk preceding) | BBC 19965 |
| * <i>Father (Dear) Father (Sweet William)</i> (talk and words of song) | Folktrax FTX-140 |
| * <i>Come, Father, Build Me a Boat</i> | Topic TSCD672D |
| * <i>A Blacksmith Courted Me</i> (talk preceding) | BBC 19965 |
| * <i>A Blacksmith Courted Me</i> (talk preceding) | Folktrax FTX-140 |
| * <i>A Blacksmith Courted Me</i> | Topic TSCD672D |
| * <i>The Folkestone Murder or Maria & Sweet Caroline</i> (talk preceding) | BBC 19965 |
| * <i>The Folkestone Murder</i> (talk before) | Folktrax FTX-140 |
| * <i>My Pretty Fair Maid (17 Come Sunday)</i> (talk preceding) | BBC 19965 |
| * <i>How Old Are You, My Pretty Fair Maid?</i> (talk before) | Folktrax 140 |
| * <i>How Old Are You, My Pretty Fair Maid?</i> | Topic TSCD672D |
| *Song in Romany (talk preceding) | BBC 19965 |
| * <i>The Atching Tan Song</i> | Folktracks FSA 031 |
| * <i>The Atching Tan Song</i> [RH: Peter Kennedy, melodeon, dubbed on later] | Folktrax FTX-031 |
| * <i>Atching Tan Song</i> (or <i>When It Is Raining</i>) (talk before & words) | Folktrax FTX-140 |
| * <i>The Atching Tan Song</i> (sung partly in English Romany; talk before) | Folktrax FTX-441 |
| **Conversation in Cant | BBC 19966 |
| **English Gipsy Cant [RH: split into three parts] | BBC 19966 |
| **Conversation [RH: split into two parts] | Folktrax FTX-441 |

A contract between Seamus Ennis and the BBC dated 29th December 1953 shows that Peter & Seamus recorded a fiddle & uilleann pipes duet on 1st January 1954 in the Aeolian Hall for an *As I Roved Out* broadcast on 17th January 1954 (BBC Written Archive). No copy of the recording is known to exist.

Peter's pocket diary (British Library) entry for 25th January 1954 reads: "rec Harry Cox". So was that a plan that didn't materialise (bearing in mind Peter didn't cross it out, as he often did with cancelled appointments)? There is a possibility, however, that this is the session identified (based on circumstantial evidence) as having taken place on 10th October 1953.

This session is probably out of sequence as the day and the month are not known.

BETTY REDSHAW (22)

voice

West Wickham, Kent, 1954.

<i>He Comes down Our Alley</i> (verses 3 & 4 omitted)	Folktracks FSB 019
<i>He Comes down Our Street (or Still I Love Him)</i> (verses 3 & 4 omitted)	Folktrax FTX-019
<i>Yus, I Luvs 'Im</i>	Folktrax FTX-418
<i>Still I Luvs Him</i>	Folktrax FTX-428

On 3rd February 1954, Peter recorded two London pub entertainers, the Two Bills, in live performance on location in a South London pub, The Cock & Monkey, in Bermondsey for the BBC. There is no documentary evidence about the referral. A few months later they made a commercial 78 rpm single for Parlophone, so did Peter have something to do with that?

THE TWO BILLS

Bill Burnham voice

Bill French voice & piano

The Cock & Monkey, Bermondsey, London, 3 February 1954.

What a Mouth

What a Mouth

The Tramp

The Tramp

I Bought Myself a Cock

The Cock Song (Farmyard)

BBC 21159

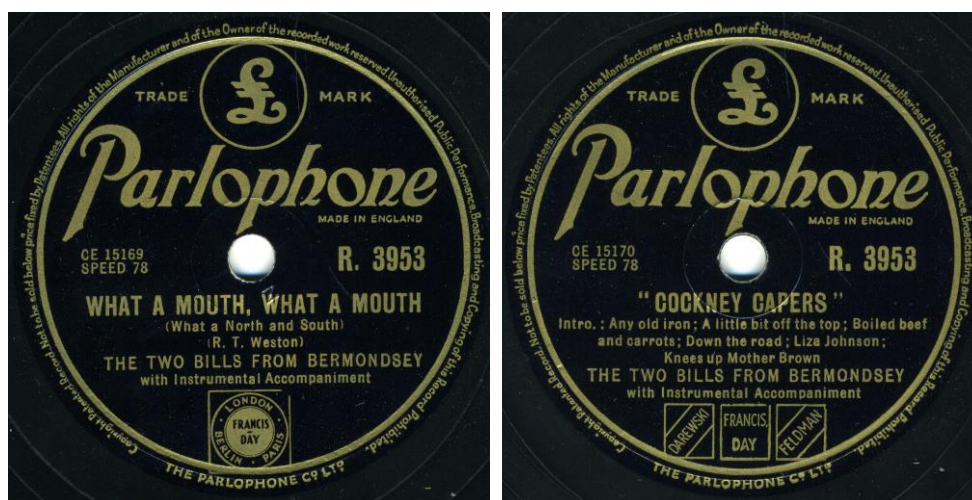
Folktrax FTX-331

BBC 21158

Folktrax FTX-331

BBC 21158

Folktrax FTX-331



[Reg Hall Collection]

Peter recorded Mathew Holinshed in Swettenhan, near Congleton, Cheshire, on 22 February 1954, talking about souling. Then he recorded the Antrobus Soulcakakers in a special performance and some related interviews, arranged for him by Major A. W. Boyd. It was suggested he might like to record the Soulcakakers in performance on the correct day, 31 October. On 24 February 1954, Peter recorded some children at Hindsford E. C. School, Manchester, playing games, and then on 27 February 1954 at Gresham, near Wrexham, Wales, he recorded Dr. Mostyn Lewis singing Welsh songs his mother had collected. On 27 February 1954 he was in Fredsham, Cheshire, recording Bob Rodgers singing *The Soul Song & The Derby Ram*, and then on 26 February 1954 he was with Dr. Lewis again, recording Albert Lewis in Hendre, near Mold in Flintshire. (peterkenndyarchive.com) These were all BBC recordings, but none was processed to disc and the original tapes are thought not to exist.

According to entries in his pocket diary (British Library), Peter was in Minehead in Somerset from 29th April 1954 to 3rd May 1954. For part of that time at least he was working for the BBC, and his pocket diary (British Library) entry for 3 May, a day he didn't mark as a BBC day, says, "record". Nothing further can be traced about this, and there is no mention of filming. The entry for 15th May 1954 simply says "Minehead", but that might mean he was due to discuss Minehead or to work on some aspect of Minehead. According to the Folktrax website, on that day Peter recorded Stan Hugill in a revivalist setting with the York and the Albany Crew and Geof Rose (piano-accordion) in London.

THE SAILOR'S HORSE

Hobby horse and musicians.

Filmed in Minehead (& possibly Dunster), Somerset, 29 April 1954 to 3 May 1954.
RIVAL GANGS & GULLIVERS. DVD published 2004.

Folktrax Film FF1102

Having got married on 18th May 1954, Peter and his wife Tommy first toured Norfolk in their caravan, and then went on to see the well-dressing at Tissington in Derbyshire on 27th May and attended Castleton Garland Day also in Derbyshire on 29th May (British Library). This conflicts with evidence contained in Peter's report to Marie Slocombe dated 4th October 1954 (peterkennedyarchive.org), where he documents on 26th continuing to 29th July 1954, thwarted attempts to record Phoebe and Joe Smith and Bob Roberts and various visits to possible informants in Suffolk, working from his parents' summer home. He might well have done all of those things, but he probably rationalized the dates in reporting to Marie Slocombe.

Peter with Tommy then moved into an extensive six-week field-recording trip in the north of England and southern Scotland. Reg Hall heard around the time Topic Records issued the *Holey Ha'penny* LP (1976), that Peter had said he had made all his Northumberland and Cumberland recordings at his own expense and had subsequently leased, or perhaps sold, some of the material to the BBC. The issue came up again when Topic issued *Ranting & Reeling* in 1998, when Peter sought royalties from Topic and was referred by Topic to the BBC. Peter's pocket diary (British Library), strangely making no reference whatsoever to the field-trip, records no BBC work days from 13th May until 3rd August, which convincingly supports his claim. However, Peter gave a detailed account of the trip to Marie Slocombe in a report dated 4th October 1954 (peterkennedyarchive.org). It seems most likely that he did make the recordings on his own initiative and at his own expense, that he got the BBC interested after the event, and that he processed a later report to Marie Slocombe to cover his activities. It should, of course, be noted that that report was prepared some time after the event, and its accuracy is therefore questionable. Further light is shone on the matter by the following memo. Details of the performers, their material and the fees listed in the memo are given further on, closer to the details of the recording sessions.

Marie Slocombe (internal BBC memo to A. A. Central Programme Operations, 20th September 1954, BBC Written Archive, 46/501): CLEARANCE OF CONTRACTS FOR FOLK SINGERS ON ATTACHED LIST // I should be grateful if you could arrange with N. R. Prog. Ex. [RH: North Region Programmes Executive] to clear All Broadcasting Rights with suitable fees in the recordings listed on the attached, which were made by Peter Kennedy during his recent journeys in the North. // I have indicated on the list what material we wish to take for the Library from those performances and a suggested fee in each case, but we shall of course want to take advice from N. R. Prog. Ex. in any cases where the performers may have been used before for broadcasting. I think that this is certainly the case with Jack Armstrong...

Peter had made contacts in Northumberland when he worked there for the EFDSS from 1947 to 1949 and he had collected dance tunes and dances in manuscript form then. Jack Armstrong had some sort of public image in the border area as the Piper to the Duke of Northumberland and he had broadcast locally on the pipes and with his band. He, too, knew some rural musicians, and acted, at least initially, as Peter's guide, and Billy Conroy was a particular friend of Jack's. Tommy Breckons, who spent some time in Peter's company in 1954, told Reg Hall (late 1990s) that he thought Peter's main concern had been to collect tunes that hadn't been noted before. What is clear from the surviving recordings is that Peter didn't go for good sustained performances, which would have required some direction from him in encouraging the musicians to play each piece longer or to have a second attempt. Each recorded piece was both short and apparently a first attempt. Shortage of recording tape might have been a consideration, and short pieces would have satisfied the BBC, but they hardly did justice to the skill and artistry of the musicians. Perhaps it should be borne in mind that very few people within the folk dance and folk song movements in 1954 would have considered extended listening to a performance of a traditional musician playing traditional dance music to have been of any value. Peter, however, had a further explanation:

Peter (Report to Marie Slocombe, 4th October 1954, peterkennedyarchive.org): There is no doubt that the main difficulty on this trip was that it was made the wrong time of the year. Shepherds are busy clipping and farmers busy with the hay. The winter is the time that they make their music. Most of them were however extremely helpful – after very considerable persuasion – in getting down to it. They were however extremely tired physically and probably

not able to give a very long performance. // It meant that we were never able to start recording until about midnight and so finishing time was generally three, four or five o'clock in the morning. And this was the case night after night so that eventually I myself began to feel the strain. // Certainly most of the best performers were not recorded owing to the pressure of work at their farms – a farmer with about ten men clipping for about five days until ten o'clock at night cannot afford to waste their time.

Peter arrived in Northumberland on 5th June 1954 to find that Jack Armstrong was not immediately available, so he made enquires of his own. He made contact with Billy Conroy and arranged to record him later and made a few visits to other musicians and singers to little effect.

Peter (Report to Marie Slocombe, 4th October 1954, peterkennedyarchive.org): To Warenford where we found Willie Taylor ... was living three miles up on the Fells. He was brought down by tractor to the White Swan where Mr and Mrs Patterson the proprietor gave us a room for recording.

WILLY TAYLOR

(38) melodeon x; fiddle xx

The White Swan, Warenford, Northumberland, 7 June 1954.

<i>The Gilsland Hornpipe</i> x	BBC 20630
<i>The Gilsland Hornpipe</i> x	Topic TSCD675
<i>Polka: The Linhope Lope</i> x [RH: Willy Taylor's title is <i>The Hop Along Polka</i>]	BBC 20630
<i>The Linhope Lope</i> x [RH: Willy Taylor's title is <i>The Hop Along Polka</i>]	Topic 12T283
<i>The Hop Along Polka</i> x [RH: Willy Taylor's title]	Topic TSCD669
Talk about Linhope	BBC 20630
<i>Willy Taylor's Polka</i> xx	BBC 20630
<i>Willy Taylor's Polka</i> xx	Topic 12T283
<i>Peter Robson's Polka</i> (talk following)	BBC 20630
<i>Peter Robson's Polka</i>	Topic TSCD675
<i>Circassian Circle: There's Nae Good Luck</i> (talk preceding) xx	BBC 20630
<i>Nae Good Luck – Jig</i>	Topic 12T283
<i>Circassian Circle: There's Nae Good Luck</i> xx	Topic TSCD669

That night, Peter called in at the Northumberland Hall in Alwick and met and heard the Scottish accordion player and band leader, Jimmy Shand, who was playing for a dance – and received some contacts from him (peterkennedyarchive.org).

Marie Slocombe (internal BBC memo to A. A. Central Programme Operations, 20th September 1954, BBC Written Archive, 46/501): CLEARANCE OF CONTRACTS FOR FOLK SINGERS... // I should be grateful if you could arrange with N. R. Prog. Ex. [RH: North Region Programmes Executive] to clear All Broadcasting Rights with suitable fees in the recordings listed... // Jack Armstrong, 3 Rothbury Gardens, Wide Open, Newcastle-on-Tyne // Recording of 15 items on the Northumbrian small-pipes, 12.6.54 // Also accompanying the collector as Guide for 4 days (6., 7., 9., 16.6.1954) and Payment for use of room and electricity for recording 2 other performers on 9. & 15.6. (our usual practice is to pay an experienced local guide who gives up time to travel with the collector at the rate of 2 guineas a day; an extra guinea would probably be about right for the use of room, etc.) // The 15 items recorded were all short, none of them exceeding 2 minutes. Perhaps 6 guineas? i.e. 15 guineas in all.

Other documentary evidence, noted further on, points to the recording dates cited above, namely 12.6.1954 and 15.6.1954, being wrong.

JACK ARMSTRONG

Northumbrian small pipes

At Jack Armstrong's home, Wide Open, Newcastle, Northumberland, 8 June 1954.

Many of the tunes have been issued in medleys. It is not clear whether they were recorded like that or they were edited together after the recordings were made. They are listed here as if they were separate performances.

Jenny Bell Polka

BBC 20604

<i>Jenny Bell Polka</i>	Folktrax FTX-122
<i>The Jenny Bell Polka</i>	Folktracks FSA-30-122
<i>The Jenny Bell Polka</i>	Saydisc CD-SDL416
<i>Lads of Alnwick</i>	BBC 20605
<i>The Lads of Alnwick</i>	Saydisc CD-SDL416
<i>March: The Lads of Alnwick</i>	Folktracks FSA-30-122
<i>Lads of Alnwick</i>	Folktrax FTX-122
Talk about his father and about pipe tune <i>Money Musk</i>	BBC 21484
<i>Money Musk</i>	BBC 20605
<i>Money Musk</i>	Saydisc CD-SDL416
<i>Schottische: Money Musk</i>	Folktracks FSA-30-122
<i>Money Musk</i>	Folktrax FTX-122
<i>Lewis Proudlock's Hornpipe</i>	Folktracks FSA-30-122
<i>Lewis Proudlock's Hornpipe</i>	Folktrax FTX-122
<i>Lewis Proudlock's Hornpipe</i>	Saydisc CD-SDL416
<i>Maggie's Foot</i> [RH: noted on the original tape box as <i>Take a Peep at Maggie's Foot</i>]	BBC 20604
<i>Maggie's Foot</i>	Saydisc CD-SDL416
<i>Peggy's Foot</i>	Saydisc SDL 252
<i>March: Maggie's Foot</i>	Folktracks FSA-30-122
<i>Maggie's Foot</i>	Folktrax FTX-122
<i>The Keel Row (variations)</i>	Saydisc SDL252
<i>The Keel Row & variations</i>	Folktracks FSA-30-122
<i>The Keel Row (variations)</i>	Folktrax FTX-122
<i>The Keel Row (variations)</i>	Saydisc CD-SDL416
<i>The Cott</i>	Saydisc SDL 252
<i>The Cott</i>	Folktrax FTX-122
<i>Peter Bailey's Pig</i>	BBC 20604
<i>Peter Bailey's Pig</i>	Saydisc CD-SDL416
<i>Peter Baillie's Pig</i>	Folktracks FSA-30-122
<i>Peter Baillie's Pig</i>	Folktrax FTX-122
<i>Hornpipe: Sir Sidney Smith</i>	Folktracks FSA-30-122
<i>Sir Sidney Smith's</i>	Folktrax FTX-122
<i>Hornpipe: Redesdale</i>	Folktracks FSA-30-122
<i>Noble Squire Dance</i> [RH correction: <i>Noble Squire Dacre</i>]	BBC 20605
<i>Noble Squire Dacre</i>	Saydisc SDL 252
<i>Noble Squire Dare</i> Folktracks FSA-30-122	
<i>Bonny at Morn</i>	BBC 20605
<i>Bonny at Morn</i>	Saydisc CD-SDL416
<i>Bonny at Morn</i>	Saydisc SDL 252
<i>Bonny at Morn</i>	Folktracks FSA-30-122
<i>Billy Boy</i>	BBC 20605
<i>Billy Boy</i>	Saydisc CD-SDL416
<i>Billy Boy</i>	Saydisc SDL 252
<i>Earl of Derwentwater's Farewell</i>	BBC 20605
<i>Earl of Derwentwater's Farewell</i>	Saydisc CD-SDL416
<i>Derwentwater's Farewell</i>	Saydisc SDL 252
<i>Earl of Derwentwater's Farewell</i>	Folktracks FSA-30-122
<i>Rothbury Hills</i>	BBC 20605
<i>Rothbury Hills</i>	Folktrax FTX-122
<i>Rothbury Hills</i>	Saydisc SDL 252
<i>Whittingham Green Lane</i>	BBC 20605
<i>Whittingham Green Lane</i>	Saydisc CD-SDL416
<i>Whittingham Green Lane</i>	Folktrax FTX-122
<i>Whittingham Green Lane</i>	Saydisc SDL 252
<i>Border Fray</i>	BBC 20605
<i>Ward's Fray</i>	Saydisc CD-SDL416
<i>Border Fray</i>	Folktrax FTX-122
<i>Border Fray</i>	Saydisc SDL 252
<i>The Wild Hills o' Wannies</i>	BBC 20604

<i>The Wild Hills o' Wannie</i> [sic]	Saydisc CD SDL252
<i>The Wild Hills o' Wannies</i>	Folktracks FSA-30-122
<i>Adam Buckam O</i>	BBC 20604
<i>Adam Buckam-O</i>	Folktracks FSA-30-122
<i>The Fair Flower of Northumberland</i>	BBC 21484
<i>The Fair Flower of Northumberland</i>	Folktracks FSA-30-122
<i>The Fair Flower of Northumberland</i>	Saydisc SDL 252
<i>The Fair Flower of Northumberland</i>	Saydisc CD-SDL 416
<i>Maa Bonny Land</i> [RH correction: <i>Maa Bonny Lad</i>]	BBC 21484
<i>Morpeth Lasses</i>	BBC 21484
<i>Lamshaw's Fancy</i>	BBC 21484
<i>Barbara Allen</i>	BBC 20604
Talk about the Alnwick Shrovetide Football Match, and about Pipe Tune	
<i>Chevy Chase</i>	BBC 21484
<i>Chevy Chase</i>	Folktracks FSA-30-122



Jack Armstrong at the time of the recording.
[photo: Peter Kennedy]

Billy Conroy's Folk Music Documentation form, filled in at the time of the recording, is dated 8 June 1954, while Peter's later report (peterkennedyarchive.org) gives 9 June 1954.

BILLY CONROY

tin whistle

At Jack Armstrong's home, Wide Open, Newcastle, Northumberland, 8 June 1954. (date according to peterkennedyarchive.org)

<i>Hornpipe: The Harvest Home</i> (talk preceding)	BBC 20623
<i>The Harvest Home Hornpipe</i>	Folktracks FSA-30-122
<i>Hornpipe: The Harvest Home</i> (talk preceding)	Folktrax FTX-122
<i>Jig: Tenpenny Bit; Hornpipes: Liverpool / Steamboat</i>	BBC 20623
<i>Medley: Jig: The Tenpenny Bit / Jig: Operetta / Liverpool Hornpipe / Steamboat Hornpipe</i>	Folktracks FSA-30-122
<i>Medley: Tenpenny Bit / Operetta Quadrille / Liverpool & Steamboat Hornpipes</i>	Folktrax FTX-122
<i>Jig: Barbara Bell</i> (talk preceding) [RH: <i>St. Patrick's Day</i>]	BBC 20623
<i>Local Country Dance: Barbary Bell</i> [RH: <i>St. Patrick's Day</i>]	Folktracks FSA-30-122
<i>Jig: The Rollicking Irishman</i> [RH: <i>Father O'Flynn</i>]	BBC 20623
<i>Sword Dancers Jig: The Rollicking Irishman</i> [RH: <i>Father O'Flynn</i>]	Folktracks FSA-30-122
<i>Jigs: Barbary Bell / The Rollicking Irishman</i> [RH: <i>St. Patrick's Day / Father O'Flynn</i>]	Folktrax FTX-122
<i>The Rollicking Irishman (Jig)</i>	Topic TSCD675
<i>The Redesdale Hornpipe</i>	BBC 20623
<i>The Redesdale Hornpipe</i>	Folktracks FSA-30-122
<i>The Redesdale Hornpipe</i>	Folktrax FTX-122
<i>John Peel & variations</i> (talk preceding)	BBC 20624
<i>John Peel & variations</i>	Folktracks FSA-30-122
<i>John Peel with variations</i> (talk preceding)	Folktrax FTX-122

<i>Father's Old Waltz Tune</i> (talk preceding)	BBC 20624
<i>The Spanish Waltz: Father's Old Waltz</i>	Folktrax 60-121
<i>The Spanish Waltz: Father's Old Waltz</i>	Folktrax FTX-121
<i>Two Waltzes</i> (talk preceding)	BBC 20624
<i>His Father's Waltzes</i>	Folktracks FSA-30-122
<i>Father's Old Waltzes</i>	Folktrax FTX-122
<i>Patrick Conroy's Waltz No.1</i>	Topic TSCD675
<i>Patrick Conroy's Waltz No.2</i>	Topic TSCD675
<i>Father's Old March Tune</i> (Unnamed & Napoleon) (talk preceding)	BBC 20624
<i>Grand March: Father's Old March / Napoleon's Grand March</i>	Folktrax 60-121
<i>Father's Old March / Napoleon's Grand March</i>	Folktrax FTX-121
<i>2 Marches: His Father's March / Napoleon Buonaparte's Grand March</i>	Folktracks FSA-30-122
<i>Father's Old March / Napoleon Buonaparte's Grand March</i>	Folktrax FTX-122
<i>Patrick Conroy's March</i>	Topic TSCD675
Talk about playing whistle	BBC 20624
Talk about whistle-playing	Folktrax FTX-122
Talk about care of whistle	BBC 20624
Talk about work	BBC 20624

Peter recorded two musicians and a singer in Whittingham, Northumberland, five or six miles west of Alnwick, on 9th June 1954. Two days earlier, he had recorded George Taylor's brother Willy Taylor, and at the time had noted (British Library) George's address as The Clinch, Glanton, Alnwick, Northumberland. George Taylor and Jimmy White were recorded at the same session. The notes for Folktrax FTX-451 locate Jimmy White in Yetlington, which is about three miles south-west of Whittingham; that might be where he lived or where the session took place. The notes for Folktrax FTX-121 give the location for the Clarke session as Powburn, Whittingham. Powburn and Whittingham are small villages two or three miles apart. Peter's report to Marie Slocombe gives Whittingham (peterkennedyarchive.org)

GEORGE TAYLOR*

melodeon

JIMMY WHITE**

voice

BOB CLARK [BBC & Topic];

BOB CLARKE [Folktrax] ***

Jew's harp x; voice xx

BOB CLARK & GEORGE TAYLOR****

Bob Clark Jew's harp

George Taylor melodeon

Whittingham, Northumberland, 9 June 1954.

**The Clinch Polka*

 **The (Heel and Toe) Polka: The Clinch Polka*

 **The Clinch Polka*

 **The Clinch Polka*

**The Square Eight: Hexham Races (Kenmore Lads)*

 **The Square Eight: Hexham Races (Kenmore Lads)* (with talk)

***The West Percy Hunt* (talk preceding) [RH: tune *Mush, Mush, Tooral-I-Addie*] BBC 20607

 ****The West Percy Hunt* [RH: tune *Mush, Mush, Tooral-I-Addie*]

***The Canny Shepherd Laddie* (introductory talk) xxx

***The Canny Shepherd Laddie of the Hills* xxx [RH: tune *Keep Yer Feet Still, Geordie Hinnie*]

 ***The Canny Shepherd Laddie* xxx [RH: tune *Keep Yer Feet Still, Geordie Hinnie*]

 ***The Canny Shepherd Laddie* xxx [RH: tune *Keep Yer Feet Still, Geordie Hinnie*]

***The Muckin' o' Geordie's Byre* (talk preceding) xxx [RH: in a Scots accent]

 ***The Muckin' o' Geordie's Byre* xxx [RH: in a Scots accent]

***The Devil (The Farmer's Curst Wife)* (talk preceding) xxx

BBC 29629

Folktrax 60-121

Folktrax FTX-121

Topic TSCD675

Folktrax 60-121

Folktrax FTX-121

BBC 20607

Folktrax FTX-425

BBC 20606

BBC 20607

Caedmon TC1144

Topic 12T159

BBC 20606

Folktrax FTX-425

BBC 20606

** <i>The Devil</i> xxx	Folktrax FTX-425
** <i>Nicky Tams</i> (talk preceding) xxx [RH: in a Scots accent]	BBC 20608
** <i>Nicky Tams</i> xxx [RH: in a Scots accent]	Folktrax FTX-425
** <i>Shepherding with a good dog</i> xxx	Folktrax FTX-451
*** <i>Drops of Brandy (Manchester Hornpipe)</i> x	BBC 29629
*** <i>The Manchester Hornpipe</i> x	Topic 12T283
*** <i>Manchester Hornpipe</i> x	Folktrax 60-121
*** <i>Manchester Hornpipe</i> x	Folktrax FTX-121
*** <i>Corn Rigs</i> x	Topic 12T283
*** <i>Corn Rigs</i> x	Folktrax 60-121
*** <i>Corn Rigs</i> x	Folktrax FTX-121
*** <i>The Square Eight: My Love She's But a Lassie Yet</i> (with talk) x	Folktrax FTX-121
*** <i>My Love She's But a Lassie Yet</i>	Topic TSCD675
*** <i>Song: Faither's Auld Coat</i> xx	BBC 29629
*** <i>Poor Wee Johnnie Clarke</i> xx	Folktracks 60-021
*** <i>Poor Wee Johnnie Clarke</i> xx	Folktrax FTX-021
**** <i>The Clinch Polka</i>	Topic TSCD675



Bob Clark & George Taylor at the time of the recording. [photos: Peter Kennedy]



Jimmy White at the time of the recording.
[photo: Peter Kennedy]

A return visit to Jack Armstrong at Wide Open, about five miles north of the centre of Newcastle, on 15th June 1954, produced two recordings shortly afterwards issued as a single 78 rpm disc by HMV under the auspices of the EFDSS, and the deal was presumably negotiated in advance. Peter had attempted to record on 12th and 13th July 1954 but the tape recorder played up. (peterkennedyarchive.org)

JACK ARMSTRONG

Northumbrian small pipes

At Jack Armstrong's home, Wide Open, Newcastle, Northumberland, 15 June 1954.

Medley, Part 1: Rothbury Hills / The Cott / Border Fray

HMV B10806

Medley, Part 2: Chevy Chase / Noble Squire Dacre / Bonny at Morn / Derwentwater's Farewell
HMV B10806

Ned Pearson had accompanied a set of dancer from Cambo at an EFDS festival in the Royal Albert Hall in London in 1935. Peter knew him in the late 1940s, when he was working in Northumberland, and he probably had taken down some of the tunes and notations of the dances in manuscript form then. It was inevitable he would make for Ned Pearson when he started recording in his area, in view of his performance skill and his large repertory of dance tunes. Peter visited Ned Pearson on 15th June 1954, and arranged to record him the following day. In the event, the tape recorder caused trouble and after a short period of recording, Peter gave up. It follows that most of the recordings listed below were not recorded on 16th and were recorded on 23rd June 1954.

NED PEARSON

(78) fiddle

Back Row, Cambo, Morpeth, Northumberland, some on 16 June 1954, but most on 23 June 1954.

Talk preceding Tunes for the Sylph	BBC 20620
<i>Tunes [sic] for the Sylph: Father's</i>	BBC 20620
<i>The Sylph (or Self): Father's Jig</i>	Folktrax 60-121
<i>The Sylph: Father's Old Jig</i>	Folktrax FTX-121
<i>Untitled Jig for The Sylph 1: Country Dance</i>	Topic TSCD669
<i>Tunes [sic] for the Sylph: Sylph</i>	BBC 20620
<i>The Sylph (or Self): The Sylph</i>	Folktrax 60-121
<i>The Sylph</i>	Folktrax FTX-121
<i>Untitled Jig for The Sylph 2: Country Dance</i>	Topic TSCD669
<i>Tunes [sic] for the Sylph: Paddle Your Own Canoe</i>	BBC 20620
<i>The Sylph (or Self): Paddle Your Own Canoe</i>	Folktrax 60-121
<i>The Sylph: Paddle Your Own Canoe</i>	Folktrax FTX-121
<i>Paddle Your Own Canoe: Quadrille Tune</i>	Topic TSCD669
<i>Cambo March</i> (talk preceding)	BBC 20620
<i>Cambo March</i>	Topic 12T283
<i>The Grand March: Cambo March</i>	Folktrax 60-121
<i>The Grand March: Cambo March</i>	Folktrax FTX-121
<i>Country Dance: Barbara Bell</i> (talk preceding) [RH: <i>St. Patrick's Day</i>]	BBC 20620
<i>Barbary Bell</i> [RH: <i>St. Patrick's Day</i>]	Folktrax 60-121
<i>Barbara Bell</i> (talk before) [RH: <i>St. Patrick's Day</i>]	Folktrax FTX-121
<i>Barbara Bell (Country Dance)</i>	Topic TSCD675
<i>Country Dance: The Ribbon or Handkerchief</i> (tune: <i>Haste to the Wedding</i>) (talk preceding)	BBC 20620
<i>The Ribbon Country Dance</i>	Topic TSCD675
<i>The Keel Row</i> (talk preceding) [RH: Ned Pearson calls it a country dance]	BBC 20621
<i>The Keel Row (Country Dance)</i>	Folktrax 60-121
<i>The Keel Row (Country Dance)</i>	Folktrax FTX-121
<i>Country Dance: Drops of Brandy</i> (talk preceding) [RH: <i>Yankee Doodle</i>]	BBC 20621
<i>Country Dance: The Highland Laddie</i> (talk preceding)	BBC 20621
<i>Highland Laddie</i>	Topic 12T283
<i>Country Dance: The Highland Laddie</i>	Topic TSCD669
<i>The Pin Reel</i> (talk preceding) [RH: <i>The Fiery Clockface</i>]	BBC 20621
<i>The Pin Reel</i> [RH: <i>The Fiery Clockface</i>]	Topic 12T283
<i>The Pin Reel: Country Dance</i> (tune: <i>The Fiery Clockface</i>)	Topic TSCD669
<i>The Ribbon Dance: The Fiery Clockface</i> (with talk)	Folktrax FTX-121
<i>Waltz: We'll All Go A-Hunting Today</i> (talk preceding)	BBC 20621
<i>The Spanish Waltz: We'll All Go A-hunting Today</i>	Folktrax 60-121
<i>The Spanish Waltz: We'll All Go A-hunting Today</i>	Folktrax FTX-121
<i>We All Go A-hunting Today (Waltz)</i>	Topic TSCD675
<i>Father's Strathspey</i> (talk preceding)	BBC 20621
<i>Ned's Father's Strathspey</i>	Topic TSCD675
<i>Polka Mazurka</i> (talk preceding)	BBC 20621
<i>Polka Mazurka</i>	Folktrax 60-121
<i>The Polka Mazurka</i> (with talk)	Folktrax FTX-121
<i>Polka Mazurka</i>	Topic TSCD669

<i>Waltz: The Varsoviana (Old Tune)</i>	BBC 20622
<i>Varsoviana (Old)</i>	Topic 12T283
<i>The Varsoviana – Original Tune</i>	Topic TSCD657
<i>The Varsoviana: Father's Old Tunes</i> [RH: Old only]	Folktrax 60-121
<i>The Varsoviana: Father's Old Tunes</i> [RH: Old only]	Folktrax FTX-121
<i>Waltz: The Varsoviana (New Tune) (talk preceding)</i>	BBC 20622
<i>Varsoviana (New)</i>	Topic 12T283
<i>The Varsoviana – Later Tune</i>	Topic TSCD657
<i>The Varsoviana: Father's Old Tunes</i> [RH: New only]	Folktrax 60-121
<i>The Varsoviana: Father's Old Tunes</i> [RH: New only]	Folktrax FTX-121
<i>Country Dance: The Soldier's Joy (talk preceding)</i>	BBC 20622
<i>Soldier's Joy (Country Dance)</i>	Folktrax 60-121
<i>The Soldier's Joy (talk before)</i>	Folktrax FTX-121
<i>The Soldier's Joy (Country Dance)</i>	Topic TSCD675
Talk about learning the fiddle	BBC 20622
<i>Country Dance: The Morpeth Rant (talk preceding)</i>	BBC 20622
<i>The Morpeth Rant</i>	Folktrax 60-121
<i>The Morpeth Rant: The Old Copy (with talk)</i>	Folktrax FTX-121
<i>The Morpeth Rant – Country Dance</i>	Topic TSCD664
<i>Country Dance: The Corn Rigs (talk preceding)</i>	BBC 20622
<i>Country Dance: The Corn Rigs</i>	Topic TSCD669
<i>The Ladies' Hornpipe</i> [RH: <i>The Derry Hornpipe</i>]	BBC 20623
<i>The Ladies' Hornpipe</i>	Topic TSCD675
<i>Father's Polka (talk preceding)</i>	BBC 20623
<i>Father's Polka</i>	Topic 12T283
<i>Polka: Untitled</i>	Topic TSCD669
<i>Hornpipe (unnamed) (talk preceding) [RH: no talk!]</i>	BBC 20623
<i>Untitled Hornpipe</i>	Topic TSCD669
<i>Polka: Heel and Toe (talk preceding)</i>	BBC 20623
<i>Heel and Toe Polka</i>	Topic 12T283
<i>The Heel and Toe Polka</i>	Topic TSCD664
<i>Schottische</i> [RH: <i>Untitled Hornpipe</i>]	Topic 12T283

Marie Slocombe (internal BBC memo to A. A. Central Programme Operations, 20th September 1954, BBC Written Archive, 46/501): CLEARANCE OF CONTRACTS FOR FOLK SINGERS... // I should be grateful if you could arrange with N. R. Prog. Ex. [RH: North Region Programmes Executive] to clear All Broadcasting Rights with suitable fees in the recordings listed... // Edward Pearson // Back Row // Cambo // Morpeth // Northumberland // Violin tunes and accompanying talk, recorded 16.6.54 // There were 19 tunes all of them quite short, usually about a minute. 5-6 guineas?



Ned Pearson and Gordon Cutty at the time of the recording. [photos: Peter Kennedy]

On 17th and 18th, Peter was at the BBC in London at a meeting about tape recorders. (peterkennedyarchive.org)

Peter came across Gordon Cutty in 1947, when Peter went to work in Durham. Gordon, a surface labourer at the East Hetton Colliery, was then playing “in a band for old-fashioned dances” (Folktrax website), and notes taken at the time of the recording list violin, piano, drums and trumpet (British Library). He looked him up on 21st June 1954 and arranged to record him on 24th June 1954.

GORDON CUTTY (54)

English concertina.

Kelloe, near Coxhoe, Co. Durham, 24 June 1954 (not 26 June 1954 as given on BBC discs).

<i>Blaydon Feast</i> (talk preceding)	BBC 20602
<i>Blaydon Feast</i> (talk preceding)	Folktrax FTX-118
<i>The Demon Hornpipe</i> (talk preceding)	BBC 20602
<i>The Demon Hornpipe</i> (talk preceding)	Folktrax FTX-118
<i>The High Level Bridge – Old & New</i> (talk preceding)	BBC 20602
<i>The High Level Hornpipe</i>	Folktrax FTX-118
<i>The New High Level</i> (talk before)	Folktrax FTX-118
<i>The Doncaster Hornpipe</i>	BBC 20602
<i>The Doncaster Hornpipe</i>	Folktrax FTX-118
<i>The Leasingthorne Hornpipe</i>	BBC 20602
<i>The Leasingthorn</i>	Folktrax FTX-118
<i>The South Hetton Hornpipe</i>	BBC 20602
<i>The South Hetton Hornpipe</i>	Folktrax FTX-118
<i>The Contest Hornpipe</i> (talk before)	BBC 20603
<i>The Contest Hornpipe</i> (talk before)	Folktrax FTX-118
<i>The Spennymoor Hornpipe</i> (talk before)	BBC 20603
<i>The Spennymoor Hornpipe</i> (talk before)	Folktrax FTX-118
<i>The Bottle Bank</i> (talk before)	BBC 20603
<i>The Bottle Bank</i> (talk before)	Folktrax FTX-118
<i>The Short Grass (Jig)</i> (talk before)	BBC 20603
<i>The Short Grass (Jig)</i> (talk before)	Folktrax FTX-118
<i>Flee as a Bird (Clog Dance)</i>	BBC 20603
<i>Flee as a Bird (Clog Dance)</i>	Folktrax FTX-118

Marie Slocombe (internal BBC memo to A. A. Central Programme Operations, 20th September 1954, BBC Written Archive, 46/501): CLEARANCE OF CONTRACTS FOR FOLK SINGERS... // I should be grateful if you could arrange with N. R. Prog. Ex. [RH: North Region Programmes Executive] to clear All Broadcasting Rights with suitable fees in the recordings listed... // Gordon Cutty // 13 Sharon Avenue // Kelloe // Coxhoe // Co. Durham // Concertina tunes recorded on 24.6.54. 11 very short items. 2-3 guineas?

Gordon Cutty (letter to Peter, 7th November 1955; British Library): 13 Sharon Avenue // Kelloe // Ferryhill, Co Durham // Dear Peter // Thanks for your letter and I have enclosed form signed and also a little photo as asked for. Well Peter I have a lot more hornpipes etc, so when you are up our way don't forget to call as there will be plenty to interest you as I have been writing a lot of them up, So cheerio and all the best and hope to see you in the near future // Yours Faithfully // G. Cutty

The Winlaton Rapper Sword Dance team was revived in time for a tour of the village on Christmas Day, 1955, and is documented in E.C. Cawte, *Rapper at Winlaton in 1955* (Ibsock, Leicestershire, The Guizer Press, n/d [mid-late 1950s]). Peter's recording would appear to be of three potential members when they were starting to get the team going again.

JACK BREEN & ROBERT GILFILLAN *

NO ARTIST CREDIT **

Jack Breen voice
Robert Gilfillan tin whistle
unidentified dancer.

At the home of John Atkin, Winlaton, Blaydon, Co. Durham, 25 June 1954.

**The Winlaton Sword Dance – Calling On Song & Dance*

BBC 21485

***Donny Brook Fair (The Winlaton Sword Dance)* [RH correction:

<i>Donnybrook Fair</i> ; brief edit]	Folktrax FTX-950
** <i>Donny Brook Fair (The Winlatoon Sword Dance)</i> [RH correction: <i>Donnybrook Fair</i> ; brief edit]	Rounder 11661-1850-2

A letter from Janet Taylor, wife of George Taylor, to Peter, 21 June [1955] (British Library) says Adam Jackson was known locally as Little Yid, while at the time of the recording Peter noted him (British Library) simply as Yid.

ADAM JACKSON (39)

voice

At Adam Jackson's home, Ravensheugh, Wark, Northumberland, 28 June 1954.

<i>The Dosing of the Hogs</i> (talk preceding)	BBC 20608
<i>The Dosing 'o' the Hogs</i> (talk before)	Folktrax FTX-425
<i>Bairnies Cuddle Doon</i> (talk preceding)	BBC 20609
<i>Bairnies Cuddle Doon</i> (talk before)	Folktrax FTX-425
<i>The Lads that Were Reared Among the Heather</i> (talk preceding)	BBC 20609
<i>The Lads that Were Reared Among the Heather</i> (talk before)	Folktrax FTX-425



Adam Jackson at the time of the recording.
[photo: Peter Kennedy]

Peter had met Billy Ballantine at least once six years previously, when he noted in his pocket diary (British Library) on Saturday, 5 January 1948: "Billy Ballantine Park End". In a letter to Peter, dated 3rd March 1955, Billy wrote, "I certainly thoroughly enjoyed myself when we were going about getting tunes", and Peter wrote to Billy on 21st March 1955, "How we both enjoyed our stay at Wark and our trips around." Billy Ballantine and Tommy Breckons both suggested names to Peter.

BILLY BALLANTINE

piccolo

In the bathroom of Billy Ballantine's house, Park View, Standard Hill, Simonburn, Wark, Northumberland, some on 29 June 1954, and some on 2 July, 4 July and 7 July 1954.

(peterkennedyarchive.org)

<i>Jig for the Sylph</i> (talk preceding)	BBC 20615
<i>The Sylph (or Self)</i>	Folktrax 60-121
<i>The Sylph</i> (with talk)	Folktrax FTX-121
<i>Jig for the Sylph</i>	Topic TSCD669
<i>Whinham's Reel</i> (talk preceding)	BBC 20615
<i>Whinham's "Wet Whistle" Reel</i>	Folktrax FTX-119
<i>The Circassian Circle: Whinham's Reel</i>	Topic TSCD675
<i>Proudlock's Hornpipe</i> (talk preceding)	BBC 20615
<i>Proudlock's Hornpipe</i> (talk before)	Folktrax FTX-119
<i>Proudlock's Hornpipe</i>	Topic 12T283
<i>Proudlock's Hornpipe</i>	Topic TSCD669
<i>The Lads of North Tyne (Beaux of Oakhill)</i> (talk preceding) [RH: <i>The Boys of Bluehill</i>]	BBC 20615
<i>The Lads of North Tyne – Hornpipe (The Beaux of Oakhill)</i> (talk before) [RH: <i>The Boys of Bluehill</i>]	Folktrax FTX-119

- The Lads of North Tyne (Hornpipe)* Topic TSCD675
- Billy Ballantine's Reel* (talk preceding) BBC 20615
- Billy Ballantine's Reel* (talk before) Folktrax FTX-119
- Billy Ballantine's Reel* Topic 12T283
- Bonny North Tyne* (talk preceding) [RH: Waltz] BBC 20616
- Bonny North Tyne Waltz* (talk before) Folktrax FTX-119
- Bonny North Tyne* Topic 12T283
- Bonny North Tyne* Topic TSCD669
- Father's Polka* (talk preceding) BBC 20616
- Father's Old Polka* (talk before) Folktrax FTX-119
- Billy's Father's Polka* Topic TSCD675
- The Mosstrooper's Polka* BBC 20616
- Mosstrooper's Polka* Topic 12T283
- The Mosstrooper's Polka* (talk before) Folktrax FTX-119
- The Mosstroopers Polka* Topic TSCD675
- The Wild Hills o' Wannies* [RH: Waltz] BBC 20616
- The Wild Hills o' Wannies* (talk before) [RH: Waltz] Folktrax FTX-119
- The Wild Hills of Wannies (Waltz)* Topic TSCD675
- Polka: Girl with the Blue Dress* BBC 20617
- The Girl with the Blue Dress On – Polka* Folktrax FTX-119
- Talk about nigger [sic] minstrels; *Uncle Ned* (fragment sung) BBC 20617
- Talk about minstrel troupe (*The Darkie Farce*), part of song: *Uncle Ned* Folktrax FTX-119
- Talk about step dancing: *Break Down Hornpipe* [RH: *Four-Hand Reel*] BBC 20617
- Talk about step dancing: *The Breakdown – Hornpipe* [RH: *Four-Hand Reel*] Folktrax FTX-119
- The Tune for Step-dancing* Topic TSCD675
- The Whinshields Hornpipe* (talk preceding) BBC 20618
- Whinshield's Hornpipe* (talk before) Folktrax FTX-119
- The Circassian Circle: The Whinshields Hornpipe* Topic TSCD675
- Good Humour* (talk preceding) BBC 20618
- The Circassian Circle: Good Humour* Folktrax 60-121
- Circassian Circle: Good Humour* Folktrax FTX-121
- Good Humour – Quadrille Tune* (talk before) Folktrax FTX-119
- Circassian Circle: Good Humour* Topic TSCD675
- Talk preceding *Lancers* BBC 20618
- Lancers: Figure 1* BBC 20618
- The Lancers, Figure 1* Topic TSCD675
- Lancers: Figure 2* BBC 20618
- The Lancers, Figure 2* Topic TSCD675
- Lancers Fig 3* BBC 20619
- The Lancers, Figure 3* Topic TSCD675
- Lancers Fig 4* BBC 20619
- The Lancers, Figure 4* Topic TSCD675
- Lancers Fig 5* BBC 20619
- The Lancers, Figure 5* Topic TSCD675
- Last Figure of the Lancers: Please Give a Penny to the Poor Old Man / There's Somebody in with Dinah* (talk preceding) [RH: sung verse] BBC 20617
- Last Figure of The Lancers: There's Somebody Out with Dinah* (talk before) Folktrax FTX-119
- Dinah* (talk & part of song) Folktrax FTX-119
- Quadrille: Please Give a Penny to the Poor Old Man* Saydisc CD-SDL420
- The Last Figure of The Lancers* Topic TSCD675
- The Russian Ballet* (talk preceding) [RH: fades out] BBC 20619
- The Russian Ballet* (talk preceding) [RH: fades out] Folktrax FTX-119
- Russian Ballet* Topic TSCD675
- Jack Charlton's Polka* (talk preceding) BBC 20619
- Jack Charlton's Polka* (talk before) Folktrax FTX-119
- The Coquet Reel* [RH: second part: *Farewell to Whisky*] BBC 20619
- The Coquet Reel* [RH: second part: *Farewell to Whisky*] Topic 12T283

<i>Ninepins / Ninepins Reel: Coquet Reel</i> [RH: second part: <i>Farewell to Whisky</i>]	Folktrax 60-121
<i>Ninepins & Ninepins Reel: The Coquet Reel</i> [RH: second part: <i>Farewell to Whisky</i>]	Folktrax FTX-121
<i>The Coquet Reel</i>	Topic TSCD675
<i>Whistle in the Wind (Quadrille Tune)</i>	Folktrax FTX-119

Marie Slocombe (internal BBC memo to A. A. Central Programme Operations, 20th September 1954, BBC Written Archive, 46/501): CLEARANCE OF CONTRACTS FOR FOLK SINGERS... // I should be grateful if you could arrange with N. R. Prog. Ex. [RH: North Region Programmes Executive] to clear All Broadcasting Rights with suitable fees in the recordings listed... // William Ballantine // Park End / Simonburn // Hexham / Northumberland // Tunes on Piccolo recorded 29.6.54. 20 very short items were recorded with accompanying talk and Mr. Ballantine also gave some very useful assistance in finding other performers – suggest about 8 guineas.



Billy Ballantine [provenance not known; Peter Kennedy Archive] & at the time of the recording [photo: Peter Kennedy]

BILLY ROBSON (88)

Anglo-German concertina

Kirkwhelpington // Newcastle, Northumberland, 29 June 1954.

Bonny Tyneside

BBC 20603

Marie Slocombe (internal BBC memo to A. A. Central Programme Operations, 20th September 1954, BBC Written Archive, 46/501): CLEARANCE OF CONTRACTS FOR FOLK SINGERS... // I should be grateful if you could arrange with N. R. Prog. Ex. [RH: North Region Programmes Executive] to clear All Broadcasting Rights with suitable fees in the recordings listed... // William Robson // Middle Whitehill // Kirkwhelpington // Newcastle-on-Tyne // 1 item on Concertina recorded 29.6.1954 // Mr. Robson is 88 years old. He should have been paid on the spot, but this was inadvertently omitted. W suggest he should be sent £1.

Tommy Breckons, Tom Hunter's nephew, told Reg Hall forty years later, that he went with Peter and Billy Ballantine to a byre at Bewcastle Fell in Cumberland to make the recording. There was no electricity supply in the byre, so Peter ran the tape recorder off the car battery, and, as he couldn't get the car up the hill to get close to the byre, he had to run a very long microphone lead. Tommy couldn't understand why Peter took all day to achieve such little recorded material. Peter, of course, had to keep moving between musicians in the byre and the tape recorder in the car.



Tom Hunter, probably on the day of the recording.
[photo: Peter Kennedy]

JAKE HUTTON, TOM HUNTER & BILLY BALLANTINE [BBC & Topic];

BILLY BALLANTINE with JAKE HUTTON & TOM HUNTER [Folktrax] *

Jake Hutton fiddle

Tom Hunter fiddle

Billy Ballantine piccolo

TOM HUNTER & BILLY BALLANTINE**

Tom Hunter fiddle

Billy Ballantine piccolo

JAKE HUTTON (60)***

fiddle

TOM HUNTER (62)****

fiddle

In a byre at Ashley Grove, Bewcastle, Cumberland, 30 June 1954.

- | | |
|---|------------------|
| * <i>The Kielder Schottische: Orange & Blue</i> (talk preceding by Billy Ballantine) | BBC 20626 |
| * <i>The Kielder Schottische: The Lad wi the Plaidie</i> | Folktrax 60-121 |
| * <i>The Kielder Schottische: The Lad wi the Plaidie</i> | Folktrax FTX-121 |
| * <i>The Kielder Schottische</i> | Topic 12T283 |
| * <i>The Kielder Schottische: tune The Lad with the Plaidie</i> | Topic TSCD669 |
| ** <i>The Gilsland Hornpipe</i> | BBC 20626 |
| ** <i>The Keel Row: Gilsland Hornpipe</i> | Folktrax 60-121 |
| ** <i>The Keel Row: Gilsland Hornpipe</i> | Folktrax FTX-121 |
| ** <i>The Gilsland Hornpipe</i> | Topic 12T283 |
| ** <i>The Gilsland Hornpipe</i> | Topic TSCD669 |
| *** <i>Jake's Strathspey</i> (talk preceding) | BBC 20612 |
| *** <i>Jake Hutton's Strathspey</i> | Topic TSCD675 |
| *** <i>The Six Reel (Sylph)</i> [RH: <i>Jigs: The Sylph / The Stool of Repentance</i> ; fade out] | BBC 20612 |
| *** <i>The Corn Rigs</i> | BBC 20612 |
| *** <i>Corn Rigs</i> | Folktrax 60-121 |
| *** <i>The Corn Rigs</i> (with talk) | Folktrax FTX-121 |
| *** <i>Corn Rigs</i> | Topic TSCD675 |
| *** <i>The Square Eight: Tenpenny Bit</i> (talk preceding) | BBC 20612 |
| *** <i>The Square Eight: Tenpenny Bit</i> | Folktrax 60-121 |
| *** <i>The Square Eight: Tenpenny Bit</i> (with talk) | Folktrax FTX-121 |
| *** <i>Ninepins (Drumfries Lasses)</i> | BBC 20612 |
| *** <i>Ninepins & Ninepins Reel: Hexham Races (Drunken Sailor)</i> (with talk) | Folktrax FTX-121 |
| **** <i>Durham Rangers / The Rights of Man</i> | BBC 20612 |
| **** <i>Durham Rangers / The Rights of Man</i> | Topic TSCD675 |

ADAM GRAY

fiddle

Bardon Mill, Northumberland, 1 July 1954.

Tom Happle's Polka [RH: Hepple is the correct spelling]

BBC 20613

Tom Hepple's Polka (The Girl with the Blue Dress On)

Topic 12T283

Tom Hepple's Polka

Topic TSCD669

The Tow-House Polka [RH: Tow House is the correct spelling]

BBC 20613

The Tow House Polka

Topic 12T283

The Tow House Polka

Topic TSCD669

Talk about *The Tow-House Polka* [RH: Tow House is the correct spelling]

BBC 20613

The Roman Wall [RH: Jig]

BBC 20625

The Roman Wall [RH: Jig]

Topic 12T283

The Roman Wall (Jig)

Topic TSCD675

George Hepple (father) & John Hepple (son, 17 at the time of recording) had broadcast on 30th September 1953 in the recorded radio programme *Barn Dance* on the BBC Home Service, which also featured Jack Armstrong and his Barnstormers. Peter noted (British Library) that John had also previously appeared on television in *Children's Hour*.

JOHN & GEORGE HEPPLER*

George Hepple fiddle

John Hepple Northumbrian small pipes

GEORGE HEPPLER**

fiddle

At their home, Cragside, Haltwhistle, Northumberland, 1 July 1954.

**Three Pipe Tunes: Mallorca / The Herd on the Hill / De'il Amang the Tailors*

BBC 20267

**Mallorca / The Herd on the Hill / Devil among the Tailors*

Topic 12T283

**Two Pipe Tunes: Whittingham Green Lane; Ward's Brae*

BBC 20267

**Whittingham Green Lane; Ward's Brae*

Topic 12T283

***Round Dance: The Ferry Boat* (talk preceding)

BBC 20267

** *The Ferry Boat*

Topic 12T283

***The Circle Waltz* (talk preceding)

BBC 20267



George Hepple, Joe Hutton & Willie Taylor. [provenance not known]

JIMMY DAVIDSON

voice

At Jimmy Davidson's home, Whiteside Cottage, Riding Mill, Bellingham, Northumberland, 5 July 1954.

Canny Laddie (Still I Love Him)

BBC 20614

GEORGE ARMSTRONG [Folktrax];

GEORDIE ARMSTRONG [Topic]

Geordie Armstrong (61) fiddle

At Geordie's home, Camp Hill Farm, Barrasford, near Hexham, Northumberland, 5 July 1954 until 5.00 a.m. the following morning.

<i>The Grand March: Nancy</i>	Folktrax 60-121
<i>The Grand March: Nancy</i>	Folktrax FTX-121
<i>Nancy</i>	Topic TSCD675
<i>The Spanish Waltz: The Saraband</i>	Folktrax 60-121
<i>The Spanish Waltz: The Saraband</i> (with talk)	Folktrax FTX-121
<i>Drops of Brandy</i> (or <i>Strip the Willow</i>): <i>Yankee Doodle</i>	Folktrax 60-121
<i>Drops of Brandy</i> (or <i>Strip the Willow</i>): <i>Yankee Doodle</i> (with talk)	Folktrax FTX-121
<i>Drops of Brandy</i> (Country Dance)	Topic TSCD675
<i>Roxburgh Castle</i> (Country Dance)	Folktrax 60-121
<i>Roxburgh Castle</i> (Country Dance)	Folktrax FTX-121
<i>Roxburgh Castle</i> (Country Dance)	Topic TSCD675
<i>Nancy Till</i>	Folktrax 60-121
<i>Nancy Till</i>	Folktrax FTX-121
<i>The Maltese Schottische</i> [RH: <i>The Seven Step Polka</i>]	Folktrax 60-121
<i>The Maltese Schottische</i> [RH: <i>The Seven Step Polka</i>]	Folktrax 60-121
<i>The Maltese Schottische</i>	Topic TSCD675
<i>The Sylph</i> (or <i>Self</i>)	Folktrax 60-121
<i>The Sylph: The Self</i>	Folktrax FTX-121
<i>The Sylph</i> (Country Dance)	Topic TSCD675
<i>George Foreman's Hornpipe</i>	Topic TSCD675
<i>The Highland Laddie</i> (Country Dance)	Topic TSCD675
<i>The Keel Row</i> (Country Dance)	Topic TSCD675
<i>The Heel and Toe Polka: Duncan Gray</i>	Topic TSCD675
<i>Proudlock's Hornpipe</i>	Topic TSCD675

JIMMY HUNTER (50) *

mouth-organ

BILLY BALLANTINE & JIMMY HUNTER **

Billy Ballantine piccolo

Jimmy Hunter mouth-organ

At Jimmy Hunter's home, Standalone Cottage, Haydon Bridge, Hexham, Northumberland, 6 July 1954.

* <i>Country Dance: Roxburgh Castle</i>	BBC 20628
* <i>Roxburgh Castle</i> (Country Dance)	Topic TSCD675
* <i>Caddam Wood</i>	BBC 20628
* <i>Caddam Woods</i>	Topic TSCD675
* <i>Jack Heron's Waltz</i> [RH: Version of <i>The Irish Mazurka</i>]	BBC 20628
* <i>Jack Heron's Waltz</i>	Topic TSCD675
* <i>Circassian Circle</i> (<i>Oyster Girl</i>) [RH: three parts]	BBC 20628
* <i>The Circassian Circle</i>	Topic TSCD675
** <i>Drop of Brandy: Unnamed Schottische</i> [RH: <i>Rosalie the Prairie Flower</i>]	BBC 20628
** <i>The Plain Schottische</i>	Folktrax 60-121
** <i>The Plain Schottische</i>	Folktrax FTX-121
** <i>Schottische</i>	Topic 12T283
** <i>Rosalie the Prairie Flower – Schottische</i>	Topic TSCD669
** <i>Spanish Waltz: My Lodging / Blow the Wind Southerly</i>	BBC 20628
** <i>The Spanish Waltz: Bonny Tyneside / Blow the Wind Southerly</i>	Folktrax 60-121
** <i>The Spanish Waltz: Bonny Tyneside / Kinloch of Kinloch</i> [sic]	Folktrax FTX-121
** <i>My Lodging's on Cod Ground / Blow the Wind Southerly</i>	Topic 12T283
** <i>Spanish Waltz: My Lodging / Blow the Wind Southerly</i>	Topic TSCD669

Although Peter noted (British Library) at the time of the recording that the recording location was at Jim Rutherford's home. Johnny Rogerson, son of the fiddler David Rogerson, told Reg Hall (late 1990s) there was no electricity supply on Jim's farm, so the recording was made in the nearby village of Rochester.

JIM RUTHERFORD (62)

fiddle

Rochester, Otterburn, Northumberland, 8 July 1954.

*Country Dance: The Morpeth Rant**The Morpeth Rant**The Morpeth Rant**Morpeth Rant**The Morpeth Rant**The (Heel and Toe) Polka: The Garden House**The Heel and Toe Polka: The Garden House (with talk)**The Garden House (Polka)**Corn Rigs (with talk)**Corn Rigs**Corn Rigs**The West End (Hornpipe)**Louden's Bonny Woods and Braes (Schottische)*

BBC 20628

Folktrax 60-121

Folktrax FTX-121

Topic 12T283

Topic TSCD669

Folktrax 60-121

Folktrax FTX-121

Topic TSCD675

Folktrax 60-121

Folktrax FTX-121

Topic TSCD675

Topic TSCD675

Topic TSCD675



Jim Rutherford at the time of the recording. [photo: Peter Kennedy]

Peter (Report to Marie Slocombe, peterkennedyarchive.org): 9 Friday To Cottonshope Farm to see David Rogerson (fiddle). His playing appealed to me more than any other fiddler I heard during this trip, but he was too busy to spare the time to record. He had men clipping like and could only spare time for a quick tune. His two sons Mark and John play the accordion. I tried to arrange to return on the way back and David agreed to get his brothers Alan, and Billy over from Wooler at the same time. Alan Rogerson, Common Burn, 4m out of Wooler (Songs incl College Valley Hunt Song, Recitations and fiddle?) Billy Rogerson, Falstone

JOHNNY DODDS [BBC]; [RH correction: DODD]**JOHN DODDS & his WIFE [Folktrax; Claggy];****JOHN DODDS [Folktrax; Browndean]**

Johnny Dodd voice

Mrs. Dodd voice x

At Johnny's home, 2 Fairshaw Crescent, Bellingham, Northumberland, 10 July 1954.

Claggy Dandy (fragment) x*The Claggy Dandy* xTalk about *The Browndean Laws**The Browndean Laws*

BBC 20614

Folktrax FTX-425

BBC 20614

BBC 20614

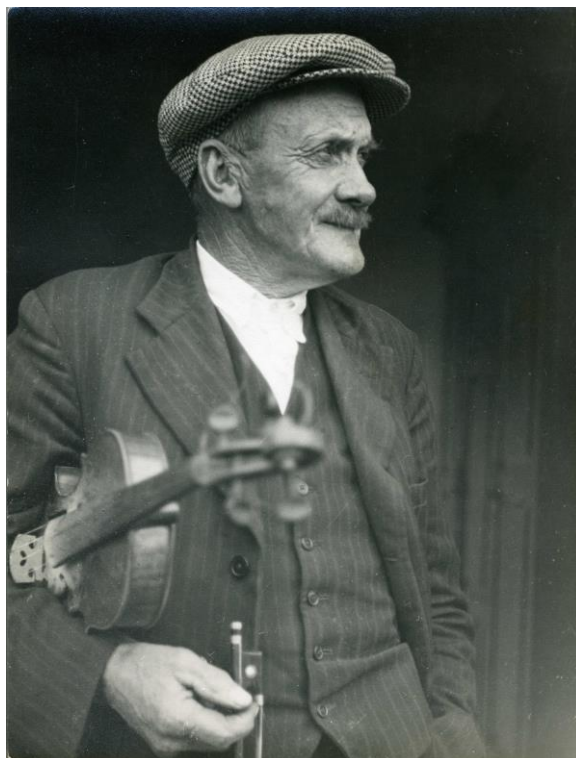
JOE HUTTON *

Northumbrian small pipes

TOMMY BRECKONS **

Northumbrian small pipes

At Joe Hutton's home, Stuart (PK: Stewart) Shields, Otterburn, Northumberland, 11 July 1954.



John McCutchen at the time of the recording. [photo: Peter Kennedy]

JOHN McCUTCHEN

fiddle

At John McCutchen's home, Cairnsphairn, Kirkcudbrightshire, 16 July 1954.

Meg Merrilees

Pease Strae

The Punch Bowl

The Triumph

BBC 21485

BBC 21485

BBC 21485

BBC 21485



Togo & Burns Crawford at the time of the recording. [photos: Peter Kennedy]

The approach to Togo & Burns Crawford was a follow-up lead from Seamus Ennis, who had recorded them for the BBC in May 1953. The arrangement for Peter's session must have been made in advance, as Burns had to travel some distance from his place c/o Middleton, 15 Dovecroft, Kirkcudbright, to Togo's home. The session with the Crawfords Togo & Burns Crawford was the last session of this particular field-recording trip.

TOGO CRAWFORD*

voice x; mouth-organ xx

TOGO CRAWFORD & BURNS CRAWFORD**

voices

At Togo's home, Slogarie, Mossdale, Kirkcudbrightshire. The first session with just Togo was on 18 July 1954, then again on 20 July 1954, and Burns joined in on *The Farmer's Boy*.

* <i>The Beggarman</i> x	BBC 21486
* <i>The Beggarman (The Gaberlunzie Man)</i> [RH: four verses edited with other material] x	Rounder 11661-1776-2
* <i>Ca' the Ewes to the Knowes</i> x	BBC 21486
* <i>Ca the Yowes</i> x	Folktracks FSB 013
* <i>Ca the Yowes</i> x	Folktrax FTX-013
* <i>Molly and Me</i> x	BBC 21486
* <i>The Haymaking Song</i> (talk preceding) x	BBC 21487
* <i>A Sailor and his Own True Love (Lovely Nancy or Canada-I O)</i> x	BBC 21487
* <i>Annie Laurie</i> (talk preceding) xx	BBC 21488
* <i>The Lass o' Gowrie</i> (talk preceding) xx	BBC 21488
* <i>The Beggarman</i> xx	BBC 21488
* <i>The Beggarman</i> xx	Folktrax FTX-262
* <i>The Beggarman</i> [RH: pert only; edited with other material] xx	Folktrax 90-503
* <i>The Beggarman</i> xx	Folktrax FTX-503
** <i>The Farmer's Boy</i>	BBC 21488
** <i>The Farmer's Boy</i>	Folktracks FSB 023
** <i>The Farmer's Boy</i>	Folktrax FTX-023

Peter (Report to Marie Slocombe, peterkennedyarchive.org): Sunday [24th July] after some local enquiries eventually got name of Mr. Bonsfield, Little Fountain Farm, Kirkby Stephen who was able to give a great number of good names in that area including Swaledale. He himself remembers old songs and suggested I come back particularly at time of Ram Sales and hear shepherds in the Pennine Hotel (October)

Throughout Peter's time in Northumberland, Cumberland and Kirkcudbrightshire, he followed up leads to singers and musicians; some were reluctant and refused to perform; some had the wrong material and were unsuitable; and some were simply not at home. (peterkennedyarchive.org)

Peter went to Abbots Bromley in Staffordshire privately on Friday, 3rd September, but he claimed 6th September as a BBC working day (pocket diary; British Library). The Horn Dancers perform all day in Abbots Bromley on the Monday after the first Sunday in September. Peter went there specifically to record an enquiring interview with the leader and to record the team in live performance.



The Horn Dancers in the main street of Abbots Bromley, Staffordshire, late 1940s/early 1950s.
[Provenance not known; Reg Hall Collection]

THE ABBOTS BROMLEY HORN DANCERS*

Douglas Fowell melodeon

Brian Grimley (14) triangle

JIM FOWELL**

voice

Abbots Bromley, Staffordshire, 6 September 1954.

**Talk [RH: three tracks, some over music]

** Talk [RH: over music]

** Talk [RH: over music]

** Talk [RH: over music]

**Talk [RH: 15 minute interview]

Folktracks FSD-30-110

Saydisc SDL 332

Saydisc CSDL 332

Saydisc CD-SDL 425

Folktrax FTX-110

Folktracks FSD-30-110

Folktrax FTX-110

**The Farmer's Boy*

**The Farmer's Boy*

* *Processional Music: Bagot's Old Tune or La Da Di Da Di / Early in the Morning / Golden Hair / Uncle Mick / Wait for the Wagon*

BBC 21149

**Bagot's Tune / Early in the Morning / Her Golden Hair / Wait for the Wagon / Early in the Morning / Cock o' the North / Her Golden Hair / Uncle Mick / Wonderful Katie / When There Isn't a Girl About / Her Golden Hair*

Folktracks FSD-30-110

**Bagot's Tune / So Early in the Morning / Her Golden Hair / Wait for the Wagon / Cock o' the North / Uncle Mick / Wonderful Katie / When There Isn't a Girl About*

Folktrax FTX-110

Saydisc SDL 332

**The Horn Dance* [RH: including *In & Out the Windows & Yankee Doodle*]

**The Horn Dance* [RH: including *In & Out the Windows & Yankee Doodle*]

Saydisc CSDL 332

*[RH: including *In & Out the Windows & Yankee Doodle*]

Saydisc CD-SDL 425



The Abbots Bromley Horn Dancers at the time of the recording. [photo: Peter Kennedy]

On his way back to London from Abbots Bromley, Peter recorded Mrs. Berry in Buckinghamshire. She had written to the BBC in April 1950 and had sent the words of the *May Day Song*, as she called it, from Shenley, Buckinghamshire, with the tune written out by a friend from her singing (British Library). This was recorded in Peter's own time. There is correspondence (British Library) which mentions Peter's subsequent visit to Mrs. Perry in January 1956.

MRS. C. A. PERRY (83)

voice

Loughton, Bletchley, Buckinghamshire, 7 September 1954.

May Carol

The Shenley May Carol (with talk)

Talk about May-Day & *May-Day Carol*

BBC 21149

Folktrax FTX-307

BBC 21149

When I used to go round with the May garlands
The Shenley May Carol (with talk) Folktrax FTX-453
 Folktrax FTX-307

On 6th October 1954, Peter was back in Wiltshire recording an old contact, Fanny Rumble, for the BBC. A note on the original tape box says that *What Shall I Wear to the Wedding, John?* was also filmed. The village of Shrewton on Salisbury Plain is about six miles north-west of Amesbury, and Tishead is a hamlet about three miles to the north-west of Shrewton. In his report to Marie Slocombe (peterkennedyarchive.org), Peter said that he called on various performers in the Shrewton area on 5th October and recorded Charlie Blewdon singing *The Battle of the Nile* at Shrewton on 6th October. The recording of that performance appears not to have survived.

HERBERT PRINCE

voice x; whistling xx

Warminster, Wiltshire, Shrove Tuesday, 6 October 1954.

Talk about how he learnt song

BBC 21497

The Sailor Cut Down in his Prime (St. James' Hospital) x

BBC 21497

**The Young Sailor Cut Down in his Prime* (talk before) x

Folktrax FTX-406

Talk about Shrove Tuesday and *Song Dance: Thread the Needle* x

BBC 21474

**The Shrove Tuesday Pancake Song* x

Caedmon TC1224

**The Shrove Tuesday Song* x

Topic 12T197

**Shrove Tuesday Pancake Song* x

Folktrax FTX-406

**Shrove Tuesday: Thread the Needle* x

Saydisc CD-SDL 425

The Brush Dance [RH: First part of *The Irish Washerwoman* and a different second part] xx

BBC 21474

Brush Dance [RH: First part of *The Irish Washerwoman* and a different second part] xx

Folktrax FTX-406

MRS. (AUNT FANNY) RUMBLE [BBC];

FANNY RUMBLE [Folktrax];

AUNT FANNY [Folktrax] *

voice

MRS. (AUNT FANNY) RUMBLE & ALBERT COLLINS**

voices

FRED PERRIER***

voice

Tilshead, Shrewton, Wiltshire, 6 October 1954.

* *Dumble Dum Dollicky (Richard of Taunton Dean)*

BBC 21494

* *Dumble Dum Dollicky*

Folktrax FTX-406

* Talk about herself [RH: Talking about dances]

BBC 21494

*Talk about her father / Talk about her husband

Folktrax FTX-406

** *What Shall I Wear to the Wedding, John?*

BBC 21493

****The Turmut-Hoeing* (+ talk) [RH: He sings 'Turlet']

BBC 21493

****Twas on a Monday Morning (Dashing Away with the Smoothing Iron)*
 (+ talk)

BBC 21493

****The Linen Song* (verses 1-6 only)

Folktracks FSB 019

****The Linen Song*

Folktrax FTX-019

****The Wiltshire Washerwoman (The Linen Song)* [RH: + talk]

Folktrax FTX-406

****Christmas Mummers' Play* [RH: split into two parts]

BBC 21495

****Christmas Mummers' Play*

Folktrax FTX-406

Talk about Mummers

BBC 21496

They called themselves the Wiltshire Mummers

Folktrax FTX-453

Monologue: Ben and the Butter

BBC 21496

Ben and the Butter

Folktrax FTX-406

Well you've heard thick tale afore (*Recitation: Ben and the Butter*)

Folktrax FTX-453



Aunt Fanny Rumble [Peter Kennedy Archive] & at the time of the recording [photo: Peter Kennedy]

**EDWIN COX & HARRY STEPHENS;
NED COX & HARRY STEPHENS** [FSB 013]

voices

With Harold Rogers, BBC Producer, Wool, Dorset, 8 October 1954.

Introductory talk to *The Country Courtship*

The Country Courtship

The Country Courtship (verses 2, 3, 5 & 8 omitted)

The Country Courtship

BBC 21496

BBC 21497

Folktracks FSB 013

Folktrax FTX-013

BILL BROWN

voice

Probably in Sherbourne, Dorset, Sunday, 10 October 1954.

Talk about Pack Monday Fair and origin of "Teddy Rowe's Band"

BBC 21474

ANDREW CURTIS (81)

voice

With Harold Rogers, BBC Producer, at Andrew Curtis's home, Townsend Road, Corfe, Dorset, 10 October 1954.

The Shepherdess (talk before and after)

The Sailor and the Shepherdess

Talk: Singing at an old folks' tea; following a professional singer

As I Walked Out One May Morning (Lawyer Lee)

Lawyer Lee

Ellen the Fair (talk preceding and following)

Sweet Ellen the Fair

The Turmut Hoeing (fragment)

Talk about local dancing, including tune of *4-Hand Reel (Sally's Gone to Dorchester)*

Talk about Corfe, reels, step-dancing, the dance-tune *Sally's Gone to Dorchester* and playing riddle-drum [RH: He sings *Sally's Gone to Dorchester* and beats time like he played the tambourine]

BBC 21476

Folktrax FTX-514

BBC 21476

BBC 21476

Folktrax FTX-408

BBC 21477

Folktrax FTX-408

BBC 21477

BBC 21477

Folktrax FTX-408

"TEDDY ROWE'S BAND"

rough music

With Harold Rogers, BBC Producer, in the street in Sherbourne, Dorset, Pack Monday, midnight to 3.00 a.m., 11 [not 10] October 1954.

Route taken by "Teddy Rowe's Band" / The Fair / Abbey Clock chiming & striking twelve

BBC 21474

“Teddy Rowe’s Band” sets off for outskirts / The Band returning to town /
Arrival in main square

BBC 21474

Peter had contacts in the Chagford area, five miles south-east of South Zeal, from his activities there five years previously. Wyn Humphries (fiddle player in Peter’s BBC band) suggested a trip to Chagford to record the accordeon band. (peterkennedyarchive.org). Jack Endacott lived at Thorn Cottage, Chagford, Newton Abbot, Devon, and later moved to 61 New Street (British Library).

JACK ENDACOTT*

voice

CHAGFORD MERRYMAKERS BAND**

Mouth-organ, melodeon(s), piano-accordion(s), side drum, bass drum & other percussion.

Chagford, Devon, 11 October 1954.

* <i>Tedburn Hill (Jack Hall)</i> (+ talk)	BBC 22323
* <i>Tedburn Hill</i>	Folktracks FSA 086
* <i>Jack Hall</i>	Folktrax FTX-086
* <i>Jack Hall</i> [RH: part only]	Caedmon TC 1163
* <i>Jack Hall</i> [RH: part only]	Topic 12T195
* <i>Jack Hall (Tedburn Hill)</i> (verses 2, 3, 6 & 7)	Folktracks 60-029
* <i>Jack Hall (Tedburn Hill)</i>	Folktrax FTX-029
* <i>The Miller’s Three Sons (Three Rogues or King Arthur’s Sons)</i>	BBC 22323
** <i>The Farmer’s Boy</i>	Folktrax FTX-086
** <i>The Farmer’s Boy</i>	Folktracks FSA 086
** <i>The Harvest-Time Schottische</i> [RH: <i>Sing a Song of Sixpence</i>]	Folktracks FSA 086
** <i>The Harvest-Time Schottische</i> [RH: <i>Sing a Song of Sixpence</i>]	Folktrax FTX-086
** <i>Sing a Song of Sixpence</i>	Folktrax FTX-407
** <i>Golden Slippers</i>	Folktrax FTX-407



Jack Endacott at the time of the recording.
[photo: Peter Kennedy]

Having recorded Fred Pidgeon in 1951 on his borrowed prototype tape recorder, Peter arranged this follow-up session to make a better job of it. The BBC either wasn’t offered these recordings for processing onto disc or, perhaps, they were rejected. However, the following letter implies that some of Fred’s playing appeared in *As I Roved Out* on 13th November 1955, and that *The Ladies Breast-Knot* (danced presumably by EFDSS members) was featured in an unidentified country-dance television programme:

Fred Pidgeon (letter to Peter, British Library): Nov 24th [1955] The Bakery // Stockland // Honiton // Devon // Dear Sir // Would it be possible to repeat at some time, what was recorded on Nov13th. at 10.30 (as I roved out) I did not hear it & there are several people in Stockland

that missed it but would like to hear it. // We saw it danced on the TV & thought it done well. //
Thanking you // Yrs faithfully // F Pidgeon (Baker)

FRED PIDGEON (74)

fiddle

At Fred Pidgeon's house, Stockland, Devon, 12 October 1954.

Talks about himself	Folktracks FSA-60-087
<i>The Triumph</i> (last part of dance) (talk after) [RH: <i>Pretty Little Dear</i> ; fragment]	Folktrax FTX-087
<i>The Triumph</i> (talk after) [RH: <i>Pretty Little Dear</i> ; fragment]	Folktrax FTX-407
<i>The Ordinary (Plain) Schottische</i>	Folktracks FSA-60-087
<i>The Ordinary (or Plain) Schottische</i> [RH: talk before; Fred calls it a <i>Schottische</i> with no name]	Folktrax FTX-087
<i>Plain Schottische</i> [RH: Fred calls it a <i>Schottische</i> with no name]	Folktrax FTX-407
<i>The Ladies Breast-Knot</i>	Folktracks FSA-60-087
<i>The Ladies Breast Knot (Country Dance)</i> [RH: talk before & after]	Folktrax FTX-087
<i>The Ladies Breast Knot</i> (talk before)	Folktracks FSA 086
<i>Country Dance: The Ladies Breast Knot</i> (talk before)	Folktrax FTX-086
<i>The Heel and Toe Polka</i>	Folktracks FSA-60-087
<i>The Heel and Toe Polka</i> [RH: He says <i>Heel Toe Polka</i>] (talk before & after)	Folktrax FTX-087
<i>Double Change Sides</i>	Folktracks FSA-60-087
<i>Double Change Sides (Country Dance)</i> Tune: <i>Oats, Peas, Beans</i> [RH: talk & sings the words]	Folktrax FTX-087
Talk / <i>Double Change Sides</i> [RH: edited talk; sings the words; <i>Oats,</i> <i>Peas, Beans</i>]	Folktrax FTX-407
<i>The Polka Mazurka</i>	Folktracks FSA-60-087
<i>The Polka Mazurka</i> [RH: version of <i>The Waltz Vienna</i>]	Folktrax FTX-087
<i>Circassian Circle</i>	Folktracks FSA-60-087
<i>Circassian Circle</i> (Tune: <i>John of Paris</i>) (talk before)	Folktrax FTX-087
<i>The Highland Fling</i>	Folktracks FSA-60-087
<i>The Highland Fling</i> (Tune: <i>The Keel Row</i>) [RH: talk before]	Folktrax FTX-087
<i>The Triumph</i>	Folktracks FSA-60-087
<i>The Triumph</i> (or <i>Follow Your Lovers</i>) [RH: talk before; <i>Pretty Little</i> <i>Dear</i> ; Fred doesn't call it <i>Follow Your Lovers</i> .]	Folktrax FTX-087
<i>The Scotch Polka</i>	Folktracks FSA-60-087
<i>The Scotch Polka</i> [RH: talk before]	Folktrax FTX-087
<i>The Double Schottische</i>	Folktracks FSA-60-087
<i>The Double Schottische</i> [RH: <i>The Seven-Step Polka</i>] [RH: talk before]	Folktrax FTX-087
Talk about playing for local dances	Folktracks FSA-60-087
Talk about his cousins and playing for dances	Folktrax FTX-087
Talk about his work	Folktracks FSA-60-087
Talk about baking and other jobs	Folktrax FTX-087
<i>The Galopede</i> [RH: fade out]	Folktrax FTX-087

Peter (Report to Marie Slocombe, peterkennedyarchive.org): October 13th, Wednesday – To Exeter where recorded Mr. Pearce and then met Bunny Palmer off bus and went with him to record his uncle Harry Holland who used to be a road-carrier between Sidmouth and Exeter.

Peter had known Bert “Bunny” Palmer earlier in Sidbury, Devon. Dick Pearce was from Kingsbridge, Devon, and Peter recorded Dick's daughter Hilary Brown at the same time, but her recording of *The Two Lovers* has not been issued.

RICHARD PEARCE [BBC];

DICK PEARCE [Folktrax]*

voice

HARRY HOLLAND**

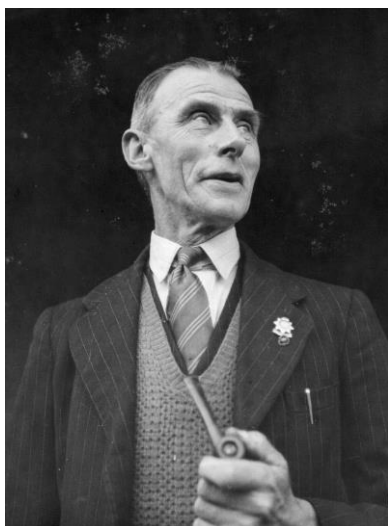
voice

Exeter, Devon, 13 October 1954.

*Talk about *The Barley Mow*

BBC 21478

*Talk about <i>The Barley Mow</i>	Folktrax FTX-086
* <i>The Barley Mow</i>	BBC 21478
* <i>Health to the Barley Mow</i>	Folktracks FSA 086
*Talk about following song	BBC 21478
* <i>Farmyard Song: The Little Cock</i>	BBC 21478
* <i>The Farmyard Song</i>	Folktracks FSA 086
* <i>The Farmyard Song</i> (talk after)	Folktrax FTX-086
*Talk: Locality of songs; Harvest Homes; Last Sheaf Ceremony, etc. [RH: at Kingsbridge]	BBC 21489
*Talk about Last Sheaf Ceremony [RH: at Kingsbridge]	Folktracks FSA 086
*Talk: Locality of songs; Harvest Homes; Last Sheaf Ceremony, etc. [RH: at Kingsbridge]	Folktrax FTX-086
*Talk introducing <i>Tree on the Hill</i>	BBC 21490
* <i>The Tree on the Hill (Tree in the Wood)</i>	BBC 21489
* <i>The Green Grass Grew All Round</i>	Folktracks FSA 086
* <i>The Green Grass Grew All Round (Tree Song)</i> (talk before)	Folktrax FTX-086
*Talk following <i>Tree on the Hill</i>	BBC 21489
* <i>The Mallard</i>	BBC 21490
* <i>The Jolly Old Mallard</i>	Folktracks FSA 086
*Talk following <i>The Mallard</i>	BBC 21490
**Introductory talk to <i>Toey-Toey (The Mallard)</i> [RH: split into two parts]	BBC 21490
** <i>The Mallard</i> (last three verses)	Folktracks 60-027
** <i>The Mallard</i>	Folktrax FTX-027



Dick Pearce at the time of the recording & Billy Rew. [photo: Peter Kennedy]

Peter had visited Billy Rew at the end of May 1952 (*West Country // N.I. first trip 1952*, notebook, British Library), and it has already been noted (BBC Written Archive, R46/501) that Billy Rew was paid for the recording made on 28th May 1952, but there is no further documentation to support the existence of such a recording.

Peter (Report to Marie Slocombe, peterkennedyarchive.org): October 13th, Wednesday ... // To Sidbury where recorded Mr. Rewe (songs and concertina) although very ill he was now determined on this third attempt to get his songs to the BBC.

Peter (*Recording Notes E*, notebook; British Library): [William Rew] As I walked out one May morning. Unsuitable for broadcasting // Singer covered mouth so his deaf wife couldn't lip-read.

WILLIAM REW [BBC, Caedmon; Rounder; FSA 086, FTX-086 & FTX-407 *Over the Water*];

BILLY REW [FTX-407] (75)

Billy Rew voice

With Wyn Humphries, Sidbury, near Sidmouth, Devon, 13 October 1954.

The Counting Song (One Man Shall Mow My Meadow)

BBC 22321

<i>The Counting Song</i>	Folktracks 60-027
<i>The Counting Song</i>	Folktracks FSA 086
<i>The Counting Song</i>	Folktrax FTX-027
<i>The Counting Song</i> (talk before & after)	Folktrax FTX-086
<i>The Ram Song</i> (<i>Derby Ram</i>)	BBC 22321
<i>The Ram Song</i> (verses 1-4 &7)	Folktracks 06-027
<i>The Ram Song</i>	Folktrax FTX-027
Talk about his life	BBC 22321
<i>When I Was a Boy</i>	Folktracks 06-027
<i>When I Was a Boy</i>	Folktrax FTX-027
<i>The Farmer's Boy</i> (<i>The Farmyard Song</i>)	BBC 22322
<i>The Farmyard Boy</i>	Folktrax FTX-407
<i>Barbara Allen</i>	BBC 22322
Talk: 'A Family Spree'	BBC 22322
<i>Recruiting Song</i> [RH: part only]	Caedmon TC1164
<i>The Recruiting Song</i> x [RH: part only]	Topic 12T196
<i>The New-Mown Hay</i>	Folktracks FSB 017
<i>The New-Mown Hay</i>	Folktrax FTX-017
<i>The New-Mown Hay</i>	Rounder 11661-1778-2

ARTHUR BAKER

voice

With Wyn Humphreis, Sidmouth, Devon, 14 October 1954.

<i>Sidmouth and District Mummers Play</i> (The play being remembered with songs)	BBC 23537
<i>The Sidmouth Mumming Play</i> (talk about the play / play remembered with songs)	Folktracks FSD-60-103
<i>Sidmouth and District Mummers Play</i> (The play being remembered with songs)	Folktrax FTX-103

The date given on the issued recordings of Charlie Wills, 19 October 1954, looks suspicious, as he had previously recorded on the same date in 1952, but it is a coincidence and is correct! Peter doesn't give a location for the recording in his report to Marie Slocombe (peterkennedyarchive.org). It could have been in *The Sun* at Morcombelake or just up the road at his home at Butt Farm, Ryall.

CHARLIE WILLS

voice.

voices in chorus 1

Morcombelake, Dorset, 19 October 1954.

<i>The Banks of the Sweet Dundee</i>	BBC 22438
<i>The Banks of the Sweet Dundee</i>	Folktrax FTX-408
Talk preceding <i>Ruth Butcher</i>	BBC 22438
<i>Ruth Butcher</i>	BBC 22438
<i>Ruth Butcher</i> (<i>Local Murder Ballad</i>)	Folktrackx 06-097
<i>Ruth Butcher</i> (<i>Local Murder Ballad</i>)	Folktrax FTX-097
Talk following <i>Ruth Butcher</i>	BBC 22438

The BBC had recorded the Portland stone quarrymen in 1938 and 1939, so, when Peter approached them, he was following-up a previously known source. He called on them on 20 October 1954 and recorded them, as he wrote, "teaming-up" [reaming-up]. (peterkennedyarchive.org)

Peter (Report to Marie Slocombe, peterkennedyarchive.org): October 21st, Thursday – More recording of old quarrymen in Portland.

HARRY HOUNSELL*

voice

JOE WHITE**

voice

GEORGE STONE***

voice

JACK STEWKESBURY;

JACK TEWESBURY [Folktrax]*****

voice

Portland Stone Quarry, Portland, Dorset, two sessions, 20 & 21 October 1954.

- * *Reaming-up Chants & Song: Roll Chariot* BBC 22480
 **Roll the Chariot Along* Folktrax FTX-203
- * *Reaming-up Songs & Chant: Mademoiselle from Armentieres / Chant / The Female Drummer* BBC 22480
 **Mademoiselle from Armentieres* Folktrax FTX-203
 **Reaming Up Chant* Folktrax FTX-203
 **Chant* repeated Folktrax FTX-203
- * Talk: The Process of Reaming Up BBC 22481
 *Talk about reaming-up & use of nick-names Folktrax FTX-203
 *Talk about methods of keeping together, names of songs Folktrax FTX-203
- ** *Reaming-up Song: Ee Kalazee* (talk preceding & following) BBC 22480
 ***Ee Kalazee "The French Song"* Folktrax FTX-203
 ***Ee Kalazee* repeated Folktrax FTX-203
 **Talk about *The French Song, Ee Kalazee* (then sung, then talk) Folktrax FTX-203
 ***Ee Kalazee* or *The French Song* Folktrax FTX-308
 ***Quarryman's Chant & Song* [RH: *The French Song*] Columbia SL-206
 ****Beat the Drum Again* (or *The Female Drummer*) (talk after) Folktrax FTX-203
 *** Talk about *The Female Drummer* BBC 22581
 *** *14th Day of February (Bold Daniel)* [RH: fragment] BBC 22581
 *** *Bold Daniel* Folktrax FTX-203
- ***Talk about methods Folktrax FTX-203
- **** *Fleeting-up Song: Round Boys Round* (with talk) BBC 22481
 **** *Fleeting up Song: Round, Boys, Round* Folktrax FTX-203
 ****Talk about "Fleeting up"; *Round, Boys, Round* (talk, sung, talk) Folktrax FTX-203
- **** Talk: Portland Jacks & Fleeting-up BBC 22481
 ****Talk about Portland jacks Folktrax FTX-203
- Quarryman's Chant & Song* [RH? *Heaving the Jack*] Rounder CD1741
- **** Reaming-up large rock in 1907 & serving out beer allowance BBC 22482
- **** Talk: System of leadership & apprenticeship BBC 22482
- ** Talk: Companies, leadership & apprenticeship Folktrax FTX-203
- Roll out the Barrel* Folktrax FTX-203
- **/****Talk describing reaming up a rock of a thousand tons Folktrax FTX-203

There is an original tape of the Portland quarry material marked 25th November 1953 in the British Library. The date, which most probably was written on later, is most probably wrong, as Peter was heavily involved with Alan Lomax and the television series *Song Hunter* in London at that time, and there is no known documentary evidence to support Peter being in Portland on the 25th November 1953. The following film, published in 1983, dates it as having been filmed in 1953; the documentary evidence suggests 1954

QUARRYMEN'S WORK SONGS

Filmed at Portland, Dorset, 1954 (not 1953)

Folktrax Film FF-1107

Sequences listed in the catalogue: 1. Beginning (Black-and-white monochrome) // [2. Harry Hounsell, Easton 1983 (Colour video), which is noted in this discography later] // 3. Loading into barges // 4. Working in gangs // 5. Wooden cranes and jacks // 6. Matchstick model of ship // 7. Quarry queries // 8. Work Songs and Chants // 9. "*Roll the chariot along*"

WALTER HAYNE

voice x; melodeon xx

Abbotsbury, Dorset, 20 October 1954.

- The Soldier & the Lady (The Nightingale)* x BBC 22437
 Talk by the singer about his work x BBC 22437
Soldier, Won't You Marry Me? (Tune of *Song: Not for Joe*) xx BBC 22437

VASHTI VINCENT

voice

Sixpenny Handley, Wiltshire, 21 October 1954.

Three Maidens A-Milking [RH: talk before]*The Female Drummer**Sweet Fanny Adams* [RH: part only]*Sweet Fanny Adams* [RH: part only]Talk about murder ballad: *Sweet Fanny Adams**Sweet Fanny Adams**Sweet Fanny Adams*

Folktrax FTX-406

Folktrax FTX-406

Caedmon TC1163

Topic 12T195

Folktrax FSC 101

Folktracks 60-029

Folktrax FTX-029

On 27 October 1954, Peter wrote a technical report to Mr. T. Eckersley, BBC, London, complaining about the quality of recording tape issued to him, as much of it was spliced from previous editing. He suggested that the tape he had previously used, knowing it to have been of good quality, should be wiped to be used again. That way he could depend on its quality. [RH: Perhaps that explains why some recordings mentioned in various notes appear not to exist now.] He also expressed dissatisfaction with the mains tape recorders he had to use, documenting their faults and advocating the portable Midget.

Peter travelled presumably from his home in London to Cheshire to record the Soulcakers. They would have been known about within the EFDSS and Peter would have had some sort of introduction to them. In fact, he had previously gone to Swetterton, Antrobus, for the day on 22th February 1954 (pocket diary, British Library).

Peter (Report to Marie Slocombe, peterkennedyarchive.org): October 30th – Saturday: To Antrobus, near Northwich, Cheshire. Saw Wilfred Ishershaw (leader of Soulcakers) and arranged about recording in the evening. Recorded on Midget at following pub performances – Ring o’ bells, Lower Stretton; Wheatsheaf Antrobus; The Cock Great Budworth. The best record was at The Wheatsheaf, though the song at The Cock was a better “effects” record. Payment for this and the previous recording made in February (defective) to be made to Wilfred Isherwood.

THE ANTROBUS SOULCAKERS*

Letter-in: George Collins (33)

King George: Anthony Lymsky (38)

Black Prince: Leonard Plant (47)

The Old Woman: Ernest Wright (40)

Doctor Tom Brown: Jim Wright (36)

Dairy Doubt: George Cross (22)

Beelzebub: Wilfred Isherwood (51)

Groom or Horse Driver: Reg Collins (23)

The Wild Horse: Joe Prescott (24)

WILFRED/WILF ISHERWOOD **

voice

ERNEST WRIGHT ***

voice

REG COLLINS****

voice

The Wheatsheaf Inn, Antrobus, Northwich, Cheshire, The Cock, Great Budworth, and possibly The

Ring o’ Bells, Lower Stretton 30 October 1954.

**Souling Song* and *1st Part of Play*

BBC 22344

**2nd Part of Play*

BBC 22345

**Last Part of Play* and *Song*

BBC 22344

**Antrobus The Play*

Folktrax FDS-60-107

**Antrobus Soul-Cakers Play (The Nominy)*

Folktrax FTX-107

**Antrobus (Cheshire) The Soul-Cakers*

Saydisc SDL 322

**Antrobus (Cheshire) The Soul-Cakers*

Saydisc CSDL 322

**Antrobus Soul-Cakers (Folk Play)*

Saydisc CD-SDL 425

*Applause and taking of collection after play

BBC 22345

**Souling Song*

BBC 22345

*Cheshire Souling Song	Caedmon TC1224
*Cheshire Souling Song	Topic 12T197
* Antrobus Soul-Caking Song	Folktrax FDS-60-107
*Introductory Souling Song	Folktrax FTX-107
*[RH: untitled]	Saydisc CD-SDL 425
*Antrobus Final Song	Folktrax FDS-60-107
*Final Song: MacNamara's Band	Folktrax FTX-107
*[RH: untitled]	Saydisc CD-SDL 425
**Talk about play & More talk	Folktrax FDS-60-107
**Talk about the play, family involvement, the Souling Cup (gin & rum), beliefs, superstitions, etc.	Folktrax FTX-107
**Commentary by the leader	Saydisc CD-SDL 425
**A rival gang at Hatton and a story about Belmont Hall	Folktrax FTX-107
***Talk	Folktrax FDS-60-107
***Talk	Folktrax FTX-107
***Talk	Folktrax FDS-60-107
***The local youth club, his part, details of Horse	Folktrax FTX-107



Antrobus Soulcakers, Wilf Isherwood and Jim Buckley, at the time of the recording.
[photos: Peter Kennedy]

Peter's diary entry for Sunday, 31st October 1954, reads: "Rec Jim Buckley of Budworth", and the Folktrax website identifies him as being a member of the Antrobus Soulcakers. Peter's report to Marie Slocombe (peterkennedyarchive.org) says that he recorded Jim Buckley (77) talking about Boggarts (witches) and dialect from Arnold Boyd, but his tape recorder played up again.

BOB RODGERS (of the Frodsham Soulcakers)

voice

Frodsham, Cheshire, 1 November 1954.

Souling Song and 1st Part of Play

Frodsham Soul-caking Song

Frodsham Souling Song

Last Part of Play

The Frodsham Play [RH: both parts]

Frodsham Final Song

Talk about *Play* and *Horse's Nominy*

Talk & More Talk

Talk about tradition at Frodsham

Remembers the Frodsham Nominy

Talk about the tradition

The Wild Horse Nominy

The Horse's "Nominy"

Talk about the Horse

Talk about rival gangs and horse's heads

BBC 22346

Folktrax FDS-60-107

Folktrax FTX-107

BBC 22346

Folktrax FDS-60-107

Folktrax FDS-60-107

BBC 22347

Folktrax FDS-60-107

Folktrax FTX-107

Folktrax FTX-107

Folktrax FTX-107

Folktrax FTX-107

Folktrax FDS-60-107

Folktrax FDS-60-107

Folktrax FTX-107

Talk about costumes	Folktrax FTX-107
Talk about costume	Folktrax FDS-60-107
<i>Souling Song: Helsby version</i> (talk about play)	BBC 22347
Helsby Talk about this Version	Folktrax FDS-60-107
Talk about Helsby version	Folktrax FTX-107
<i>The Helsby The Soul-caking Song</i>	Folktrax FDS-60-107
<i>The Helsby Souling Song</i>	Folktrax FTX-107
<i>The Old Farmer of Newton</i>	Folktrax FTX-107
<i>Recitation: Dennis Macowan & talk on field names</i>	Folktrax FDS-60-107
<i>Recitation: Dennis McCowan from County Tyrone & talk about local field names</i>	Folktrax FTX-107
<i>Song: Eedy Addy Idy O</i>	Folktrax FDS-60-107
<i>Song: Eedy Addy Addy-I-O</i>	Folktrax FTX-107

Peter's first few days in north Wales, from 1st to 7th November 1954, were fraught with frustration. Peter sought advice and referrals from local residents, Emrys Cleaver in Ruthin, Denbighshire, Mr. and Mrs. Goodman and Mrs. Lois Blake in Corwen, Denbighshire, and the vicar in Bryneglyws [Brynglas], Denbighshire, Richard Hughes, and Dr. J. G. Thomas (location not recorded). Many of the referrals were unsuitable or were not available and there was continuing trouble with the tape recorders. At Prion, Peter recorded Helen Williams (23) of Trefnant singing *Lliw Gwyn Rhosyn Yr Haf* (*As fair as the summer roses*), but the recording appears not have survived. At Betws Gwerful Goch his session with a singer and fiddle player, Henry Edwards, was cut short by tape-recorder failure, with similar difficulties attempting to record some pennillion singers later in the day. In Denbigh on 8th December 1954, together with Harold Rogers, BBC Producer, and Bob Wade also from the BBC, he recorded material with a recording van specifically for an *As I Roved Out* programme, including some young girls singing penillion and Robert Davies. (Peter's report to Marie Slocombe, peterkennedyarchive.org)

ROBERT DAVIES (69)

voice

Llansannon, Denbighshire, 8 November 1954.

Pat Yn Sincio'r Ffynnon (*Pat Sinking the Well*)

Ddaw Hi Ddin (*It Will Not Do*)

BBC 22342

BBC 23342

TOM EDWARDS (65)

voice

Penrose Cottages, Bryneglwyys [Brynglas], Corwen, Denbighshire, 9 November 1954.

Hen Ffon Fynain (*Grandmother's Old Stick*)

Gwenno Fwyn (*Gentle Gwen*) (two verses only)

Bachgen Ifanc Ydwyf (*I Am a Young Man*) (talk before & after)

Bachgen Ifanc Ydwyf (*I Am a Young Man*) (talk before)

I Married a Wife (*I Wish I Was Single Again*)

I Wish to Be Single Again (verses 2, 6 & 8 omitted)

I Wish to Be Single Again (verses 2, 6 & 8 omitted)

Can Yr Aderyn Du (*The Song of the Blackbird*)

Y Deryn Du (*The Blackbird*)

Y Fi Fawr (*Great Big Me*)

BBC 22425

BBC 22425

BBC 22425

Folktrax FTX-005

BBC 22425

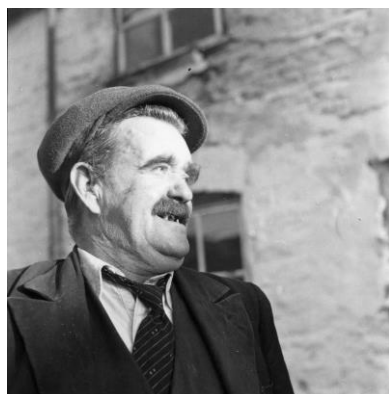
Folktracks FSB 019

Folktrax FTX-019

BBC 22426

Folktrax FTX-005

BBC 22426



Tom Edwards & John Thomas (with Elizabeth Evans?) at the time of the recording.
[photos: Peter Kennedy]

JOHN THOMAS

John Thomas (89, father)	voice	
Elizabeth Evans (daughter)	voice & piano	
At their home in Llangwyn, Corwen, Merionethshire, 9 November 1954.		
<i>Mari, Rhowch Morgan Ar Y Tan (Mary Put the Kettle on the Fire)</i>	talk	
	preceding by his daughter, Mrs. Elizabeth Evans	BBC 22340
<i>Mari Rhowch Morgan Ar Y Tan</i>		Folktrax FTX-051
<i>Yr Ysgol Yn Y Wlad (The School in the Country)</i>	talk preceding by his daughter,	
	Mrs. Elizabeth Evans	BBC 22340
<i>Y Ceffyl Du (The Black Horse)</i>	(with harp)	Folktrax FTX-005
<i>Gwenno Fwyn (Gentle Gwen)</i>		Folktrax FTX-005
	<i>Gwenno Fwyn (Gentle Gwen)</i>	Folktrax FTX-051
<i>Nae 'Nghariad I'n Fenws (My Love She's a Venus)</i>		Folktrax FTX-005
<i>Y March Glas (The Grey Horse)</i>		Folktrax FTX-005
<i>Tren O'r Bala I Ffestiniog (The Bala-Festiniog Train)</i>	(talk before)	Folktrax FTX-005
	<i>Tren O Bala I Ffestiniog (The Train from Bala to Ffestiniog)</i>	Folktrax FTX-051
<i>Boneddawr Mawr Or Bala (A Squire from Bala)</i>		Folktrax FTX-051
<i>Talidion Minion Menai (The Menai Straits)</i>		Folktrax FTX-051
<i>Hiraeth Am Feirion (The Longing)</i>		Folktrax FTX-051
<i>Cyffes Y Meddwyn (Confessions of a Drunkard)</i>		Folktrax FTX-051
<i>Yr Ysgol Yn Y Wlad (The Country School)</i>		Folktrax FTX-051
<i>Castiau Gwraig (The Tricks of Women)</i>		Folktrax FTX-051
<i>Petrisen (The Partridge)</i>		Folktrax FTX-051
Talk about his singing, including a song learned from a missionary		Folktrax FTX-051
Further talk about concerts and <i>Nosen Lawen (Merry Nights)</i>		Folktrax FTX-051
<i>Robin Fy Mrawd (Robin's Will)</i>		Folktrax FTX-051
<i>Can Yr Aderyn (Song of the Blackbird)</i>		Folktrax FTX-051
<i>Hen Ffon Fy Nain (Grandmother's Old Stick)</i>		Folktrax FTX-051
<i>O Fy Nghairiad Annwyl (O My Darling)</i>		Folktrax FTX-051
<i>Can Y Tylwyth Ted (Song of the Fairies)</i>		Folktrax FTX-051
<i>Tatws Llaeth (Potatoes and Buttermilk)</i>		Folktrax FTX-051
<i>Jan Ni Sy'n Iawn (Our Jane Is a Good One)</i>		Folktrax FTX-051
<i>Limericks</i>		Folktrax FTX-051

Mrs. Lois Blake referred Hywel Wood to Peter as a step-dancer (peterkenndyarchive.org); the follow-up proved much more productive. The notes to Folktracks FSA 053 (Wood & Richards) state that Manfrie & Hywel Wood were Welsh Romany Gypsies, reputed to have been the last to have been fluent in the Welsh Romany language. Peter recorded very little singing from them, clearly focussing on speech. Nansi Richards /Nansi Richards Jones (1888-1979) had some sort of relationship to the Wood family, but she had a public profile as the official harpist for the National Eisteddfod.

MANFRIE WOOD*

voice

HYWEL WOOD**

voice

With Emrys Cleaver, [near] Bala, Merionethshire, 11 November 1954. [Folktrax website gives Penybontfawr, Denbighshire]

*Gypsy Cant – words of Romany		BBC 22431
**Some Romany words		Folktracks FSA 053
**Some Romany words		Folktrax CD-053
*/**Romany conversation		Folktrax CD-053
*/**Romany conversation		Folktracks FSA 053
*/**Conversation		Folktrax FTX-441
** Explanation of the conversation		Folktrax FTX-441
**Vocabulary		Folktrax FTX-441
*A fishing story		Folktracks FSA 053
*A fishing story		Folktrax CD-053

- *Another fishing story Folktracks FSA 053
 *Another fishing story Folktrax CD-053
 *Talk about poachers Folktracks FSA 053
 *Talk about poachers Folktrax CD-053
 *Romany Song (tune: *Mochyn Du*) (One verse followed by explanation in English) BBC 22431
 *Nonsense Song. Tune: *Mochyn Du* BBC 22429
 *Traditional Riddles: A coffin / man ploughing a field / sack of sawdust / nails in your boots / a ship / the son of a dyer / a needle / a thimble / a nettle / a pack of cards / a cabbage / a penny / a hare BBC 22431
 *Riddles: Coffin / man ploughing / nails in your boots / sack of sawdust / ship / Andrew / dyer / needle & thread / lady's thimble / nettle / deck of cards / cabbage Folktracks FSA 053
 *Riddles Folktrax CD-053
 *Bargaining Song in Welsh (& English) (fragment) BBC 22429
 *Bargaining Song Folktracks FSA 053
 *Horse-dealer's Song (sung in Welsh & English) Folktrax CD-053
 *Was You Ever See? [RH: part only] Caedmon TC1225
 *Was You Ever See? [RH: part only] Topic 12T198
 *Was You Ever See? Folktracks 60-027
 *Was You Ever See? Folktracks FSA 053
 *Was You Ever See? Folktrax FTX-027
 *Was You Ever See? Folktrax FTX-053
 *Was You Ever See?(*Cosher Bailey*) Folktrax CD-053
 **Y Llyfant a Neidiodd O Gorwen I Llangollen (*The Frog that Jumped from Corwen to Llangollen*) BBC 22429
 **Y Lyfant a Mediodd Folktracks FSA 053
 **Y Lyfant a Mediodd Folktrax CD-053
 **Merch Penderrin (*The Girl from Penderrin*) (Transalted into English by Mari Jones) BBC 22429
 **Y Ferch O Blwy Penderyn Folktracks FSA 053
 **Three Men Went a Hunting (*The Three Huntsmen*) (talk preceding) BBC 22429
 **Three Men Went a Huntin' [RH: part only] Caedmon TC1225
 **Three Men Went a Huntin' [RH: part only] Topic 12T198
 **Three Men Went A-hunting Folktracks 60-027
 **Three Men Went A-hunting Folktracks FSA 053
 **Three Men Went A-hunting Folktrax FTX-027
 **Three Men Went A-hunting Folktrax CD-053
 **I Was in the Hayshed with My Father (sung in Welsh and English) BBC 22429
 **I Was in the Hayshed Folktracks FSA 053
 **I Was in the Hayshed [RH: fragment] Folktrax CD-053
 **Song in Welsh Folktracks FSA 053
 **The Lady in the Parlour (sung in Welsh) [RH: fragment] Folktrax CD-053
 **Song: *Kanu Di Kantu (Did You Ever See?)* (sung & explained) Folktrax FTX-441

NANSI RICHARDS

Nansi Richards triple harp

Hywel Wood step-dancing x

[Near] Bala, Merionethshire, 11 November 1954. [Folktrax website gives Penybontfawr, Denbighshire]

The same occasion as the session above.

Clog Hornpipe x [RH: *Four-hand Reel* tune]

Folktracks FSA 053

Gypsy Hornpipe x [RH: *Four-hand Reel* tune]

Folktrax CD-053

Clog Dance x [RH: *Four-hand Reel* tune]

Folktrax FTX-307

Further Hornpipes

Folktracks FSA 053

Further Hornpipes

Folktrax CD-053

Nos Galen [RH: hymn tune]

Folktracks FSA 053

Nos Galen [RH: hymn tune]

Folktrax CD-053

The Fairy Reel

Folktracks FSA 053

The Fairy Reel

Folktrax CD-053

Moel Yr Wyddfa

Folktracks FSA 053

<i>Moel Yr Wyddfa</i>	Folktrax CD-053
<i>Men of Harlech</i>	Folktracks FSA 053
<i>Men of Harlech</i> [RH: talk before]	Folktrax CD-053
<i>The Wrexham Hornpipe</i>	Folktracks FSA 053
<i>The Wrexham Hornpipe</i> [RH: talk before]	Folktrax CD-053
<i>The Gypsy Hornpipe</i> [RH: <i>Four-hand Reel</i> tune]	Folktracks FSA 053
<i>The Gypsy Hornpipe</i> [RH: <i>Four-hand Reel</i> tune, talk before]	Folktrax CD-053
<i>The Gypsy Hornpipe</i> (with talk about Welsh Gypsies) [RH: <i>Four-hand Reel</i> tune]	Folktrax FTX-307
<i>Napoleon's Grand March</i>	Folktracks FSA 053
<i>Napoleon's Grand March</i> [RH: fragment]	Folktrax CD-053
<i>The Tavern in the Town</i>	Folktracks FSA 053
<i>The Tavern in the Town</i> [RH: fragment]	Folktrax CD-053
<i>The Rising of the Lark</i>	Folktracks FSA 053
<i>Codiadd Yr Ehedydd (The Rising of the Lark)</i>	Folktrax CD-053
<i>Rhyf Wyth</i> [RH: hornpipe]	Folktracks FSA 053
<i>Rhyf Wyth</i> [RH: hornpipe]	Folktrax CD-053
<i>Hornpipe (Roberts Break Down)</i> [RH: <i>The Cliff Hornpipe</i>]	Folktracks FSA 053
<i>Roberts's Breakdown</i> (talk before) [RH: <i>The Cliff Hornpipe</i>]	Folktrax CD-053
<i>The Ash Grove</i>	Folktracks FSA 053
<i>Llywn Onn (The Ash Grove)</i>	Folktrax CD-053

Peter drove back to London to collect his repaired recording equipment. He made a detour to call in on Matthew Hollingshead (peterkennedyarchive.org).

MATTHEW HOLLINSHEAD

voice *; melodeon**

Swettenham, Congleton, Cheshire, 12 November 1954.

Souling Song *

BBC 22350

*Sweetenham The Soul-caking Song**

Folktrax FSD-60-107

*Sweetenham The Soul-caking Song***

Folktrax FSD-60-107

Sweetenham Talk including The Horse's "Nominy"*

Folktrax FSD-60-107

Sweetenham Song */**

Folktrax FSD-60-107

Marie Slocombe (internal letter to H. N. R. P., BBC, Manchester, 18th November 1954, BBC Written Archive, R46/501): FOLK MUSIC COLLECTION BY PETER KENNEDY IN NORTH REGION // We thought we were going on the air again with "As I Roved Out" in January, and would by now be well and truly "confined to barracks", but having been recently told it is not till April, I am hastily arranging for some field work meantime. // Peter Kennedy did some useful reconnaissance in the Cumberland area last time he was in the North and he is therefore setting out next week on a mopping up expedition. We should very much like to get material from that area if possible. // He has a number of possible performers in view and so I think will not need to trouble you much. I am, however, asking him to contact you in Manchester either by a personal call on the way or by telephone, in case you might wish to give him any guidance or warnings – and, of course, any contacts. // Harry Rogers, producer of "As I Roved Out" has already made some arrangements to record a programme for the series with Jack Armstrong and his Band on December 4th/5th. Peter Kennedy will therefore go to Newcastle at the end of the present trip and he may try to make one or two small collecting forays on the eastern side. The main effort, however, will be Cumberland or thereabouts. // I am sorry this is rather a late intimation of our plans, but they have been switched about rather vigorously lately owing to uncertainty of programme commitments.

The BBC had previously recorded a pub session, including hunting songs, in Westmorland in 1940. In the few days from 19th to 24th November 1954, Peter received and followed up many referrals in Westmorland and Swaledale in Yorkshire, both for singers and musicians; some were unsuitable and some were not available.

Peter (Report to Marie Slocombe, peterkennedyarchive.org): Monday, Nov. 22nd. // Jimmy Thompson, printer, Kirkby Stephen, gave a number of names. Saw Fred Clark and arranged for recording later. To Keld, Swaledale, where made arrangements for recording with Laurie Rukin.

Then to Thwaite and saw Kit White (melodeon). Then to Muker and saw Dick Guy. Thence to Gunnerside and recorded in the calf house Cecil Moore (age 21)..... Saw Anderson Metcalfe, Lancaster Terrace, Hawes, who played tunes of local dances and described them. Although a very good performer on the mouth-organ he did not seem to have any old tunes. Recorded Fred Clark (melodeon) at his farm.

Cecil Moore was a farm-hand, who always carried his mouth-organ in his pocket and practiced when he was shepherding up on Melbecks Moor above Gunnerside. Fred Clark, partly blind, was renting a mixed farm at Kirkby Stephen. He had played at country weddings in the district and at dances at Soulby, Crosby Garrett, Kirkby and Musgrave (peterkennedyarchive.org).

CECIL MOORE (21)

mouth-organ; & whistling x

In the calf-house opposite the Post Office, Gunnerside, Swaledale, Yorkshire, 22 November 1954.

<i>John Peel</i>	BBC 22448
<i>Beautiful Swaledale</i>	BBC 22448
<i>Reel</i> [RH: <i>March: Scotland the Brave</i>]	BBC 22448
<i>I Love a Chocolate</i>	BBC 22448
<i>Oh Susannah</i>	BBC 22448
<i>The Runaway Train</i>	BBC 22448
Talk about learning the Mouth Organ	BBC 22448
<i>The Blackbird</i> x [RH: <i>If I Were a Blackbird</i>]	BBC 22448
<i>If I Was a Blackbird</i> x	Folktrax FTX-310

FRED CLARKE (55)

melodeon

At Fred Clarke's farm, Kirkby Stephen, Westmorland, 22 November 1954.

<i>Four Variations on John Peel</i> (talk following)	BBC 22448
<i>John Peel</i> played as a waltz	Folktracks 90-120
<i>John Peel Waltz</i>	Folktrax FTX-117
<i>John Peel</i> (version no. 2)	Folktracks 90-120
<i>John Peel</i> played for a Barn Dance	Folktrax FTX-410

Peter (Report to Marie Slocombe, peterkennedyarchive.org): Tuesday, Nov. 23rd. // To Dent where enquired at "George and Dragon" of landlord Mr. Usher about local talent. He gave name of Moore Sedgwick, Sedbergh. So after fixing up to record the Pace-Eggers in the evening I went and recorded Mr. Sedgwick.

Peter (BBC documentation, peterkennedyarchive.org): MOORE SEDGWICK // Age 69. Born Sedbergh where he now lives. Went to New Zealand shepherding when he was 23 for six years and to Canada during 14/18 war on sheep stations and in shearing gangs. Returned to England 1920, Insurance agent. // Father and grandfather were huntsmen. Was Master of Sedbergh Beagles 1926-1931. Now follows all local hunts both fox and hare (or beagle) hunts:- Lunsdale, Ullswater, Coniston Foxhounds and Beasdale Beagles. // Still very active and has won sprint races this year.

J. MOORE SEDGWICK [BBC];

MOORE SEDGWICK [Folktrax]

voice; hunting horn x

Sedbergh, Yorkshire, 23 November 1954.

<i>Howgill Lads (Hunting Song)</i> [RH: split into two parts] (talk preceding)	BBC 22449
<i>Howgill Lads</i> [RH: and talk]	Folktrax FTX-410
Talk about Joe Bowman	BBC 22450
Hunting horn & talk about Joe Bowman x	Folktracks 90-120
Talk about Joe Bowman	Folktrax 120
Hunting Horn x	BBC 22450
Hunting Horn x	Folktrax 120
Demonstration of the hunting horn x	Folktrax FTX-410
Talk about fox-hunting in the family & song-making [RH: this might be the	

same as some previously listed speech]	Folktrax FTX-410
<i>Sedbergh Fox Hunt 1953</i> (talk before)	Folktracks 90-120
<i>Sedbergh Fox Hunt 1953</i> (talk before)	Folktrax 120
Introductory talk to <i>You'll Never Get in Without</i>	BBC 22450
<i>You'll Never Get in Without</i>	BBC 22449
<i>You'll Never Get in Without</i> (talk before)	Folktracks 90-120
<i>You'll Never Get in Without</i> [RH: song and talk]	Folktrax 120



Lunesdale Foxhounds, Brigsteer, Westmoreland, 30 October 1954.
[photo from J. Moore Sedgwick; Peter Kennedy Archive]

Peter (Report to Marie Slocombe, peterkennedyarchive.org): Tuesday, Nov. 23rd. // ... Mrs. Rowe and her sister Miss Midgley in Sedbergh were able to record odd items of local interest.

MRS. MIDGLEY*

Miss Midgley voice

MRS. ROWE**

voice

Sedbergh, Yorkshire, 23 November 1954. [date given on the issues is wrong]

**The Square Eight* (sung, with talk about dance and tune) [RH: *The Heel and Toe Polka / I'll Tell My Ma*]

BBC 22324

*Talk about country dance, *The Cottagers*

Folktrax FSC 101

**Pace Egging* - custom described

BBC 22324

*Talk about the custom, costumes etc.

Folktrax FTX-109

*Description

Saydisc SDL 322

*Description

Saydisc CSDL 322

***Pace Eggs* - described

BBC 22324

**Talk about Easter eggs

Folktrax FTX-109

***Bell Wether of Barkin* (rhyme, recited)

BBC 22326

ELIZABETH HAYGARTH

Lizzie Haygarth voice

Dent, Sedbergh, Yorkshire, most probably 23 November 1954, rather than 22 November 1954 given on BBC disc.

The Terrible Knitters of Dent, with song *Tarry Wool* (tune: *Corn Rigs*)

BBC 22326

PACE EGGERS OF DENT

Robert Burroughs Lord Nelson

Rowley Burton King George

Donald Crossley Toss Pot

Stanley Bennett Jolly Jack Tar & Bess

Dent, Sedbergh, Yorkshire, 23 November 1954. [date given on the issues is wrong]

Pace Egging Song and Play

BBC 22324

**Pace Egging Song and Play*

Folktrax FTX-109

Peter (Report to Marie Slocombe, peterkennedyarchive.org): Wednesday, Nov. 24th. // To Bucken called on Fred Falshaw (aged 80) an authority on local dances. He gave name of Beresfords and said George Beresford was best “mecordial player in England”. To Aysgarth where made arrangements with George Bersford to record his father. To Preston Underscar where found that Kit Jones (concertina) had moved to Darlington. To Low Row above Reeth where saw Mr. Lucas, prop. “Punch Bowl” and arranged for recording with local singers. // To Mukar [sic: Muker] where put up at The Farmers Arms (prop. Mrs. Wilson). Picked up Dick Guy and Kit White and took them up to Keld for recording session with Laurie Rukin and the Andersons.

The report above implies the following recording session was held at the *Punch Bowl Inn* at Low Row, the weight of other evidence supports Keld. The Folktrax index lists Richard Anderson (55) of Skeugh Head, Muker; Kit White (60) of Thwaite, Muker; Chris Anderson (47) of Black Howe, Keld; Laurie Ruskin (41) of Park Lodge, Keld; and Dick Guy (64) of Muker.

THE KELD SINGERS *

Laurie Rukin (41) voice
Chris Alderson (47) voice
Dick Alderson (55) voice
Kit White (60) voice
Dick Guy announcer

KIT WHITE **

Kit White melodeon & voice
Dick Guy announcer

Keld, Upper Swaledale, Richmond, Yorkshire, 24 November 1954.

* <i>The White Cockade</i>	BBC 22325
* <i>The White Cockade</i>	Folktrax FTX-265
* <i>The White Cockade</i>	Folktrax FTX-518
* <i>The Yorkshire Lass</i>	BBC 22325
* <i>The Yorkshire Lass</i>	Folktrax FTX-265
* <i>The Yorkshire Lass</i>	Folktrax FTX-310
* <i>Keep Yourself Steady Moving, Lads</i>	Folktrax FTX-265
** <i>Square Eight</i> (talk preceding)	BBC 22326
** <i>Square Eight</i> (talk preceding)	Folktracks FSC-60-211
** <i>Square Eight</i> (talk preceding)	Folktrax FTX-211
** <i>Turn Off Six</i> (talk preceding) (tune: <i>My Love She's But a Lassie Yet</i>)	BBC 22326
** <i>Turn Off Six</i>	Folktracks FSC-60-211
** <i>Turn Off Six</i> (talk preceding)	Folktrax FTX-211
** <i>Circassian Circle</i> (talk preceding)	BBC 22326
** <i>Circassian Circle</i> (talk preceding)	Folktracks FSC-60-211
** <i>Circassian Circle: Swaledale Lasses</i> (or <i>Drunken Sailor</i>) (talk)	Folktrax FTX-211
** <i>The Self</i> (or <i>Sylph</i>)	Folktracks FSC-60-211

Peter (Report to Marie Slocombe, peterkennedyarchive.org): Thursday, Nov. 25th. // Saw Douglas Templeton, Low Row and arranged recording. To Palmer Flatt Hotel, Aysgarth where picked up George Beresford and took him to his father's, Peter Beresford, Oughtershaw in Langstroth Chase. Peter (age 73) played local dance tunes on fiddle accompanied by George, accordion.

PETER BERESFORD & GEORGE BERESFORD

Peter Beresford (73) fiddle x
George Beresford piano-accordion xx

At Peter Beresford's house, Oughtershaw, Skipton-in-Craven, Yorkshire, 25 November 1954.

<i>The Huntsman's Chorus</i> (dance) x / xx	Folktrax FSC 101
<i>The Huntsman's Chorus</i> x / xx	Folktracks FSC-60-211
<i>The Huntsman's Chorus</i> x / xx	Folktrax FTX-211
<i>Swinging Six</i> (talk preceding by Peter Beresford)	Folktracks FSC-60-211

<i>Swinging Six: Here We Go Round the Mulberry Bush</i> x / xx (talk)	Folktrax FTX-211
<i>Flowers of Edinburgh</i> x	Folktracks FSC-60-211
<i>Flowers of Edinburgh</i> x	Folktrax FTX-211
<i>Square Eight: My Little Donkey</i> (talk before)	Folktracks FSC-60-211
<i>Square Eight: My Little Donkey / Buffalo Girls</i> x / xx (talk)	Folktrax FTX-211
<i>Circassian Circle: Buckden F'aste</i> xx (talk)	Folktracks FSC-60-211
<i>Circassian Circle: Buckden F'aste (Oyster Girl)</i> xx (talk)	Folktrax FTX-211
<i>Butter'd Pease</i> x / xx (talk before)	Folktracks FSC-60-211
<i>Butter'd Pease</i> x / xx (talk)	Folktrax FTX-211
<i>The Devil among the Tailors</i> x (talk before)	Folktracks FSC-60-211
<i>Satan among the Seamstresses</i> x (talk)	Folktrax FTX-211
<i>Lady of the Lake</i> (talk before)	Folktracks FSC-60-211
<i>Handkerchief Dance – Kendal Ghyl: Lady of the Lake</i> x / xx	Folktrax FTX-211
<i>Buy a Broom</i> [RH: <i>The More We Are Together</i>] / <i>Black Joke</i> x (talk)	Folktracks FSC-60-211
<i>Buy a Broom</i> [RH: <i>The More We Are Together</i>] / <i>Black Joke</i> x (talk)	Folktrax FTX-211
<i>Ninepins: Rakes of Mallow</i> x / xx (talk)	Folktracks FSC-60-211
<i>Ninepins: Rakes of Malo</i> x / xx (talk) [RH correction: <i>Rakes of Mallow</i>]	Folktrax FTX-211
Talk about the music by Peter & Mrs. Beresford	Folktracks FSC-60-211
Talk about the music by Peter & Mrs. Beresford	Folktrax FTX-211
<i>The Huntsman's Chorus</i> x / xx (talk before)	Folktracks FSC-60-211
<i>The Huntsman's Chorus</i> x / xx (talk)	Folktrax FTX-211
<i>The Huntsman's Chorus</i> x / xx	Folktrax FTX-310

Peter (Report to Marie Slocombe, peterkennedyarchive.org): Friday, Nov. 26th. // To Darlington to record Kit Jones but found he was insuitable. To Newcastle and saw Jack Armstrong about script for "As I Roved Out". // Saturday, Nov. 27th – "As I Roved Out" recording, Newcastle. // Sunday, Nov. 28th [RH: no entry]

On the afternoon of Sunday, 28th November 1954, Peter was running the Ceilidhe Club in Cecil Sharp House, London, (Reg Hall was present), and according to his pocket diary (British Library) he travelled to Newcastle to record that evening.

Jack Armstrong's Barnstormers were an experienced and competent barn-dance band, making regular though perhaps not frequent broadcasts from Newcastle, sometimes relayed on the BBC national Home Service, and they had recently been commissioned by Mr. Preuss (EMI) to record in Glasgow for Parlophone. The EFDSS were promoting the dance repertory Peter had collected in the north-east, and it follows that they would want authentic renditions of that material issued on disc when the opportunity presented itself. Peter knew Jack Armstrong well.

Douglas Kennedy, Director, EFDSS (letter to Jack Armstrong, 6th May 1952; British Library): ... the Gramophone Company are not a bit keen on transporting players to the London studio, because this is such an expense. I have therefore suggested that Peter, who is going to be up in Northumberland in the near future, should arrange with you a recording session, convenient to you locally. He will then record the band on tape and the tapes can be processed subsequently in London. H.M.V. would pay the usual rates, about £4 per player for the session, and you would get a bit more as Leader. // The dances for which I would like tunes recorded are:- // The Triumph, // The Sylph, // Pins and Needles, // Drops of Brandy..... Having thought about it, perhaps you would also suggest the actual tunes which you think would be suitable and which you would like to play...

Margaret Davis, Educational Advisor, The Gramophone Co. Ltd., London (letter to Peter, 9th June 1954; British Library): ... With regard to the question of fees... I have discussed it with Mr. Preuss and he has agreed that the Band should receive the fee of £24 0s 0d. for four sides, provided that the records are approved for issue and the Company will also pay you the fee of ten guineas for taking the recordings on tape...

These recordings were issued first on 78 rpm discs under the auspices of the EFDSS for general sale in normal retail shops, but directed at schools and EFDSS members to accompany dancing. The list of band members and the location was given to Reg Hall by the bass player with the Cheviot Ranters, Phil Sutherland, in the 1970s. The HMV recordings are generally noted as having been recorded in November 1954. The blank entry for Sunday, 28 November 1954 in Peter's report to Marie Slocombe

dated 6th December 1954 (peterkennedyarchive.org) suggests that date for the recording. Peter had a meeting with Jack Armstrong in London on 21st February 1955 most probably to discuss the record issues (Peter's pocket diary, British Library).

JACK ARMSTRONG AND HIS NORTHUMBRIAN BARNSTORMERS [HMV]

JACK ARMSTRONG'S BARNSTORMERS BAND [Folktrax]

Jack Armstrong	fiddle	
Les Beatty	fiddle	
Roy Hartnell	piano-accordion	
Alice Ellis	piano	
Phil Sutherland	bass	
Jenny Armstrong	drums	
Dissington Village Hall, Northumberland, 28 November 1954.		
<i>The Drops of Brandy: Keel Row / Durham Rangers/ Green Castle / Hesleyside Reel / Yankee Doodle</i>		HMV B10804
<i>The Drops of Brandy: Keel Row / Durham Rangers/ Green Castle / Hesleyside Reel / Yankee Doodle</i>		HMV 7EG8654
<i>Pins and Needles: Fiery Clock Face / Smash the Windows / Lawdenshaw Jig / Oyster Girl</i>		HMV B10804
<i>Pins and Needles: Fiery Clock Face / Smash the Windows / Lawdenshaw Jig / Oyster Girl</i>		HMV 7EG8654
<i>The Ribbon Dance: Jigs: Fiery Clockface / Smash the Windows</i>		Folktrax 60-121
<i>The Ribbon Dance: Jigs: Fiery Clockface / Smash the Windows (or Roaring Jelly)[RH: fade out]</i>		Folktrax FTX-121
<i>Sylph: Wingate Bog / Blakehope Burn / Hood's Jig / Gill House</i>		HMV B10806
<i>Sylph: Wingate Bog / Blakehope Burn / Hood's Jig / Gill House</i>		HMV 7EG8654
<i>The Triumph: The Triumph / The Punch Bowl</i>		HMV B10806
<i>The Triumph: The Triumph / The Punch Bowl</i>		HMV 7EG8654
<i>The Triumph</i>		Folktrax 60-121
<i>Corn Rigs & Morpeth Rant [RH: brief]</i>		Folktrax FTX-121

Peter's pocket diary entry (British Library) for 29th November 1954 reads "return to London".

Peter (Report to Marie Slocombe, peterkennedyarchive.org): Monday, Nov. 29th Day off. To Alwick and stayed at the White Swan Hotel ready for recording in the morning.

The recording session he was referring to was with Jack Goodfellow and George Taylor.

JACK GOODFELLOW

voice

Rennington, Northumberland, 30 November 1954.

<i>Jim the Carter's Lad</i> (talk preceding)	BBC 22443
<i>Jim the Carter Lad</i> [RH: part only]	Caedmon TC1144
<i>Jim the Carter Lad</i> [RH: part only]	Topic 12T159
<i>Jim, the Carter Lad</i>	Folktracks 60-021
<i>Jim the Carter Lad</i>	Folktrax FTX-021
Talk about himself and his life	BBC 22443
<i>The Bonnie Wee Window</i>	BBC 22444
<i>The Bonnie Wee Window</i>	Folktracks FSB 013
<i>The Bonnie Wee Window</i>	Folktrax FTX-013
<i>The Pride of Glencoe</i> (Part One) (talk preceding)	BBC 22444
<i>The Pride of Glencoe</i> (Part Two)	BBC 22445
<i>The Banks of Coquet</i> (one verse)	BBC 22445

GEORDIE TAYLOR

fiddle

Rennington, Northumberland, 30 November 1954. [Probably the same occasion as the session with Jack Goodfellow.]

Circassian Circle (with talk) [RH: *I'll Gang Nair Mair to Yon Toon / The*

<i>Bonnets of Dundee</i>	BBC 22445
<i>The Circassian Circle: I'll Gang Nair Mair to Yon Toon / Bonny Dundee</i>	Folktrax FTX-121
<i>The Circassian Circle, First Figure</i>	Topic TSCD675
<i>The Circassian Circle, Second Figure: Bonnets of Dundee</i>	Topic TSCD675
<i>The Ribbon Dance (Country Dance)</i>	Topic TSCD675
<i>The Triumph</i>	BBC 22445
<i>The Triumph (with talk)</i>	Folktrax FTX-121
<i>The Triumph (Country Dance)</i>	Topic TSCD675
<i>Corn Rigs (talk preceding)</i>	BBC 22445
<i>Corn Rigs (Country Dance)</i>	Topic TSCD675
<i>The Pin Reel [RH: Pop Goes the Weasel] (talk preceding)</i>	BBC 22445
<i>The Sylph: Staten Island (with talk) [RH / original tape box: The Self Country Dance]</i>	Folktrax FTX-121
<i>The Self (Country Dance)</i>	Topic TSCD675
<i>The Varsoviana: Cock Your Leg Up (with talk)</i>	Folktrax FTX-121
<i>Cock Your Leg Up</i>	Topic TSCD675
<i>Ninepins & Ninepins Reel: Astley's Ride</i>	Folktrax 60-121
<i>Ninepins & Ninepins Reel: Astley's Ride</i>	Folktrax FTX-121

The entries in the Folktrax catalogue for the Lower Swaledale Singers are incomplete, so the following entry might be partly incorrect.

OLIVER KENDAL [Folktrax FTX265];

LOWER SWALEDALE SINGERS [Folktrax FTX-310] *
singer

THOMAS KENDAL [Folktrax FTX265];

LOWER SWALEDALE SINGERS [Folktrax FTX-310] **

Thomas Kendall	solo singer
John Hutchinson	introduction
Douglas Kendall	singer }
Matthew Kendall	singer } chorus
Charles Spenceley	singer }
Probably Oliver Kendal	singer }

DOUGLAS TEMPLETON [Folktrax FTX265];

LOWER SWALEDALE SINGERS [Folktrax FTX-310] **

Douglas Templeton	solo singer
Thomas Kendall	singer }
Matthew Kendall	singer } chorus
Probably Oliver Kendal	singer }
Probably Charles Spenceley	singer }

At the Punch Bowl Inn, Low Row, Reeth, Swaledale, Yorkshire, 30 November 1954.

* <i>Beautiful Swaledale</i>	Folktrax FTX-265
* <i>Beautiful Swaledale</i>	Folktrax FTX-310
** <i>The Lass of Richmond Hill</i>	Folktrax FTX-265
** <i>The Lass of Richmond Hill</i>	Folktrax FTX-310
*** <i>A Little Farm Well Tilled</i>	Folktrax FTX-265
*** <i>A Little Farm Well Tilled</i>	Folktrax FTX-310
*** <i>The Swaledale Song</i>	Folktrax FTX-265
*** <i>The Swaledale Song</i>	Folktrax FTX-310

Peter (Report to Marie Slocombe, peterkennedyarchive.org): Wednesday, Dec. 1st ... To Newton-le-Willows, where Mr. Parris, Adult Educ. Lecturer gave name of Mr. Wise, fiddler for Kirkby Malzeard Sword Dancers now living at Masham. Mr. Wise jumped into car and accompanied us to record Bob Waite playing tune on Melodeon at Kirkby Malzeard.

BOB WAITE

melodeon

Kirkby Malzeard, Ripon, Yorkshire, 1 December 1954.

Kirkby Malzeard Sword Dance Tune (The Old Lass from Dallogill) [RH: 1st part of *My Love She's but a Lassie Yet* & 2nd part of *The Girl I Left Behind Me*] BBC 22323

Peter noted in his pocket diary that he was working for the BBC from 3rd to 31st December 1954.

Bob and Ron Copper were recorded in London on 2nd February 1955, but the BBC discs give no credit to the recordist or collector nor does the Folktrax website. Peter's pocket diary (British Library) simply says "BBC" for that day. It should be concluded that this session was not made by Peter, although Caedmon, Topic, Folktrax, Folktracks and Rounder either state or imply he did the recording.

BOB & RON COPPER*

BOB COPPER**

voices

London, 2 February 1955.

* <i>When Adam Was First Created</i>	BBC 21543
*'Twas Down in Cupid's Garden	BBC 21543
** <i>The Shepherd's Song</i>	BBC 21544
** <i>The Lawyer Bold</i>	BBC 21544
** <i>Sweet Lemany (Leman-Day)</i>	BBC 21544
** <i>The Haying Cock</i>	BBC 21545
** <i>The Brisk and Lively Lad</i>	BBC 21545
** <i>The Sheep Shearing Song</i>	BBC 21546
** <i>The Spotted Cow</i>	BBC 21546
** <i>I Keep My Dogs (Hares in the Old Plantation)</i>	BBC 21546
** <i>The White Cockade</i>	BBC 21547
** <i>The Bold Dragoon</i>	BBC 21547
* <i>Carol: Shepherds, Arise</i>	BBC 21544
* <i>Shepherds Arise</i> [RH: part only]	Caedmon TC1224
* <i>Shepherds Arise</i> [RH: part only]	Topic 12T197
* <i>Shepherds, Arise</i>	Topic TSCD671
* <i>Shepherds Arise (Carol)</i>	Folktracks 60-082
* <i>Shepherds Arise</i>	Folktrax FTX-082
* <i>Shepherds Arise</i>	Folktrax FTX-504
* <i>Shepherds Arise</i>	Rounder 11661-18719-2

From 17 January until 3 May 1955, Peter's pocket diary notes almost every working day as "BBC", but for Wednesday, 9 March, the entry reads "Bob Copper for lunch (Central Club) EFDSS". So this was recorded on EFDSS time.

BOB AND RON COPPER*

BOB COPPER**

RON COPPER***

THE COPPER FAMILY****

voices

The Central Club, Peacehaven, Sussex, 9 March 1955.

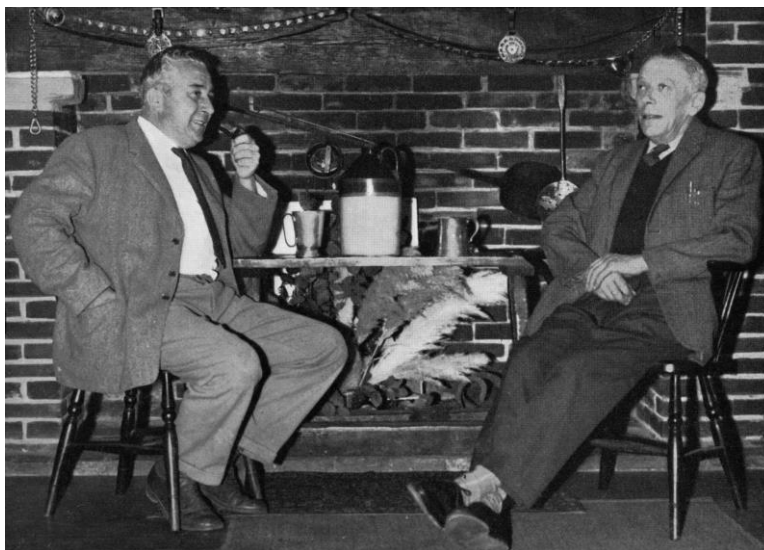
* <i>Twankydllo</i>	HMV CLP 1327
* <i>Twankydllo (or The Merry Blacksmith)</i>	Folktracks 60-082
* <i>Twankydllo (or The Merry Blacksmith)</i>	Folktrax FTX-082
Talk about The Folk-Song Society and the first song [RH: <i>The Banks of Claudy</i>]	Folktracks 60-081
Talk about The Folk-Song Society and the first song [RH: <i>The Banks of Claudy</i>]	Folktrax FTX-081
* <i>Cloddy Banks</i>	EFDSS JL1
* <i>The Banks of Claudy</i>	HMV CLP 1362
* <i>The Banks of Claudy</i>	Saydisc CD SDL405
* <i>Claudy Banks</i>	Folktracks 60-081
* <i>The Banks of Claudy</i>	Folktrax FTX-081
* <i>The Banks of Claudy</i>	Folktrax FTX-514
Talk about the next song [RH: <i>The Hungry Fox</i>]	Folktracks 60-081

- Talk about the next song [RH: *The Hungry Fox*]
 **The Hungry Fox*
 **The Hungry Fox*
 **The Hungry Fox*
 **The Hungry Fox*
 **The Twelve Days of Christmas*
 **The Twelve Days of Christmas* [RH: part only, verses 1-5 & 10-12]
 **The Twelve Days of Christmas* [RH: probably as Caedmon]
 **The Christmas Presents* (or *The 12 Days of Christmas*)
 **The Twelve Days of Christmas* (or *The Christmas Presents*)
 **The Twelve Days of Christmas*
 **Bold Fisherman*
 **Bold Fisherman*
 **The Bold Fisherman*
 **No, John, No*
 **No, John, No*
 Talk about the previous song [RH: *No, John, No*]
 Talk about the previous song [RH: *No, John, No*]
 **Time Passes Over* (or *Thousands or More*)
 **Thousands or More*
 **Time Passes Over* (or *Thousands or More*)
 Talk about the next song [RH: *Acre of Land*]
 Talk about the next song [RH: *Acre of Land*]
 **An Acre of Land* [RH: part only edited with other material]
 **The Elfin Knight* (*An Acre of Land*)
 **My Father Had an Acre of Land* (*The Team of Rats*)
 **My Father Had an Acre of Land* (*The Team of Rats*)
 Acre of Land
 Acre of Land
 **Birds in the Spring*
 ****The Machiner's Song*
 ****The 'Chiner's Threshing Song*
 ****The 'Chiner's Song*
 ****The 'Chiner's Threshing Song*
 Talk by Bob
 **When the Old Duncow Caught Fire* [with Peter Kennedy, banjo, added later]
 **When the Old Duncow Caught Fire*
 **When the Old Dun Cow Caught Fire*
 **When Jones' Ale Was New*
 **The Jovial Tradesmen* [RH: part only]
 **The Jovial Tradesmen* [RH: part only]
 **When Jones' Ale Was New*
 **When Jones' Ale Was New*
 **When Jones' Ale Was New*
- The following recordings appear to belong to this session but the original tapes are not known to have survived.
- Talk about the next song [RH: *The Irish Captain*]
 Talk about the next song [RH: *The Irish Captain*]
 **Warlike Seamen* [RH: part only]
 **Warlike Seamen* [RH: part only]
 **Warlike Seamen* (*The Irish Captain*)
 **The Irish Captain* (or *The Man o' War*)
 **The Irish Captain* (or *The Man o' War*)
 **Warlike Seamen*
 **The Jovial Tradesmen*
 **The Jovial Tradsmen*
 **Sweep, Chimney Sweep* [RH: part only]
 **Sweep, Chimney Sweep* [RH: part only]
 **Sweep, Chim-nie Sweep*

Folktrax FTX-081
 EFDSS JL1
 Folktracks 60-081
 Folktrax FTX-081
 Topic TSCD673T
 HMV DLP 1143
 Caedmon TC1224
 Topic 12T197
 Folktrax FTX-082
 Folktrax FTX-504
 Rounder 11661-1719-2
 Folktracks 60-082
 Folktrax FTX-082
 Topic TSCD673T
 Caedmon TC1142
 Topic 12T157
 Folktracks 60-081
 Folktrax FTX-081
 Folktracks 60-082
 Folktrax FTX-025
 Folktrax FTX-082
 Folktracks 60-081
 Folktrax FTX-081
 Caedmon TC1145
 Topic 12T160
 Folktracks 60-027
 Folktrax FTX-027
 Folktracks 60-081
 Folktrax FTX-081
 Topic TSCD671
 Folktracks 60-021
 Folktracks 60-082
 Folktrax FTX-021
 Folktrax FTX-082
 Folktrax FTX-082
 HMV CLP 1327
 Folktracks 60-081
 Folktrax FTX-081
 BBC 21543
 Caedmon TC1144
 Topic 12T159
 Folktracks 60-082
 Folktrax FTX-025
 Folktrax FTX-082

Folktracks 60-081
 Folktrax FTX-081
 Caedmon TC1167
 Topic 12T194
 Saydisc CD SDL405
 Folktracks 60-081
 Folktrax FTX-081
 Folktrax FTX-513
 Caedmon TC1144
 Topic 12T159
 Caedmon TC1144
 Topic 12T159
 Folktracks 60-021

*Sweep, Chim-nie Sweep	Folktrax FTX-021
*Sweep, Chim-nie Sweep	Folktracks 60-082
*Sweep, Chim-nie Sweep	Folktrax FTX-082
*The Merry Makers [check]	Caedmon TC1144
*The Merry Haymakers	Topic 12T159
*The Merry Haymakers	Folktracks FSB 023
*The Merry Haymakers	Folktrax FTX-023
*The Month of May (or The Merry Haymakers)	Folktracks 60-082
*The Month of May (or The Merry Haymakers)	Folktrax FTX-082
***The Month of May	Topic TSCD750D
*The Sweet Primeroses	Caedmon TC1142
*The Sweet Primeroses	Topic 12T157
*The Banks of the Sweet Primroses	Folktracks 60-081
*The Banks of the Sweet Primroses	Folktrax FTX-081
*The Sweet Primroses	World Music Network B004
*Banks of the Sweet Primeroses	Topic TSCD600
*Dame Durden	Caedmon TC1142
*Dame Durden	Topic 12T157
**The False Bride [RH: part only]	Caedmon TC1142
**The False Bride [RH: part only]	Topic 12T157
**The Week before Easter (or The False Bride)	Folktracks 60-081
Talk	Folktracks 60-082
Talk	Folktrax FTX-082
Talk about the family singing tradition	Folktracks 60-081
Talk about the family singing tradition	Folktrax FTX-081
**The Black Ram	Folktrax FTX-025
*The Battle of Alma	Folktrax FTX-516



Bob & Ron Copper. [EFDSS LP1002 sleeve, 1963]

Peter's pocket diary (British Library) entry for Saturday, 9th April 1955, reads "Dog & Partridge 9am Bacup finish 8 pm". This could mean that Peter went to Bacup, Lancashire, on Easter Saturday to see the Britannia Coconut Dancers perform in the street, but it could also mean he noted when they were due to perform, just in case he could make it!

A. H. RASMUSSEN

Albert Henry Rasmussen (74) voice

London, 11 April 1955.

Fire in the Fore (hand over hand)

Fire in the Fore

Fire Down Below [RH: *As I Roved Out* broadcast, 20 May 1955]

Santy Anna (topsail)

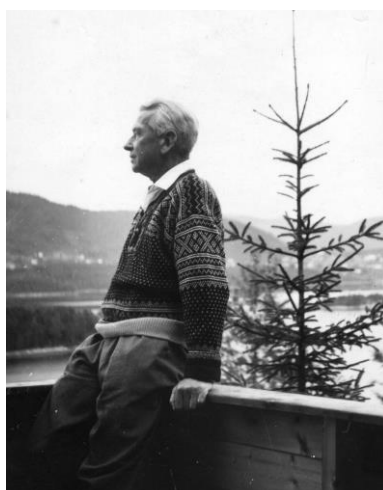
BBC 22348

Folktrax FTX-205

Folktrax FTX-255

BBC 22348

<i>Santy Anna (Maximillian's daughter)</i> (talk before)	Folktrax FTX-205
<i>Charlie Brown</i> or <i>Sally Brown</i> (topsail)	BBC 22348
<i>Charlie Brown</i> (talk before)	Folktrax FTX-205
<i>Blow, Boys, Blow</i> (topsail)	BBC 22348
Talk about the <i>Wreck of the Patria</i>	BBC 22348
<i>Blow, Boys, Blow</i> (talk after about rescue from shipwreck and the end of life at sea)	Folktrax FTX-205
<i>Blow, Boys, Blow</i>	Folktrax FTX-308
<i>Roll the Cotton Down</i> (halliard shanty)	BBC 22349
<i>Shanty: Roll the Cotton Down</i>	Folktrax FTX-205
<i>Johnny Come Down to Hila</i> (capstan shanty)	BBC 22349
<i>Johnny Come Down to Hila</i>	Folktrax FTX-205
<i>Mexican Shanty: Hala Humbre</i> (Haul Man) (log-hauling shanty) (talk before and after)	BBC 22349
<i>Mexican Shanty: Blow de Man Down</i> (capstan) capstan shanty) (talk preceding)	BBC 22349
<i>Two Mexican log-loading shanties from Lago de Terminos</i>	Folktrax FTX-205
<i>Rio Grande</i> (topsail shanty) (talk preceding)	BBC 22349
<i>Rio Grande</i> (talk before)	Folktrax FTX-205
<i>Haul in the Bowlin'</i> (hand-over-hand shanty)	BBC 22349
<i>Haul in the Bowlin'</i>	Folktrax FTX-205
<i>Sacramento</i> (capstan) (talk preceding about the Patria)	BBC 22350
<i>Sacramento</i> (talk before)	Folktrax FTX-205
<i>Blow the Man Down</i> (talk before)	Folktrax FTX-205
Talk about running away to sea	Folktrax FTX-205
Talk about Chesil Beach	Folktrax FTX-205



Albert Henry Rasmussen.

[provenance not known; Peter Kennedy Archive]

Peter's pocket diary (British Library) entry for 4 May 1955 says "to Belfast", and for 6 May it says "leave Belfast". He had noted his working time up until 3 May as "BBC". Was the Belfast trip, therefore, in his own time and at his own expense? The Folktrax catalogue entry for FTX-072 gives the recording date as 4 May 1965, which is a mistake.

HUGH QUINN

voice

Belfast, 4 May 1955.

I'll Tell Me Ma When I Come Home

Folktrax FTX-072

Talk about his own interest in the songs

Folktrax FTX-072

You Might Easily Know a Doffer

Folktrax FTX-072

We Are the Rovers (talk before)

Folktrax FTX-072

The Doffer Mistress (talk before)

Folktrax FTX-072

Talk about mill-workers, doffers & hecklers

Folktrax FTX-072

"B" for Barney (with talk)

Folktrax FTX-072

<i>I Am the Wee Falorie Man</i> (talk before about pack-man)	Folktrax FTX-072
<i>The Poor Woman from Sandy Row</i> (talk before)	Folktrax FTX-072
<i>I Came to See Jenny Jo</i> (talk after)	Folktrax FTX-072
<i>Will You Wallace?</i> (talk after) [= <i>The Varsouviana</i>]	Folktrax FTX-072
<i>The Flowery Garden (The Broken Token)</i>	Folktrax FTX-072
<i>Hi-Tiddley-Tye, My Son John</i>	Folktrax FTX-072
<i>Love Is Pleasin'</i> (talk after)	Folktrax FTX-072
<i>Our Queen up the River</i> (talk before)	Folktrax FTX-072
<i>Darkie Joe's Song / The Other Queen</i> (with talk)	Folktrax FTX-072
<i>Riding on a Donkey</i>	Folktrax FTX-072
<i>Our Queen Can Birl Her Leg</i> (talk after)	Folktrax FTX-072
<i>Lizzie Moore – Sea Song</i> (talk before)	Folktrax FTX-072
<i>Here She Stands a Lovely Creature</i> (talk before & after)	Folktrax FTX-072
<i>Lay on Them, Brogie Mor</i> (talk before)	Folktrax FTX-072
<i>O Doctor, Dear Doctor (The Sick Lover)</i> (talk after)	Folktrax FTX-072
<i>The Knife-Grinder's Chant</i> (talk after)	Folktrax FTX-072
<i>What Is Mary Weeping For?</i> (talk after)	Folktrax FTX-072
<i>The Blackbird (Died for Love)</i> (talk after)	Folktrax FTX-072
<i>O Go Ye in by Yonders Town</i> (talk before)	Folktrax FTX-072
<i>Five O'Clock Striking</i>	Folktrax FTX-072
<i>See Me Dance the Polka</i> (talk after)	Folktrax FTX-072
<i>There Were Three Lords</i> (with talk)	Folktrax FTX-072
<i>He Said He Was from Co. Tyrone</i> (talk before)	Folktrax FTX-072
<i>All Round the Loney-O</i> (talk before)	Folktrax FTX-072

Peter recorded the Bampton Morris in the street in Bampton, Oxfordshire, on Whit Monday, 30th May 1955. His pocket diary doesn't mention "BBC" for that day, though it does for the following day (British Library). This recording was probably made at his own expense. Folktrax FSA-90-84 was issued under the general album name of William Wells and Folktrax FTX-384 was similarly issued as Billy Wells, and these 1955 recordings are given no artist credit. The interview with Albert Townsend & William Brooks is dated as 1953 on the Saydisc issue.

NO ARTIST CREDIT [RH: BAMPTON MORRIS (Francis Shergold's team)]*

Morris dance team

Bertie Clark fiddle

NO ARTIST CREDIT [RH: BAMPTON MORRIS (Arnold Woodley's boys team)]**

Morris dance team

Arnold Woodley fiddle x

Jim Buckingham melodeon xx

ALBERT TOWNSEND & WILLIAM BROOKS ("Brannen") ***

voices

In the street, Bampton, Oxfordshire, Whit Monday, 30 May 1955.

* <i>Bonny Green Garters</i>	Folktracks FSA-90-84
* <i>Bonny Green Garters</i>	Folktrax FTX-384
* <i>Shepherd's Hey</i> [RH: incorrectly attributed to Arnold Woodley]	Folktracks FSA-90-84
* <i>Shepherd's Hey</i>	Folktrax FTX-384
* <i>The Maid of the Mill</i> [RH: incorrectly attributed to Arnold Woodley]	Folktracks FSA-90-84
* <i>The Maid of the Mill</i>	Folktrax FTX-384
** <i>Bobbing Around</i> xx	Folktracks FSA-90-84
** <i>Bobbing Around</i> xx	Folktrax FTX-384
** <i>The Flowers of Edinburgh</i> x	Folktracks FSA-90-84
** <i>The Flowers of Edinburgh</i> x	Folktrax FTX-384
** <i>Constant Billy</i> x	Folktracks FSA-90-84
** <i>Constant Billy</i> x	Folktrax FTX-384
** <i>Bonny Green Garters</i> x	Folktracks FSA-90-84
**Interviews with another team of dancers	Folktracks FSA-90-84
Interviews with Jim Buckingham, [RH: Arnold Woodley], young Jimmy Townsend, young Michael Bowden and Billy Flux	Folktrax FTX-384

***Interview

***Interview

***Interview

***Talking

***Talking

Saydisc SDL 332

Saydisc CSDL 332

Saydisc CD-SDL 425

Folktracks FSA-90-84

Folktrax FTX-384



Francis Shergold's team, Whit Monday, 1955.
[photo: Alan Browning; Reg Hall Collection]

On 15th June 1955, Peter Kennedy, with his wife Tommy and baby David, went to stay at his parents' summer home at Waldringfield near Woodbridge, Suffolk, before setting out on a field-recording trip to Scotland. Peter's friend and music associate Bob Rundle, on demob leave from the RAF, joined them in Suffolk for the excursion to Scotland. Bob said (recorded conversation with Reg Hall & Tony Engle, 2011) they met Alan Lomax and his French girlfriend and Alec Bloomfield took them to the Ship at Blaxhall. They did some recording somewhere and they stayed the night with Alec. Peter's report dated 29 August 1955, presumably to Marie Slocombe but not specifically addressed to her (peterkennedyarchive.org), doesn't mention any of that, but notes that Peter was unable to contact Phoebe and Joe Smith as they were away and Jim Baldry was not available. On 16th June, according to a slightly confusing note in his *Scotland 1955* notebook (British Library), Peter called on Edgar Allington, but he was out playing bowls and an arrangement was made to do the recording the next day. Peter had heard of him, as he had appeared on Wilfred Pickles's BBC programme, *Have a Go*. (peterkennedyarchive.org). Peter then called on W. Last, who, as a radio listener, had written to Peter, and Peter recorded two songs from him at Brandon, Essex, (the recordings appear not to have survived) and W. Last referred Peter to his uncle, Herbert Last, in Woodbridge.

HERBERT LAST

voice

Woodbridge, Suffolk, 16 June 1955.

*The Nonsense Song**Jump Jim Dandy**I'll Be Level with Her**I'll Be Level with Her**Jealousy (Poison in a Glass of Wine)**Jealousy (Poison in a Glass of Wine)**The Poor Smuggler's Boy**The Poor Smuggler's Boy*

Folktracks FSA-60-099

Folktrax FTX-099

Folktracks FSA-60-099

Folktrax FTX-099

Folktracks FSA-60-099

Folktrax FTX-099

Folktracks FSA-60-099

Folktrax FTX-099

EDGAR ALLINGTON (78)

voice

Brandon, Suffolk, 17 June 1955.

*Herring Song**The Herring**The Farmyard Song*

Talk

Henry the Poacher

BBC 23622

Topic TSCD676

BBC 23622

BBC 23930

BBC 23930



Edgar Allington and Peter Kennedy at the time of the recording. [Peter Kennedy Archive]

On 18th June 1955, according to Peter's notebook (*Scotland 1955*, British Library), they set out for Newcastle (Peter towed a caravan for the family and Bob had a tent) and attended a local ceilidhe there with Jack Armstrong. They moved on to Edinburgh on 19th June, and the following day Peter went to the School of Scottish Studies and met Stewart Sanderson, archivist, and Francis Collinson, and presumably Hamish Henderson. Collinson referred Peter to Peter Leith, Mrs. McGibbon and Peter Swanney in Orkney. In the evening there was a ceilidhe at Ellen Ward's, and Peter noted the name John MacDonald.

Peter had been commissioned by the BBC to record in Orkney and there is no documentary evidence to explain the reasoning behind the trip. Peter, it would appear, had previously made an arrangement with Hamish Henderson to travel north through Scotland and record on the way to the Orkney ferry. Hamish, in Timothy Neat's *The Summer Walkers* (Canongate, 1996), points out that his field-recording was always limited by shortage of funds and that he welcomed sharing expenses with Peter and later with Alan Lomax. There is no evidence available about the financing of this trip or the intention of the subsequent use of the recordings. The BBC, it appears, did not buy or lease any of them; presumably the School of Scottish Studies had copies. Bob Rundle confirms (to Tony Engle & Reg Hall, 2011) that Hamish joined the party in Edinburgh and he was the guide to the various performers recorded. Hamish almost certainly took the lead at the music sessions, while Peter operated the tape recorder. Bob himself took no active part in the recording, though he had his melodeon and Northumbrian small pipes with him and he and Peter on the fiddle sometimes played for their hosts and made some contribution to the general atmosphere.

Peter (*Scotland 1955*, notebook; British Library): Jun 21st Tues To Perth H.H. was recording J. Macdonald and Newman was anxious he should introduce me to tinkers & fiddlers of the North East.

Sidney Newman (1906-71) was Reid Professor of Music at Edinburgh University and was one of the main characters behind the setting up of the School of Scottish Studies in 1951, and Hamish corresponded with him about this at the time.

At Perth, on 21st June, Hamish and Peter intended calling on Henry MacGregor, an old Traveller Hamish had previously met in the berryfields at Blairgowrie. They called at what turned out to be the wrong house, but nonetheless recorded material there (Hamish Henderson in *The Summer Walkers*). Peter's only note in *Scotland 1955* (notebook, British Library) on the subject is about a half bottle of whisky for Burke at 8/3. Then they went on to record Henry MacGregor at his own house and he, too, had a half bottle of whisky costing 8/9. Peter's report, date 29 August 1955 (peterkennedyarchive.org), notes that on 21 June 1955, they "Recorded Duncan Burke, Mrs. Mitchell & Elizabeth Burke."

DUNCAN BURKE

Highland bagpipes chanter x; voice xx

With Hamish Henderson at Duncan Burke's house, Perth, 21 June 1955.

The Wind Blew the Bonnie Lassie's Plaidie Awa ' x

The Wind Blew the Bonnie Lassie's Plaidie Awa ' x

The Wind Blew the Bonnie Lassie's Plaidie Awa ' x

The Haughs of Cromdale xx

Caedmon TC1143

Topic 12T158

Rounder 11661-1788-2

Folktrax FTX-301

<i>The Cruel Mother</i> [RH: part only, edited with other material] xx	Folktrax 60-501
<i>The Cruel Mother</i> [RH: part only, edited with other material] xx	Folktrax FTX-501
<i>The Lowlands of Holland</i> [RH part only, edited with other material] xx	Folktrax 90-502
<i>The Lowlands of Holland</i> [RH part only, edited with other material] xx	Folktrax FTX-502

Peter's report, date 29 August 1955 (peterkennedyarchive.org), notes that on 21 June 1955, they "Recorded Henry Macgregor and Isabel Tait his daughter."

HENRY MacGREGOR

voice x; Highland bagpipes practice chanter xx

With Hamish Henderson at Henry MacGregor's house, Perth, 21 June 1955 (possibly after midnight, and thus 22nd).

Cantering with talk: *The Braes of Balquidder (Song Tune) / Barley Bushel*
(*Highland Schottische*) / *The De'il i' the Kitchen (Strathspey)* /
Inverness Gathering / Uncle's March x

Pibroch xx

Pibroch cantered x

Cantering (faded out) x

Cantering Reels x

Reel-time version of *The Haughs of Cromdale* x

Silly Jack and the Englishman (Story) x

Silly Jack and Two Pairs of Three Women (Story) x

The Douglas Tragedy (verses spoken) x

The Douglas Tragedy (Earl Brand) x

The Baron o' Brackley x

The Baron o' Brackley x

Could You Wash a Sailor's Shirt (The Brisk Young Sailor) x

Folktrax FTX-188

Folktrax FTX-188

Folktrax FTX-301

Folktrax FTX-188

Folktrax FTX-301

Folktrax FTX-301

Folktrax FTX-303

Folktrax FTX-303

Folktrax FTX-501

Rounder 11661-1775-2

Folktrax 90-502

Folktrax FTX-502

Folktrax FTX-515



Henry MacGregor at the time of the recording. [photos: Peter Kennedy]

Peter (*Scotland 1955*, notebook; British Library): Jun 22nd Wednes. Work in Perth

Hamish Henderson (in Timothy Neat, *The Summer Walkers*, Canongate, 1996): From Perth we detoured north east to Blairgowrie, where I introduced him [Peter] to Alec and Belle Stewart.

Hamish had been born and partly brought up in Blairgowrie and was familiar with the music-making at the Travellers' encampment in the berryfields. The itinerant labour force probably hadn't arrived at the berryfields at this time. There is no clear evidence that, having met the Stewarts, Peter made any recordings at this time. Perhaps he laid down a marker for his return journey from Orkney.

Peter (*Scotland 1955*, notebook; British Library): June 23rd. Thurs. Rang London & got permission from J. Eckersley for H. Henderson.

The Folktrax website notes that Peter recorded ‘Kirsty’ (Susan) Hutchison (78), Davie Stewart’s sister, cousin of the Stewarts of Blairgowrie, and separated wife of Jock Hutchinson, the Hot-Water-Bottle Piper, at Dundee, Angus, on 23th June 1955. No recordings of her appear to have been issued. Peter’s photographs of the occasion with Davie Stewart exist. Hamish had met and recorded Davie Stewart earlier in the year, so this was a follow-up session for him.

Peter (*Scotland 1955*, notebook; British Library): Davy Stewart // Pawn for accordion £3. 3. 3. // 4 guiness & 4 pints 12/- // Smokes

Hamish Henderson (insert notes, *Davie Stewart*, Rounder 82161-1833-2, 2002): Later the same year [1955] I took advantage of Peter Kennedy’s visit to Scotland to organize a filming session with Davie; again he sang “MacPherson’s Rant”...

Peter (Report presumably to Marie Slocombe but not specifically addressed to her, dated 29 August 1955): JUNE 23rd. Recorded street-singer Davy Stewart in Dundee. Wonderful performance but unfortunately 15 midget could not do justice to his singing and self-accompaniment on the accordion. (Recommend that he should be recorded in Studio in Dundee) Also recorded his sister Susan Hutchinson (Age 78) separated wife of Jock Hutchinson “the Hot water bottle piper”.

Hamish Henderson (Timothy Neat, *The Summer Walkers*, Canongate, 1996): From Blair we took the back road west to Dunkeld and rejoined the A9. South of Newtonmore we found a huge Traveller encampment, then another at Kingussie, pearl-fishing the Spey. All Stewarts! Peter Kennedy was getting the impression that every Traveller in Scotland was a singer named Stewart – and in a way he wasn’t far wrong! In Inverness we met more, and in Easter Ross we met Williamsons married into the Stewarts. The Williamsons are another widespread Traveller clan, carrying a brilliant, slightly different culture of its own. We might have stayed at Muir of Ord for a fortnight – but the Kennedys had to get to Orkney! On we went. My final throw was to persuade them to drive to Scrabster, via Lairg and Tongue, rather than north east via Golspie. That was an inspired ploy I’ve never regretted.

DAVY STEWART [HMV]; DAVIE STEWART [Folktrax]

Davie Stewart voice & accordeon

Hamish Henderson voice in chorus

Peter Kennedy with Hamish Henderson, Dundee, Angus, 23 June 1955.

The Barnyards of Delgaty

The Barnyards o’ Delgaty

HMV DLP 1143

Folktrax FTX-023



Hamish Henderson & Davy Stewart at the time of the recording. [photo: Peter Kennedy]

Peter (*Scotland 1955*, notebook; British Library): Friday Jun. 24th To Tinkers camp at Lawrence Kirk but found it had been disbanded. Then to Mrs Bette Stewart at Stonehaven but found she had bad voice. To Banchonry // Saturday Jun. 25th Duncan Strachan 60 // Chapel House // Potarch (fiddler but strained his arm. Used to have a band “Deeside Melody Makers”). Recorded sister-in-law Mrs Strachan. To Birse Forest to Willie Brown (wooden bucket maker) whose violin-playing was not trad. To Mrs Martin Coull near Tarland (spiritualist) but no songs // Sunday Jun. 26th To Strathdon where recorded Jimmy Taylor (Birky) then on to Huntley. Half whisky (Birky) 18/6 // Mon Jun 27th To Huntley to collect George Stewart (singer)

Recorded Donald Stewart (scrap metal merchant) singing “Twa Brothers” & “Sinnahard” but would not agree to ***** [illegible]. Then to Fetterangus where recorded Lucy Stewart (songs) Ned (violin), Jean (p.accordion) Elizabeth age 16 (piano)

Recordings by Jimmy Taylor (80, at Strathdon), Donald Stewart (at Huntley, singing *Twa Brothers* & *Sinnahard*) and Jean Stewart appear not to have survived. Peter noted Jean Stewart as a music teacher (*Scotland 1955*, notebook, British Library & Peter’s report dated 29 August 1955, peterkennedyarchive.org).

STEWART FAMILY

Ned Stewart (father)	fiddle x, tin whistle xx	
Elizabeth Stewart (16, daughter)	piano xxx	
With Hamish Henderson, Fetterangus, Aberdeenshire, 27 June 1955.		
<i>The Peterheid Polka</i> x / xxx (with talk)		Folktrax FTX-069
<i>Strathspey: Jessie Smith / Bogie’s Wife</i> x / xxx		Folktrax FTX-069
<i>Madam Vanoni</i> x		Folktrax FTX-069
<i>Strathspey: Miss Lyall</i> x / xxx		Folktrax FTX-069
<i>The Haughs of Cromdale</i> x		Folktrax FTX-069
<i>The Hen’s Mairch owre the Midden</i> xxx		Folktrax FTX-069
<i>Strathspey: The Brig o Perth</i> (old and new style) x (with talk)		Folktrax FTX-069
<i>The Aberdeen Polka</i> x / xxx		Folktrax FTX-069

LUCY STEWART

voice		
With Hamish Henderson, Fetterangus, Aberdeenshire, 27 June 1955.		
<i>The Bonny Hoose o’ Airlie</i>		Folktrax FTX-365
<i>The Bonny Hoose o’ Airlie</i> (alternating verses with Belle Stewart’s recording)		Folktrax 90-502
<i>The Bonny Hoose o’ Airlie</i> [RH: part only edited with other material]		Folktrax FTX-502
<i>The Laird o’ Drum</i>		Folktrax FTX-365
<i>The Laird o’ Drum</i>		Rounder 11661-1776-2
<i>The Laird o’ Drum</i>		Folktrax 90-53
<i>The Laird o’ Drum</i>		Folktrax FTX-503
<i>Twa Recruiting Sairgents</i>		Folktrax FTX-365
<i>The Twa Brothers</i> [RH: part only]		Caedmon TC1145
<i>The Twa Brothers</i> [RH: part only]		Topic 12T160
<i>Two Pretty Boys (The Two Brothers)</i>		Folktrax FTX-365
<i>The Two Brothers</i> [RH: three verses edited with other material]		Rounder 11661-1775-2
<i>The Two Brothers</i> [RH: part only; edited with other material]		Folktrax 60-501
<i>The Two Brothers</i> [RH: part only; edited with other material]		Folktrax FTX-501
<i>Two Pretty Boys</i>		Topic TSCD673T
<i>Here Comes the Russian Jew</i>		Folktrax FTX-365
<i>He’s Providing for Me</i>		Folktrax FTX-365
<i>Amongst the Heather</i>		Folktrax FTX-365
<i>The Jolly Beggar</i>		Folktrax FTX-365
<i>The Jolly Beggar</i>		Topic TSCD673T
<i>MacPherson</i>		Folktrax FTX-365
Talk about Macpherson with Hamish Henderson		Folktrax FTX-365
<i>Sweet William</i>		Folktrax FTX-365
<i>The Ewie wi’ the Crookit Horn</i>		Caedmon TC1225
<i>The Ewie wi’ the Crookit Horn</i>		Topic 12T198
<i>The Ewie wi’ the Crookit Horn</i>		Folktrax FTX-025
<i>The Yowie wi the Crookit Horn</i> (talk after about illicit brew)		Folktrax FTX-365
<i>The False Bride</i> (verses 2, 3 & 7 omitted)		Folktracks FSB 015
<i>The False Bride</i> (verses 3, 4 & 7 omitted)		Folktrax FTX-015
<i>The False or Forlorn Bride</i>		Folktrax FTX-365
<i>The Lady o’ the Dainty Doon-by</i>		Folktracks FSB 017
<i>The Lady of the Dainty Doon-by</i>		Folktrax FTX-017
<i>The Lady o’ the Dainty Doon-by</i>		Folktrax FTX-365
<i>Hap an Row</i> (dance jingle)		Folktrax FTX-365

<i>The Lowlands of Holland (frag)</i>	Folktrax FTX-365
<i>The Ploughboy</i> (first verse only)	Folktracks FSB 013
<i>The Ploughboy</i> [RH: part only edited with other material]	Folktrax FTX-013
<i>The Ploughboy (frag)</i>	Folktrax FTX-365
<i>Still I Love Him</i>	Folktrax FTX-365
<i>Binnorie-O (The Two Sisters)</i>	Folktrax FTX-365
<i>The Battle of Harlow</i>	Caedmon TC1146
<i>The Battle of Harlow</i>	Topic 12T161
<i>The Battle of Harlow</i>	Folktrax FTX-365
<i>The Battle of Harlow</i> [RH: five verses edited with other material]	Rounder 11661-1776-2
<i>The Battle of Harlow</i> (alternating verses with Jeannie Robertson's recording)	
<i>The Battle of Harlow</i> [RH: part only edited with other material]	Folktrax 90-502
<i>The Cruel Mother</i>	Folktrax FTX-502
<i>The Twa Sisters</i>	Folktrax FTX-365
	Topic TSCD673T



Lucy Stewart. [photo: Kenny Goldstein; Peter Kennedy Archive]

Peter (*Scotland 1955*, notebook; British Library): Tuesday Jun 28th To New Pitsligo & New Deer. Rec. at camp on Common (tented) Donald & Jimmy Stewart (fiddle) and (accordion) Then to James Dickie, New Deer who played J. S. S. tunes. He should certainly be recorded formally. Stout & whisky £3. 5. 0.

STEWART FAMILY

DONALD AND ALBERT STEWART*

Donald Stewart (The Hangman) (father)	fiddle x; voice xxx
Albert Stewart (son)	accordeon xxx
With Hamish Henderson at a travellers' camp, New Pitsligo, Aberdeenshire, 28 June 1955.	
<i>McPherson's Rant – Lament</i> x	Folktrax FTX-069
<i>McPherson's Rant – March</i> x / xxx	Folktrax FTX-069
* <i>McPherson's Rant</i> x / xxx	Saydisc CD-SDL407
<i>Rory's Reid Coat</i>	Folktrax FTX-301
<i>Rory's Reid Breeks</i>	Folktrax FTX-301

Reg Hall heard Peter say several times shortly after this recording trip to Scotland, that many of the fiddlers, including some in Orkney, wanted to play the music of James Scott Skinner to him, and many times he had to listen to it – perhaps even record it – before he could get them onto their own stuff. Jamie Dickie played in a style related to that of Scott Skinner, as home recordings from this period issued on Topic122T279 demonstrate.



The Stewarts at New Pitsligo. [photo: Peter Kennedy]

Peter (*Scotland 1955*, notebook; British Library): Wednesday Jun 29th To Aberdeen – saw Jean Higgins // Picked up Jimmy Stewart and his son Albert (fiddlers) and took them to Tinkers Camp at New Pitsligo. Then recorded various combinations. Returned to Aberdeen and rec. Jimmy on the beach with interruptions by interested police. [Similar entry in Peter’s report dated 29 August 1955 (peterkennedyarchive.org)]

STEWART FAMILY

Donald Stewart (The Hangman) (father)	fiddle
Jimmy Stewart, junior (son)	fiddle
Albert Stewart (son)	fiddle
Willie Stewart	accordeon

With Hamish Henderson at a travellers’ camp, New Pitsligo, Aberdeenshire, 29 June 1955.

The Athole Highlanders March to Loch Katrine (talk before) Folktrax FTX-069

JIMMY STEWART

fiddle

With Hamish Henderson, on the beach or pier at Aberdeen, 29 June 1955.

The Green Hills of Tyrol

Folktrax FTX-069

March / Strathspey: The Haughs of Cromdale

Folktrax FTX-069

March: Angus Campbell’s Farewell to Stirling [RH: with talk]

Folktrax FTX-069

Reels: The Wind Blew the Bonny Lassie’s Plaidie Awa’ (Over the Hills and Far Away) / Tail Toddle (talk after)

Folktrax FTX-069

Strathspeys: Inverugie Bridge (composed by Jimmy Stewart in 1950) /

Burnieboosie (with talk) [RH correction: the first tune is a march not a strathspey]

Folktrax FTX-069

Pibroch: The Glen is My Own

Folktrax FTX-069

Strathspey: The Braes o’ Tullymet / Reel o’ Tulloch

Folktrax FTX-069

Lord Lovat’s Lament

Folktrax FTX-069

March: The Hills o’ Perth

Folktrax FTX-069

Reel: The Little Pig Town (talk after) [*The Pigtown Fling*]

[RH correction: a fling not a reel]

Folktrax FTX-069

Strathspey: Bogen’s Wife (The Smith’s a Gallant Fireman) / Reel: The De’il i’ the Kitchen (played in two keys)

Folktrax FTX-069

March: The Inverness Gathering (6 parts)

Folktrax FTX-069

Strathspey: The Moss o’ Byth

Folktrax FTX-069

Talk about Joseph Sim of New Byth and bellows-blown (“cauld-wind”)

bagpipes at Turiff Fair / *Strathspey: Gillie Callum*

Folktrax FTX-069

Talk about himself & Joseph Sim & both learning fiddle & pipes

Folktrax FTX-069

Peter (*Scotland 1955*, notebook; British Library): Thursday Jun 30th To Carrbridge recorded Alex Grant (fiddler). Also got some names of local // On the way stopped to record Willy Edwards, farmer of Dandaleigh, Craigelleich who was in hospital. Night at Cullodenmuir.

ALEX GRANT

fiddle

With Hamish Henderson, Carrbridge, Inverness, 30 June 1955.

March: Balmoral Highlanders/ Strathspey: Ca' the Sturcks / Reel: The De'il

Among the Tailors [talk before]

Folktrax FTX-069

Strathspey: Delvinside / Reel: Sweet Molly (talk before)

Folktrax FTX-069

Strathspey & Reel: George the Fourth [talk before]

Folktrax FTX-069

Strathspey: The Reel o' Tulloch [talk before]

Folktrax FTX-069

Reel: The Mason's Apron

Folktrax FTX-069

Strathspey: Whistle o'er the Lave o't (used for the *Sean Triubhas*) /

March: John McFadyen of Melford [talk before]

Folktrax FTX-069

Peter (*Scotland 1955*, notebook; British Library): Friday Jul. 1st To Tinker Camp out of Inverness on Beaulieu road where recorded young Stewarts in "stick & rags" £1 as a gift – no presents // Then to Muir of Ord & recorded at Tinkers Camp £2. 0. 0 as gift Whisky 35/- // Sat. July 2nd Further recording of Tinkers... **Peter** (Report, presumably to Marie Slocombe, but not addressed to her specifically, dated 29 August 1955 (peterkennedyarchive.org): JULY, 2nd. Continued recording mostly Gaelic songs at Muir of Ord.

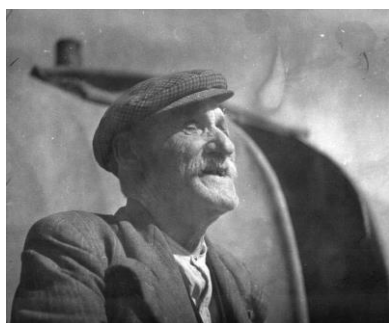


Tinkers including Grace Stewart (nearly 90) at Muir of Ord.
[photo: Peter Kennedy]

Peter (*Scotland 1955*, notebook; British Library): Sat. July 2nd... To Dingwall and rec. Mrs Wilson, 3 Tulloch but not easy. £1. 3. 0. as gift. no contract. **Peter** (Report, presumably to Marie Slocombe, but not addressed to her specifically, dated 29 August 1955 (peterkennedyarchive.org): JULY, 2nd. Then to Dingwall and recorded Mrs. Wilson 3, Tulloch. Not easy as everyone sang at the same time Child ballads and popular crooners songs at the same time.

Peter (*Scotland 1955*, notebook; British Library): Sunday July 3rd Recorded Tinker storyteller Bettyhill £1 as gift ... **Peter** (Report, presumably to Marie Slocombe, but not addressed to her specifically, dated 29 August 1955 (peterkennedyarchive.org): JULY, 3rd. Recorded ALEC STEWART and family, travelling in tents along the Sutherland coast. (Address in winter: Rhemarstang. Lairg.) Alec, blind story-teller, told many Ossianic stories in Gaelic, played his pipes and sang.

Hamish Henderson (in Timothy Neat, *The Summer Walkers*, Canongate, 1996) wrote of his meeting an old blind Gaelic story-teller, Alexander Stewart, at a camp site on the Sunday – the Sabbath being kept strictly in Sutherland.



Alec Stewart at the time of the recording.
[photo: Peter Kennedy]

ALEC STEWART

voice

With Hamish Henderson, in Alec Stewart's bender tent on the seashore outside Bettyhill, Sutherland, 3 July 1955.

Am Mairach Mairn Ealach (*The Knowing Seaman*) in two parts

Folktrax FTX-529

Story told in English

Folktrax FTX-529

Ossian and his Bride (in Gaelic)

Folktrax FTX-529

Ossian (in English)

Folktrax FTX-529



Stewart encampment on the coast of Sutherland. [photo: Peter Kennedy]

Peter (*Scotland 1955*, notebook; British Library): Sunday July 3rd To **** [illegible] to see band. Henry Henderson.

Peter (*Scotland 1955*, notebook; British Library): Mon. Jul 4th Called on Tinker camp at Armadale. Whisky 35/-. Rec. Henry Henderson dialect. Rec. Tinkers at Armadale.

Tues Jul 5th To Wick to see Tinkers Went to see Chief Constable. None now living in caves. Got names of all important ones in Caithness.

Wednesday 6th & Thursday 7th 2 days off owing to stormy weather on Pentland Firth.

Peter, together with his wife Tommy, their baby David and Bob Rundle, arrived at Scrabster, in Sutherlandshire a mile or so from Thurso, on Friday, 8th July 1955, having lent Hamish Henderson five pounds for his train fair back to Edinburgh. He booked the car, but not the caravan, onto the ferry for Stromness in the Orkney Islands. He noted briefly (*Orkney Isles 1955*, notebook, British Library): "On quay at Scrabster recorded some tinkers before embarking. Robert Stewart (button accordion) and Jimmy Gilhane (Irish singer)." The Folktrax website notes Robert Stewart as hailing from Caithness and Jimmy Gilhane, a tinker from Co. Leitrim and elsewhere as a tinker from Belfast.

ROBERT STEWART

accordeon

On the quay, Scrabster, Sutherlandshire, 8 July 1955.

Reels: The High Level Hornpipe / The Devil Among the Tailors / The Break

Down / Caddam Woods

Folktrax FTX-363

The High Level Hornpipe

Folktrax FTX-309

The Jacqueline Waltz

Folktrax FTX-363

The Jacqueline Waltz

Folktrax FTX-309

The Sweeps (Royal Belfast Hornpipe)

Folktrax FTX-363

JIMMY GILHANEY

voice

On the quay, Scrabster, Sutherlandshire, 8 July 1955.

Blow the Candle Out [RH: part only]

Caedmon TC1143

Blow the Candle Out [RH: part only]

Topic 12T158

Blow the Candle Out

Rounder 11661-1778-2

Blow the Candle Out

Folktrax FTX-309

Peter (*English Dance & Song*, vol. XXI, no.1, September-October 1956, pp.27-28): I am often asked how I find the right singers and players. Well, quite frankly, I would not say that any type of conventional approach would necessarily meet with success. There are three ways of starting from scratch, say, in a certain village: ask the clergy; ask the publicans; ask the man in the street. In my own experience the last of these has proved the most successful. It does not, however, seem to depend so much on who you tackle as on adding together all the odd scraps of information you obtain from all your different sources.....

For his field-collecting in Orkney, Peter appears to have decided to wing it, there being no available documentary evidence that he or the BBC made any advance preparation. He had three or four contacts suggest by Francis Collinson; he contacted one of them, Peter Leith, but there is no written evidence that he followed up the others. He clearly had expectations he would find singers and solo musicians, but his need to telephone the BBC (noted below on 11th July) to enquire about recording bands suggests he hadn't anticipated that there might be a flourishing social dance scene with bands worth recording, and he probably needed further approval before he recorded groups of musicians. His field notes appear in his notebook, *Scotland, 1955* (British Library); his notebook, *Orkney, 1955* (British Library), was written up later, but it is not known how much later. The details of singers and musicians he did not record are noted after the log itself in *Orkney, 1955*, which might have served as reference for Sean Davis's recording trip in 1964, as Sean's notes of that trip appear at the end of the notebook. The notes to Folktrax 60-189 claim that John Sinclair's *The Great Silkie of Sule Skerry* was recorded by Peter, but it was not; he acquired the recording from elsewhere.

Peter (*Orkney Isles 1955*, notebook; British Library): July 8th 1955 Friday // ... Could find no permanent accommodation in Stromness so made for Dounby. First person I stopped in street was Jack Tait the tailor. From that moment he became our guide. To the Findlaters to warn them of our future return. Then to Jimmy Garson the fiddler. **Peter** (Folktrax FTX-389, notes, 1980): The first I met, after crossing over from Scrabster, was Jack Tait, the tailor of Dounby, who became my guide. Jack introduced me to so many wonderful performers resulting in many informal music sessions. **Peter** (Folktrax website): It was while we were sitting on the beach that a certain Mrs Hislop told us of the Findlaters: "Their songs go on ringing in your head."



The Tait Family, Dounby.
[photo: Peter Kennedy]

Peter (*Orkney Isles 1955*, notebook; British Library): July 9th Saturday // To Dounby where we were accommodated by Jim and Barbara Tait at Rose Cottage. Then to Kirkwall where we boarded boat for Stronsay with the Orkney Strathspey and Reel Society. On board we got information about fiddlers and singers. Attended concert and visited a number of local singers and fiddlers. Boat could not return owing to fog so a dance was organized with music by South End band. Stayed at Macrae's Hotel in village of Whitehall. **Peter** (Folktrax FTX-389, 1980): Recording in the early 1950s depended on using a large tape recorder, powered by my two car batteries, so not everything could be taped, such as one memorable occasion when I was marooned by fog on Stronsay and we danced through the night to the two bands, the North and the South Isle Band.

Concert running schedule (in the possession of Bob Rundle): ORKNEY STRATHSPEY AND REEL SOCIETY // Secretatry – A. White, Daisy Cottage, Bignold Road, Stronsay, Orkney // 9th July 1955. THE BONNY LASS O'BON-ACCORD // CHAIRMAN'S ADDRESS
1. John McFadyon A / Millbank Cottage A // 2. Lad in the Plaidie D / South of the Grampians A // 3. Silverton Polka G / Primrose Polka D // Mrs E Johnson Soprano // [Crossed out] Mrs I Smith Solo Violin // Mr G Corrigall Orkney Humour // Miss J Hercus Scottish Dancing // Mrs D Foubister Orkney Recitations // Miss W Horne Solo Dancing // The Garson Trio Trio // [Crossed out] Peter Pratt and D Linklater Whistle & Guitar // Mr J Anderson Conjurer // [Crossed out] Mr J Laughton [replaced by] A Addison [sic] Accordeon Solo // 4. Over the Waves G // 5. Miller O' Hirn G / Stirling Castle D / Soldier's Joy D // 6. Miss Gordon of Raffort A / Mirland's Polka D / Scapa Flow D // 7. Bonnie Ann A / Miss Forbes' Farewell to Banff A / Drunken Piper A // Mrs E Johnson Soprano // [Crossed out] Mrs I Smith [replaced by] J Morrison Violin Solo // Mr G Corrigall Orkney Humour // Miss J Hercus Scottish Dancing // Mrs D Foubister Orkney Recitations // Miss W Horne Solo Dancing // The Garson Trio Trio // [Crossed out] Peter Pratt and D Linklater Whistle & Guitar // Mr J Anderson Conjurer // [Crossed out] Mr J Laughton [replaced by] A Anderson Accordeon Solo // 8. [Crossed out] 72nd Farewell to Aberdeen D / Captain Orr-Ewing D [replaced by] Laird Dunblair / Blin Famil[y] // 9. Pentland Crossing A / Graemeshall Bay A / Birsay Beach A // 10. Balmoral Highlanders A / Marchioness of Tullibardine A / Inverness Gathering A // CHAIRMAN'S REMARK // 11. Brynes' Favourite Hornpipe D The Elk's Festival D // AULD LANG SYNE

Peter (*Orkney Isles 1955*, notebook; British Library): Sunday July 10th // Returned to mainland from Stronsay. Decided I was going to need mains equipment to record local bands so made enquiries in Kirkwall. BANDS

Mainland: Garson Trio: Dounby
(modern) Finlayson & Metronomes. Kirkwall
Stromness Band & Junior Stromness
Anderson Brothers. Orphir
Deerness band
Housegarth's. Sandwick
Evie Band

North Isles Stronsay South End Band & Northern Lights
Eday, Sanday, Westray, Pape Westray and N. Ronaldsay each have one.

South Isles Legionaires (St. Margaret's Hope) and John Burgess Burney and South Parish Bands.

Peter (*Orkney Isles 1955*, notebook; British Library): Monday July 11th // Rang BBC to find out about recording Strathspey & Reel Society and other bands. Borrowed an EMI tape recorder from Douglas Shearer 43 Albert Street Kirkwall (Operator of Phoenix Cinema) on condition that I tried to make it work. Spent the day adjusting all tension springs. // Recorded from Mr Peace (over 70) a piece about the annual Kirkwall Ba' Game at the Orkney Club opposite the Pier. (his name given by George Leonard Senior bookseller)

Peter (*Orkney Isles 1955*, notebook; British Library): Tuesday July 12th // Recorded Mr and Mrs Findlater singing at their farm and the Garson trio in the Odin Hall at Dounby. **Peter** (*Scotland 1955*, notebook, British Library): Use of Odin Hall 10/-



Ethel & Jock Findlater at the time of the recording.
[photo: Peter Kennedy]

JOHN & ETHEL FINDLATER*

Jock Findlater voice
Ethel Findlater voice

JOHN & ETHEL FINDLATER & DAUGHTER**

Jock Findlater voice
Ethel Findlater voice
Elsie Johnson melodeon

ELSIE JOHNSTON [BBC] ;

ELSIE JOHNSTON [Folktrax] ***

melodeon x; voice xx

ETHEL FINDLATER;

MRS ETHEL FINDLATER [Caedmon TC1145; Topic 12T160] ****

voice x; melodeon xx

Chorus xxx

JOHN FINDLATER 5*

Jock Findlater voice.

Brekan, Dounby, Mainland, Orkney Islands, 12 July 1955, & a second session 13 July 1955.

**Andrew Ross*

BBC 22642

**Andrew Ross* (last part of the song)

BBC 22643

**Andrew Ross* [RH: part only]

Caedmon TC1167

**Andrew Ross* [RH: part only]

Topic 12T194

**Andrew Ross, the Orkney Sailor* (with talk)

Folktrax FSA-90-063

**Andrew Ross* (talk before)

Folktrax FTX-389

**Andrew Ross, the Orkney Sailor*

Folktrax FTX-512

**The Cruel Ship's Carpenter*

BBC 22644

**The Cruel Ship's Carpenter* continued

BBC 22644

*/****The Ship's Carpenter* (melodeon solo, then song)

Folktrax FSA-90-063

**The Captain on the Sea*

BBC 22646

**The Captain on the Sea* (with talk)

Folktrax FSA-90-063

**The Captain on the Sea*

Folktrax FTX-513

- **The Captain on the Sea* (talk before) Folktrax FTX-063
- *Talk about families BBC 22647
- *Talk about family Folktrax FTX-307
- **The Two Soldiers* BBC 22648
- **The Two Soldiers* (with talk) Folktrax FSA-90-063
- **The Two Soldiers* Folktrax FTX-516
- **The Two Soldiers* (talk before) Folktrax FTX-063
- **The Ploughboy's Dream* BBC 22649
- **The Ploughboy's Dream* Folktrax FTX-063
- *Talk about song, *The Two Soldiers* BBC 22649
- **The Gosport Tragedy* Folktrax FTX-063
- **The Gosport Tragedy* Folktrax FTX-513
- ***The Standing Stones Ballad* BBC 22646
- ***The Standing Stones* [RH: part only] Caedmon TC1163
- ***The Standing Stones* [RH: part only] Topic 12T195
- ***The Lover's Stone* (with talk) Folktrax FSA-90-063
- ***The Standing Stones Ballad* Folktracks 60-029
- ***The Standing Stones* Folktrax FTX-029
- ***The Standing Stones Ballad* [RH: part only, Peter Kennedy voice over, *As I Roved, Out*, 10 May 1956] Folktrax FTX-255
- **Extract of *The Standing Stone Ballad* Folktrax FTX-307
- ***The Standing Stones* (talk before & after) Folktrax FTX-389
- *Talk about song: *The Standing Stones Ballad* BBC 22647
- **The Standing Stones Ballad* (talk) Folktrax FTX-063
- *Further talk about the ballad Folktrax FTX-307
- ****Scapa Flow* x BBC 22647
- ****The Dowie Dens o Yarrow* xx Folktrax FTX-063
- ****Nelly Gordon* x Folktrax FTX-063
- *****Country Dance – Strip the Willow* (talk following) BBC 22645
- *****The Cruel Ship's Carpenter* BBC 22645
- *****The Ploughboy's Dream* BBC 22645
- *****The Ploughboy's Dream* Folktrax FSA-90-063
- *****Lord Lovel* BBC 22646
- *****Lord Lovel* [RH: part only] Caedmon TC1145
- *****Lord Lovel* [RH: part only] Topic 12T160
- *****Lord Lovel* Rounder 11661-1775-2
- *****Lord Lovel* (with talk) Folktrax FSA-90-063
- *****Lord Lovel* Folktrax FTX-063
- *****Lord Lovel* Folktrax 60-501
- *****Lord Lovel* Folktrax FTX-501
- *****Half Past Ten* BBC 22647
- *****Half Past Ten* (with talk) Folktrax FSA-90-063
- *****Half Past Ten* Folktrax FTX-389
- *****The Four Maries* x / xxx Folktrax FSA-90-063
- *****The Four Maries* x / xxx Folktrax FTX-063
- *****Mary Hamilton* x / xxx Folktrax 90-502
- *****Mary Hamilton* x / xxx Folktrax FTX-502
- *****Mary in the Silvery Tide* (talk before) BBC 22648
- *****Mary in the Silvery Tide* (with talk) Folktrax FSA-90-063
- *****Mary in the Silvery Tide* (talk before) Folktrax FTX-063
- *****The Bonnie Miller o' Binnorie (The 2 Sisters)* BBC 22643
- *****The Bonnie Miller Laddie o' Binnorie* (with talk) Folktrax FSA-90-063
- *****The Two Sisters of Binorie-O* (talk before & after) Folktrax FTX-063
- *****The Twa Sisters* [RH: 1 verse edited into other material] Rounder 11661-1775-2
- *****The Two Sisters* [RH: part only; edited with other material] Folktrax 60-501
- *****Two Sisters* Folktrax FTX-501
- *****The Wexford Girl* (with talk) Folktrax FSA-90-063
- *****The Wexford Girl* (or *Murder*) (talk before) Folktrax FTX-063
- *****The Maid of the Cowdie an' Knowes* (with talk) Folktrax FSA-90-063
- *****The Maid of the Cowdenknowes* Folktrax FTX-063

- *****Broom o' the Cowdenknowes*
 *****Broom o' the Cowdenknowes*
 *****The Maid of the Cowdie and Knowes*
 *****The Mistletoe Bough* (with talk)
 *****The Mistletoe Bough* (talk before & after)
 *****The Laird o' Drum* (with talk)
 *****Laird o' Drum* (talk before)
 *****The Hammers of Syradale* (with talk)
 *****The Hammers of Syradale* (talk before)
 5**Jim Blake* (talk after)
 5**Jim Blake and the Midnight Express* (talk after)
 5**Poor Old Maid* (with talk)
 5**Poor Old Maid* (talk after)
 5**The Poor Old Maid*
 5*Talk about Orkney Weddings
 5**Orkney Wedding*
 5* Talk about weddings
 5**Orkney Wedding Customs*
 5**The Orkney Style of Courtship*
 5**The Orkney Style of Courtship*
 5**The Orkney Style of Courtship*
 5**The Orkney Style of Courtship*
 5*Talk & Poem: *The Orkney Style of Courtship*
 5**The Orkney Style of Courtship*
- Folktrax 90-503
 Folktrax FTX-503
 Topic TSCD673T
 Folktrax FSA-90-063
 Folktrax FTX-063
 Folktrax FSA-90-063
 Folktrax FTX-063
 Folktrax FSA-90-063
 Folktrax FTX-389
 Folktrax FTX-389
 Folktrax FSA-90-063
 Folktrax FTX-063
 Folktrax FTX-063
 Folktrax FTX-389
 Folktrax FTX-063
 BBC 22643
 Folktrax FSA-90-063
 Folktrax FTX-389
 BBC 22643
 Caedmon TC1143
 Topic 12T158
 Folktrax FSA-90-063
 Folktrax FTX-063
 Rounder 11661-1778-2



John Nicholson, Jimmy Garson & Iris Nicholson at the time of the recording.

[photo: Peter Kennedy]

JIMMY GARSON, JOHN NICHOLSON & IRIS NICHOLSON [BBC];

THE GARSON TRIO [Folktrax FTX-064 & 255, & Topic];

JIM GARSON, DAUGHTER, IRIS & HUSBAND, JOHN NICHOLSON [Folktrax FTX-389] *

Jimmy Garson fiddle
 Iris Nicholson piano-accordion
 John Nicholson guitar

JIMMY GARSON & JOHN NICHOLSON **

Jimmy Garson fiddle
 John Nicholson guitar

The Odin Hall, Dounby, Orkney Islands, 12 July 1955.

* *The House of Skeen / Two Strathspeys*

BBC 22720

**March, Strathspey & Reel: The House of Skene / The Four Stringer / McDonald Black*

Folktrax FTX-064

**March: The House of Skene / Strathspeys: The Four Stringer / MacDonald Black*

Topic TSCD678

- * *The Victoria Waltz* BBC 22720
 * *The Victoria Waltz* Folktrax FTX-064
 * *The Victoria Waltz* [RH: part only, Peter Kennedy voice over, *As I Roved, Out*, 10 May 1956] Folktrax FTX-255
 * *The Victoria Waltz* Topic TSCD678
 * *Greeny Hill March* BBC 22721
 * *Greeny Hill March* Folktrax FTX-064
 * *The Greeny Hill March* [RH: part only, Peter Kennedy voice over, *As I Roved, Out*, 10 May 1956] Folktrax FTX-255
 * *The Greeny Hill March* Topic TSCD678
 * *Two Highland Schottisches: Money Musk / Iron Man* BBC 22722
 * *Highland Schottisches: Mony Musk / The Iron Man* Folktrax FTX-064
 * *Strathspeys: Moneymusk / The Iron Man*
 * *Two Polkas: Venus / Bluebell* BBC 22722
 * *The Venus Polka* Folktrax FTX-064
 * *The Venus Polka* Topic TSCD678
 * *Ninepins: Off She Goes / Dumphries House* Folktrax FTX-064
 * *Ninepins: Off She Goes / Dumphries House / Unidentified*
 ** *King William's March* BBC 22721
 ** *King William's March* Folktrax FTX-064
 ** *King William's March* (fiddle & guitar) Topic TSCD678
 ** *Three Hornpipes: Arthur's Seat / Eugene Stratton / Banks* BBC 22721
 * *Arthur's Seat / Eugene Stratton / Bank's Hornpipe* Folktrax FTX-064
 * *The Speaking Waltz* Folktrax FTX-389

Peter (*Orkney Isles 1955*, notebook; British Library): Wednesday July 13th // Further recording of Findlaters. Visited John Flett of Harray who gave us some historical background of the Isles. Went to listen to the Findlayson Band of Kirkwall but found them heavy. Button-accordion player, Jim Leslie worth visiting

Thursday July 14th // To Holm (pron. "Ham") and saw Ronald Aim, leader of Strathspey and Reel Society. He suggested visits in S. Ronaldsay. John Bridge – violinist turned out to be a "book man". Wife knew songs but couldn't sing because of German visitors. Arranged with John Burgess to record on Sunday. Went to Peter Pratt with R. Aim and recorded him singing and playing tin whistle, fiddle and melodeon.

Peter Pratt didn't have a tin whistle of his own, and so he played on Bob Rundle's on the recording.

PETER PRATT (76)

voice x; Bb tin whistle xx; fiddle xxx; melodeon xxxx.

With Ronnie Aim, Toab, Mainland, Orkney Islands, 14 July 1955.

Andrew Ross

BBC 22651

Hoy's Dark Lofty Island (1st part of the song) x

BBC 22651

Sir James the Rose (talk after) x

Folktrax 60-189

Sir James the Rose x

Folktrax FTX-189

Sir James the Rose (talk after) x

Folktrax FTX-389

The Painful Ploo (talk after)

Folktrax 60-189

The Painful Ploo (talk after)

Folktrax FTX-189

The Gardener and the Ploughman x

Folktrax FTX-389

The Two Soldiers (fragment)

Folktrax 60-189

The Two Soldiers (fragment)

Folktrax FTX-189



Peter Pratt at the time of the recording. [photo: Peter Kennedy]

<i>William and Mary</i> (one verse)	Folktrax 60-189
<i>William and Mary</i> (one verse)	Folktrax FTX-189
<i>March: The Drunken Piper</i> xx	BBC 22729
<i>The Drunken Piper</i> xx (talk before)	Folktrax FTX-064
<i>Two Hornpipes: Cliff & Miss Brown</i> [RH: separate performances] xx	BBC 22729
<i>Hornpipes: The Cliff & Miss Brown</i> xx (with talk) [RH: separate performances]	Folktrax FTX-064
<i>The Cliff Hornpipe</i> xx	Folktrax FTX-389
<i>Miss Brown's Hornpipe</i> xx	Folktrax FTX-389
<i>Miss Brown's Hornpipe</i> xx	Topic TSCD678
<i>Quadrille Tunes (Unnamed)</i> xx	BBC 22729
<i>Two Quadrille Tunes in Jig-Time</i> xx (talk before)	Folktrax FTX-064
<i>Two Quadrille Tunes</i> xx [RH: <i>As I Roved Out</i> , 10 May 1956]	Folktrax FTX-255
<i>Jigs (Two Quadrille Tunes)</i>	Topic TSCD678
<i>Mazurka: Paddy Carter</i> xx [RH correction: <i>Barndance</i>]	BBC 22729
<i>Polka Mazurka: Paddy Carter</i> xx [RH correction: <i>Barndance</i>]	Folktrax FTX-064
<i>Paddy Carter (Polka Mazurka)</i> xx [RH correction: <i>Barndance</i>]	Folktrax FTX-389
<i>Barndance: Paddy Carter</i>	Topic TSCD678
<i>Reel: The Morning Star</i> xx [RH: Peter Kennedy's title, not Peter Pratt's]	BBC 22729
<i>Country Dance: The Morning Star</i> xx [RH: Peter Kennedy's title, not Peter Pratt's]	Folktrax FTX-064
<i>The Morning Star</i> xx [RH: Peter Kennedy's title, not Peter Pratt's]	Topic TSCD678
<i>Reel: Kittle My Navel</i> [RH correction: <i>Strathspey</i>] xx	BBC 22729
<i>Kitty My Navel</i> xx	Folktrax FTX-064
<i>Kittle My Navel</i> xx	Folktrax FTX-307
<i>Strathspey: Kittle My Navel</i> xx	Topic TSCD678
<i>Maggie (Polka)</i> [RH: <i>The Piper's Cave</i>] xx	Folktrax FTX-064
<i>Strathspey: Archie o' Lambholm</i> xxx	BBC 22730
<i>Local Tune: Archie o' Lambholm (Quickstep)</i> xxx	Folktrax FTX-064
<i>Archie o' Lambholm</i> xxx	Folktrax FTX-389
<i>Strathspey: Archie o' Lambholm</i> xxx	Topic TSCD678
<i>Jig: Steamboat Quickstep</i> xxx [RH: <i>Pipe March</i>]	BBC 22730
<i>Quickstep</i> xxx [RH: <i>Pipe March</i>]	Folktrax 064
<i>Quadrille Tune (Unnamed)</i> xx	BBC 22730
Tune for the Quadrille [The Rose Tree]	Topic TSCD678
<i>Quadrille Tune: Maggie</i> xx	BBC 22730
<i>March: My Ain Scots Lassie</i> xx	BBC 22730
<i>The Bride's Reel</i> (talk following) xxx	BBC 22730
<i>The Bride's Reel</i>	Topic TSCD678
<i>March: O'er the Hills and Far Away</i> xxxx	BBC 22730
<i>Two Polkas: Steamboat / Heel & Toe</i> xx	BBC 22730

Peter (*Orkney Isles 1955*, notebook; British Library): Friday July 16th Visited Peter Leith and arranged to record Mrs Leith on Monday. Picked up tapes in Kirkwall. Recorded Anderson family playing accordions at Orphir.

ALAN ANDERSON, ROBIN ANDERSON, JIM ANDERSON, JIM ROBSON & GEORGE ROBSON [BBC];

THE ANDERSON BAND [Folktrax];

THE ANDERSON BROTHERS' BAND [Topic]

Jim Robson	fiddle	
George Robson	fiddle	
Alan Anderson	accordeon	
Robin Anderson	accordeon	
Jim Anderson	accordeon	
In a farmhouse at Cara Point, near Orphir, Orkney Islands, 15 July 1955.		
<i>Grand March: Bruce's</i>		BBC 22726
<i>Caledonian March</i>		Folktrax FTX-064
<i>Circassian Circle</i>		BBC 22726
<i>The Venus Polka</i>		BBC 22726
<i>Scapa Flow</i>		BBC 22726
<i>Scapa Flow</i>		Folktrax FTX-064
<i>Scapa Flow</i> [RH: Peter Kennedy voice over, <i>As I Roved Out</i> , 10 May 1956]		Folktrax FTX-255
<i>Scapa Flow</i>		Folktrax FTX-389
<i>Scapa Flow</i>		Topic TSCD678
<i>Country Dance – Rory O'More / The Blackthorn Stick</i>		BBC 22726
<i>Country Dance – Rory O'More: The Blackthorn Stick</i>		Folktrax FTX-064
<i>Waltz: The Shepherd's Wife</i>		BBC 22726
<i>The Shepherd's Wife (Waltz)</i>		Folktrax FTX-064

Peter (*Orkney Isles 1955*, notebook; British Library): Saturday July 16th // Picked up Peter Pratt and took him to Robert Swanney on Birsay. He was bed-ridden and could no longer fiddle to any extent. Made dialect recording on making of ale and other stories. To R. Aim who suggested we see Mrs Brown local schoolmistress a North Ronaldsay woman. She suggested we go and record the New Year's Eve Song. // Recorded the Strathspey and Reel Society at the Community Centre in Kirkwall as well as a number of soloists including Peter Pratt, the Meil brothers twins from Sanday; Bill Grieve from Sanday, Tom Thomson of Deerness and R. Aim of Holm.

ORKNEY STRATHSPEY & REEL SOCIETY;

THE ORKNEY STRATHSPEY & REEL SOCIETY [Topic] *

Ronnie Aim	leader & fiddle
Many unidentified	fiddles
Several unidentified	piano-accordions
Unidentified	piano
Several unidentified	guitars

WILLIAM GRIEVE & WILLIAM CLYNE; BILL GRIEVE [Topic] ***

Bill Grieve	fiddle
William Clyne	guitar

TOM THOMSON & WILLIAM CLYNE; TOM THOMSON [Topic] *****

Tom Thomson	fiddle
William Clyne	guitar

RONALD AIM & WILLIAM CLYNE; RONNIE AIM [Topic] 5*

Ronald Aim	fiddle
William Clyne	guitar

RONALD AIM; RONNIE AIM [Topic] 6*

Ronald Aim	fiddle
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- JAMES & WILLIAM MEIL [BBC];
 JIMMY & BILLY MAYAL [Folktrax];
 BILLY & JIMMY MEIL [Topic] 7*
 Jimmy Meil fiddle
 Billy Meil fiddle
 Community Centre, Kirkwall, Orkney Islands, 16 July 1955.
 *Johnson's Polkas: *Mirland's / Scapa Flow* BBC 22723
 *The Churchill Barrier BBC 22723
 *Two Polkas (Unnamed) [RH: fiddles only] BBC 22723
 *Polkas: *Untitled / Untitled* (fiddles only) Topic TSCD678
 *Two Hornpipes: *Byrnes / Elk's Festival* [RH: fiddles only] BBC 22723
 *Hornpipes: *Byrne's / The Elk's Festival* (fiddles only) Topic TSCD678
 *Three Reels: *Duke of Perth / Lady Mackenzie / Caddam Wood* BBC 22724
 *Three Jigs: *Pentland Crossing / Graemshall Bay / Birsay Beach* BBC 22724
 *The Pentland Crossing [Marie Slocombe voice over, *As I Roved Out*,
 10 May 1956] Folktrax FTX-255
 *Grand March (unnamed) BBC 22724
 *Orcadian March [RH: Peter Kennedy & Ronnie Aim voice over, *As*
 I Roved Out, 10 May 1956] Folktrax FTX-255
 * The Grand March (no.1) Topic TSCD678
 *Stronsay Waltz Folktrax FTX-310
 *Jack Halcrow Folktrax FTX-310
 5*Holm Jig BBC 22725
 5* Jig (Unnamed) BBC 22725
 5* March: *Glimpsholm* [RH correction: *Glimps Holm*] BBC 22725
 The Glimps HolmMarch Topic TSCD678
 6* March (unnamed) BBC 22725
 Untitled March Topic TSCD678
 *** Bob Johnstone's *Strathspey & Reel* BBC 22725
 *** Bob Johnstone's *Strathspey & Reel* Topic TSCD678
 **** *Deerness Quadrille Tune* BBC 22725
 **** *Deerness Quadrille Tune* Topic TSCD678
 7*Waltz (unnamed) BBC 22725
 7*Sanday Waltzes [RH: *As I Roved Out*, 10 May 1956] Folktrax FTX-255
 7*Untitled Waltz Topic TSCD678
 Peter (Orkney Isles 1955, notebook; British Library): Sunday July 17th // Recorded John Burgess and 2 other fiddlers and Jim Laird (accordion) at St. Margaret's Hope. Recorded talk for programme "As I roved out" about Strathspey and Reel Society from R. Aim.
 5*Untitled March BBC 22725

JOHN BURGESS, MARY OMAND, TOM THOMSON & JIMMY LAIRD [BBC; Topic,

Two Quicksteps];

JOHN BURGESS, MARY OMAND & TOM THOMSON [Folktrax 064; Topic, *Two*

Quicksteps]*

John Burgess fiddle
 Mary Omand fiddle
 Tom Thomson fiddle
 Jimmy Laird piano-accordion, except *Smith's*...

JIMMY LAIRD**

voice.

MARY OMAND***

voice x; fiddle xx.

JOHN BURGESS & TOM THOMSON****

John Burgess fiddle
 Tom Thomson fiddle

RONNIE AIM 5*

voice

South Ronaldsay, Orkney, 17 July 1955.

- **Heel and Toe Polkas* BBC 22727
 **Two Quicksteps* BBC 22727
 **Four Hand (or Scotts) Reel (Bonny Lass or Smith's a Gallant Fireman)* [RH
 correction: Mary Omand says Scotch not Scott's] BBC 22727
 **Scotch Reel* Folktrax FTX-064
 **Strathspey: Smith's a Gallant Fireman* Topic TSCD678
 **Grand March (unnamed)* BBC 22727
 **Tune for the Grand March* Folktrax FTX-064
 **The Grand March (no.2)* Topic TSCD678
 ** Words of the first Polka BBC 22727
 *** Words of the second Polka x BBC 22727
 ****The Four Posts of the Bed* xx BBC 22727
 ****The Four Posts of the Bed* xx Folktrax FTX-064
 ****Four Posts of the Bed* (talk after) xx Folktrax FTX-389
 *****The Scotch Reel* Folktrax FTX-389
 *****Grand March* (talk before) Folktrax FTX-064
 *****Grand March* (title before) Folktrax FTX-389
 5*Talk [RH: *As I Roved Out*, 10 May 1956] Folktrax FTX-255

Peter (*Orkney Isles 1955*, notebook; British Library): Monday July 18th // Recorded Mrs Leith (née Kirkness) at Stenness. Kitty Newlands – traveller of Shetland and Orkney in Kirkwall. Mrs Fourbister [RH sic: Foubister] of Flotta, Mrs Patterson of St. Andrews Davy Laughton Upper Sanday and Jim Leslie (accordion) near Grimsetter airdrome – Boarded boat at 3 a.m.

MRS. JOHINA LEITH [BBC & FTX 189 & FTX-515];

JOANNA LEITH [FSB 019; FTX- 015];

JOHINA LEITH

voice

Stenness or St. Andrews, Orkney Islands, 18 July 1955.

- Orcadian Lullaby* BBC 22650
 Lullaby (talk before) Folktrax 60-189
 Lullaby (talk before) Folktrax FTX-189
 Hush-a-by, Peerie Thing Folktrax FTX-389
Farewell to Stromness BBC 22650
 Farewell to Stromness (talk before) Folktrax 60-189
 Farewell to Stromness Folktrax FTX-515
 Farewell to Stromness (talk before) Folktrax FTX-189
The Old Maid's Lament Folktrax 60-189
 The Old Maid's Lament Folktrax FTX-189
The Sailor's Return (The Young & Single Sailor) Folktrax 60-189
 The Sailor's Return (The Young & Single Sailor) Folktrax FTX-189
The Poor Auld Maid (verse 5 omitted) Folktracks FSB 019
 The Poor Auld Maid Folktrax FTX-019
The Nor-West Song Folktrax FTX-389

JIM LESLIE of Rousay

accordeon

St. Ola, Orkney Islands, 18 July 1955.

- The Red House* BBC 22728
 The Red House Folktrax FTX-064
 The Red House Topic TSCD678
Shetland Reel: Rolling down the Hill BBC 22728
 The House on the Hill Folktrax FTX-064
 Shetland Reel (Villiafford Jack) Folktrax FTX-363
 The House on the Hill Topic TSCD678
Grand March: Bruce's BBC 22728
 Caledonian March Folktrax FTX-064

<i>Orkney Grand March</i>	Folktrax FTX-363
<i>Shetland March (Unnamed)</i> [RH: Polka recorded by Honeyman's Fiddlers]	BBC 22728
<i>Shetland Polka</i>	Folktrax FTX-363
<i>Grimsetter Polka</i>	Folktrax FTX-064
<i>Grimsetter Polka</i>	Folktrax FTX-389
<i>Scapa Flow</i>	Folktrax FTX-363

DAVIE LAUGHTON [pronounced Lighten]

voice

Orkney Islands, 18 July 1955. [of The Greens, Upper Sanday]

Bold Dighton

Folktrax 60-189

Bold Dighton

Folktrax FTX-189

Hoy's Dark Lofty Isle (talk before)

Folktrax 60-189

Hoy's Dark Lofty Isle (talk before)

Folktrax FTX-189

Hoy's Dark and Lofty Isle

Folktrax FTX-389

Spanish Play (talk after)

Folktrax 60-189

Spanish Play (talk after)

Folktrax FTX-189

Spanish Play

Folktrax FTX-389

MRS. DOT FOURBISTER [incorrect] of Flotta [BBC];

DOROTHY FOURBISTER [Folktrax; Rounder];

DOT FOUBISTER [Topic]

Dot Foubister [RH: correct spelling] voice

Kirkwall, Mainland, Orkney Islands, 18 July 1955.

The Brig Columbus

BBC 22649

The Brig Columbus

Folktrax 60-189

The Brig Columbus

Folktrax FTX-189

The Brig Columbus

Folktrax FTX-512

The Brig Columbus

Topic TSCD673T

The Twa Sisters [RH: 3 verses edited with other material]

Rounder 11661-1775-2

Binnorie [RH: part only; Peter Kennedy voice over, *As I Roved Out*,
10 May 1956]

Folktrax FTX-255

The Two Sisters [RH: part only; edited into other material]

Folktrax 80-501

The Two Sisters [RH: part only; edited into other material]

Folktrax FTX-501

MRS. ANNIE PATTERSON [BBC & Folktrax];

ANNIE PATTERSON [Caedmon]

Annie Patterson voice

Her son voice x

St. Andrews, Mainland, Orkney Islands, 18 July 1955.

The Auld Maid's Lament

BBC 22650

A Frog Came to Miss Mouse's Door (The Frog & the Mouse)

BBC 22650

The Frog and the Mouse

Caedmon TC 1225

The Frog Song (talk before & after)

Folktrax 60-189

The Froggie Song (talk before & after)

Folktrax FTX-189

Tam Gibbs Soo

BBC 22651

Talk about *Tam Gibbs Soo* x

BBC 22651

Tam Gibbs Soo x (explanation after by her son)

Folktrax 60-189

Tam Gibbs Soo x (talk by son)

Folktrax FTX-189

Tam Gibb's Soo x (talk by son)

Folktrax FTX-389

Talk about *Tam Gibbs Soo* x

BBC 22651

Two Sailors Walking (The Broken Token)

BBC 22651

The Wee Cooper o' Fife

Folktrax 60-189

The Wee Cooper o' Fife

Folktrax FTX-189

Will of the Lum

Folktrax 60-189

Will of the Lum

Folktrax FTX-189

Will o' the Lum (talk before)

Folktrax FTX-389

Peter (*Orkney Isles 1955*, notebook; British Library): Tuesday July 19th // Recorded New Year's Eve song on N Ronaldsay involving 3 hour journey each way. **Peter** (Folktrax FTX-389, 1980): To record on North Ronaldsay, I used a new kind of wind-up clockwork battery portable housed in a shoe-box, but, because of a stormy sea, the steamer had to lay off hooting impatiently, while I stood on the quay recording all 50 verses from a chorus of nearly every man on the island. I remember too, that before starting we not only had to appeal to the captain to stop hooting, but we had to drive away those outlying black sheep who were trying to join the Hogmanay party.

SYDNEY SCOTT [BBC];

SIDNEY SCOTT [FTX-189];

SIDNEY SCOTT AND COMPANY [Caedmon, Topic];

SIDNEY SCOTT AND CH. [FTX-389]

Sidney Scott voice

Many others voices x

North Ronaldsay, Orkney Islands, 19 July 1955.

Talk about Custom: New Year's Carols

BBC 22722

Talk about the next song

Folktrax 60-189

Talk about Custom: New Year's Carols

Folktrax FTX-189

Carol (Short Version) x

BBC 22722

The Orkney New Year's Carol [RH: verses 3, 5, 6, 13, 16, 19, 20, 41, 44 & 46 out of 50]

Caedmon TC1224

New'r Even's Song [RH: part only]

Topic 12T197

We Are All St. Mary's Men (Nor Een's Night Carol)

Folktrax 60-189

We Are All St. Mary's Men (Nor Een's Night Carol)

Folktrax FTX-189

North Ronaldsay New Years Eve Carol [RH: Peter Kennedy voice over,

As I Roved Out, 10 May 1956]

Folktrax FTX-255

The New'r-Een Night Song (talk before) (12 minutes 34 seconds)

Folktrax FTX-389

Peter (*Orkney Isles 1955*, notebook; British Library): Wednesday July 20th // John Fraser (fiddler) Birsay

JOHN FRASER

(83) fiddle

Favel, Birsay, Orkney Islands, 20 July 1955.

The Barony Strathspey and Reel

BBC 22728

The Barony (Strathspey and Reel) (talk before)

Folktrax FTX-064

The Cottage Strathspey & Reel

BBC 22728

Caledonian or Bruce March

Folktrax FTX-064

The Foursome Reel (talk before)

Folktrax FTX-064

The Foursome Reel

Topic TSCD678

Rory O'More [RH: Jig]

Folktrax FTX-064

Jig: Rory O'More

Topic TSCD678

Babbity Bowster (Kissing Dance): The Rose Tree (talk before)

Folktrax FTX-064

Two Marches / The Cottage (Strathspey & Reel) [RH: correction: *Two Polkas /*

Strathspey & Reel: The Cottage] [RH: fades out]

Folktrax FTX-064

Wedding March

Folktrax FTX-389

Two Wedding March

Topic TSCD678

Napoleon Crossing the Rhine

Folktrax FTX-389

Napoleon Crossing the Rhine

Topic TSCD678

The Rendal Polka

Folktrax FTX-064

The Rendal Polka

Folktrax FTX-389

Peter (*Scotland 1955*, notebook; British Library): Katherine Newlands (80+) 26 Wellington St. Kirkwall // high house before shop // Songs & pipe-tunes.

KATE NEWLANDS

voice.

By the roadside, Orkney Islands, (probably 20 or 21) July 1955.

* <i>The Bonny Banks of Ross-shire</i> x / xx	Folktracks FSA 061
* <i>The Bonny Banks of Ross-shire</i> x / xx	Folktrax FTX-061
* <i>The Motor Car</i> x	Folktracks FSA 061
* <i>The Motor Car</i> (talk before) x	Folktrax FTX-061
* <i>The Bonny Lady</i> x / xx	Folktracks FSA 061
* <i>The Bonny Laidie</i> x / xx	Folktrax FTX-061
* <i>The Shepherd Lad o' Rhynie</i> x	Folktracks FSA 061
* <i>The Shepherd Lad o' Rhynie</i> x	Folktrax FTX-061
* <i>Children's Songs: Hotchie Potchie</i> x	Folktracks FSA 061
* <i>Children's Songs: Jamie Birdie Had a Coo / Old Bob Bristle</i> x	Folktrax FTX-061
* <i>The Froggie Song</i> x	Folktracks FSA 061
* <i>The Froggie Song</i> x	Folktrax FTX-061
* <i>Marlin Fair</i> x / xx	Folktracks FSA 061
* <i>Marlin Fair</i> x / xx	Folktrax FTX-061
*** <i>Mormond Braes</i> xxx / xx	Folktrax FTX-061
* <i>March: Auchan Lochan</i> xx	Folktracks FSA 061
* <i>March: Auchan Lochan</i> xx	Folktrax FTX-061
* <i>March: Auchan Lochan</i> xx	Folktrax FTX-310
* <i>Harvest Home Hornpipe</i> xx	Folktracks FSA 061
* <i>Tenpenny Bit / As I Was Kissed</i> xx	Folktracks FSA 061
* <i>Jigs: Tenpenny Bit / As I Was Kissed Yestreen</i> (talk before) xx	Folktrax FTX-061
* <i>Diddling: The Reel o' Tulloch</i> x	Folktracks FSA 061
* <i>The Reel o' Tulloch</i> x	Folktrax FTX-061
* <i>Diddling: The Rakes of Kildare</i> x	Folktracks FSA 061
* <i>(Talk) Strathspey / The Reel o' Tulloch / Jig: The Rakes of Kildare</i> xx	Folktrax FTX-301
* <i>Pibroch of Donald Dhu</i> xx	Folktracks FSA 061



John & Ena MacDonald at the time of the recording.
[photo: Peter Kennedy]

Peter (*Scotland 1955*, notebook; British Library): Sunday 24 July to Dalwhinney Monday 25 July & Tuesday 26 July 2 days off, Wednesday Pitlochry...

CHARLIE LINDSAY*

accordeon

ALEC LINDSAY**

accordeon

CHARLIE LINDSAY & WILLIE LINDSAY***

Willie Lindsay tin whistle

Charlie Lindsay accordeon

Pitlochry, Perthshire, 26 July 1955.

**March: The Leaving of Glen Urquhart*

 **The Leaving of Glen Urquhart*

**The High Level Hornpipe*

**The Banks Hornpipe*

Folktrax FTX-363
Saydisc CD-SDL407
Folktrax FTX-363
Folktrax FTX-363

* <i>The Cuckoo Waltz</i>	Folktrax FTX-363
* <i>Swiss Yodelling Waltz</i>	Folktrax FTX-363
* <i>Lindsay's Waltz</i>	Folktrax FTX-363
** <i>Marches: Australian Ladies / The Hills of Perth</i>	Folktrax FTX-363
*** <i>Waltz: My Lodging Is on the Cold Cold Ground (with variations)</i>	Folktrax FTX-363



Willie & Charlie Lindsay at the time of the recording.
[photo: Peter Kennedy]

Peter (*Scotland 1955*, notebook; British Library): 28 July Blairgowrie Recording session machine running slow. **Peter** (Report, presumably to Marie Slocombe, but not specifically addressed to her, dated 29 August 1955, peterkenedyarchive.org): JULY 28th-31st. Helped H. Henderson recording Tinkers at berry-picking in Blairgowrie. [RH: That's all he wrote about that event.]

BELLE STEWART*

voice

BELLE STEWART & BOB RUNDLE**

Belle Stewart voice

Bob Rundle Northumbrian small pipes

ALEC STEWART***

Highland bagpipes

ALEC & BELLE STEWART ****

voices

Blairgowrie, Perthshire, 28 July 1955.

**The Berryfields of Blair*

**The Berryfields of Blair*

Saydisc CD-SDL407

Folktracks FSA 031

Folktracks FSB 017

Rounder 11661-1778-2

Saydisc CD-SDL407

**The Overgate*

**The Overgate*

**The Overgate*

**The Silly Auld Man (The Flower of Servantmen)* (with talk after after about the laird's fool)

**The Silly Auld Man (The Flower of Servantmen)* (with talk)

**The Famous Flower of Sevant Men* (edited withCarolyn Hughes's recording)

Folktracks 60-185

Folktrax FTX-185

Folktracks 90-502

Folktrax FTX-185

**Here's a Health to All Truelovers*

**The Mountain Dew (Political Parody)* x

Folktrax FTX-185

**Dance-song: I Wish I'd Never've Seen Your Face*

**Dance-song: I Wish I'd Never've Seen Your Face*

Folktracks 60-185

Folktrax FTX-185

**Dance-song: Kathleen Mavourneen*

**Kathleen Mavourneen*

Folktracks 60-185

Folktrax FTX-185

**Dance-song: The Beaux of Oakhill* (diddled)

**The Beaux of Oakhill* (diddled)

Folktracks 60-185

Folktrax FTX-185

**Dance-song: The Tenpenny Bit* (diddled)

**The Tenpenny Bit* (diddled)

**The Tenpenny Bit* (mouth music)

Folktracks 60-185

Folktrax FTX-185

Saydisc CD-SDL407

**Londonderry on the Banks of the Foyle* (3 verses only)

**Londonderry on the Banks of the Foyle* (3 verses)

Folktracks 60-185

Folktrax FTX-185

**The Maid of Kilmore* (first part only)

**The Maid of Kilmore* (first part only)

Folktracks 60-185

Folktrax FTX-185

- ***She Moved through the Fair (Our Wedding Day)* Folktracks 60-185
 ***She Moved through the Fair* Folktrax FTX-185
 ***She Moves through the Fair (Our Wedding Day)* Saydisc CD-SDL407
- ****The Manchester Hornpipe / Maggie Dickie (Mrs. McLeod's Reel) / The Devil Among the Tailors / The Reel o' Tulloch / The Wind That Shakes the Barley / The Rights of Man* x Folktracks 60-185
 ****The Manchester Hornpipe / Maggie Dickie (Mrs. McLeod's Reel) / The Devil Among the Tailors / The Reel o' Tulloch / The Wind That Shakes the Barley / The Rights of Man* x Folktrax FTX-185
 ****The Manchester Hornpipe / Maggie Dickie / De'il Among the Tailors / Reel o' Tulloch / Wind That Shakes the Barley / Rights of Man* x Saydisc CD-SDL416
- *****Dance-song: The High Road to Linton (Cantering)* Folktracks 60-185
 *****The High Road to Linton (Cantering)* Folktrax FTX-185

ANGELA BRASIL (15)*

voice

MAUD BRASIL**

voice

CHARLOTTE HIGGINS***

voice

MARGARET JEFFREY****

voice

JIMMY KELBY 5*

voice

RUBY KELBY 6*

voice

PETER MacDONALD 7*

voice

BELLA McGREGOR 8*

voice

DUNCAN McPHEE (19) 9*

voice

ELIZABETH McPHEE 10*

voice

JOHN McPHEE 11*

voice

KATHLEEN MAGUIRE 12*

voice

JEAN STEWART 13*

voice

JIMMY THOMPSON 14*

voice

THOMAS WALSH 15*

voice

WILLIE KELBY 16*

mouth-organ

BELLA HIGGINS 17*

voice

Outdoors at the berryfields, Blairgowrie, Perthshire, 28 July 1955.

**Edward* [RH: part only edited with other material]

Caedmon TC1145

**Edward* [RH: part only; edited with other material]

Topic 12T160

**What is the Blood?*

Folktracks 60-183

**What is the Blood?*

Folktrax FTX-183

**Edward* [part only; edited with other material]

Folktrax 60-501

**Edward* [part only; edited with other material]

Folktrax FTX-501

- **Edward* [part only; edited with other material] Rounder 11661-1775-2
- **The Poor Smuggler's Boy* Folktracks 60-183
- **The Poor Smuggler's Boy* Folktrax FTX-183
- **The Poor Smuggler's Boy* Saydisc CD-SDL407
- **The Poor Smuggler's Boy* Folktrax FTX-512
- **Sally Munro* (talk after) Folktracks 60-183
- **Sally Munro* (talk after) Folktrax FTX-183
- ***Three Lovely Lasses in Bannion* (talk before & after) Folktracks 60-183
- ***Three Lovely Lasses in Bannion* (talk before & after) Folktrax FTX-183
- ****Stories: Jimmy Freeman; The Laird o' Udney's; & Jock the Worthy* Folktracks 60-183
- ****Stories: Jimmy Freeman; The Laird o' Udney's; & Jock the Worthy* Folktrax FTX-183
- ****The Blackbird (Died for Love)* Folktracks 60-183
- ****The Blackbird (Died for Love)* Folktrax FTX-183
- ****Dance-Song: Hap an' Row* Folktracks 60-185
- ****Dance-Song: Hap an' Row* Folktrax FTX-185
- *****When I Was a Young Maid (Female Drummer)* Folktracks 60-183
- *****When I Was a Young Maid (The Female Drummer)* (talk before & after) Folktrax FTX-183
- *****When I Was a Young Maid* Topic TSCD673T
- *****I'm a Dundee Weaver* (2 verses with talk between) Folktracks 60-183
- *****I'm a Dundee Weaver* (2 verses with talk between) Folktrax FTX-183
- 5**Benghazi (Second World War Ballad)* (talk after) Folktracks 60-185
- 5**Benghazi (Second World War Ballad)* (talk after) Folktrax FTX-185
- 5**Benghazi* Folktrax FTX-516
- 5**In Dublin's Fair City (The Murder of Miss Brown)* Folktracks 60-185
- 5**In Dublin's Fair City (The Murder of Miss Brown)* Folktrax FTX-185
- 6**The Banks of Red Roses* (2 verses & chorus only) Folktracks 60-185
- 6**The Banks of Red Roses* (2 verses & chorus only) Folktrax FTX-185
- 7**The Labouring Man's Daughter* (preceded by rhyme in "Gammon" explained in English) Folktracks 60-183
- 7**The Labouring Man's Daughter* (preceded by rhyme in "Gammon" explained in English) Folktrax FTX-183
- 8**Young Donald Campbell (Redcoat Battle Song)* (to tune *The Galway Shawl*) Folktracks 60-185
- 8**Young Donald Campbell (Redcoat Battle Song)* Folktrax FTX-185
- 9**The False Knight upon the Road* (talk before) Folktracks 60-183
- 9**The False Knight upon the Road* (talk before) Folktrax FTX-183
- 9**The False Knight upon the Road* [RH: part only; edited with other material] Folktrax 60-501
- 9**The False Knight upon the Road* Folktrax FTX-501
- 9**The False Knight upon the Road* Tangent TNGM 119/D
- 9**The False Knight upon the Road* Rounder 11661-1775-2
- 9**Come Fee wi Me, Tam Buie? (Hiring Song)* (talk before) Folktracks 60-183
- 9**Come Fee wi Me, Tam Buie? (Hiring Song)* (talk before) Folktrax FTX-183
- 9**The Banks of Roses* Folktracks 60-183
- 9**The Banks of Roses* Folktrax FTX-183
- 9**On the Bonny Banks o' the Roses* Saydisc CD-SDL407
- 9**Johnny My Man (Farewell to Whisky)* Folktracks 60-183
- 9**Johnny My Man (Farewell to Whisky)* Folktrax FTX-183
- 9**They're Queer Folk i' the Shaws* (talk after) Folktracks 60-183
- 9**They're Queer Folk i' the Shaws* Folktrax FTX-183
- 10**Johnny, Go Down to Your Uncle* (talk before & after) Folktracks 60-183
- 10**Johnny, Go Down to Your Uncle* (talk before & after) Folktrax FTX-183
- 10**Twelve and a Tanner a Bottle* Folktracks 60-183
- 10**Twelve and a Tanner a Bottle* Folktrax FTX-183
- 11**The Two Prisoners (Burglar Song)* (talk about the Stewarts & Stuarts before & after) Folktracks 60-183
- 11**The Two Prisoners (Burglar Song)* (talk about the Stewarts & Stuarts before & after) Folktrax FTX-183
- 11**Runnaig Anns Sidhe* (2 verses) (talk before) Folktracks 60-183
- 11**Runnaig Anns Sidhe* (2 verses) (talk before) Folktrax FTX-183

11* <i>Cod Liver Oil</i>	Folktracks 60-183
11* <i>Cod Liver Oil</i>	Folktrax FTX-183
12* <i>Early Early All in the Spring (Died for Love)</i> (talk before)	Folktracks 60-183
12* <i>Early Early All in the Spring (Died for Love)</i> (talk before)	Folktrax FTX-183
13* <i>Susie Pirate (Lord Bateman)</i> (being partly remembered)	Folktracks 60-185
13* <i>Susie Pirate (Lord Bateman)</i> (being partly remembered)	Folktrax FTX-185
13* <i>The Mountain Streams</i> (2 verses only)	Folktrax FTX-185
13* <i>The High Galtee Mountains (The White, Yellow & Green – Flag of Sinn Fein)</i>	Folktrax FTX-185
14* <i>The Ball of Killiecranky</i>	Folktracks 60-185
14* <i>The Ball of Killiecranky</i>	Folktrax FTX-185
14* <i>The 25th of Liverpool</i>	Folktracks 60-185
14* <i>The 25th of Liverpool</i>	Folktrax FTX-185
14* <i>The Rag-Dealer's Song</i>	Folktracks 60-185
14* <i>The Rag-Dealer's Song</i>	Folktrax FTX-185
15* <i>Four and Nine</i> (talk before & after)	Folktracks 60-183
15* <i>Four and Nine</i> (talk before & after)	Folktrax FTX-183
16* <i>The Barnyards o Delgaty / March / Where the Gadie Rins / McPherson's March</i>	Folktracks 60-185
16* <i>The Barnyards o Delgaty / March / Where the Gadie Rins / McPherson's March</i>	Folktrax FTX-185
16* <i>Barnyards o' Delgaty / Gin I Were Where the Gadie Rins</i>	Saydisc CD-SDL407
17* <i>The False Knight upon the Road</i>	Tangent TNGM 119/D
17* <i>Young Beicham (Lord Bateman)</i>	Tangent TNGM 119/D

In July 1955, Isabel Sutherland & Joby Blanshard (husband & wife) were also at the berrypicking in Blairgowrie. Their recordings of Charlotte Higgins, Ruby Kelby, Willie Kelby, Marty Powers, Peggy Powers, Alec Stewart, Andrew Stewart, Belle Stewart, Margaret Stewart from Buckie, and Rosie Stewart were issued by Peter on Folktrax FTX-184.

Peter (*Scotland 1955*, notebook; British Library): Friday 29th Rang BBC about machines. To Pitlochery to get batteries £3.12.0 // Saturday 30th Toured various camps and recorded Mrs Higgins who had travelled Orkney Ceilidhe at Essendy Camp // Sunday 31st Ceilidhe at Alec's house Rattray // *Mon. Aug 1* Left Blairgowrie. Travellers enroute. Night at Ecclefechanm Dumfries. // Tues Aug 2 To London Mileage 3490

Peter (Scottish Trip including Orkney Islands Technical Report presumably to Marie Slocombe, but not specifically addressed to her, and most probably intended for somebody else with some authority in the technical department at the BBC, 29 August 1955): General // All locations with only two exceptions required battery operated machines. The EMI battery-portable midgets (one 15" and the other 7 1/2" speed) were carried with spare cassettes and mains charger. These were found fairly satisfactory for speech and certain types of singers but for the bulk of the material gave very poor recordings. The 15" machine gave extremely bad "wow" on instrumental music PDLO 10472 Sides 1-10. The 7 1/2" was found to be recording fast most of the time (i.e. on playback voices were low-pitched). Some considerable quantity of HT batteries were used (a total of 10) – this being partly due to singers being given playback on the small loudspeaker (LT batteries used: 30). // Recommendations // I don't know whether there is any point in my commenting. I have made my suggestions from the beginning of the Folk Music Scheme without any improvements in the recording equipment supplied to collectors. As I have often said before, what is required in addition to 7 1/2" midget is a good quality recording machine that can run off chargeable car batteries. This would give playback facilities when working in areas without mains (a frequent condition for the folk song collector). // After considerable waiting we got the use of two of the EMI "TR50" type machines which have given considerable trouble but no facility to operate without mains. When I joined the scheme I was myself using "Ferroglyph" type machine with "Valradio" converter, working off 12 volt. battery). This method still seems to be successful. However I have heard technically superior recordings from other machines working from batteries but have not yet had the opportunity to operate single-handed (such as Levers Rich equipment.)

It is worth noting in the context of the previous paragraph, that at that time Peter (like everybody else) did not have a headset to hear what he was recording as he was recording it or to hear a playback.

Peter's pocket diary (British Library) for Friday, 18th, Saturday, 19th & Sunday, 20th November 1955 is blank, which implies that the weekend, at least, was his own time. A tape box (British Library) dates the filming at the Ship Inn in Blaxhall, Suffolk, as 19th November 1955. There is reference somewhere to a follow-up session and the film itself points to two sessions, as, halfway through, Cyril Poacher singing *The Nutting Girl* wears different clothes! Peter's pocket diary (British Library) for Saturday, 10 December 1955, says simply, "Filming Suffolk?" The film is dated on the print as 1955. It was issued both as a film, *Health to the Barley Mow*, on Folktracks and as a DVD on Folktrax FF1105, then as a DVD by the EFDSS/British Film Institute (incorrectly dated as 1952), and then as a DVD with a CD, *The Barley Mow*, on Topic TSCD676.

CYRIL POACHER *

Wickets Richardson spoken introduction
Cyril Poacher voice
Fred Pearce melodeon
The crowd voices

BOB SCARCE **

Wickets Richardson spoken introduction
Bob Scarce voice
The crowd voices

WICKETS RICHARDSON ***

Unidentified spoken introduction
Wickets Richardson voice
The crowd voices

ARTHUR SMITH *****

Wickets Richardson spoken introduction
Arthur Smith voice
The crowd voices

UNCREDITED *****

Fred Pearce melodeon
Bob Roberts melodeon
Unidentified melodeon [possibly not on the sound track]
Geoff Ling step-dance
Peter Day step-dance
Several unidentified step-dance

THE COMPANY *6

Wickets Richardson spoken introduction
Fred Pearce melodeon
The crowd voices

The Ship Inn, Blaxhall, 19 November 1955.

**** *Good Luck to the Barley Mow*

**** *The Barley Mow*

**** *The Barley Mow*

**** *Health to the Barley Mow*

* *The Nutting Girl* [part only]

*** *Fagan the Cobbler*

** *General Wolfe* [edited]

** *Bold General Wolfe* [RH: part only]

** *Bold General Wolfe* [RH: part only]

** *General Wolfe*

** *Bold General Wolfe*

** *Bold General Wolfe*

** *General Wolfe*

***** *Step-dancing*

*6 *The National Anthem*

Film: *Here's a Health to the Barley Mow*

Folktracks FSB 036

Folktrax FTX-025

Folktrax FTX-036

Film: *Here's a Health to the Barley Mow*

Film: *Here's a Health to the Barley Mow*

Film: *Here's a Health to the Barley Mow*

Caedmon TC1164

Topic 12T196

Folktracks FSB 036

Folktrax FTX-036

Folktrax FTX-516

Topic TSCD676

Film: *Here's a Health to the Barley Mow*

Film: *Here's a Health to the Barley Mow*

A tape box at the British Library documents a recording session by Peter with Herbert Last at Woodbridge, Suffolk, on 20th November 1955: *Nonsense Song: Hi Mi Riukum; I'll Be Level with Her*

(1st attempt. 2nd attempt ok); *Let Courters Beware of Jealousy (Oxford City)* (2nd attempt); *The Poor Smuggler's Boy* (cough / machine stopped before end). This might be a re-make session, the four songs by this singer having been previously recorded on 16th June 1955, as reported on the Folktracks and Folkfax issues and supported by documentary evidence.

For most of the rest of the year each working day in Peter's pocket diary is marked "BBC". Peter's two-day trip to Staffordshire was most probably on the recommendation of the author and broadcaster Phil Drabble, whom he noted at the time in the *Scotland 1955* notebook as "BBC contact". Other references were noted, but Peter appears only to have "called on" Mrs Carnwell (without warning?), and no other recording materialised.

PHYLLIS CARNWELL*

voice

MR. & MRS CARNWELL**

voices

Hammerwich, Lichfield, Staffordshire, 25 November 1955. [Saydisc gives 23 November 1955]

- | | |
|--|--------------------|
| * <i>The St. Clement's Song</i> | Caedmon TC1224 |
| * <i>The St. Clement's Song</i> | Topic 12T197 |
| * <i>St. Clement's Day Song</i> | Saydisc CD-SDL 425 |
| *I was reared with my grandparents, body-snatchers at Lichfield & a hanging of
a Burntwood man at Stratford | Folktrax FTX-452 |
| ** Talk | BBC 23930 |
| **Molly dancers in front of the pub | Folktrax FTX-452 |



Phyllis & Mr. Carnwell at the time of the recording.
[photo: Peter Kennedy]

CYRIL POACHER

Cyril Poacher voice
Fred Pearce melodeon
The crowd voices
The Ship Inn, Blaxhall, 10 December 1955.
The Nutting Girl [part only]
Atmosphere shots in the pub

Film: *Here's Good Luck to the Barley Mow*
Film: *Here's Good Luck to the Barley Mow*

Peter's pocket diary entry for 31st December 1955 (British Library) reads "Mari Lwyd Llangynwyd". It is not known if he actually went. He recorded the custom the following year.

It was Mervyn Plunkett of West Hoathly, Sussex, (at the time a member of the East Grinstead branch of the EFDSS) who told Peter about George Maynard, known locally as Pop Maynard. Mervyn was subsequently peeved that Peter had recorded Pop without letting him know in advance or involving him in some way. Peter travelled down from London to Cophorne, Sussex, for the recording. *The Cherry Tree* in Cophorne was Pop's local.

GEORGE MAYNARD [Topic 12T286; Folktracks];

George Maynard voice
At his cottage, Cophorne, Sussex, 3 December 1955.

<i>A Sailor in the North Countrie</i>	BBC 23093
<i>The Sailor in the North Countrie</i>	Folktrax FTX-514
<i>A Sailor in the North Country</i>	Topic 12T286
<i>A Sailor in the North Country</i>	Topic 12TSCD662
<i>Three Sons o' Rogues (King Arthur's Sons)</i>	BBC 23093
<i>Three Sons of Rogues</i>	Topic 12T286
<i>Three Sons of Rogues</i>	Folktracks FSA-60-080
<i>Three Sons o' Rogues (talk after)</i>	Folktrax FTX-279
<i>Three Sons of Rogues</i>	Topic TSCD657
<i>Down by the Seaside</i>	BBC 23093
<i>Down by the Seaside</i>	Topic 12T286
<i>Down by the Seaside</i>	Folktracks FSA-60-080
<i>Down by the Seaside</i>	Folktrax FTX-279
<i>Down by the Seaside</i>	Topic TSCD671
<i>Bold William Taylor</i>	BBC 23093
<i>William Taylor (talk before & after about rabbit-catching)</i>	Folktrax FTX-279
<i>William Taylor</i>	Topic 12T286
<i>The Weaver's Daughter (Poachers' Song)</i>	BBC 23093
<i>The Poor Old Weaver's Daughter</i>	Folktracks FSA-60-080
<i>The Poor Old Weaver's Daughter (talk after)</i>	Folktrax FTX-279
<i>The Weaver's Daughter</i>	Topic 12T286
<i>The Weaver's Daughter</i>	Topic TSCD655
<i>Rolling (Dabbling) in the Dew</i>	BBC 23093
<i>Rolling in the Dew</i>	Folktracks FSA-60-080
<i>Rolling in the Dew (talk before about Marbles Championships)</i>	Folktrax FTX-279
<i>Rolling in the Dew</i>	Topic 12T286
<i>Rolling in the Dew</i>	Rounder 11661-1778-2
<i>The Claudy Banks</i>	BBC 23093
<i>The Banks of Claudy</i>	Folktracks FSA-60-080
<i>The Banks of Cloddy (talk before about his bicycle)</i>	Folktrax FTX-279
<i>The Banks of Claudy</i>	Topic 12T286
<i>Claudy Banks</i>	Topic TSCD671
<i>Keepers and Poachers</i>	Folktracks FSB 023
<i>The Keepers and Poachers</i>	Folktrax FTX-023
<i>Row-Dow-Dow (verses 6-8 omitted)</i>	Folktracks FSA 031
<i>Row-Dow-Dow</i>	Folktrax FTX-031
<i>Shooting Goschen's Cock-ups (talk before about maker of song, Fred Holman & about song)</i>	Folktrax FTX-279
Talk about himself	Folktracks FSA-60-080
Talk about himself, his work, chopping bark for tanyards, harvesting, hop-picking	Folktrax FTX-279
<i>The Irish Hop-Pole Puller</i>	Folktracks FSA-60-080
<i>The Irish Hop-Pole Puller</i>	Folktrax FTX-279
<i>Murder Ballad: Oxford City</i>	Folktracks FSA-60-080
<i>Oxford City</i> , further talk about hopping, travelers & learning the song from sister-in-law	Folktrax FTX-279
Talk about the ballad: <i>Prickle Thorny Bush</i>	Folktracks FSA-60-080
<i>The Prickly Thorny Bush</i>	Folktrax FTX-279
Further talk, story and two riddles	Folktracks FSA-60-080
Talk about the Marble-playing Championship	Folktracks FSA-60-080
Marble Championships at Tinsley Green on Good Friday & about himself	Folktrax FTX-453
Talk about brother's ability to sing	Folktrax FTX-279
<i>Colin and Phoebe (talk before about his early life)</i>	Folktrax FTX-279



George Maynard at the time of the recording.
[photo: Peter Kennedy]

GEORGE MAYNARD

voice

The Cherry Tree, Copthorne, Sussex, 4 December 1955.

Rumpy Bumpy

The Birds in the Spring

When Jones' Ale Was New

The Lakes of Coldfinn

The Banks of the Sweet Primroses

Frank Taylor (The Tooting Murder)

Pretty Susan

Folktracks FSA-60-080

Folktracks FSA-60-080

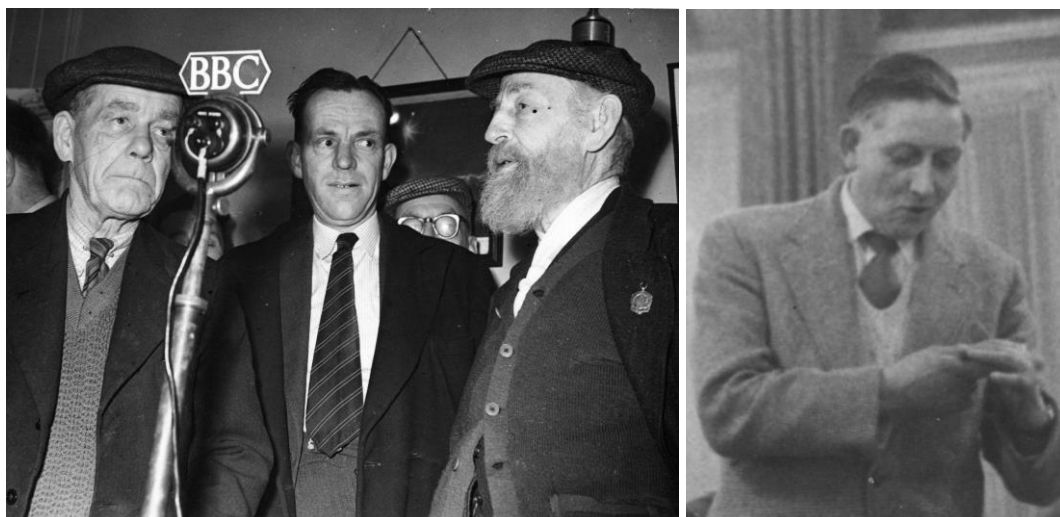
Folktracks FSA-60-080

Folktracks FSA-60-080

Folktracks FSA-60-080

Folktracks FSA-60-080

Folktracks FSA-60-080



Harry Holman, unidentified & George Maynard at the recording session on 4 February 1956 [photo: *East Grinstead Courier*] & George Spicer, 7 March 1958 [photo: Eddis Thomas] [both: Reg Hall Collection]

Mervyn Plunkett arranged a pub session in the Cherry Tree, Copthorne, Sussex, on 4th February 1956, with invited guests and locals for Peter to record specifically for a BBC radio programme, *As I Roved Out*. Mervyn acted as MC and Harry Holman, potman in the pub and friend of Pop Maynard, introduced some of the singers. Pop Maynard was a local in the pub; George Spicer lived a few miles away at Selsfield, West Hoathly, and was invited by Mervyn. The word had got around that evening and a few came in from the Abergavenny Arms up the road. Reg Hall recorded as well as Peter, using a different microphone position on a portable Grundig. Peter drove down from London and stayed with Mervyn, and the two of them & Reg sat up talking till the early hours. On the original tapes held at the

British Library, the tunes played on the melodeon are credited to Peter Kennedy. Peter actually played the fiddle and it was Reg Hall who played the melodeon.

GEORGE MAYNARD [Topic 12T286];

POP MAYNARD*

voice

GEORGE SPICER**

voice

HARRY HOLMAN***

voice

Session organised by Mervyn Plunkett at the Cherry Tree, Copthorne, Sussex, on 4th February 1956.

- **The Seeds of Love* BBC 23092
- **The Seeds of Love* Topic 12T286
- **The Seeds of Love* Folktracks FSB 015
- **The Seeds of Love* Folktrax FTX-015
- **A Wager, A Wager (The Broomfield Wager)* BBC 23092
- **The Broomfield Wager* Folktracks FSA-60-080
- **A Wager, a Wager* Topic 12T286
- **A Wager, a Wager (Broomfield Hill)* Folktrax FTX-280
- **Lansdown Fair (Widdicombe Fair)* BBC 23092
- **Tom Pearce* [RH: part only edited with other material] Caedmon TC1225
- **Tom Pearce* [RH: part only edited with other material] Topic 12T198
- **Tom Pearce (Lansdown Fair)* Folktracks 06-027
- **Tom Pearce "Lansdown Fair"* Folktrax FTX-027
- **Lansdown Fair (Tom Pearce)* [RH: Introduced by Mervyn Plunkett; with chorus] Folktrax FTX-280
- **The Sun Being Set (Ground for the Floor)* BBC 23092
- **Ground for the Floor* Folktrax FTX-279
- **The Sun Being Set* Topic 12T286
- **Ground for the Floor* [RH: Reg Hall's recording of the same performance] Topic TSCD670
- **The Aylesbury Girl* BBC 23092
- **The Aylesbury Girl* Folktrax FTX-279
- **Locks and Bolts* BBC 23093
- **Locks and Bolts* Topic 12T286
- **Locks and Bolts* Folktracks FSB 015
- **Locks and Bolts* Folktrax FTX-015
- **Locks and Bolts* (talk before about the story of the song) Folktrax FTX-279
- **The Lost Lady Found* (9 verses) Folktracks FSA 031
- **Down in the Valley (Lost Lady Found)* [RH: Introduced by Mervyn Plunkett; most choruses edited out] Folktrax FTX-280
- ***Blackberry Fold* BBC 23093
- ***The Barley Mow* BBC 23093
- ***The Barley Mow* [RH: part only] Caedmon TC1225
- ***The Barley Mow* [RH: part only] Topic 12T198
- ***The Barley Mow* [RH: Reg Hall's recording of the same performance] Topic TSCD663
- ***Searching for Young Lambs* BBC 23093
- ***The Long and Wishing Eye* (first 3 verses) Folktracks FSB 013
- ***The Cobbler* BBC 23093
- ***The Cunning Cobbler* [RH: part only] Caedmon TC1143
- ***The Cunning Cobbler* [RH: part only] Topic 12T158
- ***The Cunning Cobbler* (11 verses) Folktracks FSB 019
- ***The Cunning Cobbler* Folktrax FTX-015
- ***The Cunning Cobbler* Folktrax FTX-019
- ***The Cunning Cobbler* Rounder 11661-1778-2
- ***The Folkstone Murder* BBC 23093
- ***The Folkstone Murder* Folktracks 60-029
- ***The Folkstone Murder* Folktrax FTX-019
- ***The Folkstone Murder* Folktrax FTX-029

***The Folkestone Murder*
 ****What's the Life of a Man* [Reg Hall's recording]

Topic TSCD671
 Topic TSCD670

Mervyn Plunkett arranged a second pub session in the Cherry Tree, Copthorne, Sussex, on 23rd March 1956 for Peter to record for the BBC radio programme, *As I Roved Out*. Reg Hall didn't attend this time. Tom Smart, not previously known to Mervyn, just turned up and was probably a local. The Folktrax issues & Peter's pocket diary (British Library) give the date as 23rd March; the date on the tape box, 27th April 1956, is wrong. Peter later planned to include Jean Hopkins's *Week before Easter* on the *Folk Songs of Britain* LP on HMV [Reg Hall's knowledge at the time] and it was discussed in a letter from Peter to Mervyn Plunkett on 25th May 1956 (British Library), but in the event a different track by somebody else was used.

GEORGE MAYNARD [Topic 122T286]; *

voice

PETER KENNEDY**

melodeon

JEAN HOPKINS***

voice

JEAN HOPKINS, MERVYN PLUNKETT, KENNETH STUBBS & PETER

KENNEDY****

Jean Hopkins voice

Mervyn Plunkett voice

Ken Stubbs voice

Others voices

Peter Kennedy melodeon

MERVYN PLUNKETT, KENNETH STUBBS, JEAN HOPKINS & POP

MAYNARD 5*

Harry Holman introduction

Mervyn Plunkett voice

Ken Stubbs voice

Jean Hopkins voice

Pop Maynard voice

GEORGE HOLMAN [RH correction: HARRY HOLMAN] 6*

Mervyn Plunkett introduction

Harry Holman voice

Others voices

Peter Kennedy melodeon

TOM SMART 7*

voice

The Cherry Tree, Copthorne, Sussex, 23 March 1956.

**Polly on the Shore*

**Polly on the Shore*

**Polly on the Shore*

**Polly on the Shore* [RH: most choruses edited out]

**Three Jolly Brewers (When Joan's Ale Was New)*

**Three Jolly Brewers (When Joan's Ale Was New)* [RH: with chorus]

**Young Willie (The Lakes of Coolfin)* [RH: Pop called it *William Lennard*]

**The Lakes of Coldfin*

**The Sweet Nightingale (The Birds in the Spring)*

**The Sweet Nightingale (The Birds in the Spring)*

**The Sweet Nightingale (The Birds in the Spring)*

**Carol: While Shepherds Watched Their Flocks*

**Carol: While Shepherds Watched Their Flocks* [RH: Introduced by

Mervyn Plunkett; other voices; conversation with Ken Stubbs]

*(*Bold*) *General Wolfe* (one verse)

**Bold General Wolfe*

**Jack the Jolly Tar-O* (frag)

**Jack the Jolly Tar-O*

BBC 23092

Topic 12T286

Folktrax FTX-513

Folktrax FTX-280

BBC 23092

Folktrax FTX-280

BBC 23092

Folktrax FTX-280

BBC 23092

Topic 12T286

Folktrax FTX-280

BBC 23092

Folktrax FTX-280

BBC 23092

Folktrax FTX-279

BBC 23092

Topic 12T286

* <i>Jack Pulled the String</i> [RH: Mervyn Plunkett sings in the chorus]	Folktrax FTX-280
* <i>Pull the String</i>	Folktrax FTX-515
* <i>Rumpy Bumpy</i> [RH: with chorus]	Folktrax FTX-280
* <i>The Sweet Primroses</i> [RH: with other voices, Ken Stubbs being prominent]	Folktrax FTX-280
* <i>The Tooting Murder</i> [RH: with brief conversation with Mervyn Plunkett]	Folktrax FTX-280
* <i>Pretty Susan</i> [RH: <i>Pretty Susan, the Pride of Kildare</i> , with chorus]	Folktrax FTX-280
** <i>Step-Dancing</i> [RH: <i>The Cliff Hornpipe</i>]	Folktrax FTX-280
*** <i>Dame Durden</i>	Folktrax FTX-280
*** <i>The Week before Easter</i>	Folktrax FTX-280
**** <i>The Dark-Eyed Sailor</i>	Folktrax FTX-280
5* <i>The Seeds of Love</i> [RH: Introduced by Harry Holman; Mervyn Plunkett, one verse; Ken Stubbs, two verses; Jean Hopkins & Mervyn Plunkett, one verse; & Pop Maynard, the complete song]	Folktrax FTX-280
6* <i>Watchmaker's Song</i> [RH: Introduced by Mervyn Plunkett, with chorus & Peter Kennedy, melodeon]	Folktrax FTX-280
7* <i>The Lazy Moocher</i>	Folktrax FTX-280

Peter's pocket diary (British Library) shows that he flew to Belfast on Monday, 27th February 1956, and flew back the next day.

12 May 1956 was a Saturday, and, although it was during a period when Peter was working for the BBC, it was a day off. The Abingdon team, known to the EFDSS, had come to London for some festival or other and were dancing in the street. Peter noted Abingdon Mayor's day, 23rd June, in his pocket diary, but it is not known if he went to it or not.

ABINGDON MORRIS DANCERS

dancers

Francis Fryer melodeon

Outdoors in Trafalgar Square, Westminster, London, 12 May 1956.

The Squire's Dance

Sally Luker

A-Nutting We Will Go

The Curly-Headed Ploughboy

The Girl I Left Behind Me

Jockey's to the Fair

The Princess Royal

Folktrax FTX-116
Folktrax FTX-116
Folktrax FTX-116
Folktrax FTX-116
Folktrax FTX-116
Folktrax FTX-116
Folktrax FTX-116



Abingdon Morris with Francis Fryer, mid-1950s. [Reg Hall Collection]

Peter ran the Ceilidhe Club at Cecil Sharp House, Camden Town, London, on one Sunday afternoon a month. It was a sing-around session with everyone present expected to sing or play. Very often Peter invited traditional musicians and singers. On this occasion Michael Gorman, Margaret Barry and Tommy Maguire had played the lunch-time session in the Bedford Arms, a half-mile away in Camden Town, and had come along afterwards. Peter recorded (not very successfully) with a roving microphone, partly, as he said at the time, as an experiment. The event is noted in Michael Plunkett's private diary and the date is also noted in Reg Hall's private pocket diary.

Michael Plunkett (diary, 24th June 1956): ... up to Cecil Sharp House for the last Ceili Club of the season. A big crowd gathered & the standard was very high. Peter Kennedy was recording with fairly elaborate microphones etc, which slowed up proceedings a bit. Margaret and Michael played a lot; the Strayaway Child with a new part added. Also a Gorman tune. // We weren't asked to play until right at the end & by then we had lost touch so that we made a poor showing with 'the Floggin' and 'Hag with the Money'. Reg broke down and Paul too. Reg was rather edgy all afternoon.

MARGARET BARRY*

voice

MICHAEL GORMAN, MARGARET BARRY & TOMMY MAGUIRE**

Michael Gorman fiddle
Tommy Maguire accordeon
Margaret Barry G plectrum banjo

TOMMY MAGUIRE***

accordeon

IRISH MUSICIANS****

Paul Gross fiddle
Michael Plunkett recorder
Reg Hall melodeon

The Ceilidhe Club, Cecil Sharp House, Camden Town, London, 24 June 1956 (not 27 October 1957 as given on Folktrax).

* <i>The Factory Girl</i>	Folktrax FTX-268
** <i>The Mountain Road / The Heathery Breeze</i>	Folktrax FTX-268
*** <i>The Queen of the Fair</i>	Folktrax FTX-268
**** <i>The Flogging Reel</i>	Folktrax FTX-268

Peter's pocket diary entry (British Library) for Monday, 3rd July 1956, reads "pm Michael Cronin". On another occasion, 31st March 1957 (Michael Plunkett's diary), Peter introduced Mickie Cronin, Bess Cronin's son, informally at the Ceilidhe Club in Cecil Sharp House. Reg Hall recalls he had come up from Bristol for the day, and both he and Michael Plunkett remember he sang *The Bold Tenant Farmer*. Seamus Ennis had previously recorded Mickie Cronin in May 1954 for the BBC. Peter's pocket diary entry for Tuesday, 4th July 1956, reads: "am Hamish Henderson".

Peter's parents' summer home at Waldringfield near Woodbridge, Suffolk, was Peter's base for his three-week field-recording excursion into Suffolk, Norfolk and Cambridgeshire in July 1956. On 6th and 7th July 1956 he made several calls in Essex and around Woodbridge without success, but he made arrangements to record Phoebe and Joe Smith and Jim Baldrey, a painter and decorator, in Melton on the northern edge of Woodbridge. Peter had been referred to Phoebe Smith by her cousin Charlie Scamp, whom he had recorded previously, and Mrs. Stanley, living in a caravan in Betenhan, near Sissinghurst, Kent, had given him the address of her sister, Phoebe Smith. Shortly before the recording session, Joe Smith hurt his hand and was unable to play the fiddle. Peter used a Midget tape recorder at 15 inches per second for this session, and he claimed "Beer 19/- fags 7/8". (Peter's notebook, 1956 *Norfolk & Suffolk Cambridge*, British Library; Peter's pocket diary, Friday, 7 July 1956; British Library; and Peter's reports Marie Slocombe, peterkennedyarchive.org). In his report to Marie Slocombe, Peter lists "Talk" and the first eight songs listed in the order given below. It would appear that every thing from *The Herring Song* onwards was either not offered to the BBC or not taken up by the BBC.



Joe & Phoebe Smith at the time of the recording.
[photo: Peter Kennedy]

PHOEBE SMITH

Phoebe Smith voice

Joe Smith additional voice x

Melton, Woodbridge, Suffolk, 9 July 1956 [not 8 or 10 July reported elsewhere.]

A Blacksmith Courted Me

Tune of the previous song hummed [RH: *A Blacksmith Courted Me*]

A Blacksmith Courted Me (tune and song)

The Blacksmith (tune, words & first verse)

The Blacksmith (second verse)

A Blacksmith Courted Me

A Blacksmith Courted Me

A Blacksmith Courted Me (tune and song)

A Blacksmith Courted Me

Tune of the previous song hummed [RH: *A Blacksmith Courted Me*]

A Blacksmith Courted Me

A Blacksmith Courted Me

I Am a Romany (words then song)

I Am a Romany (words & song)

I Am a Romany (words then song)

I Am a Romany Rai

I'm a Romany Rai (RH: song only)

Captain Thunderbolt (or *Down by the Shannon*)

Captain Thunderbolt

Captain Thunderbolt (*Down by the Shannon Side*)

Molly Varden (*The Shooting of his Dear*)

Molly Varden (or *Polly Vaughan*) (talk before)

Molly Varden

Molly Varden (or *Polly Vaughan*) (talk before)

High Germany (fragment)

Higher Germanie

Higher Germanie

Higher Germanie

Higher Germanie

Higher Germanie

Higher Germany

Young Ellender

Young Ellender (tune, story and song)

Young Ellender (tune, words, story and song)

Young Ellender (tune, story and song)

The Oxford Girl

The Oxford Girl (verses 1, 4, 5, 6 & 7)

The Oxford Girl

BBC 23099

BBC 23099

Folktracks 60-100

Folktracks FSA-60-100

Folktracks FSA-60-100

Folktracks FSB 015

Folktrax FTX-015

Folktrax FTX-100

Folktrax FTX-136

Folktrax FTX-136

Saydisc CD-SDL407

Topic TSCD672D

Folktracks 60-100

Folktracks FSA-60-100

Folktrax FTX-100

Saydisc CD-SDL407

Topic TSCD672D

Folktracks 60-100

Folktracks FSA-60-100

Folktrax FTX-100

BBC 23099

Folktracks 60-100

Folktracks FSA-60-100

Folktrax FTX-100

BBC 23099

Folktracks 60-100

Folktracks FSA-60-100

Folktrax FTX-100

Folktrax FTX-518

Saydisc CD-SDL407

Topic TSCD672D

BBC 23099

Folktracks 60-100

Folktracks FSA-60-100

Folktrax FTX-100

BBC 23099

Folktracks 60-029

Folktracks 60-100

<i>The Oxford Girl</i>	Folktrax FTX-029
<i>The Oxford Girl</i>	Folktrax FTX-100
<i>The Oxford Girl</i>	Topic TSCD673T
Tune of the previous song hummed [RH: <i>The Oxford Girl</i>]	BBC 23099
<i>Down by the Sheepfold (or Blackberry Fold)</i>	Folktracks 60-100
<i>Down by the Sheep Fold</i>	Folktracks FSA-60-100
<i>Down by the Sheepfold (or Blackberry Fold)</i>	Folktrax FTX-100
<i>Down by the Sheepfold</i>	Topic TSCD672D
<i>The Herring Song</i> [RH: part only]	Caedmon TC1225
<i>The Herring Song</i> [RH: part only]	Topic 12T198
<i>The Jolly Herring</i> (first two verses)	Folktracks FSA-60-100
<i>The Hopping Song</i>	Folktracks 60-100
<i>The Hopping Song</i>	Folktracks FSA-60-100
<i>The Hopping Song</i>	Folktrax FTX-100
Talk about preceding and following songs and family	Folktracks 60-100
Talk about preceding and following songs and family	Folktrax FTX-100
Talk about herself and her singing x	Folktracks 60-100
Talk about herself and songs x	Folktracks FSA-60-100
Talk about herself and her singing x	Folktrax FTX-100
Her singing and her family	Folktracks 60-100
Further talk about her singing and the family	Folktracks FSA-60-100
Her singing and about her family	Folktrax FTX-100
Further talk about family	Folktracks 60-100
Further talk about family	Folktracks FSA-60-100
Further talk about family	Folktracks FSA-60-100
Further talk about family	Folktrax FTX-100
Talk about her uncle, George Scamp, and her father	Folktracks 60-100
Talk about her uncle, George Scamp, and father	Folktracks FSA-60-100
Talk about her uncle, George Scamp, and her father	Folktrax FTX-100
Talk about courtship, marriage and death x	Folktracks 60-100
Talk about courtship, marriage and death x	Folktrax FTX-100
<i>The Riddle Song</i> (first verse by their son, Joe)	Folktracks 60-100
<i>The Riddle Song</i> (first verse by Joe)	Folktracks FSA-60-100
<i>The Riddle Song</i> (first verse by their son, Joe)	Folktrax FTX-100
<i>The Riddle Song</i> (talk about themselves; and their son Joe sings) x	Folktrax FTX-136
Further talk about the birth of Joe and work x	Folktracks 60-100
Further talk about the birth of Joe and work x	Folktracks FSA-60-100
Talk about the birth of Joe and work x	Folktrax FTX-100
Talk about "Blitz" (2nd World War) and losing her mother	Folktracks 60-100
Talk about the Second World War and loss of her mother	Folktracks FSA-60-100
Talk about "Blitz" (2nd World War) and losing her mother	Folktrax FTX-100
Step-dancing with mouth-organ and further talk about family	Folktracks 60-100
Step-dancing with mouth-organ; talk about family	Folktracks FSA-60-100
Step-dancing with mouth-organ and further talk about family	Folktrax FTX-100
Stories with Joe's fiddling and about life today	Folktracks 60-100
Story about Joe's fiddle and life today	Folktracks FSA-60-100
Stories about Joe's fiddling and about life today	Folktrax FTX-100

Peter (Report to Marie Slocombe but not specifically addressed to her, peterkennedyarchive.org): Tuesday 10th: A number of calls in Wickham Market area including Billy Hall (fiddler), the Vines. On this occasion he was too busy taking racing bets to record local Country dance and step-dance tunes.

That is a clear indication that Peter did not record Billy Hall on 10th July 1954. The following, however, seems to suggest he recorded Billy Hall on 18th or 19th July or a little later, but there is no mention of such recordings in his report to Marie Slocombe and there is no reference to Billy Hall in the Folktrax index.

Peter (1956 *Norfolk & Suffolk Cambridge*, notebook; British Library): 10.7.56 Tues // Wickham Market Billy Hall..... // [no date, but immediately after the entry for 18 July 1956] Billy Hall

Tel 312 Wickham Market. // Soldiers Joy // Liverpool (Pigeon on the Gate) // Slap Bang Polka // When the cows on (Double Schott.) // Schottische (Mountain Dew) // Sultan's Polka (Toe & Heel), Father said you'll have to have "Cock o' the North" // Pop goes the weasel // Talk about stepdancing & costume // gipsy descent

Peter (Report to Marie Slocombe but not specifically addressed to her, peterkennedyarchive.org): Tuesday 10th: // Recorded Jim Baldry (75) // POACHING SONG // ANOTHER POACHING SONG // THE NORTHAMPTONSHIRE POACHER // RATCLIFFE HIGHWAY // LIVERPOOL PLAY (The Dolphin) // THE FLAGSHIP VICTORIA // SAILOR CUT DOWN // NAPOLEON AND NELSON // FARMYARD SONG // OLD DUNCOW CAUGHT FIRE // THE IRISH FAMILIE

R. E. Bratt, A. A. Central Programme Operations, BBC (internal BBC memo to Music Bookings, 5th November 1956, BBCWritten Archive, R46/691): ... Mr. James Baldry, Corner Cottage, Melton, Suffolk (Rec. 10.7.56) // 6 songs (approx. 14') and talk 4'15'' – suggest 6 guineas

JIM BALDRY

voice

Melton, Woodbridge, Suffolk, 10 July 1956.

Hares in the Plantation

Hares in the Plantation

The Northamptonshire Poacher

The Northamptonshire Poacher [RH: part only]

The Northamptonshire Poacher [RH: part only]

The Northamptonshire Poacher

The Northamptonshire Poacher

The Northamptonshire Poacher

Ratcliffe Highway

Ratcliffe Highway [RH: part only]

Ratcliffe Highway [RH: part only]

Ratcliffe Highway

The Contented Countryman

The Contented Countryman

The Contented Countryman

When the Old Dun Cow Caught Fire [RH: one verse]

The Irish Familie [RH: two verses]

The Irish Familie [RH: two verses]

Talk about himself and poaching [RH: Interview]

BBC 23100

Topic TSCD676

BBC 23100

Caedmon TC1163

Topic 12T195

Folktracks FSB 023

Folktrax FTX-023

Topic TSCD676

BBC 23100

Caedmon TC1167

Topic 12T194

Folktrax FTX-515

BBC 23100

Folktracks FSB 023

Folktrax FTX-023

BBC 23100

BBC 23100

Folktrax FTX-025

BBC 23100



Jim Baldry at the time of the recording.
[photo: Peter Kennedy]

On Wednesday, 11 July 1956, Peter's arrangement to record a dulcimer player, Len Pearce, at Woodbridge, was either spoilt or aborted, as he had "Trouble with machine" (pocket diary, British Library). The following note could mean either he made recordings or he listened to Len playing:

Peter (1956 *Norfolk & Suffolk Cambridge*, notebook; British Library): 2 ways Golden Threads "put a kick into it" // X Banks & Braes // X Bluebells 4 ways // Scale // X Down in the valley where sweet violets grow. // X The March Past Bagpipes Grenadier Guards // Drink to me only / Story about an Irishman waiting for a bus and sang song with dulcimer Rose of Trallee. // X Annie Laurie 2 Keys. // Jacky Robinson // Soldiers Joy etc // Break Down

Peter (Report to Marie Slocombe but not specifically addressed to her, peterkennedyarchive.org): Wednesday 11th: After various attempts to record Len Pearce (dulcimer) was rejected in fact nearly ejected by his wife who said that he had been both on "Have a go" [RH: Wilfred Pickles' radio programme] and television – "surely that was enough".

Len Pearce's name does not appear in the Folktrax index, so, if there ever were any recordings, they are not known to exist now.

Peter (Report to Marie Slocombe but not specifically addressed to her, peterkennedyarchive.org): Thursday 12th: After a great deal of searching I found Eli Whent (fiddler) and arranged to return and record when he was not so busy // Recorded Bob Roberts on board his barge, Cambria, at Colchester, Essex

BOB ROBERTS

Bob Roberts voice x; melodeon xx
unidentified voice xxx

On board Cambria, Colchester, Essex, 12 July 1956.

The Bargeman's Alphabet x / xxx

Bargeman's ABC x / xxx

The Bargeman's ABC x / xxx

The Bargeman's Alphabet x / xxx

Windy Old Weather (The Fishes) x / xx

Windy Old Weather (The Fishes Song) x / xx

Windy Old Weather

Windy Old Weather x / xx

The Smuggler's Boy x / xx

BBC 23100

Talking Book 2/1501/26

Folktrax FSA 047

Folktrax FTX-047

BBC 23100

Folktrax FTX-208

Talking Book 2/1501/26

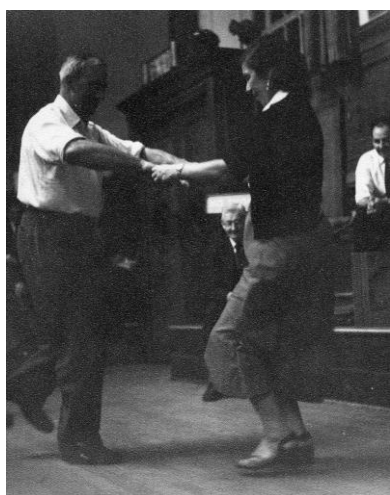
Saydisc CD SDL405

BBC 23100

The Smuggler's Boy x / xx
The Smuggler's Boy x / xx

Folktracks FSA 047
 Folktrax FTX-047

R. E. Bratt, A. A. Central Programme Operations, BBC (internal BBC memo to Music Bookings, 5th November 1956, BBC Written Archive, R46/691): ... Mr. A. W. ("Bob") Roberts, Dwiny Cottage, Pinmill, Ipswich, Suffolk (Rec. 12.7.56) // 3 songs (approx. 9') – suggest 5 guineas



Scan Tester plays the concertina for Bob Roberts & Phoebe Smith to step-dance, Cecil Sharp House, London, 11 October 1959. [photo: Eddis Thomas; Peter Kennedy Archive] [Reg Hall was present.]

Peter's pocket diary (British Library) notes that he recorded George Messenger at Blaxhall, Suffolk, on 13th July 1956, but there is no other sign of such a recording.

Peter (Report to Marie Slocombe but not specifically addressed to her, peterkennedyarchive.org): Friday 13th: To Leiston and made enquires of Stanley Morland, publican at "The Eel's Foot", Eastbridge. He told me that "Velvet" Brightwell and others were still going strong, but that he never had good singing sessions. // Recorded "Velvet" Brightwell (91) at his home Station Road // IN SCARBOROUGH TOWN // ADAM WAS A PLOUGHMAN // THE LOSS OF THE RAMILIES // and Mr and Mrs Howard, Kings Road // THE HOUSE OF ILL FAME // THE SAILOR BOY // SAILOR CUT DOWN

In his pocket diary (British Library), Peter noted that he gave Velvet Brightwell 5/-. The BBC discs locate the Howard recording at Thorpeness, on the coast a couple of miles south east of Leiston, but that might be where they came from. In his notebook (*1956 Norfolk & Suffolk Cambridge*; British Library), Peter gives their address as 55 King's Road, Leiston.

WILLIAM BRIGHTWELL (Velvet) [Folktracks FSA-60-0990;

VELVET BRIGHTWELL [Folktracks FTX-099] (91)

voice

At Velvet Brightwell's home, Leiston, Suffolk, 13 (not 14) July 1956.

<i>Scarborough Banks</i> (talks about himself before the song)	Folktracks FSA-60-099
<i>Scarborough Banks</i> (talk after)	Folktrax FTX-099
<i>The Faithful Plough</i>	Folktracks FSA-60-099
<i>The Faithful Plough</i> (talk after)	Folktrax FTX-099
<i>The Foggy Dew</i> (talks about himself following the song)	Folktracks FSA-60-099
<i>The Foggy Dew</i> (fragment) (talk before & after)	Folktrax FTX-099
<i>The Loss of the Ramillies</i>	Folktracks FSA-60-099
<i>The Loss of the Ramillies</i> (fragment)	Folktrax FTX-099
<i>The Loss of the Ramillies</i>	Folktrax FTX-512

LOUISA HOWARD

Louisa Howard (60)	voice x	
Ernie Howard	melodeon xx	
At the Howards' house, Leiston, Suffolk, 14 July 1956.		
<i>The House of Ill Fame</i> x		Folktracks FSA-60-099
<i>The House of Ill Fame</i> x		Folktrax FTX-099
<i>The Sailor Boy</i> x / xx		Folktracks FSA-60-099
<i>The Sailor Boy (Died for Love)</i> 1 (talk before & after) x / xx		Folktrax FTX-099
My father was a fisherman		Folktrax FTX-452

Peter (Report to Marie Slocombe but not specifically addressed to her, peterkennedyarchive.org): [Saturday 14th](#): After much searching for younger singers I found Edgar Button (43) with a younger voice at Tebberton // THE BUNCH OF VIOLETS // BLOW THE CANDLE OUT // THE LARKS // THE FOGGY DEW



Peter Kennedy & Edgar Button at the time of the recording.
[Peter Kennedy Archive]

EDGAR BUTTON

voice	
Flash Corner, Theberton, Leiston, Suffolk, 14 July 1956 [not 17 July as given on BBC discs].	
<i>The Oak and the Ash</i>	BBC 23100
<i>The Oak and the Ash</i>	Folktracks FSA-30-040
<i>The Oak and the Ash</i> (talk before)	Folktrax FTX-040
<i>The Oak and the Ash</i>	Topic TSCD676
<i>Blow the Candle Out</i>	BBC 23100
<i>Blow the Candle Out</i>	HMV 7EG 8288
<i>Blow the Candle Out</i>	Folktracks FSA-30-040
<i>Blow the Candle Out</i> (verse 3 omitted)	Folktracks FSB 017
<i>Blow the Candle Out</i>	Folktrax-FTX 017
<i>Blow the Candle Out</i> (talk before)	Folktrax FTX-040
<i>Blow the Candle Out</i>	Topic TSCD676
<i>The Larks (Pleasant and Delightful)</i>	BBC 23100
<i>The Larks They Sang Melodious</i>	Folktracks FSA-30-040
<i>The Larks They Sing Melodious</i> (some choruses omitted) (talk before)	Folktrax FTX-040
<i>The Foggy Dew</i>	BBC 23100
<i>The Foggy Dew</i>	Folktracks FSA-30-040

The Foggy Dew (talk before)

Folktrax FTX-040

R. E. Bratt, A. A. Central Programme Operations, BBC (internal BBC memo to Music Bookings, 5th November 1956, BBC Written Archive, R46/691): ... Mr. Eric ("Edgar") Button, Flash Corner, Thebberton, Ipswich, Suffolk (Rec. 16.7.56) // 4 songs (approx 11') suggest 4 guineas

In Peter's report to Marie Slocombe (peterkennedyarchive.org), he says he went to record Eli Whent on 16th July 1956, but he was not available. In his notebook, *1956 Norfolk & Suffolk Cambridge* (British Library), he noted that on that day he recorded Jumbo Brightwell at the Eel's Foot, Eastbridge, but he said nothing about it in his report to Marie Slocombe (peterkennedyarchive.org):

WILLIAM BRIGHTWELL (Jumbo) [Folktracks FSA-60-099]:

JUMBO BRIGHTWELL

voice

The Eel's Foot, Eastbridge, Suffolk, 16 July 1956.

Muddley Barracks [RH: part only]

Muddley Barracks [RH: part only]

Muddley Barracks

Muddley Barracks (talk before & after)

The Turpiton Soldier – Muddley Barracks

Muddley Barracks

Caedmon TC1164

Topic 12T196

Folktracks FSA-60-099

Folktrax FTX-099

Folktrax FTX-517

Topic TSCD676

Also on 16th July 1956, Peter noted in his notebook, *1956 Norfolk & Suffolk Cambridge* (British Library), that he called on Mr. Kerridge, retired roadmender, Blythburgh, Suffolk, who sang *Farewell Lovely Nancy*, and he recorded Mrs. Markwell at Beccles, whom he noted was the mother of Mrs. Reed of Withypool. In his report to Marie Slocombe (peterkennedyarchive.org), Peter said Mrs. Markham had been referred by Maud Karpeles, and he gave the recording date as 18 July 1956.

ANNIE MARKWELL

Annie Markwell voice

John Markwell melodeon x

Beccles, Suffolk, 18 July 1956.

Scarboro' (talk preceding) x

Scarborough Banks (talk before) x

William and Polly (talk before & after)

William and Polly (Cambridge Girl) (talk before & after)

The Dark-Eyed Sailor (talk about herself following the song)

The Dark-Eyed Sailor (fragments with talk)

Mother sang

Folktracks FSA-60-099

Folktrax FTX-099

Folktracks FSA-60-099

Folktrax FTX-099

Folktracks FSA-60-099

Folktrax FTX-099

Folktrax FTX-452

On 16th, 17th and 18th July 1954, as well as the sessions noted, Peter made extensive enquiries in Suffolk and Essex with no immediate success. His report to Marie Slocombe has coherence about it, but in terms of accuracy it might have elements of rational reconstruction as some dates and events are in conflict with details in his notebook, *1956 Norfolk & Suffolk Cambridge*, (British Library), where, for example, he dates the Harry Cox session as 17th July 1956.

HARRY COX

voice

Catfield, Norfolk, 19 July 1956.

The Black-Guarded Gipsies

The Gypsy Laddie [RH: part only edited with other material]

The Gypsy Laddie [RH: part only edited with other material]

The Gypsy Laddie [RH: part only edited with other material]

The Gypsy Laddie [RH: part only edited with other material]

The Gypsy Laddie [RH: three verses edited with other material]

Henry the Poacher (Fourteen Years Transported)

Henry the Poacher

The Old Drover

BBC 22914

Caedmon TC1146

Topic 12T161

Folktrax 90-502

Folktrax FTX-502

Rounder 11661-1776-2

BBC 22914

Rounder 11661-1839-2

BBC 22914

<i>Windy Old Weather</i>	BBC 22914
<i>Windy Old Weather</i>	EFDSS LP1004
<i>Windy Old Weather</i>	Folktracks FSA 033
<i>Windy Old Weather (The Fishes)</i>	Folktracks FSA 034
<i>Windy Old Weather (The Fisherman's Lament)</i>	Folktrax FTX-034
<i>John Reilly</i>	BBC 22914
<i>John Reilly</i>	Folktracks FSA 033
<i>John Reilly</i>	Folktrax FTX-033
<i>Thornymoor Woods</i>	BBC 22915
<i>Threshing Time</i> (own composition)	BBC 22915
<i>The Turkish Lady</i> (talk following)	BBC 22915
<i>The Turkish Lady</i>	Folktracks FSA 033
<i>The Turkish Lady</i>	Folktrax FTX-033
<i>The Turkish Lady</i>	Folktrax FTX-513
<i>The Turkish Lady</i>	Rounder 11661-1839-2
<i>The Bonny Labouring Boy</i>	BBC 22915
<i>The Bonny Labouring Boy</i>	Folk-Legacy FSB-20
<i>The Bonny Labouring Boy</i>	Folktracks FSB 015
<i>The Bonny Labouring Boy</i>	Folktracks FSA 032
<i>The Bonny Labouring Boy</i>	Folktrax FTX-015
<i>The Bonny Labouring Boy</i>	Folktrax FTX-032
<i>The Old German Musicianer</i>	Folk-Legacy FSB-20
<i>The German Musicianer</i>	Folktracks FSB 019
<i>The German Musicianer</i>	Folktracks FSA 032
<i>The German Musicianer</i>	Folktrax FTX-015
<i>The German Musicianer</i>	Folktrax FTX-032
<i>The Female Drummer</i>	BBC 22915
<i>The Female Drummer</i>	Folk-Legacy FSB-20
<i>The Female Drummer</i>	Folktracks FSA 032
<i>The Female Drummer</i>	Folktrax FTX-032
<i>The Female Drummer</i>	Folktrax FTX-518
<i>The Maids of Australia</i>	BBC 22915
<i>The Maid of Australia</i>	Caedmon TC 1143
<i>The Maid of Australia</i>	Topic 12T158
<i>The Maid of Australia</i> (verses 2-3 omitted)	Folktracks FSB 017
<i>The Maid of Australia</i>	Folktracks FSA 032
<i>The Maid of Australia</i>	Folktrax FTX-017
<i>The Maid of Australia</i>	Folktrax FTX-032
<i>The Maid of Australia</i>	Rounder 11661-1778-2
<i>Seventeen Come Sunday</i>	BBC 22915
<i>Seventeen Come Sunday</i>	Folk-Legacy FSB-20
<i>Seventeen Come Sunday</i>	Folktracks FSA 032
<i>As I Roved Out</i> (or <i>Seventeen Come Sunday</i>)	Folktrax FTX-032
<i>The Spotted Cow</i>	BBC 22915
<i>The Spotted Cow</i>	Folk-Legacy FSB-20
<i>The Spotted Cow</i> (verses 5-6 omitted)	Folktracks FSB 013
<i>The Spotted Cow</i>	Folktracks FSA 032
<i>The Spotted Cow</i>	Folktrax FTX-013
<i>The Spotted Cow</i>	Folktrax FTX-032
<i>The Spotted Cow</i>	Rounder 11661-1839-2
<i>The Apprentice Boy</i>	BBC 22915
<i>The 'Prentice Boy</i>	EFDSS LP1004
<i>The Prentice Boy (Murder Ballad)</i>	Folktracks FSA 034
<i>The Prentice Boy (The Cruel Miller)</i>	Folktrax FTX-034
<i>The Captain's Apprentice</i>	Folktrax FTX-512
<i>Jack Tar on Shore</i>	BBC 22915
<i>Jack Tar on Shore</i>	Folktracks FSA 033
<i>Jack Tar on Shore</i>	Folktrax FTX-033
<i>Jack Tar on Shore</i>	Folktrax FTX-515
<i>Jack Tar on Shore</i>	Saydisc CD SDL405

<i>Jack Tar on Shore</i>	Rounder 11661-1839-2
<i>I'm Going to Be Married Next Sunday / Monday</i>	BBC 22915
<i>Scarborough Fair Town</i>	BBC 22914
<i>Scarboro's Banks</i>	Folktracks FSA 033
<i>Scarboro's Banks</i>	Folktrax FTX-033
<i>The Jolly Butchers</i>	BBC 22914
<i>Sweet William</i>	BBC 22914
<i>Sweet William</i>	Folktracks FSA 033
<i>Sweet William</i>	Folktrax FTX-033
<i>The Old Miser of London</i>	BBC 22914
<i>The Old Miser of London</i>	Folktracks FSA 032
<i>The London Merchant (or The Old Miser)</i>	Folktrax FTX-032
<i>The Blackberry Fold</i>	BBC 22914
<i>Blackberry Fold</i>	EFDSS LP1004
<i>Blackberry Fold</i>	Folktracks 60-029
<i>Blackberry Fold</i>	Folktracks FSA 034
<i>Blackberry Fold (The Squire and the Milkmaid)</i>	Folktrax FTX-034
<i>Blackberry Fold</i>	Folktrax FTX-029
<i>Edmund (Young Edwin) in the Lowlands Low</i>	BBC 22915
<i>Young Edmund</i>	Folktracks FSA 033
<i>Edmund in the Lowlands Low</i>	Folktrax FTX-033
<i>The Dolphin</i>	BBC 22915
<i>The Dolphin</i>	Folktracks FSA 033
<i>The London Man-o'-War (or The Dolphin)</i>	Folktrax FTX-033
<i>The Death of Nelson</i>	BBC 22915
<i>The Death of Nelson</i>	Folktracks FSA 033
<i>Nelson's Monument</i>	Folktrax FTX-033
<i>The Death of Nelson (Nelson's Monument)</i>	Folktrax FTX-513
<i>Nelson's Monument</i>	Rounder 11661-1776-2
<i>Nelson's Monument</i>	Rounder 11661-1839-2
<i>The Old Fat Buck</i>	Folktracks FSB 023
<i>The Old Fat Buck</i>	Folktrax FTX-023

From 19th July to 23rd July 1956, Peter was noting and following references to potential singers.

Peter (Report to Marie Slocombe but not specifically addressed to her, peterkennedyarchive.org): Monday 23rd: After much searching in Friday Bridge area found a singer out in the fens.. I arranged to take him in to Wisbech and to record him... Ernest Jefferies (75) // THE BRISK YOUNG MAIDEN // THE TRUE LOVE // THE GOOD-LOOKING LADY // ALL JOLLY FELLOWS THAT FOLLOW THE PLOUGH // BARBARA ALLEN // THE SHIP THAT NEVER RETURNED // BRIGG FAIR // DIED OF LOVE // THE TREES

ERNEST JEFFREY

voice

Wisbech, Cambridgeshire, 23 July 1956.

<i>The Brisk Young Maiden</i> [RH: <i>Box on her Head</i>]	BBC 23622
<i>The Brisk Young Maiden (Undaunted Female)</i>	Folktrax FTX-423
<i>My True Love (The Chain of Gold)</i> (talk before)	Folktrax FTX-423
Song: <i>The Good Looking Man</i>	Folktrax FTX-423
<i>All Jolly Fellows that Follow the Plough</i>	BBC 23622
<i>All Jolly Fellows</i> (2nd version) (talk before & after)	Folktrax FTX-423
<i>The Ship that Never Returned</i>	Folktrax FTX-423
<i>The Three Butchers</i> (part only) (talk about learning the song)	Folktrax FTX-423

On 24th July 1956, Peter visited William Gentle (64) of Guilden Morden School to arrange a recording session with children of the school. Miss Gentle (72) was recorded talking about the children and Valentine's Day (pocket diary, British Library) and the Gooding custom before Christmas when widows went round houses collecting alms. (*1956 Norfolk & Suffolk Cambridge*, notebook, British Library).

WILLIAM GENTLE & MISS GENTLE (72)

Guilden Morden, Cambridgeshire, 24 July 1956.

Talk by Mr Gentle (headmaster) about *The Valentine Song*; & talk by the two Gentle sisters, by the schoolmistress, including log book & song by the Children

Folktrax FTX 424

Peter (Report to Marie Slocombe but not specifically addressed to her, peterkennedyarchive.org): Tuesday 24th: Tried to find gipsies with songs in Outwell and Friday Bridge area. Recorded songs and step-dancing with mouth-organ, spoons and various types of mouth-music from families called West and Loveridge. Also met a most interesting young gipsy called Fred Walker who had education up to age 14 before taking to the roads with his own waggon, the most beautiful I have ever seen.

It looks as if Peter was tipped-off about the O'Connors, as he noted other references to related O'Connors immediately before he wrote up the following recording session. (*1956 Norfolk & Suffolk Cambridge*, notebook, British Library). How is it that in reporting to Marie Slocombe (peterkennedyarchive.org), he noted the family names as West and Loveridge, but they become O'Connors on the BBC discs and the Folktrax issue? He dates the session in his report to Marie Slocombe as 24 July 1956 (peterkennedyarchive.org).

FRANK, JOHN, PERCY, NELSON & LILA O'CONNER

- Frank O'Conner (51) voice x; mouth-organ xx; tuning (lilting) xxx; step-dance xxxx
 John O'Conner (19) step-dance 5x; spoons 6x; mouth-organ 7x
 Percy O'Conner (13) step-dance 8x
 Nelson O'Conner (9) step-dance 9x
 Lila O'Conner (16) step-dance 10x
 Alfie O'Conner (9) step-dance 11x
 Friday Bridge, near Wisbech, Cambridgeshire, 24 (not 27) July 1956.
 Song: *Died for Love* x BBC 23099
 Died for Love (talk before & after) Folktrax FTX-423
 Talk about Song x BBC 23099
 Died for Love (talk before & after) x Folktrax FTX-423
Hornpipe x / xx [RH: Standard tune, related to *Rickett's Hornpipe & Four-Hand Reel*] BBC 23099
 Frank tunes up with his mouth while John dances x / 5x Folktrax FTX-423
 Tuning up & Jigging [RH: probably track above] Folktrax FTX-301
 Talk about 'Devonshire Time' x BBC 23099
 Talk about 'Devonshire Time' x Folktrax FTX-423
 Devonshire Time & 2 Gipsy Hornpipes x Saydisc CD-SDL407
 Step dancing to Gramophone (*Bluebell Polka*) x / 5x BBC 23099
 Step dancing to Gramophone (*Bluebell Polka*) x / 5x Folktrax FTX-423
 Step dancing x / 8x / xx [RH: *The Cliff Hornpipe*] BBC 23099
 Step dancing x / 8x / xx [RH: *The Cliff Hornpipe*] Folktrax FTX-423
 Step dancing x / 9x / xx [RH: *Four-Hand Reel*] BBC 23099
 Step dancing x / 9x / xx [RH: *Four-Hand Reel*] Folktrax FTX-423
 Talk about step dancing x BBC 23099
 Talk about step dancing x Folktrax FTX-423
 Step Dancing x / 10x / xx [RH: *The Cliff Hornpipe*] BBC 23099
 Step Dancing x / 10x / xx [RH: *The Cliff Hornpipe*] Folktrax FTX-423
 Talk 1 BBC 23099
 Talk about his own family, etc. x Folktrax FTX-423
 Playing spoons x / 6x / xx [RH: *The Cliff Hornpipe*] BBC 23099
 Playing spoons 1 / 6x / xx [RH: *The Cliff Hornpipe*] Folktrax FTX-423
Hornpipe x / xxxx / 6x [RH: *Four-Hand Reel*] BBC 23099
 Hornpipe x / xxxx / 6x [RH: *Four-Hand Reel*] Folktrax FTX-423
 Stepdancing 5x / xxx BBC 23099
 Stepdancing x / 9x BBC 23099
 Stepping 11x Folktrax FTX-423
Bold Drunkards (talk before & after) x Folktrax FTX-423

Peter (Report to Marie Slocombe but not specifically addressed to her, peterkennedyarchive.org): [Wednesday 25th](#): Drove to Royston area and eventually found Tom Coningsby (82) and Arthur Abbs (85) from Whaddon and recorded dialect talk about Plough Monday, Whitsun Feasts, Molly Dancing and Jack-in-the-Green as well as songs including the Whaddon “Whitsun Song” and All Jolly Fellows”

Whaddon is a mile north of Royston, while Guilden Morden is about two miles south west of Whaddon and two miles east of Royston. Arthur Abbs was born at Long Stanton.

THOMAS CONINGSBY* (83)

voice

ARTHUR ABBS** (85)

voice

Whaddon, Cambridgeshire, 25 (not 24) July 1956.

* Talk about Whitsuntide in Whaddon; speaks fragments and sings tune of *The*

Whitsuntide Song

Folktrax FTX-423

*Talk about “Three horse land” and Whip-cracking

Folktrax FTX-423

*After the corn had been carted in (Harvest Home)

Folktrax FTX-452

*Talk about cutting long briars and running the girls round the mound

Folktrax FTX-423

** Talk about Plough Monday at Long Stanton and Morris at Cambridge

Folktrax FTX-423

**They used to call it Plough Monday, whip-cracking, Jack-in-the-

Green, Sweeps Day, Frummetty & Feast Sunday

Folktrax FTX-452

*/**Talk about Harvest Homes (Horkeys) and singing old-fashioned songs

Folktrax FTX-423

***All Jolly Fellows that Follow the Plough*

Folktrax FTX-423

? *The Three Robbers (Undaunted Female)* (story of song & fragment)

Folktrax FTX-423

? Story and comic song: *The Threshing Song*

Folktrax FTX-423

Peter (Report to Marie Slocombe but not specifically addressed to her, peterkennedyarchive.org): [Thursday 26th](#): At Guilden Morden recorded local “Valentine Song” from a number of singers and from the children. Then recorded singing games, skipping games etc in playground.

GUILDEN MORDEN SCHOOL

Children

In the playground at Guilden Morden School, Cambridgeshire, 26 (not 25) July 1956.

Evening Chronicle, Empire News

Folktrax 30-202

Evening Chronicle, Empire News

Folktrax FTX-201

Evening Chronicle

Folktrax FTX 424

Piggy on the Railway

Folktrax 30-202

Piggy on the Railway

Folktrax FTX-201

Piggy on the Railway

Folktrax FTX 424

Teddy Bear

Folktrax 30-202

Teddy Bear

Folktrax FTX-201

Teddy Bear, Teddy Bear

Folktrax FTX 424

Up in the Loft

Folktrax 30-202

Up in the Loft

Folktrax FTX-201

Up in the Loft a Long Way Off

Folktrax FTX 424

Down in the Meadow

Folktrax 30-202

Down in the Meadow

Folktrax FTX-201

Down in the Meadow – Skipping

Folktrax FTX 424

The Ship Goes through the Illey-Alley-O

Folktrax 30-202

The Ship Goes through the Illey-Alley-O

Folktrax FTX-201

The Ship Goes through the Illey Alley O – Round Game

Folktrax FTX 424

I Sent a Letter

Folktrax 30-202

I Sent a Letter

Folktrax FTX-201

I Sent a Letter to My Love

Folktrax FTX 424

In and out the Windows

Folktrax 30-202

In and out the Windows

Folktrax FTX-201

In and out the Windows

Folktrax FTX 424

Peter returned to London on 27th July 1956 (*1956 Norfolk & Suffolk Cambridge*, & Peter's report to Marie Slocombe, peterkennedyarchive.org).

Peter knew both Michael Gorman, a long-time resident in London from Co. Sligo, and Margaret Barry, a more recent arrival in London from Cork, and he had previously recorded them separately. They were now living together and earning their living playing regularly in the Bedford Arms in Arlington Road, Camden Town, and other Irish pubs in London. Margaret was regularly vamping the banjo to Michael's fiddle, but Michael hadn't yet started playing the fiddle regularly behind Margaret's singing. Peter's pocket diary entry (British Library) for Tuesday, 21st August 1956, reads: "6 pm M Gorman M Bary recording session". The date given on the Folktracks/Folktrax issues is 19th August 1956, which was a Sunday, when Michael and Margaret would have already played a lunch-time session in the Bedford, and would have been due back in the pub for their 9.00 pm commitment. Tuesday, 21st August makes more sense, as within Irish pub music circles Tuesday was a dead night. There were no Irish pub bookings on Tuesdays!

MICHAEL GORMAN with MARGARET BARRY*
MARGARET BARRY**

Michael Gorman fiddle x; voice xx

Margaret Barry voice xxx; G plectrum banjo xxxxx

Cecil Sharp House, Camden Town, London, 21 August 1956.

- | | |
|--|----------------------|
| *McFadden's Fancy – Reel x | Folktracks FSA60-174 |
| *McFadden's Fancy – Reel x | Folktrax 174-C60 |
| *The Lark in the Morn – Jig [RH correction: <i>The Lark in the Morning</i>] x | Folktracks FSA60-174 |
| *The Lark in the Morn – Jig [RH correction: <i>The Lark in the Morning</i>]x | Folktrax 174-C60 |
| *The Broken Pledge – Reel x | Folktracks FSA60-174 |
| *The Broken Pledge – Reel x | Folktrax 174-C60 |
| *Michael's Reel x | Folktracks FSA60-174 |
| *Michael's Reel x | Folktrax 174-C60 |
| *Reel: Put the Cake on the Dresser x | Topic TSCD679T |
| *The Pigeon on the Gate – Reel x / xx | Folktracks FSA60-174 |
| *The Pigeon on the Gate – Reel x / xx | Folktrax 174-C60 |
| *McFadden's Reel x / xx | Folktracks FSA60-174 |
| *McFadden's Reel x / xx | Folktrax 174-C60 |
| *The Burnt Cabbage – Reel x / xx | Folktracks FSA60-174 |
| *The Burnt Cabbage – Reel x / xx | Folktrax 174-C60 |
| *The Mountain Road x / xx | Folktracks FSA60-174 |
| *The Mountain Road x / xx | Folktrax 174-C60 |
| *The Stray-Away Child – Jig x | Folktracks FSA60-174 |
| *The Stray-Away Child – Jig x | Folktrax 174-C60 |
| *The Stray-Away Child – Jig x | Rounder 1774 |
| *Jig: The Strayaway Child x | Topic TSCD679T |
| *Lord Gordon's Reel x 2 | Folktracks FSA60-174 |
| *Lord Gordon's Reel x / xxxx | Folktrax 174-C60 |
| *The Chanter Song – County Clare Lament x / xxxx | Folktracks FSA60-174 |
| *The Chanter Song – County Clare Lament x / xxxx | Folktrax 174-C60 |
| *The Hare in the Heather / The Woman of the House x / xxxx | Folktracks FSA60-174 |
| *The Hare in the Heather / The Woman of the House x / xxxx | Folktrax 174-C60 |
| *The Hare among the Heather [RH correction: <i>The Hare in the Heather / The Woman of the House</i>] x / xxxx | Saydisc CD-SDL420 |
| *The Boys of Ballisadare x / xxxx | Folktracks FSA60-174 |
| *The Boys of Ballisadare x / xxxx | Folktrax 174-C60 |
| *Reel: The Boys of Ballisadare (or Dublin Lasses) x / xxxx | Saydisc CD-SDL420 |
| *Bonnie Anne x / xxxx | Folktracks FSA60-174 |
| *Bonnie Anne x / xxxx | Folktrax 174-C60 |
| *Sligo Maid / Gannon's Reel x / xxxx | Folktracks FSA60-174 |
| *Sligo Maid / Gannon's Reel x / xxxx | Folktrax 174-C60 |
| *The Star of Munster (2 versions) x / xxxx | Folktracks FSA60-174 |
| *The Star of Munster (2 versions) x / xxxx | Folktrax 174-C60 |
| *The Humours of Lisnadare [RH correction: <i>The Humours of Lissadel</i>] x / xxxx | Folktracks FSA60-174 |

- **The Humours of Lisnadare* [RH correction: *The Humours of Lissadel*] x / xxxx Folktrax 174-C60
- **Roaring Mary / The Maid of Castlebar* x / xxxx Folktracks FSA60-174
**Roaring Mary / The Maid of Castlebar* x / xxxx Folktrax 174-C60
- **Carracastle Lasses* x / xxxx Folktracks FSA60-174
**Carracastle Lasses* x / xxxx Folktrax 174-C60
- **Jenny's Welcome to Charlie* x / xxxx Folktracks FSA60-174
**Jenny's Welcome to Charlie* x / xxxx Folktrax 174-C60
**Reel: Jenny's Welcome to Charlie* Topic TSCD679T
- ***The Blarney Stone* xxx / xxxx Folktracks FSA-60-070
***The Blarney Stone* xxx / xxxx Folktrax FTX-070
***The Blarney Stone* xxx / xxxx Saydisc CD-SDL407
***The Blarney Stone* xxx / xxxx Rounder 11661-1774-2
- ***The Factory Girl* xxx / xxxx Folktracks FSA-60-070
***The Factory Girl* (with talk and tune before) xxx / xxxx Folktrax FTX-070
***The Factory Girl* xxx / xxxx Saydisc CD-SDL411
***The Factory Girl* xxx / xxxx Rounder 11661-1774-2
- ***Kathleen* xxx / xxxx Folktracks FSA-60-070
***Kathleen* (or *The Hills of Donegal*) xxx / xxxx Folktrax FTX-070
***Kathleen* xxx / xxxx Saydisc CD-SDL407
- ***Mother's Banjo Breakdown* xxxxx Folktracks FSA-60-070
***Instrumental: Banjo Breakdown* xxxxx Folktrax FTX-070
- ***The Galway Shawl* xxx / xxxx Folktracks FSA-60-070
***The Galway Shawl* xxx / xxxx Folktrax FTX-070
- ***Let Mister Maguire Sit Down* xxx / xxxx Folktracks FSA-60-070
***Let Mister Maguire Sit Down* xxx / xxxx Folktrax FTX-070
***Let Mister Maguire Sit Down* xxx / xxxx Rounder 11661-1774-2
- ***The Mantle so Green* xxx / xxxx Folktracks FSA-60-070
***The Mantle so Green* xxx / xxxx Folktrax FTX-070
- ***The Turfman from Ardee* xxx / xxxx Folktracks FSA-60-070
***The Turfman from Ardee* xxx / xxxx Folktrax FTX-070
***The Turfman from Ardee* xxx / xxxx Saydisc CD-SDL411
- ***The Bard of Armagh* xxx / xxxx Folktracks FSA-60-070
***The Bard of Armagh* xxx / xxxx Folktrax FTX-070
***The Bard of Armagh* xxx / xxxx Saydisc CD-SDL407
- ***Eddie Richardson, Cycling Champion* xxx / xxxx Folktracks FSA-60-070
***Eddie Richardson (The Cycling Champion of Ulster)* xxx / xxxx Folktrax FTX-070
- ***Martha of Strabane* xxx Folktracks FSA-60-070
***Martha, the Flower of Sweet Strabane* xxx Folktrax FTX-070
***The Flower of Sweet Strabane* xxx Rounder 11661-1774-2
- ***The Wild Colonial Boy* xxx / xxxx Folktracks FSA-60-070
***The Wild Colonial Boy* xxx / xxxx Folktrax FTX-070
***The Wild Colonial Boy* xxx / xxxx Saydisc CD-SDL411
- ***Moses Ri-Too-Ral-I-Ay* xxx / xxxx Folktracks FSA-60-070
***Moses Ri-Tooral-I-Ay* xxx / xxxx Folktrax FTX-070
***Moses Ritoolarilay* xxx / xxxx Saydisc CD-SDL411
***Moses Ritoo-Ra-Li-Ay* xxx / xxxx Rounder 11661-1774-2



Margaret Barry & Michael Gorman, London, 1958-9.
[photo: Eddis Thomas; courtesy: Vaughan Williams
Memorial Library]

THE ANTROBUS SOULCAKERS

Jim Wright	doctor
Wilfred Isherwood	Beelzebub
Reg Collins	horse driver
Joe Prescot	horse

Filmed outside Major A. W. Boyd's house, Antrobus, Cheshire, 2 November 1956.

STEP IN, WILD HORSE. DVD published 1983.

Folktrax Film FF-1108

The sequence as listed in the catalogue: 1. Beginning // 2. Reg Collins on his tractor ' ' 3. Jim Wright // 4. The Antrobus Nominy // 5. The Song Outside // 6. *The Quack Doctor* // 7. *Little Dairy Doubt* // 8. The Final Song



Antrobus Soulcakkers. [provenance not known; Reg Hall Collection]

In November 1956, Peter made a detour from London on a BBC field-recording trip to Cornwall to film in Headington Quarry and to record the Cantwells at Standlake in Oxfordshire. How Peter knew of the Cantwells is not documented. [RH: Francis Shergold of Bampton Morris went to school with one of them!]

Peter (*Nov 1956 – Feb 1957*, notebook; British Library): Arrange with Mr Eason to film boys out of doors if fine at 2 pm. Kimber teaching them. Record some dances first of all for BBC Then film.....

Nov. 13 Tues. ... drove to Headington, Oxford. It was too late in the day to record William Kimber so made arrangements for the following day. Great difficulty in getting into hotel. Went to Farringdon, Coxwell and Appleton and made enquiries about local singers etc. Recorded Cantwells.

Nov. 14 Wednes. Recorded Kimber and afterwards went to Standlake to record Cantwell family. Oxford for night... Paid 12/6 to W.Kimber for use of electricity

RAYMOND & FREDRICK CANTWELL [BBC; Caedmon; Topic; Folktrax];

FRED and RAY CANTWELL [Rounder]

Fred (Banger) Cantwell (father) voice

Ray Cantwell (son) accordeon

Standlake, Oxfordshire, 13 November 1956 (according to all the tape boxes).

<i>The Nightingale (The Soldier and the Lady)</i>	BBC 23537
<i>The Soldier and the Lady</i> [RH: part only]	Caedmon TC 1143
<i>The Soldier and the Lady</i> [RH: part only]	Topic 12T158
<i>The Nightingales Sing</i> (verse 3 omitted)	Folktracks FSB 017
<i>The Nightingales Sing</i>	Folktrax FTX-017
<i>The Nightingale Song</i>	Folktrax FTX-136
<i>The Soldier and the Lady</i>	Rounder 11661-1778-2
<i>The Husbandman & Servingman</i>	BBC 23537
<i>The Husband-Man and the Servant-Man</i>	Folktracks 60-021
<i>The Husband-Man and the Servant-Man</i>	Folktrax FTX-021

WILLIAM KIMBER

Anglo-German concertina 1; voice 2

With Maud Karpeles, Headington Quarry, Oxford, 14 November 1956.

<i>Handkerchief Dance: 29th of May</i> 1	BBC 23504
<i>Handkerchief Dance: 29th of May</i> 1	EFDSS LP1001
<i>Stick Dance: Rodney</i> 1	BBC 23504
<i>Stick Dance: Rodney</i> 1	EFDSS LP1001
<i>Stick Dance: Hunt the Squirrel</i> 1	BBC 23504
<i>Stick Dance: Hunt the Squirrel</i> 1	EFDSS LP1001
<i>Morris Dance Tune: Hunting the Squirrel</i> 1	Saydisc CD-SDL 425
<i>Handkerchief Dance: Blue Eyed Stranger</i> 1	BBC 23504
<i>Handkerchief Dance: Blue Eyed Stranger</i> 1	EFDSS LP1001
<i>Stick Dance: Rigs o' Marlow</i> 1	BBC 23504
<i>Stick Dance: Rigs o' Marlow</i> 1	EFDSS LP1001
<i>Jig: Old Woman Tossed Up</i> 1	BBC 23504
<i>Morris Dance: The Old Woman Tossed Up in a Blanket</i>	EFDSS LP1001
<i>Song: Old Woman Tossed Up</i> 2	BBC 23504
<i>Jig: Jockey to the Fair</i> 1	BBC 23504
<i>Jig: Jockey to the Fair</i> 1	EFDSS LP1001
<i>Jig: Old Mother Oxford</i> 1	BBC 23504
<i>Jig: Old Mother Oxford</i> 1	EFDSS LP1001
<i>Handkerchief Dance: Double Set Back</i> 1	BBC 23504
<i>Handkerchief Dance: Double Set Back</i> 1	EFDSS LP1001
<i>Corner Dance: Trunkles</i> 1	BBC 23504
<i>Corner Dance: Trunkles</i> 1	EFDSS LP1001
<i>Morris Dance Tune: Trunkles</i> 1	Saydisc CD-SDL 425
<i>Jig: Shepherds Hey</i> 1	BBC 23504
<i>Jig: Shepherds Hey</i> 1	EFDSS LP1001
<i>Processional: Morris Off</i> 1	BBC 23504
<i>Processional: Morris Off</i> 1	EFDSS LP1001
<i>Bacca Pipes Jig: Pipe Dance</i> 1	BBC 23504
<i>Bacca Pipes Jig: Pipe Dance</i> 1	EFDSS LP1001
<i>Morris Dance Tune: Bacca Pipes</i>	Saydisc CD-SDL 425
<i>Country Dance: Hilly-Go Filly-Go</i> 1	BBC 23504
<i>Country Dance: Hilly-Go Filly-Go</i> 1	EFDSS LP1001
<i>Country Dance: Double Lead Through</i> 1	BBC 23504
<i>Country Dance: Double Lead Through</i> 1	EFDSS LP1001
<i>Country Dance: Ribbon Dance</i> 1	BBC 23504
<i>Country Dance: Ribbon Dance</i> 1	EFDSS LP1001
<i>Country Dance: Bonnets o' Blue</i> 1	BBC 23504
<i>Country Dance: Bonnets so Blue</i>	EFDSS LP1001
<i>Four Hand Reel (Soldier's Joy)</i> 1	BBC 23504
<i>Four Hand Reel (Soldier's Joy)</i> 1	EFDSS LP1001
<i>Fool's Dance (The Bold Hussar)</i> 1	BBC 23504
<i>Fool's Dance (The Bold Hussar)</i> 1	EFDSS LP1001

<i>Hornpipe: Cliff</i> 1	BBC 23504
<i>Schottische</i> 1	BBC 23504
<i>Morris Dance: Bean-Setting</i> 1	EFDSS LP1001
<i>Morris Dance Tune: Bean Setting</i>	EFDSS LP1001
<i>Morris On</i> (Processional Morris Tune from Winster, Derbyshire) 1	Saydisc CD-SDL 425
<i>Morris Dance Tune: Morris On</i>	EFDSS LP1001
<i>Morris Dance: Constant Billy</i> 1	Saydisc CD-SDL 425
<i>Morris Dance: Laudnum Bunches</i> 1	EFDSS LP1001
<i>Morris Dance: The Willow Tree</i> 1	EFDSS LP1001
<i>Morris Dance Tune: The Willow Tree</i> 1	EFDSS LP1001
<i>Country Dance: Step and Fetch Her</i> 1	Saydisc CD-SDL 425
<i>Country Dance: Pop Goes the Weasel</i> 1	EFDSS LP1001
<i>Country Dance: Over the Hills to Glory</i> 1	EFDSS LP1001
<i>Country Dance: The Quaker's Wife</i> 1	EFDSS LP1001
<i>Morris Dance: Country Gardens</i> 1	EFDSS LP1001
<i>Morris Dance: Haste to the Wedding</i> 1	EFDSS LP1001
<i>Morris Dance Tune: Haste to the Wedding</i> 1	Saydisc CD-SDL 425
<i>Morris Dance: Getting Upstairs</i> 1	EFDSS LP1001
<i>Country Gardens</i> [film]	(DVD) EFDSS Classic CD03

Peter (Nov 1956 – Feb 1957, notebook; British Library): To Sticklepath where recorded Bob Cann at Ford Farm. On way called on Fred Crossman and Sid Richards

Peter knew Bob Cann from his earlier days in the West Country and broke his journey to Cornwall to see him. Sticklepath is a mile from South Zeal, where Bob Cann is normally cited as living.

ROBERT CANN [BBC];

BOB CANN [Veteran]

melodeon

At Bob's house, Ford Farm, Sticklepath, Devon, 15 November 1956.

Cross Hands Country Dance [RH: *The Grand Old Duke of York* (EFDSS version)]

BBC 23506

Cross Hands Country Dance [RH: *The Grand Old Duke of York* (EFDSS version)]

Veteran VT138CD

Uncle George's Jig

BBC 23506

Uncle George's Jig

Veteran VT138CD

Waltzes: Uncle Jim's / Kestor Rock

BBC 23506

Waltzes: Uncle Jim's / Kestor Rock

Veteran VT138CD

Hornpipe: Manchester [RH: EFDSS version]

BBC 23506

Polka: Climbing Up the Golden Stairs

BBC 23506

Polka: Climbing Up the Golden Stairs

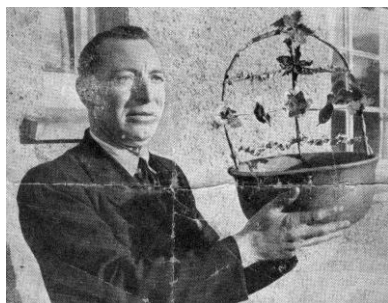
Veteran VT138CD

Barn Dance

BBC 23506

On Friday, 16th November 1956, Peter arrived in Truro, Cornwall, and looked up a couple of non-traditional music contacts.

Peter (Nov 1956 – Feb 1957, notebook; British Library): Saw Harold Tozer and arranged to record talk about Wassail custom. Bowl used to be carried by Little family (but now only 1 married daughter) He went round with them at age 15 & took on. Originally whole family – party of dozen or so went round. They go round for 12 days after & including New Year's Eve. Mr Little was a cattle drover and wore breeches. No special costume but at Bodmin they blacked faces and wore top hats..... // Nov. 16th Friday Drinks to Mr. Tozer & party 3/6



Stanley Tozer with wassail bowl.
[unprovenanced press cutting; Peter Kennedy Archive]

TRURO WASSAIL BOWL SINGERS [Caedmon];

TRURO WASSAILERS [FTX-253];

HAROLD TOZER, THOMAS JEWEL & ALBERT JOSE [FTX-010]

Harold Tozer lead voice

Thomas Jewel bass voice

Albert Jose descant voice.

Malpas, Cornwall, 16 November 1956.

Cornish Wassail Song [RH: part only edited with other material]

Caedmon TC1224

Cornish Wassail Song [RH: part only edited with other material]

Topic 12T197

Wassail [RH: two verses with Peter Kennedy talking over; broadcast in
As I Roved Out]

Folktrax FTX-253

Truro Wassail Song

Folktrax FTX-010

On Saturday, 17th November, Peter saw Harry Trefusis & got local information. He went to Constantine and contacted Bernard Fishwick, whom he knew from the BBC *Village Barn Dance* programmes in 1950 & 1951 and who had given him traditional music leads back then, and he arranged to go back later in the week. At Cadwith he arranged to go back on Sunday and at Logan Rock arranged to return on Monday. He stayed at St. Ives and made other enquiries.

Peter (*Nov 1956 – Feb 1957*, notebook; British Library): Nov. 18th Sunday To Perranparth and recorded Tom Robins – Songs sung at Gorsedd in Cornish language. On way saw people in Camborne and Redruth. Returned and recorded John Thomas Then to Cadgwith. Drinks 18/10

Strange that the Cadgwith Cove fishermen were prepared to sing in a pub on a Sunday. Such was the influence of the church &/or chapel, they wouldn't have done it in Padstow on a Sunday!

JOHN THOMAS [BBC, Caedmon & FTX-010]; 'OLD JAN' JOHN THOMAS [FTX-218]

voice

Camborne, Cornwall, 18 November 1956.

As I Sat on a Sunny Bank

BBC 23654

As I Sat on a Sunny Bank

Caedmon TC1224

As I Sat on a Sunny Bank

Topic 12T197

As I Sat on a Sunny Bank

Folktrax FTX-010

As I Sat on a Sunny Bank (Carol) (talk before)

Folktrax FTX-218

As I Sat on a Sunny Bank (I Saw Three Ships)

Folktrax FTX-504

As I Sat on a Sunny Bank

Saydisc CD-SDL 425

In Cambourne I Was Born and Bred

Folktrax FTX-218

Cambourne Hill

Folktrax FTX-010

Going Up Cambourne Hill (talk before)

Folktrax FTX-218

If I Could Help Somebody (talk before & after)

Folktrax FTX-218

CADGWITH COVE FISHERMAN [BBC]; FISHERMEN [Folktrax]; BILL BARBER

[*Liverpool Packet*]; FISHERMEN'S GROUP [Saydisc]

unidentified voices

Bill Barber solo voice x

The Inn or Cadgwith Hotel, Cadgwith Cove, Lizard, Cornwall, 18 November 1956.

<i>The Liverpool Packet</i> [RH: solo with chorus] x	BBC 23654
<i>The Liverpool Packet</i> [RH: solo with chorus] x [RH: part only]	Caedmon TC1167
<i>The Liverpool Packet</i> [RH: solo with chorus] x [RH: part only]	Topic 12T194
<i>The Liverpool Packet</i> [RH: solo with chorus] x	Folktrax FTX-309
<i>The Liverpool Packet</i> [RH: solo with chorus] x	Saydisc CD SDL405
<i>The Sailor's Alphabet</i> [RH: solo with chorus] x	BBC 23654
<i>We'll Rant and We'll Roar (Spanish Ladies)</i> x [RH: solo with chorus]	Folktrax FTX-309
<i>Spanish Ladies</i>	BBC 23654
<i>A-Roving</i>	BBC 23654
<i>Rio Grande</i>	BBC 23654
<i>Rio Grande</i>	Saydisc CD-SDL405
<i>The Drunken Sailor</i>	BBC 23654
<i>What Shall We Do with a Drunken Sailor</i>	Saydisc CD-SDL405
<i>Billy Boy</i>	BBC 23654
<i>My Boy Billy</i>	Folktrax FTX-010
<i>Farewell & Adieu (We'll Rant & We'll Roar)</i>	Saydisc CD-SDL405
<i>The Robber's Retreat</i>	Folktrax FTX-010
<i>The Robber's Retreat (The Cadgwith Anthem)</i>	Folktrax FTX-218
<i>Row, Boatman, Row</i>	Folktrax FTX-218
<i>The Jolly Jolly Roger (The Bold Buccaneers)</i>	Folktrax FTX-218
<i>Farewell, My Own True Love</i>	Folktrax FTX-218



Bill Barber at the time of the recording.
[photo: Peter Kennedy]

Peter (Nov 1956 – Feb 1957, notebook; British Library): Nov. 19th Mon On telephone made arrangements to record group of singers at Skinner's Bottom on Thursday..... Saw John Casley in graveyard, Morvah and recorded him with harmonium in church. To Pendeen arranged to record Wednesday. To Logan Rock and found singers all had to be rounded up. Went with Lewis Matthews and visited each brother in turn. Recorded them and John Chappell Drinks 10/8 use of electricity 10/-.

Peter (Nov 1956 – Feb 1957, notebook; British Library): Penberth. St. Buryan. Drinks 10/8 Treen (Logan Rock) Use of room 10/- // John Chappell (Treen) expert stone-hedger, water deviner – put big hand to almost anything. Matthews all farm labourers.

John Casley and John Thomas lived a short distance from each other; Thomas at Trevean Farm, Morvah. Pendeen cited on Folktrax as the recording location for Thomas is about a mile from Morvah. Treen is two to three miles north-east of Morvah.

JOHN COSLEY [BBC]; **JOHN CASLEY** [Caedmon, Topic, Folktrax]

John Casley voice x; harmonium xx

In church, Morvah, Cornwall, 19 November 1956.

The Tree on the Hill x / xx

The Greengrass Grew All Round x / xx [RH: part only]

The Greengrass Grew All Round x / xx [RH: part only]

The Tree on the Hill x / xx

BBC 23654

Caedmon TC1225

Topic 12T198

Folktrax FTX-010

The Tree on the Hill (talk after) x / xx Folktrax FTX-217
A-Mining We Will Go (talk before) [RH: part only edited with other material] xx Folktrax FTX-511
The Miner's Song (talk before) xx Folktrax FTX-217



John Casley at the time of the recording.
 [photo: Peter Kennedy]

THE MATTHEW BROTHERS*

Ted Matthews lead voice
 Phil Matthews tenor voice
 Lewis Matthews baritone voice
 Leslie Matthews bass voice

JOHN CHAPPELL (70) & COMPANY [FTX-217];

JOHN CHAPPELL & CHORUS [FTX-010]**

voices

Logan Rock, Cornwall, 19 November 1956.

**Lamorna*

**Away Down in Lamorna*

**Wandering Down*

**Any Old Thing Will Do*

***Resplendent Beauty*

***While Shepherds Watched* (5 variants)

***While Shepherds Watched* (Carol - 4 versions)

***Ring on ye Bells*

Folktrax FTX-010

Folktrax FTX-217

Folktrax FTX-217

Folktrax FTX-217

Folktrax FTX-217

Folktrax FTX-010

Folktrax FTX-217

Folktrax FTX-217

Peter (Nov 1956 – Feb 1957, notebook; British Library): Nov 20th Tuesday To Airport and arranged to fly to Scilly. Recorded Vic Trenwith, Clifford Jenkins acc. John Thomas accordion. Drinks 13/9 Nov 21st Wednes More recordings Scilly including Son of Bill Cameron. To Pendeen rec John Casley, (blind) John Thomas and local singers in pub. Drinks 18/4

CLIFFORD JENKINS

Clifford Jenkins voice x

John Thomas accordeon xx

Chorus 2

Scilly Isles, 20 November 1956.

The Sailor's Alphabet x / xx

The Sailor's Alphabet x / xx

The Sailor's Alphabet – Shanty x / xx

The Wreck of the Delaware (talk before & after) x

The Titanic x / xx

Folktrax FTX-217

Folktrax FTX-309

Saydisc CD SDL405

Folktrax FTX-217

Folktrax FTX-512

BILL CAMERON (86)*

Bill Cameron voice

John Thomas accordion x

BILL CAMERON, Junior [BBC & Folktrax];

BILL CAMERON [Caedmon] **

voice

St. Mary's, Scilly Isles, 21 November 1956.

* <i>Joe Muggins</i> [RH: with chorus]	BBC 23654
* <i>Joe Muggins</i> [RH: with chorus]	Folktrax FTX-217
* <i>The Golden Vanity</i> (fragment)	BBC 23654
* <i>The Golden Vanity</i> [RH: part only]	Caedmon TC1146
* <i>The Golden Vanity</i> [RH: part only]	Topic 12T161
* <i>The Golden Vanity</i> (talk after)	Folktrax FTX-217
* <i>Bob Ridley</i> (fragment)	BBC 23654
* <i>Old Bob Ridley</i> (<i>Minstrel Song</i>)	Folktrax FTX-217
* <i>Come, My Love, Come</i> (<i>Minstrel Song</i>)	Folktrax FTX-217
* <i>The Black Velvet Band</i> x	Folktracks 60-029
* <i>The Black Velvet Band</i> [RH: with chorus] x	Folktrax FTX 029
* <i>The Black Velvet Band</i> (with chorus) (talk after) x	Folktrax FTX-217
* <i>Mister Plimsoll</i> (talk before)	Folktrax FTX-217
* <i>Here's Succs to Mr. Plimsoll</i>	Folktrax FTX-512
* <i>The Titanic</i> x (talk after)	Folktrax FTX-217
* <i>The Poor Sailor Boy</i> (with chorus) (talk after)	Folktrax FTX-217
* <i>Way down to Lamorna</i> (or <i>Wet Wet Wet</i>) x	Folktrax FTX-309
** <i>The Bold Princess Royal</i> (with talk)	BBC 23654
** <i>The Bold Princess Royal</i> (with talk)	Folktrax FTX-217
** <i>The Barque the Campanere</i>	BBC 23654
** <i>The Campanero</i> (talk before)	Folktrax FTX-217
** <i>The Barque, the Campanero</i>	Folktrax FTX-512
** <i>The Campanero</i> [RH: part only]	Caedmon TC1167
** <i>The Campanero</i> [RH: part only]	Topic 12T194

The notes to Folktrax FTX-217, *'Way Down to Lamorna. Songs of Scilly & Cornwall*, say that the CD "includes Vic TRENWITH, the bus-driver & guide with 3 of the lifeboat crew", but no such recording is given in the track list.

WHOLE COMPANY [FTX-217];

MINERS [FTX-010]*

Raymond Trenarth voice
Edward James voice
Bill Thomas (Father Bill) voice
Charles Osborn voice

JOHN THOMAS** (about 64)

voice

Public house, Pendeen, Cornwall, 21 November 1956.

* <i>Lo, the Eastern Sages Rise</i>	Folktrax FTX-217
* <i>The Old Grey Duck</i>	Folktrax FTX-010
* <i>The Old Grey Duck</i>	Folktrax FTX-217
** <i>Old King Cole</i>	Folktrax FTX-010
** <i>Old King Cole</i> (with talk)	Folktrax FTX-217

Peter (*Nov 1956 – Feb 1957*, notebook; British Library): Saw John Thomas again Rec. Joseph Thomas also blind at Constantine..... To Skinners Bottom... Drinks 8/6

Constantine is midway between Helston & Falmouth.

JOE THOMAS (87)

voice

Constantine, Cornwall, 22 November 1956.

<i>It Rains, It Hails (40 Long Miles)</i> [RH: interview by Peter Kennedy after]	BBC 23654
<i>It Rains, It Hails, It Snows, It Blows</i>	Folktrax FTX-010
<i>It Rains, It Hails</i> (talk after)	Folktrax FTX-218
<i>The House that Jack Built (Rhyme: Old Style, New Style)</i>	BBC 23654
<i>The House that Jack Built (Old & New Style)</i>	Folktrax FSC 101

(talk before)	Folktrax FTX-218
<i>The Three Brothers</i> (Fragment)	BBC 23654
<i>The Three Butchers</i> (talk after)	Folktrax FTX-218
<i>Wassail Song</i> (Followed by talk)	BBC 23654
<i>Wassail Song</i>	Folktrax FSC 101
<i>The Cluster of Nuts</i>	Folktrax FTX-010
<i>The Cluster of Nuts</i> (talk before & after)	Folktrax FTX-218
<i>Recruiting Song (The Irish Recruit)</i> (talk before & after)	Folktrax FTX-218
<i>The Charming Young Widow I Met on the Train</i> (talk before)	Folktrax FTX-218
<i>Wassail Song</i> (talk about New Year's custom)	Folktrax FTX-218
Talk: about his grandmother and his father	Folktrax FTX-218
<i>The Banks of the Sweets Dundee</i>	Folktrax FTX-218
Talk about family & Song: <i>The Banks of the Sweet Dundee</i>	Folktrax FSC 101
<i>The Banks of the Sweet Dundee</i>	Topic TSCD673T

SKINNER'S BOTTOM GLEE SINGERS [BBC & Folktrax];

GROUP OF GLEE SINGERS [Caedmon; Topic]

voices

Redruth, Cornwall, 22 November 1956.

<i>The Sweet Nightingale</i>	BBC 23654
<i>An Eos Whek (The Sweet Nightingale)</i>	Folktrax FTX-010
<i>The Sweet Nightingale</i>	Folktrax FTX-218
<i>Going up Camberne Hill Coming down</i>	BBC 23654
<i>Camberne Hill</i>	Caedmon TC1225
<i>Going Up Camberne Hill</i>	Topic 12T198
<i>Camberne Hill</i>	Folktrax FTX-010
<i>The Flora Dance</i>	BBC 23654
<i>John the Bon</i> [RH: fade out]	Folktrax FTX-010
<i>John the Bon (Truro's Flora Dance Song)</i>	Folktrax FTX-218
<i>The Miner's Song</i>	BBC 23654
<i>A-Mining We Will Go</i> (verses 1 & 7-10)	Folktrax FTX-010
<i>The Miner's Song</i>	Folktrax FTX-218
<i>Ma Grun War 'N Gelynen (The Holly Bears a Berry)</i>	Folktrax FTX-010
<i>The Holly Tree Carol</i>	Folktrax FTX-218
<i>The Fisherman's Hymn</i>	Folktrax FTX-010
<i>The Fisherman's Hymn</i>	Folktrax FTX-218

On 23rd November 1956, Peter returned to London for pressing business. He still had a number of contacts in Cornwall he had been unable to fit in. (*Nov 1956 – Feb 1957*, notebook, British Library). His pocket diary (British Library) shows that on Sunday afternoon, 25th November 1956, he introduced the Tunneys at the Ceilidhe Club at Cecil Sharp house [Reg Hall was present]. On Monday, 26th November, he noted in his pocket diary "Harry Rogers Somerset" [probably Harold Rodgers, known as Harry, BBC producer of *As I Roved Out*], then on 27th November (*Nov 1956 – Feb 1957*), he went to Drayton in Middlesex and made a local investigation of singers, cancelled whatever he had had in mind and returned home.

It is not known how Peter heard of Paddy Taylor. Paddy was established in the Irish dancehall and Irish ceilidh-dance club scene in London from the early 1930s, but he wasn't part of the Irish pub scene that was well established in London by 1956. He worked as an electrician on film sets and similar work and he was sometimes away from home and even out of the country. He might have worked on the lighting at the Royal Albert Hall for the EFDDS festival (as he did in 1965) and made himself known. However, Michael Gorman knew him and might have referred Peter to him. Paddy told Reg Hall (late 1960s) where the recording was made.

PADDY TAYLOR

flute & voice

Peter Kennedy's home, Belsize Park, London, 2 December 1956.

<i>Reel: Colonel Frazer</i>	Folktracks FSA-60-171
<i>Reel: Colonel Frazer</i>	Folktrax FTX-171

- Reel: Colonel Frazer* Folktrax FTX-516
- Talk and *Reel: The Cabin Hunter* Folktracks FSA-60-171
- Talk and *Reels: The Cabin Hunter /The Pigeon on the Gate* Folktrax FTX-71
- Reel: The Cabin Hunter* Topic TSCD679T
- Reel: The Pigeon on the Gate* Folktracks FSA-60-171
- Hornpipe: The Queen of the Fairies* Folktracks FSA-60-171
- Slow Reel: The Queen of the Fairies* Folktrax FTX-171
- Slow Air: The Coolin* Caedmon TC1142
- The Coolin* Topic 12T157
- Slow Air: The Coolin* Folktracks FSA-60-171
- Slow Air: The Coolin* Folktrax FTX-171
- Talk & *Reel: The Banks of the Ilen 1/2* Folktracks FSA-60-171
- Reel: The Banks of the Ilen* Folktrax FTX-171
- Reel: The Banks of the Ilen* Saydisc CD-SDL420
- Jig: The Maid at the Spinning Wheel* Folktracks FSA-60-171
- Jig: The Maid at the Spinning Wheel* Folktrax FTX-171
- Slow Air: Lord Mayo* Folktracks FSA-60-171
- Slow Air: The Lord of Mayo* Folktrax FTX-171
- Reel: The Boy in the Gap* Folktracks FSA-60-171
- Reel: The Boy in the Gap* Folktrax FTX-171
- Pat Hanley's Jigs* [RH: These are slides not jigs.] Folktracks FSA-60-171
- Pat Hanley's Quadrilles* [RH: These are tunes for the set not the quadrille.] Folktrax FTX-171
- Slides: Pat Hanley's No. 1 / Pat Hanley's No. 2* Topic TSCD679T
- Talking about learning the flute, his mother, country dances in Ireland and playing in ceilidhe bands in London Folktracks FSA-60-171
- Talking about learning the flute, his mother, country dances in Ireland and playing in ceilidhe bands in London Folktrax FTX-171
- Reels: Tarbolton / Miss McLeod* Folktracks FSA-60-171
- Tarbolton / Miss McLeod's* Folktrax FTX-171
- Slow Air: The Fair-Haired Girl* Folktracks FSA-60-171
- Slow Air: The Fair Haired Lass* Folktrax FTX-171
- Talking & *Slip Jig: Unidentified* [RH: This is a hop-jig not a slip-jig] Folktracks FSA-60-171
- Talk & *Pat Hanley's Slip Jig* Folktrax FTX-171
- Slow Air: With Kitty I'll Go* Folktracks FSA-60-171
- With Kitty, My Dear, I'll Go* Folktrax FTX-171
- Slow Air: With Kitty I'll Go* Topic TSCD679T
- Jig: The Priest in his Boots* Folktracks FSA-60-171
- Jig: The Priest in his Boots* Folktrax FTX-171
- Talking about tune under the bedclothes Folktracks FSA-60-171
- Talking about tune under the bedclothes Folktrax FTX-171
- Rolling in the Ryegrass* Caedmon TC 1143
- Rolling in the Ryegrass* Topic 12T158
- Reel: Rolling in the Ryegrass* Folktracks FSA-60-171
- Reel: Rolling in the Ryegrass* Folktrax FTX-171
- Rolling in the Ryegrass* Rounder 11661-1778-2
- Slow Air: Ned of the Hill* Folktracks FSA-60-171
- Reel: Down the Glen* [RH correction: *Music in the Glen* composed by Neil O'Boyle] Folktracks FSA-60-171
- Reel: Down the Glen* [RH correction: *Music in the Glen* composed by Neil O'Boyle] Folktrax FTX-171
- Reel or Hornpipe: Down the Glen* [RH correction: *Reel: Music in the Glen* composed by Neil O'Boyle] Saydisc CD-SDL420
- Hornpipes: The Tailor's Thimble / Untitled* Folktracks FSA-60-171
- Hornpipes: The Tailor's Thimble / Untitled* Folktrax FTX-171
- Slow Air: Rocking the Cradle* Folktracks FSA-60-171
- Slow Air: Rocking the Cradle* Folktrax FTX-171
- Old Loughill Set Tune* [RH: This is actually two jigs] Folktracks FSA-60-171
- The Old Loughill Set Tune* [RH: This is actually two jigs] Folktrax FTX-171
- Polkas: Dan Morrison's / Hanley's Favourite* [RH: These three tunes

are not polkas; they are barndances. *Dan Morrison's* is Michael Gorman's composition, *The Chaffpool Post*. The second of *Hanley's* was recorded simply as *Barndance* by Peter Conlon in the 1920s.]

Folktracks FSA-60-171

Polka Selection: Dan Morrison's / Hanley's Favourite [RH: These three tunes are not polkas; they are barndances. *Dan Morrison's* is Michael Gorman's composition, *The Chaffpool Post*. The second of *Hanley's* was recorded simply as *Barndance* by Peter Conlon in the 1920s.]

Folktrax FTX-171

Slow Air: The Battle of Ballingeary

Folktracks FSA-60-171

Slow Air: The Battle of Ballingeary

Folktrax FTX-171

Slow Air: The Battle of Ballingeary

Folktrax FTX-516

Sweep's Hornpipe

Folktracks FSA-60-171

The Sweep's (Royal Belfast or Millicent's) Hornpipe

Folktrax FTX-171

Hornpipe: The Sweep's

Saydisc CD-SDL420



Paddy Taylor, London, 1970.

[photo: Gerry Harrington; Reg Hall Collection]

18 December 1956 was a Tuesday. There were no Irish music or dance engagements in London on a Tuesday, so it was a convenient time for a recording session. Seamus Ennis most probably referred Willie Clancy and Bobby Casey to Peter, even though both musicians were visible playing regularly in pubs in Camden Town near Cecil Sharp House. It isn't so likely that Ennis would have known or recommended Jimmy Hogan, who was primarily a dance-hall musician and an accordion player (!), or Jimmy Dorrian, who had a lower profile in the Irish community than the other three. Seamus Ennis, it is worth noting, did not record any of the great number of Irish musicians, who were easily accessible to him during his 1950s stint with the BBC.

WILLIE CLANCY & BOBBY CASEY [Folktracks/Folktrax/Saydisc];

BOBBY CASEY & WILLIE CLANCY [Topic]

Bobby Casey, fiddle 1

Willie Clancy, uilleann pipes 2, tin whistle 3, voice 4

Cecil Sharp House, Camden Town, London, 18 December 1956.

Two Reels - The Bush / Chicago Reel 1 / 2

Folktracks 30-173

Two Reels - The Bush / Chicago Reel 1 / 2

Folktrax 173-C30

Two Reels - The Bush / Chicago Reel 1 / 2

Folktrax FTX-173

Reels: The Old Bush / The Chicago 1 / 2

Topic TSCD679T

Father's Hornpipe / Poll Halfpenny 1

Folktracks 30-173

Father's Hornpipe / Poll Halfpenny 1

Folktrax 173-C30

Hornpipe: Poll Halfpenny 1

Folktrax FTX-173

Hornpipe: Poll Halfpenny 1

Topic TSCD679T

Reel - Reevey's 1

Folktracks 30-173

Reavey's [Correct spelling]

Folktrax 173-C30

Reavey's [Correct spelling]

Folktrax FTX-173

- Slip Jig - Rowsome's Slip* 2 Folktracks 30-173
Slip Jig - Rowsome's Slip 2 Folktrax 173-C30
Rowsome's Slip Jig 2 Foltrax FTX-173
Rowsome's Slip 2 Saydisc CD-SDL416
Single Jig (or Highland) - Ask My Father 1 / 2 Folktracks 30-173
Single Jig (or Highland) - Ask My Father 1 / 2 Folktrax 173-C30
Jig: Ask My Father 1 / 2 Folktrax FTX-173
Harvest Home Hornpipe 2 Folktracks 30-173
Harvest Home Hornpipe 2 Folktrax 173-C30
The Harvest Home Hornpipe 2 Foltrax FTX-173
The Sweep's Hornpipe 2 Folktracks 30-173
The Sweep's Hornpipe 2 Folktrax 173-C30
The Sweep's Hornpipe 2 Folktrax FTX-173
Reels - The West Wind / Sean Reid's Fancy 1 / 2 Folktracks 30-173
Reels - The West Wind / Sean Reid's Fancy 1 / 2 Folktrax 173-C30
Reels - The West Wind / Sean Reid's Fancy 1 / 2 Folktrax FTX-173
Reels - The West Wind / Sean Reid's Fancy 1 / 2 Topic TSCD679T
Slip Jig 2 Folktracks 30-173
Slip Jig 2 Folktrax 173-C30
Slip Jig: Give Us a Drink of Water 2 Folktrax FTX-173
Air - The Dear Irish Boy 1 Folktracks 30-173
Air - The Dear Irish Boy 1 Folktrax 173-C30
Air - The Dear Irish Boy 1 Folktrax FTX-173
Air - The Dear Irish Boy 2 Folktracks 30-173
Air - The Dear Irish Boy 2 Folktrax 173-C30
The Dear Irish Boy 2 Saydisc CD-SDL416
Air - The Dear Irish Boy 2 Folktrax FTX-173
Reel - John in the Mist 1 [RH: This is only ever known by its Gaelic title,
Sean sa Ceo] Folktracks 30-173
Reel - John in the Mist 1 Folktrax 173-C30
Reel - John in the Mist 1 Folktrax FTX-173
Reel: Sean sa Ceo 1 Topic TSCD679T
Reel - The Beauty Spot 1 Folktracks 30-173
Reel - The Beauty Spot 1 Folktrax 173-C30
Reel - The Beauty Spot 1 Folktrax FTX-173
Reel - The Beauty Spot 1 Topic TSCD679T
Reel - Rakish Paddy 2 Folktracks 30-173
Reel - Rakish Paddy 2 Folktrax 173-C30
Reel - Rakish Paddy 2 Folktrax FTX-173
Song Air & Jig - When We Were Drinking 1 / 2 Folktracks 30-173
Song Air & Jig - When We Were Drinking 1 / 2 Folktrax 173-C30
Jig: When We Were Drinking 1 / 2 Topic TSCD679T
The Flogging Reel 3 / 4 Folktracks 30-173
 Talk by Willie about his music & travelling pipers, Garret Barry, John
 & Felix Doran with *The Flogging Reel* 3 Folktrax 173-C30
 Ditto Folktrax FTX-173
Jig: Munster Buttermilk 1 / 2 Folktrax 173-C30
Jig: Munster Buttermilk 1 / 2 Folktrax FTX-173
Jig: Munster Buttermilk 1 / 2 Topic TSCD679T
Reel: Connacht Heifers 2 Folktrax 173-C30
Reel: Connacht Heifers 2 Folktrax FTX-173
Air: The Bright Lady 3 Folktrax 173-C30
Air: The Bright Lady 3 Folktrax FTX-173
Varsoviana 2 Folktrax 173-C30
Varsoviana 2 Folktrax FTX-173
Slip Jig: The Foxhunters 3 Folktrax 173-C30
Slip Jig: The Foxhunters 3 Folktrax FTX-173
Song Air: The Red Haired Man's Wife 3 Folktrax 173-C30
Song Air: The Red Haired Man's Wife 3 Folktrax FTX-173
Polka: Jumping Charlie 3 Folktrax 173-C30

<i>Polka: Jumping Charlie</i> 3	Folktrax FTX-173
<i>Old Set Tune: Thompson Catty</i> 3	Folktrax 173-C30
<i>Old Set Tune: Thompson Catty</i> 3	Folktrax FTX-173
<i>Old Waltz</i> 3	Folktrax 173-C30
<i>Old Waltz</i> 3	Folktrax FTX-173
<i>Polka Mazurka</i> 2	Folktrax 173-C30
<i>Polka Mazurka</i> 2	Folktrax FTX-173
<i>Jig [RH: The Leg of the Duck]</i> 2	Folktrax 173-C30
<i>Jig [RH: The Leg of the Duck]</i> 2	Folktrax FTX-173
<i>Jig</i> 2	Folktrax 173-C30
<i>Jig</i> 2	Folktrax FTX-173
<i>Slip Jig</i> 2	Folktrax 173-C30
<i>Slip Jig</i> 2	Folktrax FTX-173
<i>Banish Misfortune (jig)</i> 2	Folktrax 173-C30
<i>Banish Misfortune (jig)</i> 2	Folktrax FTX-173
<i>Slow Air</i> 2	Folktrax 173-C30
<i>Slow Air</i> 2	Folktrax FTX-173
<i>Slow Air</i> 2	Folktrax 173-C30
<i>Slow Air</i> 2	Folktrax FTX-173
<i>Slow Air</i> 2	Folktrax 173-C30
<i>Slow Air</i> 2	Folktrax FTX-173
<i>Old Hag You Have Killed Me (jig)</i> 2	Folktrax 173-C30
<i>Old Hag You Have Killed Me (jig)</i> 2	Folktrax FTX-173
<i>Jig</i> 2	Folktrax 173-C30
<i>Jig</i> 2	Folktrax FTX-173
<i>Slip Jig: Top It Off</i> 2	Folktrax 173-C30
<i>Slip Jig: Top It Off</i> 2	Folktrax FTX-173

The following two tracks, with Willie Clancy (uilleann pipes), Bobby Casey & Aggie Whyte (fiddles) & Thady Casey (bodhran), do not belong to this session. Recorded in Ireland [Aggie Whyte is not known to have ever been in London] by an unidentified person, it doesn't tie up with Peter's known activities in Ireland.

<i>Jig [RH: Whelan's]</i>	Folktrax 173-C30
<i>Jig [RH: Whelan's]</i>	Folktrax FTX-173
<i>Reel [RH: The Shaskeen]</i>	Folktrax 173-C30
<i>Reel [RH: The Shaskeen]</i>	Folktrax FTX-173

The fact that Peter didn't record Willie Clancy and Bobby Casey in company with Jimmy Hogan and Jimmy Dorrian suggests they were in the "studio" at different times on the same day.

JIMMY HOGAN*

accordeon

JIMMY DORRIAN**

fiddle

Cecil Sharp House, Camden Town, London, 18 December 1956.

<i>*Hornpipe: Louis Quinn's [RH: Title on the original tape: The Clog Hornpipe (Louis Quinn record)]</i>	Saydisc CD-SDL420
<i>*Paddy O'Brien's / Cooley's</i>	Saydisc CD-SDL420
<i>*Hornpipe: The Independent</i>	Saydisc CD-SDL420
<i>**Highland – talk before and after</i>	Folktrax FTX-371
<i>**The Red Lark (Slow Air)</i>	Folktrax FTX-371
<i>**The Bright Silvery Light of the Moon (Slow Air)</i>	Folktrax FTX-371
<i>**The Dear Irish Boy (Slow Air)</i>	Folktrax FTX-371



Michael Gorman, Wille Clancy, Bobby Casey & Martin Byrnes, mid-1950s.
[Reg Hall Collection]

According to his pocket diary (British Library), Peter was in South Wales from Friday, 21st December 1956, until Saturday, 29th December 1956, on leave from the BBC.

HOBBY HORSE PARTY [Caedmon];

DAVIS THOMAS AND PART[Y] [Topic & Rounder];

THE MARI LWYD [folktrax]

David Thomas and party

Live performance, Llangynwyd, near Maesteg, Glamorganshire, 24 December 1956.

Hushed conversation in English between David and Thomas Jenkins inside the farmhouse, before the arrival of the Begging Horse Party	Folktrax FTX-050
<i>The Mari Lwyd Song</i> in Welsh outside led by William David Thomas, with replies from inside by the farmer, David Jenkins	Folktrax FTX-050
Sounds of the Mari Lwyd entering the the farmhouse	Folktrax FTX-050
<i>The Farewell Song</i> in Welsh and sounds of exit from house	Folktrax FTX-050
Explanatory talk in English by David Thomas and David Jenkins	Folktrax FTX-050
Further talk by Thomas Jenkins	Folktrax FTX-050
Improvised verses in Welsh by David Jenkins & David Thomas with some verses answered in English	Folktrax FTX-050
<i>The Welsh "Mari Lwyd" Ceremony</i> [RH: part only edited with other material]	Caedmon TC1224
<i>The "Mari Lwyd" Ceremony</i> [RH: part only edited with other material]	Topic 12T197
<i>Mari Lwyd Ceremony</i>	Rounder 11661-18719-2

MARGARETTA THOMAS [Folktrax; Rounder];

MARGARETTE THOMAS [Topic];

HOBBY HORSE PARTY [Caedmon]

Margaretta Thomas voice

Nantgarw, Glamorgan, 28 December 1956.

Talk in English about the Mari Lwyd at Nantgarw with Song in Welsh	Folktrax FTX-050
Explanation and description of custom including <i>Punch and Judy</i>	Folktrax FTX-050
Talk about last performance & custom dying out	Folktrax FTX-050
<i>The Welsh "Mari Lwyd" Ceremony</i> [RH: part only edited with other material]	Caedmon TC1224
<i>The "Mari Lwyd" Ceremony</i> [RH: part only edited with other material]	Topic 12T197
<i>Y Feri Lwyd (The Grey Mary [sic: Mare?])</i> (with talk)	Folktrax FTX-005
<i>Mari Lwyd Description & Farewell Verse</i>	Rounder 11661-1719-2
Talk about learning the Nantgarw dances at the local fair	Folktrax FTX-050
Further talk about dances with two songs in Welsh explained afterwards	Folktrax FTX-050
Talk about Halloween Ducking for Apples, Nutting, Bonfires & other Customs, <i>Here We Go round the Rose Bush</i> and final Song: <i>Coiminero</i>	Folktrax FTX-050

DAVIE STEWART

Davie Stewart	voice & accordeon	
Peter's involvement in the following recordings, if any, is far from clear. There are various conflicting attributions which need to be sorted out:		
Peter Kennedy & Alan Lomax, Dundee, 1956.		
Peter Kennedy & Alan Lomax, no location, 1956.		
Peter Kennedy & Alan Lomax, London 1956.		
Rounder 82161-1793-2: Alan Lomax in his own flat, London, 1957.		
Topic & Caedmon: Alan Lomax.		
<i>Tramps and Hawkers</i>		Folktrax FTX-031
<i>Come A' Ye Tramps an' Hawkers</i>		Saydisc CD-SDL407
<i>The Beggar Wench</i>		Folktrax FTX-031
<i>The Beggar Wench</i>		Saydisc CD-SDL407
<i>The Merchant's Daughter</i>		Rounder 82161-1793-2
<i>Macpherson's Lament</i>		Folktrax FTX-031
<i>Macpherson's Lament</i>		Saydisc CD-SDL407
<i>Macpherson's Lament</i>		Ember 2055
<i>The Nicky Tams</i>		Folktrax 60-180
<i>The Nicky Tams</i>		Folktrax FTX-180
<i>Nicky Tams</i>		Rounder 82161-1833-2
<i>Mormond Braes</i>		Folktrax 60-180
<i>Mormond Braes</i>		Folktrax FTX-180
<i>Sweet Mormond Braes</i>		Folktrax FTX-460
<i>Mormond Braes</i>		Rounder 82161-1833-2
<i>The Hash o' Belnagoak</i>		Folktrax 60-180
<i>The Hash o' Belnagoak</i>		Folktrax FTX-180
<i>The Hash o Belnagoak</i>		Folktrax FTX-460
<i>The Hash o Bennagoak</i>		Rounder 82161-1833-2
<i>Jimmy Raeburn</i>		Folktrax 60-180
<i>Jimmy Raeburn</i>		Folktrax FTX-180
<i>Jimmy Raeburn</i>		Folktrax FTX-460
<i>Jamie Raeburn</i>		Rounder 82161-1833-2
<i>Auld Jockey Bruce o' the Fornet</i>		Folktrax 60-180
<i>Auld Jockey Bruce o' the Fornet</i>		Folktrax FTX-180
<i>Aul' Jockey Bruce o' the Fornet</i>		Saydisc CD-SDL407
<i>Auld Jockey Bruce o' the Fornet</i>		Folktrax FTX-460
<i>The Tarves Rant</i>		Folktrax 60-180
<i>The Tarves Rant</i>		Folktrax FTX-180
<i>The Tarves Rant</i>		Rounder 82161-1833-2
<i>Pipe Tunes: March: Glenduairel Highlanders / Strathspey: The Laird o'</i>		
<i>Drumblair / Reel</i>		Folktrax 60-180
<i>Pipe Tunes: March: Glenduairel Highlanders / Strathspey: The Laird o'</i>		
<i>Drumblair / Reel</i>		Folktrax FTX-180
<i>Bogie's Bonny Belle</i>		Folktrax 60-180
<i>Bogie's Bonny Belle</i>		Folktrax FTX-180
<i>Bogie's Bonny Belle</i>		Caedmon
<i>Bogie's Bonny Belle</i>		Topic 12T157
<i>McGinty's Meal an' Ale</i>		Folktrax 60-180
<i>McGinty's Meal an' Ale</i>		Folktrax FTX-180
<i>McGinty's Meal an' Ale</i>		Folktrax FTX-460
<i>McGinty's Meal an' Ale</i>		Rounder 82161-1833-2
<i>The Dying Ploughboy</i>		Folktrax 60-180
<i>The Dying Ploughboy</i>		Folktrax FTX-180
<i>The Dying Ploughboy</i>		Rounder 82161-1833-2
<i>The Hash o Drumdelgie</i>		Folktrax 60-180
<i>The Hash o Drumdelgie</i>		Folktrax FTX-180
<i>The Lady o' the Denty Doon-by</i>		Folktrax 60-180
<i>The Lady o' the Denty Doon-by</i>		Folktrax FTX-180
<i>The Dainty Doonby</i>		Folktrax FTX-460
<i>The Laird o Dainty Doonby</i>		Rounder 82161-1793-2
<i>Go and Leave Me If You Wish It</i>		Folktrax 60-180

<i>Go and Leave Me If You Wish It</i>	Folktrax FTX-180
<i>The Dowie Dens o' Yarrow</i>	Folktrax 60-180
<i>The Dowie Dens o' Yarrow</i>	Folktrax FTX-180
<i>The Dowie Dens o' Yarrow</i>	Rounder 82161-1833-2
<i>The Dowie Dens o' Yarrow</i>	Caedmon
<i>The Dowie Dens o' Yarrow</i>	Topic 12T161
<i>Rothsay-O</i>	Folktrax FTX-025
<i>The Day We Went to Rothsay-Oh</i>	Rounder 82161-1793-2
<i>Rothsay-O</i>	Caedmon
<i>Rothsay-O</i>	Topic 12T198
<i>I Binged Avree</i>	Folktrax FTX-441
<i>The Merchant's Son and the Beggar's Daughter</i>	Caedmon
<i>The Merchant's Son and the Beggar's Daughter</i>	Topic 12T158
<i>Drumdegie</i>	Caedmon
<i>Drumdegie</i>	Topic 12T159
The story of Johnny MacPhee	Folktrax FTX-461
The story of the old widow woman	Folktrax FTX-461
How to build a bender	Rounder 82161-1793-2
Playing for an all-night hooley	Rounder 82161-1793-2
They put a different turn in their tunes	Rounder 82161-1793-2
Outside, on the safe side	Rounder 82161-1793-2
It's a long drow at the end	Rounder 82161-1793-2
Old bodies, five or six pounds each	Rounder 82161-1793-2
Did they kill children as well?	Rounder 82161-1793-2
We are called the Buchan Stewarts	Rounder 82161-1793-2
<i>Dark-Eyed Lover</i>	Rounder 82161-1793-2
The story lives forever	Rounder 82161-1793-2

DAVIE STEWART

voice & accordeon

Further investigation is also needed into these recordings, as the attribution of Alan Lomax & Peter Kennedy is suspect. No location or date is given.

Talk about birthplace & both parents	Folktrax FTX-462
Talk about his boyhood: begging & learning tunes on the road	Folktrax FTX-462
Talk about schooling in Aberdeen	Folktrax FTX-462
Talk about leading his cousin, Blin' Robin, piper, to fairs & learning songs	Folktrax FTX-462
Talk about being off on his own, hawking, & still able to do it today	Folktrax FTX-462
Talk about being a tinker	Folktrax FTX-462
Talk about the present time, living in Dundee, his age	Folktrax FTX-462
Talk about going away busking at weekends	Folktrax FTX-462
Talk about his liking to perform for farm servants, in bothies and the bothy ballads	Folktrax FTX-462
Talk about it being a hard life but happy & not giving up till he dies	Folktrax FTX-462
Talk about the Stewart family of Buchan mentioning Alex of Blairgowrie	Folktrax FTX-462
Talk about his brothers & sisters mentioning Fetterangus & Jeannie Robertson	Folktrax FTX-462
Talk about tobacco errand for his father & getting belted	Folktrax FTX-462
Talk about drink & his father fighting in the house with McEwan	Folktrax FTX-462
Talk about cheekiness of kids while busking in Dundee	Folktrax FTX-462
Talk about playing games with children & singing in farmhouses	Folktrax FTX-462
Talk about girls at school & courting a Musselburgh lassie	Folktrax FTX-462
Talk about his first sexual encounter & wondering about it afterwards	Folktrax FTX-462
Talk about not being left alone with a woman in the house	Folktrax FTX-462
Talk about leaving home with Blin' Robin	Folktrax FTX-462
Talk about upsetting a cart-load of dishes & paying for them	Folktrax FTX-462
Talk about learning to read newspapers & story books	Folktrax FTX-462
Talk about where he has travelled	Folktrax FTX-462
Talk about Ireland in 1932, forgetting Scots songs & love of Irish pipes & music	Folktrax FTX-462
Talk about Puck Fair at Killorglin, Co Kerry & buying a pony there	Folktrax FTX-462
Talk about searching for the pony who preferred women	Folktrax FTX-462
Talk about pub-fight & being respected by Irish for his music	Folktrax FTX-462

Song: I'm Often Drunk & Seldom Sober (Drowsy Sleeper) Folktrax FTX-462
 Talk about how to pitch camp with a bender tent & its merits Folktrax FTX-462
Song: The Jolly Tinker Folktrax FTX-462

FRED ADAMS

voice

crowd, gun shots.

Eastern Farm, Carhampton, Somerset, January 1957.

[RH: Apple Wassail; title not given; broadcast in *As I Roved Out*]

[RH: no title]

[RH: no title]

This is burning the ashen faggot

Folktrax FTX-253

Saydisc SDL 322

Saydisc CSDL 322

Folktrax FTX-453

Peter and Maud Karpeles made contact with some descendents of singers who had sung for Cecil Sharp when he was collecting in Somerset, and, in the notes to the CD *Somerset Village Traditions* (Folktrax FTX-405, 1980), Peter named Walter Sealey, Jimmer Andrews & Reg Gulliford. Sharp noted songs from Reg Gulliford's mother, and the Folktrax website states that Walter & Harry Sealy learned songs from Harry Woodberry who had sung to Sharp.

WALTER SEALY;

WALTER SEALEY [Folktrax] * (67)

voice

WALTER & HARRY SEALY (63) [BBC];

HARRY AND WALTER SEALY [Caedmon; Topic; Saydisc] **

voices

Ash Priors, Somerset, 24 January 1957.

**Wassail Song* (Talk preceding)

*We'd go right up under the apple trees (Wassailing)

**The Blind Beggar's Daughter* (talk preceding)

**The Blind Beggar's Daughter* (talk preceding)

***Wassail Song* (talk following)

***Somerset Wassail Song*

***Somerset Wassail Song*

**[RH: no title]

**[RH: no title]

BBC 26368

Folktrax FTX-453

BBC 26368

Folktrax FTX-405

BBC 26368

Caedmon TC1224

Topic 12T197

Saydisc SDL 322

Saydisc CSDL 322

Peter (*Nov 1956 – Feb 1957*, notebook; British Library): 25.1.57 To Church Stanton etc with no results. Then Curry Rival **Bill Meare**; Mrs Adams, Hambridge; Frank Paine (brewery).

Folktrax website: PAINE, Frank – unacc singer – His father lived at Curry Rivel and sang to Cecil Sharp – rec by PK, Hambridge Brewery 25/1/57: *Billy Johnson's Ball / One Thing or the Other / talk about Cecil Sharp and Charles Marson / Nutting Girl (frag) / Sweet Nightingale (usual)*

BILL MEARE (68)

voice

Drayton Langport, Somerset, 25 January 1957.

This was a true story happened (Floods at Muchelney)

Folktrax FTX-453

REG GULLIFORD

voice

Coombe Florey, Somerset, 26 January 1957.

Forty Long Miles (talk before)

Folktrax FTX-405

JIMMER ANDREWS

voice

Minehead, Somerset, 26 January 1957.

Mashing-a-Diddle-O (talk before & after)

Riddle-Come-a Didie-Doo (The Ferryman's Daughter) (talk before)

Folktrax FTX-405

Folktrax FTX-405

The Coal Black Smith (Two Magicians) (talk before) Folktrax FTX-405

Peter returned to London on 27th January 1957, in time to run the Ceilidhe Club at Cecil Sharp House in the afternoon (pocket diary, British Library).

On 11th February 1957, Peter looked up a few people in Eynsham & Bampton, Oxfordshire, and got a few references from Bob Arnold in Burford, Oxfordshire, and stayed at the Bull in Burford. On 12th, 13th & 14th February, he followed leads about Morris dancing, musicians and singers. He returned home on 14th February 1957 (*Nov 1956 – Feb 1957*, notebook; British Library).

BERT WILTSHIRE (53)

Bert (Shady) Wiltshire voice
 Bampton, Oxfordshire, 11 February 1957.
 Talk about Shepherd Haden & Cecil Sharp BBC 26368
 We look after Old Shep Haden, Cecil Sharp visited Folktrax FTX-452
The Gypsy Laddie (Daggle-Tailed Gipsies-O) (fragment) BBC 26368
 Daggle-Tailed Gipsies-O Folktrax FTX-452
 The Gypsy Laddie [RH: edited with other material] Folktrax 90-502
 Daggle-Tailed Gipsies-O [RH: edited with other material] Folktrax FTX-502

HARRY ILLES

voice
 Lower Swell, Gloucestershire, 12 February 1957.
Wrap Me Up in My Old Stable Jacket (talk after) Folktrax FTX-415
When Jones's Ale Was New (talk after) Folktrax FTX-415

BILL WILLIAMS (84)

voice
 62 Alvin Street, Gloucester, 13 February 1957.
The Soldier and the Sailor (talk after) Folktrax FTX-415
The False-Hearted Man (Lady Isabel & the Elf or Outlandish Knight) (talk before) Folktrax FTX-415
The Lazy Moocher Folktrax FTX-415
 Talk about father fighting... Folktrax FTX-415
Brian O Linn (fragment) (talk after) Folktrax FTX-415
 Talk about his father playing the fiddle with Stephen Baldwin... Folktrax FTX-415
 [RH: Talk about Morris, social dancing, musicians] Folktrax FTX-415

TOM DENLEY

voice
 Brockhampton, Cheltenham, Gloucestershire, 13 February 1957.
The Wild Man of Borneo (talk before) Folktrax FTX-415
Jim the Carter's Lad (chorus only) (talk after) Folktrax FTX-415

The George Joynes recordings are on the same original tape as Charles Wilson, Empingham, Rutland, dated 21st October 1952, so the date given on Folktrax is suspect.

GEORGE JOYNES

voice
 Longborough, Moreton-in-Marsh, Gloucestershire, February 1957.
What a Fine Hunting Day or *We'll All Go A-Hunting Today* Folktrax FTX-415
The Reaper Called Death (sung to psalm tune: *The Old Hundredth*) Folktrax FTX-415

Peter's five-year contract with the BBC ended on 31st March 1957 and he resumed duties with the EFDSS full-time. Some of his activities during the following ten years are summarised in the Society's reference when he left their employ in 1967:

Dr. L. C. Luckwill, Chairman, EFDSS (Peter's reference from the EFDSS, 14 January 1967):
 Since his return to the Society in 1957 Mr Kennedy has been employed as the Society's

Technical Representative, and more recently as National Folk Music Adviser. He has been responsible for establishing various additions to the facilities at Cecil Sharp House, our national headquarters, including the Sound Library and a professional recording studio. His work has included the preparation of numerous books and records of folk songs, dances and music, the running of guitar classes and the organization of the Folk Cellar, a weekly Folk Song Club held at Cecil Sharp House. In addition to producing various films of local customs, he was camera man for an experimental film on Children's Street Games, sponsored by the British Film Institute.....

The following correspondence with Sam Hanna Bell speaks of Peter's notion of making films about traditional music for BBC television. This proposed joint project with Sean O'Boyle came to nothing, but Peter was able to pursue his filming of London children's games and various English calendar customs. This is the first mention of a proposed film about Johnny Doherty, which, in the event, remained shelved until May 1964.

Peter (letter to Sam Hanna Bell, BBC, Belfast, no date [March 1957?]; British Library): Dear Sam, // Sean O'Boyle has forwarded your letter to him of last month about the prospects of a sound-vision tour of N.I. I'm sorry to hear that your film unit has been taken away as I watched the productions with great interest. In fact the camera work was the best from any of the units (perhaps that's the person – sh Kennedy). // I speak with feeling because probably you know I have only been doing cine work since my last tour with you. I've lately been heartened with a £300 award to finish study of London street Games by the British Film Institute and am working on five other customs and music Shorts. // To come to the point – well (shucks etc.) I liked working with S.O.B. and honestly feel we could do you a very good job that would be appreciated over here and also be extremely good export material. Using S.O.B. as vision continuity I would undertake sound and vision recording as before and make an objective survey that would really make people sit up. Our disks have had little opportunity yet to speak for themselves but how much better they will with vision. // The main target would of course be our friends the Doherty Bros in Donegal and their story, but we would at the same time take the opportunity to film other performers (we could I think raise funds for the latter from various scientific and Unesco Grants which are beginning to come through for this kind of study work). One advantage of our working as private individuals is the freedom of the Border which would enable us to travel further afield if necessary. // My own position? I finish with the RP Permanent Library after 31st of this month after 5 year sound recording scheme. I have one or two film and sound recording commitments but as yet nothing between June and September of this year. Next summer I shall be going to Scandinavia so I would like to fit it in this year if possible. // To reassure you about equipment (as I understand that one of our 1952 recordings has been queried by an important official on your side) I use best portable sync. music filming tie-up giving 100% lip sync. This is done by using an adapted "Midget" (And Mains Machine where mains available) receiving pulse from synchronous motor on a special Bolex. As you know so far the BBC is handicapped by not having such portable gear. You need no telling of the advantages of two people working single-handed among country people for this type of work. // It would be grand if N. I. could be the first region to produce local music studies of this kind either as complete film or 50/50 studio/film. I sincerely hope you may be able to find a way for helping with this mad project of ours. It took me years to get the sound recording going over here and the vision seems as hard, so I'd be glad of encouragement from people who appreciate what we are trying to do. // all the best...

Sam Hanna Bell, BBC, Belfast (letter to Peter, 2nd April 1957; British Library): Dear Peter // Thanks for your interesting letter. I was very pleased to hear about your B.F.I. Award and to know that you are pushing ahead so vigorously with film work. There is no doubt that a folksong film would be very interesting. Sean O'Boyle is, as you know, a free agent and I have no doubt would be delighted to work with you on this venture. // I am not quite sure how I can assist in this project. The television output from this Region is no better defined than it was when I wrote to Sean and advised him that the Unit had been temporarily disbanded. In brief, Peter, I am afraid I cannot be very practical about your trip. But, of course, any personal assistance I can give you, you have only to ask. // Regards...

On Saturday, 20th April 1957, Peter flew to Jersey in the Channel Islands for a recording trip, and flew back from Guernsey on 14th May 1957.

- THE SILVER BAND [106];
 CASTLETON TOWN BAND [309];
 CASTLETON SILVER BAND [FSC101] *
 ELIZABETH HALL [101, 106 & 451];
 MRS. HALL [309 & 504] (83)**
 voice
 MR EYRE; ELLIS S. EYRE (84)***
 voice
 SARAH WAINING (70)****
 voice
 Castleton, Derbyshire, Oak Apple Day, 29 May 1957.
- | | |
|---|------------------|
| * <i>Garland Dance Tune</i> | Folktrax FTX-106 |
| * <i>Garland Day</i> | Folktrax FTX-309 |
| *Band again to the sound of horses hooves | Folktrax FTX-106 |
| *Band in churchyard with church clock striking eight & sound of collecting
Boxes | Folktrax FTX-106 |
| *Extract of <i>The Maypole Dance</i> | Folktrax FTX-106 |
| * <i>Maypole Dance</i> | Folktrax FTX-309 |
| * <i>Now Is the Hour / Last Post / The National Anthem</i> | Folktrax FTX-106 |
| *Talk about Garland Day | Folktrax FSC 101 |
| **Talks about custom | Folktrax FTX-106 |
| **Castleton Customs and Clubs | Folktrax FTX-451 |
| **Talk about carol-singing | Folktrax FTX-504 |
| **Talk | Folktrax FTX-309 |
| **Talk about Club Walks at Castleton | Folktrax FSC 101 |
| ** <i>Garland Song</i> | Folktrax FTX-106 |
| ** <i>Down in Yon Forest</i> | Folktrax FTX-106 |
| ** <i>Down in Yon Forest (Corpus Christi Carol)</i> | Folktrax FTX-504 |
| ** <i>All You That Are to Mirth Inclined (The Sinner's Redemption)</i> | Folktrax FTX-504 |
| ***Talking about the custom & other local traditions | Folktrax FTX-106 |
| ***The Crown of the Garland | Folktrax FTX-451 |
| ****The bellringers & Garland Day | Folktrax FTX-451 |
| ****Talk about local traditions | Folktrax FTX-106 |
- Castleton Oak-Apple/Garland Day [RH: Castleton Town Band: *Garland Tune* /
 Elizabeth Hall, interviewed by Peter Kennedy and singing *The
 Garland Song* / Ellis Eyre, talking / Castleton Town Band:
*Maypole Dance (With A Hundred Pipers – fragment, and
 Come Lasses & Lads – fragment) / Last Post]*
- | | |
|--|--------------------|
| Castleton Oak-Apple/Garland Day [RH: as above] | Saydisc SDL 332 |
| Castleton Garland Day [RH: as above] | Saydisc CSDL 332 |
| * <i>The Garland Dance</i> | Saydisc CD-SDL 425 |
| | Folktrax FSC 101 |

Peter (pocket diary (British Library): Friday, 30 August 1957. To Suffolk recorded Blaxhall // Saturday, 31 August 1957. Rang Bob Roberts // Monday, 2 September 1957. Recorded D. Puller

The following session is suspect. It appears on a tape dated September 1957 in the British Library attributed to Caedmon, ie. Peter intended to use it for his Caedmon issues. The date, give or take a day, ties in with the session noted above on 31st August 1957. However, the recordings given below appear to be those made on 10th October 1953. It would fit in with Peter's somewhat haphazard practice to date a copy tape with the date it was copied rather than the date of the original recording. If, however, they are new recordings, why did Peter re-record material he already had? Circumstantial evidence points to them being the 1953 recordings. If that is the explanation, what did Peter record in Blaxhall on 31st August 1957? Several photographs by C.M.Allen Ltd., Saxmundham, Suffolk, in the Peter Kennedy Archive (British Library) are dated August 1957.

BOB SCARCE*
 Bob Scarce voice
 Wickets Richardson chairman
 ELI STERRY**

Eli Sterry voice
 chorus
 FRED LING***
 Fred Ling voice
 chorus
 GEOFFREY LING ****
 Geoff Ling voice
 chorus
 CYRIL POACHER*****
 Cyril Poacher voice
 chorus
 6*ALDERMAN LING 5*
 Alderman Ling voice
 chorus
 Blaxhall, Suffolk, 31 August 1957
 *(*Newlyn Town*) *The Roaming Blade*
 ***Yellow Handkerchief*
 ****Nancy from Yarmouth*
 *****Maggie May*
 ******The Broomfield Wager*
 6**The Maid and the Magpie*

Caedmon
 Caedmon
 Caedmon
 Caedmon
 Caedmon
 Caedmon



Bob Scarce, singing, & Wickets Richardson, extreme right, August 1957.
 [photo: C. M. Allen, Ltd.; Peter Kennedy Archive]



Cyril Poacher, August 1957. [photo: C. M. Allen, Ltd.; Peter Kennedy Archive]

Peter (pocket diary, 8 October 1957; British Library): 5.30-6pm Margaret Barry rec.

MARGARET BARRY

voice

Cecil Sharp House, Camden Town, London, 8 October 1957.

Interview

Folktrax FTX-270

Peter was present at the Folk Music Festival at Cecil Sharp House, Camden Town, London, on Friday, 11th October; Saturday, 12th October; and Sunday, 13th October 1957, and recorded some of the competitors &/or performers. On the Saturday, he recorded Scan Tester (tambourine) and Reg Hall (melodeon) and the recording was played on the BBC Overseas Service that night. The tape has not survived.

THE MARSHFIELD PAPERBOYS

Arthur Fields Town Cryer with bell

A. Hendy Father Christmas

Herbert Rollins Little Man John

Mr. Farmer King William

Edgar Lewis Doctor Jack Phoenix

Kenneth Andrews (son) Saucy Jack

Jessie Andrews (father) Tenpenny Knit

R. Knight Beelzebub

Marshfield, Wiltshire, 8 December 1957.

Play / Song (3 verses)

Mummers Play

Folktracks FSD-60-104

Folktrax FTX-104

The Marshfield Mummers [RH: part only; broadcast in BBC programme, *Sing Christmas and the Turn of the Year*, 25 December 1957]

Folktrax FTX-950

The Marshfield Mummers [RH: part only; broadcast in BBC programme, *Sing Christmas and the Turn of the Year*, 25 December 1957]

Rounder 11661-1850-2

Edgar Lewis talks about custom

Folktracks FSD-60-104



A paperboy, Marshfield, 6 January 1958.
[newspaper cutting; Reg Hall Collection]

An entry in Peter's pocket diary (British Library) for 12 December 1957 suggests the date of the following recording session or perhaps when arrangements were being made for it to be held a few days later. Peter produced a sequence engineered by BBC staff in the Plymouth Studio for a BBC Home Service broadcast on Christmas Day, 25th December 1957. The programme, *Sing Christmas and the Turn of the Year*, was written by Alan Lomax and produced by Charles Chilton, and it linked contributions of live performers in the regional studios, and included pre-recorded studio material and archive recordings. The original recording of the programme was edited for issue on Rounder, so that the continuity is sharper than the original broadcast.

SING CHRISTMAS AND THE TURN OF THE YEAR

Charlie Bate piano-accordion }

Bob Cann melodeon }

Bob Rundle melodeon }*

Alan Alford bones }
 Peter Kennedy tambourine }

 Charlie Bate voice & piano-accordion **

Charlie Bate voice }
 Peter Kennedy voice }
 Others voices }***
 Bob Cann melodeon }
 &/or Bob Rundle melodeon }

BBC Studio, Plymouth, Devon, 12 December 1957 or few days later.

**Boscastle Breakdown*

**Boscastle Breakdown*

***Padstow Wassail*

***Padstow Wassail*

****I Saw Three Ships Come Sailing In*

****I Saw Three Ships Come Sailing In*

Folktrax FTX-950
 Rounder 11661-1850-2
 Folktrax FTX-950
 Rounder 11661-1850-2
 Folktrax FTX-950
 Rounder 11661-1850-2

A hand-written note of the characters and the actors (British Library) is headed "SYMONDSBURY RECORDING 9.12.57". Peter's pocket diary (British Library) entry for that day reads: "Symondsburry".

SYMONDSBURY & EYPE MUMMERS

Albert Burton Father Christmas & Jan
 Sydney Hoskins Room
 William Bartlett Egyptian King
 William Perrott St. George
 David Shiner St. Patrick
 Alfred Tuck Captain Bluster
 James Bartlett Gracious King & Tommy the Pony
 Ernest Tuck General Valentine
 Keith Eveleigh Colonel Spring
 James Perrott Doctor
 John Hodder Dame Dorothy
 Margaret Bartlett Lady of the House

Symondsburry, Dorset, 9 December 1957 (not 16 December 1957 as given on the BBC disc).

No title [RH: *Symondsburry Mummings Play*]

Symondsburry & Eype Mummings Play (complete in four parts)

Symondsburry Mummings (RH: part only)

Symondsburry Mummings (RH: part only)

Symondsburry Mummings (RH: part only)

[RH: No title given: two speeches only]

BBC 25509
 Folktracks 60-103
 Folktrax FTX-950
 Saydisc SDL-332
 Saydisc SDL-CD-425
 Rounder 11661-1850-2

ONE POTATO TWO POTATO

Filmed in 1957. Published [1983] on DVD

Folktrax Film FF-1107

According to the Folktrax website: Prizewining film of London Street Games around the year, scripted by Leslie Daiken and filmed by Peter Kennedy, with the assistance the BFI Experimental Production Committee. Editing: Morag McLennan. Music: Ann Driver. Sound Effects: Charles Ladbrook assisted by Chas E. Atkinson & R.Lloyd Williams. Includes *Hopscotch (King's Cross)*, *Skipping*, *Ball-bouncing* and "*The Sleeping Princess*" (Kentish Town), *The Big Ship Sails through the Illey Alley-O* (East End), *Cops and Robbers*, *Conkers*, *Kites* (Chalk Farm & Camden Town) etc. Lasting over 30 minutes, this is not the final BFI prize-winning version but a longer "first edit" which includes additional games and historic shots of London in the 1950's including railways, bomb-sites, knife-grinders and an East End sequence with "*The Big Ship sails*", "*Poor Jenny sat a weeping*" & "*My mother and your mother*"

The sequence as listed in the catalogue: 1. Beginning // 2. Hopscotch // 3. Skipping incl “*Teddy Bear*” & “*Sally go round the sun*” // 4. Ball-bouncing incl “*A-lairy*” & “*Plainsie Clapsi*” // 5. “*The Sleeping Princess*” // 6. Allsorts (Bubbles, boats etc at The White Stone Pond) // 7. Skates & Marbles // 8. Conkers // 9. Guy Fawkes // 10. Cowboys and Indians // 11. Dibbing (Counting Out) // 12. Kites

CLIFF YELDHAM

voice

Thaxted, Essex, January 1958.

<i>The Cobbler and the Butcher</i>	Folktrax FTX-040
<i>Down in Cimred's Garden</i>	Folktrax FTX-040
<i>The Nobleman's Lady</i>	Folktrax FTX-040
<i>The Sailor Boy (Sweet William)</i>	Folktrax FTX-040
<i>The Tree in the Wood</i> (verses 4-11 omitted)	Folktrax FTX-040

‘SHEP’ HAWKINS [BBC]; GEORGE HAWKINS [Folktrax]

voice

Ebrington, Gloucestershire, 14 February 1958.

<i>The Little Black Horse</i>	BBC 26368
<i>The Penny Wager</i>	Folktrax FTX-025

Peter (Report of recording trip, 17th February-3rd March 1958, peterkennedyarchive.org):

Wednesday Feb. 19th ... Recorded Hatty Scott at Eaton Bray (EFDS contact from Fred Hamer at Bedford) near Dunstable, Beds.

HARRY SCOTT

voice

Eaton Bray, Dunstable, Bedfordshire, 18 February 1958.

<i>As I Came Home Late Last Night (Our Goodman)</i>	BBC 26071
<i>As I Came Home So Late Last Night (or Seven Drunken Nights)</i>	Folktrax FTX-307
<i>The Cuckold's Song (or Our Goodman) (Miles Have I Travelled)</i> [RH: part only; edited with other material]	Folktrax 90-5-3
<i>The Cuckold's Song (or Our Goodman) (Miles Have I Travelled)</i> [RH: part only; edited with other material]	Folktrax FTX-503
<i>The Soldier and the Sailor</i>	BBC 26071
<i>The Jolly Herring</i> (talk following)	BBC 26071
<i>Poem by Singer: No More I Wish to Roam</i>	BBC 26071
<i>The Jolly Red Herring (Song) / No More to Roam (Recitation)</i>	Folktrax FTX-307
<i>The Fall of the Leaf (What's the Life of a Man?)</i>	BBC 26071
<i>The Fall of the Leaf (What's the Life of a Man?)</i>	Folktrax FTX-307
<i>Toast: Here's Luck to an English Soldier</i>	BBC 26071
<i>May Song: The Hawthorn Bush</i>	BBC 26071
<i>Local Song: Neath the Oak in the Garden at Home</i>	BBC 26071
<i>The Box upon her Head</i> - recited	BBC 26071
<i>The Box upon her Head</i> - sung	BBC 26071
<i>Jimmy Murphy</i> (one verse)	BBC 26071
<i>I Sit at My Window</i>	BBC 26071

After several days of malfunctioning tape recorders, including one session where the recorded tape turned out to be blank, Peter recorded several informants in Eastcote, Ruislip, with May and Mummers songs on Friday, 21 February 1958. None of these recordings is known to have survived. Then, through an EFDS contact, Mr. Holland, Peter recorded Margaret Coulsdon.

MRS. M. COULSON [BBC];

MARGARET COULSON [Folktrax]

voice

Eastcote, Pinner, Middlesex, 21 February 1958.

<i>May Carol</i>	BBC 26368
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Talking about Maying and Mummers Play
The Eastcote May Carol the custom explained and carol sung
 We used to go round the village with May garlands

BBC 26368
 Folktrax FTX-307
 Folktrax FTX-453

BOB ROBERTS

Bob Roberts voice 1; melodeon 2x
 Peter Kennedy banjo 3; voice 4 [Was the banjo dubbed on at a later date?]
 Pinmill, Ipswich, Suffolk, February 1958.

Maggie Maggie May 1 / 2
Maggie Maggie May 1 / 2
Maggie Maggie May 1 / 2

Shanty: Whisky Johnny 1 / 2
Whisky Johnny – Shanty 1 / 2

Up the Sides and Down the Middle (from Long Ham, Dorset) 2
The Single Sailor 1
The Single Sailor 1

Shanty: Hanging Johnny (talk before) 1 / 2
Hanging Johnny – Shanty 1 / 2

Johnny Todd 1 / 2
Johnny Todd 1 / 2
Johnny Todd 1 / 2
Johnny Todd 1 / 2

The Ball of Yarn 1 / 2
Shanty: Haul Away, Joe 1 / 2
Haul Away Joe – Shanty

Shanty: Leave Her, Johnny, Leave Her 1 / 2

Oh, You New York Girls 1 / 3
Shanty: Can't You Dance the Polka? 1 / 3
Can't You Dance the Polka? – Shanty 1 / 3

The Grey Hawk 1
The Grey Hawk 1

The Candlelight Fisherman 1 / 2
Shanty: Mister Stormalong 1 / 2
Mister Stormalong – Shanty

The London Wherryman 1
The Foggy Dew 1 / 2
The Foggy Dew 1 / 2

Mary, the Servant Girl 1
Father's Old Time Waltz 2
Lower Your Funnel 1 / 4
Captain Kidd 1
Captain Kidd 1
Captain Kidd 1

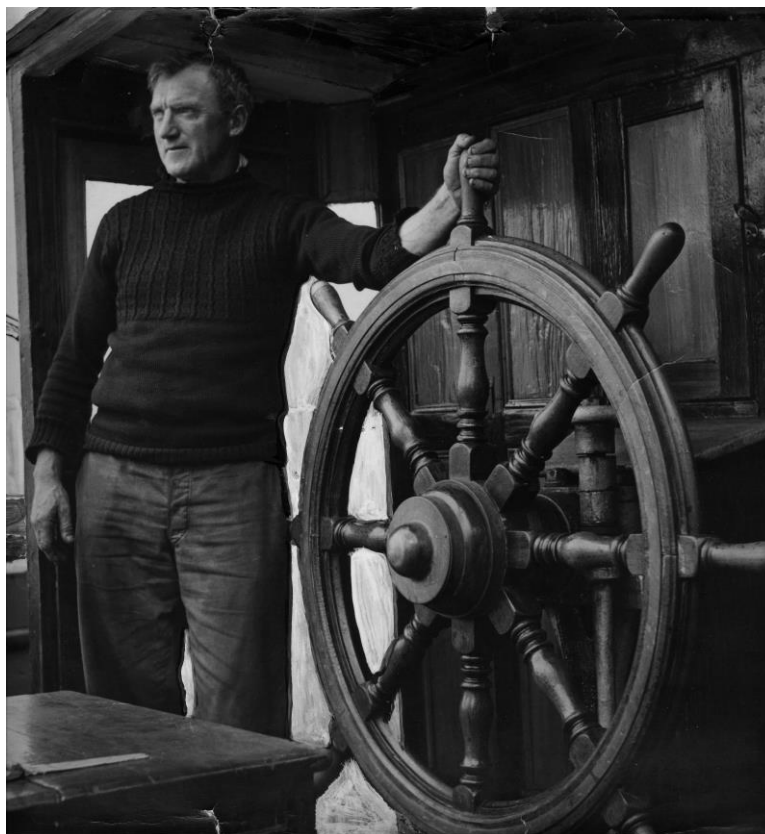
Poor Old Horse 1
Shanty: The Dead Horse 1

The Collier Brig 1 / 2 [RH: *Waiting for the Day*]
Waiting for the Day 1 / 2
The Worst Old Ship (*Waiting for the Day*)

Stormy Weather Boys 1 / 2
Stormy Weather Boys 1 / 2
Reel: Stormy Weather

Home'ard Bound 1 / 2
Time for Us to Leave Her

HMV CLP 1362
 Folktrax FTX-047
 Folktrax FTX-208
 Folktrax FTX-208
 Folktrax FTX-208
 Saydisc CD SDL405
 Folktrax FTX-208
 Folktrax FTX-208
 Collector JEB6
 Folktrax FTX-208
 Folktrax FTX-208
 Saydisc CD SDL405
 Saydisc CD SDL405
 Folktrax FTX-208
 Talking Book 2/1501/26
 Saydisc CD SDL405
 Folktrax FTX-208
 Folktrax FTX-208
 Saydisc CD SDL405
 Folktrax FTX-208
 Folktrax FTX-208
 Saydisc CD SDL405
 Folktrax FTX-208
 Collector JEB6
 Folktrax FTX-208
 Saydisc CD SDL405
 Collector JEB6
 Folktrax FTX-208
 Folktrax FTX-208
 Folktrax FTX-208
 Folktrax FTX-208
 Folktrax FTX-208
 Folktrax FTX-208
 Folktrax FTX-208
 Talking Book 2/1501/26
 Folktrax FTX-208
 Folktrax FTX-513
 Talking Book 2/1501/26
 Folktrax FTX-208
 Collector JEB6
 Folktrax FTX-515
 Saydisc CD-SDL405
 Collector JEB6
 Saydisc CD-SDL405
 Saydisc CD-SDL420
 Talking Book 2/1501/26
 HMV CLP 1362



Bob Roberts. [Peter Kennedy Archive]

In his report of the recording trip from 17th February to 3rd March 1958 (peterkennedyarchive.org), Peter catalogued one misfortune after another. He had major trouble with his tape recorders, including at the session with Bob Roberts, icy impassable roads, car trouble, and the recent death of potential informants. His recordings of James London at Collier Row, Essex, are not known to have survived. He returned to London briefly to record Dominic Behan. On 28th February, through an unidentified EFDSS contact, he recorded Kitty Harvey.

KITTY HARVEY

voice

Thaxted, Essex, 28 February 1958.

Sylvia (or *The Female Highwayman*) (talk after)

Folktrax FTX-040

Mary across the Wild Moor (talk before)

Folktrax FTX-040

The Young British Waterman (Died for Love) (talk before)

Folktrax FTX-040

The Squire of Tamworth (talk before)

Folktrax FTX-040

On 1st March 1958 (1st March 1975, according to the Folktrax website), Peter recorded Mrs Dunsby (77) singing *The Robber (Highwayman)*, *Oxford City*, *Mary on the Wild Moor*, *Listen, All You Single Fellows*, & *Why Did I Leave My Little Back Room in Bloomsbury?* & Mr Dunsby singing *Billingsgate Bill* with Mrs Dunsby joining in the chorus, with fragments of *Thorney Moor Woods* and *Lord Bateman*. Notes on the original box suggest Mrs Belsey of the West Drayton Historical Society had referred Peter to the Dunsbys. The original tape exists in the British Library, but none of the recordings has been issued.

Peter (pocket diary; British Library): Monday, 3rd March 1958: "Coppers Rottingdean Return from collecting"

Tuesday, 4th March 1958: "Edited Coppers"

Wednesday, 5th March 1958: "Coppers Rottingdean"

Thursday, 6th March 1958: "Edited Coppers"

On 17th September 1963, Peter & Bob & Ron Copper signed an agreement (British Library) giving reproduction and publication rights for the following songs to the EFDSS. This might explain why the

date of the recording has been published as 1963. However, the agreement gives the recording date as 1958, which ties up with Peter's pocket diary entries and Peter's comment in a letter to Topic, when TSCD534 was issued, that some of the dates given by Topic were wrong.

Peter (letter to Bob Copper, 16th November 1998; British Library): ... Although the EFDSS gave me no credit on the sleeve, the recordings were made, as you will remember, at the Central Club on my own equipment at my own expense. In those days we never thought of these things having any commercial value and we were pleased to find people who would listen. Certainly the EFDSS never paid me for the recording...

BOB AND RON COPPER;

THE COPPER FAMILY [Topic TSCD534]

voices

The Central Club, Peacehaven, Sussex, 3 & 5 March 1958 (not 1963 as given on Folktrax & Topic).	
<i>Babes in the Wood</i>	EFDSS LP1002
<i>Babes in the Wood</i>	Folk Legacy FSB-19
<i>Babes in the Wood</i>	Folk Legacy C-19
<i>Babes in the Wood</i>	Folk Legacy CD-19
<i>Babes in the Wood</i>	Folktracks 60-081
<i>Babes in the Wood</i>	Folktrax FTX-081
<i>Babes in the Wood</i>	Topic TSCD534
<i>Babes in the Wood</i>	Fledg'ling FLED3097
Talk about the next song [RH: <i>The Two Brethren</i>]	Folktracks 60-081
<i>Two Young Brethren</i>	EFDSS LP1002
<i>Two Young Brethren</i>	Folk Legacy FSB-19
<i>Two Young Brethren</i>	Folk Legacy C-19
<i>Two Young Brethren</i>	Folk Legacy CD-19
<i>The Two Brethren</i>	Folktracks 60-081
<i>The Two Brethren</i>	Folktrax FTX-081
<i>Two Young Brethren</i>	Topic TSCD534
<i>Two Young Brethren</i>	Fledg'ling FLED3097
<i>Honest Labourer</i> [RH: Ron only]	EFDSS LP1002
Talk about the next song [RH: <i>The Honest Labourer</i>]	Folktrax FTX-081
<i>The Honest Labourer</i> (or <i>The Nobleman and the Thresher</i>) [RH: Ron only]	Folktracks 60-081
<i>The Honest Labourer</i> (or <i>The Nobleman and the Thresher</i>) [RH: Ron only]	Folktrax FTX-081
<i>The Honest Labourer</i> [RH: Ron only]	Topic TSCD534
<i>The Honest Labourer</i> [RH: Ron only]	Fledg'ling FLED3097
<i>Birds in the Spring</i>	EFDSS LP1002
<i>Birds in the Spring</i>	Folk Legacy FSB-19
<i>Birds in the Spring</i>	Folk Legacy C-19
<i>Birds in the Spring</i>	Folk Legacy CD-19
<i>By the Green Grove</i> (or <i>Birds in the Spring</i>)	Folktracks 60-081
<i>By the Green Grove</i> (or <i>Birds in the Spring</i>)	Folktrax FTX-081
<i>Birds in the Spring</i>	Topic TSCD534
<i>Birds in the Spring</i>	Fledg'ling FLED3097
Talk about the next song [RH: <i>The Shepherd of the Downs</i>]	Folktrax FTX-081
<i>Shepherd in Love</i>	EFDSS LP1002
<i>Shepherd in Love</i>	Folk Legacy FSB-19
<i>Shepherd in Love</i>	Folk Legacy C-19
<i>Shepherd in Love</i>	Folk Legacy CD-19
<i>The Shepherd of the Downs</i>	Folktracks 60-081
<i>The Shepherd of the Downs</i>	Folktrax FTX-081
<i>Shepherd of the Downs</i>	Topic TSCD534
<i>Shepherd in Love</i>	Fledg'ling FLED3097
<i>Threshing Song</i> [RH: Bob only]	EFDSS LP1002
<i>Threshing Song</i> [RH: Bob only]	Folk Legacy FSB-19
<i>Threshing Song</i> [RH: Bob only]	Folk Legacy C-19
<i>Threshing Song</i> [RH: Bob only]	Folk Legacy CD-19

<i>The Threshing Song</i> [RH: Bob only]	Topic TSCD534
<i>The Threshing Song</i> [RH: Bob only]	Fledg'ling FLED3097
<i>The Lark in the Morning</i>	EFDSS LP1002
<i>The Lark in the Morning</i>	Folk Legacy FSB-19
<i>The Lark in the Morning</i>	Folk Legacy C-19
<i>The Lark in the Morning</i>	Folk Legacy CD-19
<i>The Lark in the Morning</i>	Folktracks 60-081
<i>The Lark in the Morning</i>	Folktrax FTX-081
<i>The Lark in the Morning</i>	Topic TSCD534
<i>The Lark in the Morning</i>	Fledg'ling FLED3097
<i>When Spring Comes In</i>	EFDSS LP1002
<i>When Spring Comes In</i>	Folk Legacy FSB-19
<i>When Spring Comes In</i>	Folk Legacy C-19
<i>When Spring Comes In</i>	Folk Legacy CD-19
<i>When Spring Comes In</i> (or <i>the Spring Glee</i>)	Folktracks 60-081
<i>When Spring Comes In</i> (or <i>the Spring Glee</i>)	Folktrax FTX-081
<i>When Spring Comes In</i>	Topic TSCD534
<i>When Spring Comes In</i>	Fledg'ling FLED3097
<i>Cupid's Garden</i>	EFDSS LP1002
<i>Cupid's Garden</i>	Folk Legacy FSB-19
<i>Cupid's Garden</i>	Folk Legacy C-19
<i>Cupid's Garden</i>	Folk Legacy CD-19
<i>Cupid's Garden</i>	Folktracks 60-081
<i>Cupid's Garden</i>	Folktrax FTX-081
<i>Cupid's Garden</i>	Topic TSCD534
<i>Cupid's Garden</i>	Fledg'ling FLED3097
<i>Spencer the Rover</i>	EFDSS LP1002
<i>Spencer the Rover</i>	Folk Legacy FSB-19
<i>Spencer the Rover</i>	Folk Legacy C-19
<i>Spencer the Rover</i>	Folk Legacy CD-19
<i>Spencer the Rover</i> (verse 1, 4-6)	Folktracks 60-029
<i>Spencer the Rover</i>	Folktracks 60-082
<i>Spencer the Rover</i>	Folktrax FTX-029
<i>Spencer the Rover</i>	Folktrax FTX-082
<i>Spencer the Rover</i>	EFDSS CD02
<i>Spencer the Rover</i>	Topic TSCD534
<i>Spencer the Rover</i>	Simply (number?)
<i>Spencer the Rover</i>	Fledg'ling FLED3097
<i>Good Ale</i>	EFDSS LP1002
<i>Good Ale</i>	Folk Legacy FSB-19
<i>Good Ale</i>	Folk Legacy C-19
<i>Good Ale</i>	Folk Legacy CD-19
<i>Good Ale</i>	Folktracks 60-082
<i>Good Ale</i>	Folktrax FTX-025
<i>Good Ale</i>	Folktrax FTX-082
<i>Good Ale</i>	Topic TSCD534
<i>Good Ale</i>	Fledg'ling FLED3097
<i>Month of May</i>	EFDSS LP1002
<i>Month of May</i>	Folk Legacy FSB-19
<i>Month of May</i>	Folk Legacy C-19
<i>Month of May</i>	Folk Legacy CD-19
<i>The Month of May</i>	Topic TSCD534
<i>Month of May</i>	Fledg'ling FLED3097
Talk about the next song [RH: <i>The Seasons Round</i>]	Folktracks 60-081
<i>Season Round</i>	EFDSS LP1002
<i>Season Round</i>	Folk Legacy FSB-19
<i>Season Round</i>	Folk Legacy C-19
<i>Season Round</i>	Folk Legacy CD-19
<i>Season Round</i> (or <i>The Ploughshare</i>)	Folktracks 60-081
<i>The Seasons Round</i>	Folktrax FTX-081

<i>The Season Round</i>	Topic TSCD534
<i>Season Round</i>	Fledg'ling FLED3097
<i>Innocent Hare</i>	EFDSS LP1002
<i>Innocent Hare</i>	Folk Legacy FSB-19
<i>Innocent Hare</i>	Folk Legacy C-19
<i>Innocent Hare</i>	Folk Legacy CD-19
<i>The Innocent Hare</i>	Folktracks FSB 023
<i>The Innocent Hare</i>	Folktrax FTX-023
<i>The Innocent Hare (or Sportsmen Arouse)</i>	Folktracks 60-082
<i>The Innocent Hare (or Sportsmen Arouse)</i>	Folktrax FTX-082
<i>Sportsmen, Arouse!</i>	Topic TSCD534
<i>Innocent Hare</i>	Fledg'ling FLED3097
<i>Hard Times in Old England</i> [Ron only]	EFDSS LP1002
<i>Hard Times in Old England</i> [Ron only]	Folk Legacy FSB-19
<i>Hard Times in Old England</i> [Ron only]	Folk Legacy C-19
<i>Hard Times in Old England</i> [Ron only]	Folk Legacy CD-19
<i>The Hard Times of Old England</i> [Ron only]	Folktracks 60-021
<i>The Hard Times of Old England</i> [Ron only]	Folktrax FTX-021
<i>The Hard Times of Old England</i> [Ron only]	Folktracks 60-082
<i>The Hard Times of Old England</i> [Ron only]	Folktrax FTX-082
<i>The Hard Times of Old England</i> [Ron only]	Folktrax FTX-123
<i>Hard Times of Old England</i> [Ron only]	Topic TSCD534
<i>Hard Times in Old England</i> [Ron only]	Fledg'ling FLED3097
<i>Dame Durden</i>	EFDSS LP1002
<i>Dame Durden</i>	Folk Legacy FSB-19
<i>Dame Durden</i>	Folk Legacy C-19
<i>Dame Durden</i>	Folk Legacy CD-19
<i>Dame Durden</i>	Folktracks 60-081
<i>Dame Durden</i>	Folktrax FTX-081
<i>Dame Durden</i>	Fledg'ling FLED3097

Seamus Ennis was still in London freelancing on the BBC after his formal field-collector contract had ended in March 1957. A note in the BBC Written Archive says that Seamus recorded 25-30 minutes of music on the uilleann pipes at a three-hour session at Maida Vale 5 on 7th February 1958 for the BBC Permanent Library produced by Madeau Stewart. Peter's hand-written notes for Folktrax FSA-45-374 (British Library) give the recording date as February 1958. The published notes for Folktrax FSA-45-374 say that the following recordings were made by Peter Kennedy on 22nd March 1958, but it says the same of six recordings (not listed here, but also on Folktrax FSA-45-374) which were actually made by the BBC in 1949!!! Evidence suggests that the following session was the Maida Vale 5 BBC session without Peter Kennedy's involvement. It is possible he directed the session without being credited in the BBC Written Archive, though he is not mentioned on the contract (BBC Written Archive). The question arises how he acquired the tape for issue on Folktrax.

SEAMUS ENNIS

uilleann pipes

Probably not a Peter Kennedy recording, London, 7 February 1958.

<i>The Mountain of the Women – Air</i>	Folktracks 45-374
<i>The Mountain of the Women – Air</i>	Folktrax 374-C45
<i>The Mountain of the Women (Air)</i>	Folktrax FTX-374
<i>Lament of the Fox – Air</i>	Folktracks 45-374
<i>Lament of the Fox – Air</i>	Folktrax 374-C45
<i>The Lament of the Fox (Air)</i>	Folktrax FTX-374
<i>The Morning Thrush / The Dublin Reel</i>	Folktracks 45-374
<i>The Morning Thrush / The Dublin Reel</i>	Folktrax 374-C45
<i>The Morning Brush</i> [RH correction: <i>The Morning Thrush</i>] / <i>The Dublin Reel</i>	Folktrax FTX-374
<i>Dublin Reel</i> [RH: fragment. Radio broadcast with Tom Comac, drums, playing live in the BBC Birmingham studio to the recording]	Folktrax FTX-950
<i>Dublin Reel</i> [RH: fragment. Radio broadcast with Tom Comac, drums, playing live in the BBC Birmingham studio to the recording]	Rounder 11661-1850-2

<i>Chief O'Neill's / The Boys of Bluehill – Hornpipes</i>	Folktracks 45-374
<i>Chief O'Neill's / The Boys of Bluehill – Hornpipes</i>	Folktrax 374-C45
<i>Chief O'Neill's / The Boys of Bluehill (Hornpipes)</i>	Folktrax FTX-374
<i>Jockey to the Fair – Set Dance</i>	Folktracks 45-374
<i>Jockey to the Fair – Set Dance</i>	Folktrax 374-C45
<i>Jockey to the Fair (Set Dance)</i>	Folktrax FTX-374
<i>Tatter Jack Welsh / Paddy O'Rafferty – Jig</i>	Folktracks 45-374
<i>Tatter Jack Welsh / Paddy O'Rafferty – Jigs</i>	Folktrax 374-C45
<i>Tatter Jack Welsh / Paddy O'Rafferty(Jigs)</i>	Folktrax FTX-374
<i>The Groves Hornpipe</i>	Folktracks 45-374
<i>The Groves Hornpipe</i>	Folktrax 374-C45
<i>The Groves Hornpipe</i>	Folktrax FTX-374
<i>The Connaught Heifer / The Braes of Busby – Reels</i>	Folktracks 45-374
<i>The Connaught Heifer / The Braes of Busby – Reels</i>	Folktrax 374-C45
<i>The Connaught Heifer / The Braes of Busby (Reels)</i>	Folktrax FTX-374
<i>Dark Lady of the Glen – Air</i>	Folktracks 45-374
<i>Dark Lady of the Glen – Air</i>	Folktrax 374-C45
<i>The Dark Lady of the Glen (Air)</i>	Folktrax FTX-374

SEAMUS ENNIS

voice x; uilleann pipes xx; tin whistle xxx; fiddle xxxx

London, 22 March 1958.

<i>The Brown Thorn</i> xx	Folktracks 60-079
<i>The Brown Thorn</i> xx	Caedmon TC1142
<i>The Brown Thorn</i> xx	Topic 12T157
<i>The Brown Thorn</i> xx	Folktrax 079-C60
<i>The Brown Thorn</i> xx	Saydisc CD-SDL416
<i>The Brown Thorn (Slow Air)</i> xx	Folktrax FTX-079
<i>The Boyne Hunt</i> xx	Folktracks 60-079
<i>The Boyne Hunt</i> xx	Folktrax 079-C60
<i>The Boyne Hunt</i> xx	Folktrax FTX-079
<i>The Boyne Hunt</i> xx	Saydisc CD-SDL416
<i>The Trip over the Mountain</i> xx	Folktracks 60-079
<i>The Trip over the Mountain</i> xx	Folktrax 079-C60
<i>The Trip over the Mountain</i> xx	Folktrax FTX- 079
<i>The New Demense</i> xx	Folktracks 60-079
<i>The New Demense</i> xx	Folktrax 079-C60
<i>The New Demense</i> xx	Folktrax FTX-079
<i>Music at the Gate</i> xxx	Folktracks 60-079
<i>Music at the Gate</i> xxx	Folktrax 079-C60
<i>Music at the Gate</i> xxx	Folktrax FTX-079
<i>Music at the Gate</i> xxx	Saydisc CD-SDL420
<i>My Father and Mother Are Irish</i> x	Folktracks 60-079
<i>My Father and Mother Are Irish</i> x	Folktrax 079-C60
<i>My Father and Mother Were Irish</i> x	Folktrax FTX-079
<i>The Banks of the Roses</i> x / xxxx	Folktracks 60-079
<i>The Banks of the Roses</i> x / xxxx	Folktrax 079-C60
<i>The Banks of the Roses</i> x / xxxx	Folktrax FTX-079
<i>Molly Bawn</i> x	Folktracks 60-079
<i>Molly Bawn</i> x	Folktrax 079-C60
<i>Molly Bawn</i> x	Folktrax FTX- 079
<i>The Praties Are Dug</i> x	Folktracks 60-079
<i>The Praties Are Dug</i> x	Folktrax 079-C60
<i>The Praties Are Dug</i> x	Folktrax FTX-079
<i>The Bonny Boy is Young but He's Growing</i> x	Folktracks 60-079
<i>The Bonny Boy is Young but He's Growing</i> x	Folktrax 079-C60
<i>The Bonny Boy is Young but He's Growing</i> x	Folktrax FTX-079
<i>The Whistling Thief</i> x	Folktracks 60-079
<i>The Whistling Thief</i> x	Folktrax 079-C60
<i>The Whistling Thief</i> x	Folktrax FTX-079

<i>The Whistling Thief</i> x	Saydisc CD-SDL411
<i>Brian O'Linn</i> x	Folktracks 60-079
<i>Brian O'Linn</i> x	Folktrax 079-C60
<i>Brian O Linn</i> x	Folktrax FTX-079
<i>Captain Wedderburn's Courtship</i> x [RH: part only]	Caedmon TC1145
<i>Captain Wedderburn's Courtship</i> x [RH: part only]	Topic 12T160
<i>Captain Wedderburn's Courtship</i> x	Folktrax 079-C60
<i>Captain Wedderburn's Courtship</i> x	Folktrax FTX-079
<i>Captain Wedderburn's Courtship</i> x	Folktracks 60-136
<i>Captain Wedderburn's Courtship</i> x	Folktrax 136-60
<i>Captain Wedderburn's Courtship</i> x	Folktrax FTX-136
<i>Captain Wedderburn</i> x	Topic TSCD673T
<i>The Mountain Dew</i> x	Folktracks 60-079
<i>The Mountain Dew</i> x	Folktrax 079-C60
<i>The Mountain Dew</i> x	Folktrax FTX-079
<i>Uncle Rat Went out to Ride</i> x	Folktracks 60-079
<i>Uncle Rat Went out to Ride</i> x	Folktrax 079-C60
<i>Uncle Rat Went out to Ride</i> x	Folktrax FTX-079
<i>Sho-Heen Sho-Ho</i> x	Folktracks 60-079
<i>Sho-Heen Sho-Ho</i> x	Folktrax 079-C60
<i>Sho-Heen Sho-Ho (Fairy Lullaby)</i> x	Folktrax FTX-079
<i>The Old Orange Flute</i> x	Folktracks 60-079
<i>The Old Orange Flute</i> x	Folktrax 079-C60
<i>The Old Orange Flute</i> x	Folktrax FTX-079
<i>Calm Avonree</i> x	Folktracks 60-079
<i>Calm Avonree</i> x	Folktrax 079-C60
<i>Calm Avonree</i> x	Folktrax FTX-079
<i>Cucanandy Nandy / The Old Woman Tossed up in a Blanket</i> x / xxx	Folktracks 60-079
<i>Cucanandy Nandy / The Old Woman Tossed up in a Blanket</i> x / xxx	Folktrax 079-C60
<i>Cucanandy Nandy / The Old Woman Tossed up in a Blanket</i> x / xxx	FolktraxFTX- 079
<i>Lord Gregory</i> x	Folktracks 60-079
<i>Lord Gregory</i> x	Folktrax 079-C60
<i>Lord Gregory</i> x	Folktrax FTX-079
<i>Football Crazy</i> x	Folktracks 60-079
<i>Football Crazy</i> x	Folktrax 079-C60
<i>Football Crazy</i> x	Folktrax FTX-079
<i>The Herring Song</i> x	Folktracks 60-027
<i>The Herring Song</i> x	Folktracks 60-079
<i>The Herring Song</i> x	Folktrax FTX-027
<i>The Herring Song</i> x	Folktrax 079-C60
<i>The Herring Song</i> x	Folktrax FTX-079

The Jimmy Hogan Trio was the resident ceili band at the Buffalo Irish Dancehall by Camden Town Underground Station. Peter Kennedy recorded them on 8th March 1958, most probably at Cecil Sharp House, Camden Town, London, on his own initiative and he sold or leased the recordings to the BBC.

JIMMY HOGAN, BOBBY HALL & BRIAN GREEN [BBC/Topic];

THE JIMMY HOGAN TRIO [Folktrax & Saydisc];

Jimmy Hogan accordeon

Bobby Hall piano

Brian Green drums

Probably Cecil Sharp House, Camden Town, London, 8 March 1958.

Hornpipe: The Bee's Wing / The High Level

Hornpipe-time - The Bee's Wing / High Level Hornpipe

Hornpipe: Johnson's / The Golden Eagle

Encore - Johnson's Hornpipe / The Golden Eagle

Hornpipe: Johnson's / The Golden Eagle

Reel: Bunker Hill / Tommy Whelan [RH correction: *Tommy Whelan's*]

Reel-time - Bunker Hill / Tommy Whelan's

Reels; Bunker Hill / Tommy Whelan's

BBC 23969

Folktracks FDS30-371

BBC 23969

Folktracks FDS30-371

Saydisc CD-SDL420

BBC 23969

Folktracks FDS30-371

Saydisc CD-SDL420

<i>Reels: The Boys of the Loch</i> [RH correction: <i>The Boys of the Lough / The Skylark</i>]	BBC 23969
<i>Encore - The Boys of the Lough / The Lark</i> [RH correction: <i>The Skylark</i>]	Folktracks FDS30-371
<i>Reels: The Boys of the Lough / The Lark</i> [RH correction: <i>The Skylark</i>]	Saydisc CD-SDL420
<i>Jigs: Brian's Fancy / A Trip to Athlone</i> [RH correction: <i>The Trip to Athlone / Garret Barry's Favourite</i>]	BBC 23969
<i>Jig-time - O'Brien's Fancy / The Trip to Athlone</i> [RH correction: <i>The Trip to Athlone / Garret Barry's Favourite</i>]	Folktracks FDS30-371
<i>Jigs: O'Brien's Fancy / Garret Barry's</i> [RH correction: <i>The Trip to Athlone / Garret Barry's Favourite</i>]	Saydisc CD-SDL420
<i>Jigs: O'Malley's Frolics / The Luck Penny</i>	BBC 23969
<i>Encore - O'Malley's / The Luck Penny</i>	Folktracks FDS30-371
<i>Jigs: O'Malley's / The Luck Penny</i>	Saydisc CD-SDL420
<i>Reels: Sally's Gardens</i> [RH correction: <i>The Sally Gardens</i>] / <i>The Mason's Apron</i>	BBC 23969
<i>Reel-time - Sally Gardens / The Mason's Apron</i>	Folktracks FDS30-371
<i>Reels: Sally Gardens / Mason's Apron</i>	Saydisc CD-SDL420
<i>Reels: The Copper Plate</i> [RH correction: <i>The Copperplate</i>] / <i>The Bag o' Spuds</i>	BBC 23969
<i>Encore - The Copperplate / The Boys of the Spuds</i> [RH correction: <i>The Bag of Spuds</i>]	Folktracks FDS30-371
<i>Reels: The Copperplate / The Boys of the Spuds or Bunch of Keys</i> [RH correction: <i>The Bag of Spuds & not Bunch of Keys</i>]	Saydisc CD-SDL420
<i>Reels: The Copperplate / The Bunch of Keys</i>	Topic TSCD679T
<i>Hornpipes: The Trumpeter</i> [RH correction: <i>The Trumpet</i>] / <i>The Locomotive</i>	BBC 23969
<i>Hornpipe-time - The Trumpet Hornpipe / The Locomotive</i>	Folktracks FDS30-371
<i>Hornpipes: The Trumpet / The Locomotive</i>	Saydisc CD-SDL420
<i>Hornpipes: The Passing Cloud / Ryan's</i>	BBC 23969
<i>Encore - The Passing Cloud / Ryan's Hornpipe</i>	Folktracks FDS30-371
<i>Hornpipes: The Passing Cloud / Ryan's Hornpipe</i>	Saydisc CD-SDL420

On 24th September 1958, Alan Lomax in New York signed an agreement with Peter and the EFDSS to be jointly involved in the preparation of long-playing records of field recordings to be issued by the Argo Record Company in London. Argo subsequently pulled out of the arrangement (British Library).

E. David Gregory ('Lomax in London' in *Folk Music Journal*, vol. 8, no. 2 (2002) p.153):
 With the Columbia project well in hand, Lomax was free to resume his former collaboration with Peter Kennedy. They now worked together on another major contribution to the British folk revival, the ten-volume LP series, *The Folksongs of Britain*, that brought together a goodly selection from Lomax's field recordings, Kennedy's, and those made by Kennedy, O'Boyle and Ennis for the BBC Folk Music and Dialect Recording Scheme. The biggest challenge with this project, apart from persuading the BBC to allow material from the Permanent Recordings Library to be used in it at an affordable price, was finding a record label willing and able to finance and release the series. No such label could be found in the UK, and it took a while before the project found an American sponsor. In the end Caedmon signed on, and the first five of these LPs were issued in the USA in 1961, with the other five following a year or two later. The series would eventually be issued in the UK on Topic approximately ten years after Kennedy and Lomax initiated the project and began selecting the material. Each volume of *The Folksongs of Britain* comprised a selection of between twenty and two dozen field recordings from source singers in England, Scotland and Ireland, designed to capture the oral tradition of rural folk song before it was lost entirely..... Although Peter Kennedy contributed more of the field recordings and editorial matter than did Lomax, the series was nonetheless a joint effort. Moreover, it was Lomax who eventually found a record company to underwrite the costs and release the albums, without which the enterprise would have been left unfinished.

Peter had recorded Paddy & Joe Tunney for the BBC back home in Co. Fermanagh in 1952 & 1953, and they turned up, presumably at Peter's invitation, at the Ceili Club at Cecil Sharp House in November 1956.

Michael Plunkett (diary, 25th November 1956): Paul and Reg came along and we played as a trio and also with a piper [RH: Seamus Casey] – his pipes were a bit up from us but he like it and asked us to play more. Then the Tunny family from Co. Fermanagh came and Paddy sang very nicely in the elaborately ornamented style – ‘Moorlough Mary’, ‘Dobin’s Flowery Vale’, ‘Highland Mary’, ‘Lovely Jonnie’ etc. He, his brother and two sisters also danced to our playing. It all went well...

Subsequently, the Tunneys were brought to London to appear at an EFDSS concert in the Royal Festival Hall on 12th October 1958, and they stayed over for a few days during which time Peter recorded them again. Peter notes (Folktrax FTX-164) that Paddy learned *The Greenwood Laddie* from Charles Boyle (Sean O’Boyle’s father) and *Rocking the Cradle* from Johnny Doherty. That would be the direct result of Paddy’s association with Peter and Sean O’Boyle’s BBC collecting in Ulster. Willie Hunter and Willie Johnson from Shetland and Jeannie Robertson from Aberdeen also appeared at the festival, and Peter took the opportunity to record them, too. Most probably the potential Argo contract was in his mind.

PADDY TUNNEY*

JOE TUNNEY**

PADDY & JOE TUNNEY***

voices

Cecil Sharp House, Camden Town, London, 14 October 1958.

* <i>When a Man’s in Love</i> [RH: part only]	Caedmon TC1142
* <i>When a Man’s in Love</i> [RH: part only]	Topic 12T157
* <i>When a Man’s in Love</i>	Folktrax FTX-164
* <i>Our Wedding Day</i> (talk before)	Folktrax FTX-164
* <i>Johnny, Lovely Johnny</i>	Folktrax FTX-164
* <i>The Lowlands of Holland</i>	Caedmon TC1167
* <i>The Lowlands of Holland</i>	Topic 12T194
* <i>The Lowlands of Holland</i>	Folktrax FTX-164
* <i>Tavrin Green</i>	Folktrax FTX-164
* <i>Caigy Hills</i>	Folktrax FTX-164
* <i>The Green Fields of Amerikay</i>	Folktrax FTX-164
* <i>The Banks of the Tweed</i>	Folktrax FTX-164
* <i>Prince Charlie Stuart</i>	Folktrax FTX-164
* <i>Prince Charlie Stuart</i> [RH: one verse only edited with other material]	Folktrax FTX-518
* <i>Mary on the Banks of the Lee</i>	Folktrax FTX-164
* <i>The Greenwood Laddie</i>	Folktrax FTX-164
* <i>The Shamrock Shore</i>	Folktrax FTX-164
* <i>Lilt: Paddy’s Return</i> [RH: a jig]	Folktrax FTX-164
* <i>Rocking the Cradle</i> (Song followed by lilt)	Folktrax FTX-164
* <i>Scots Bagpipe Lilt</i>	Folktrax FTX-164
* <i>The Blackbird</i> (lilted slow and fast)	Folktrax FTX-164
* <i>The Wearing of the Breeches</i>	Folktrax FTX-164
* <i>The Old Hag’s Rhyme</i>	Folktrax FTX-164
* <i>Lilting: Reels & Jigs</i>	Folktrax FTX-164
* <i>Edward (Son, Come Tell It Unto Me)</i> [RH: part only edited with other material]	Caedmon TC1145
* <i>Edward (Son, Come Tell It Unto Me)</i> [RH: part only edited with other material]	Topic 12T160
* <i>Son, Come Tell It unto Me (Edward)</i>	Folktrax FTX-164
** <i>My Charming Buachal Roe</i> (Paddy joins in the last verse)	Folktrax FTX-164
** <i>The Tailor by Trade</i> [RH: part only]	Caedmon TC1144
** <i>The Tailor by Trade</i> [RH: part only]	Topic 12T159
*** <i>The Soldier and the Sailor</i> [RH: part only edited with other material. With either unidentified guitar at the time, or Peter Kennedy, guitar, dubbed on later]	Folktrax FTX-516



Willie Hunter. [provenance not known; internet]



Jeannie Robertson. [Peter Kennedy Archive]

WILLIAM HUNTER & WILLIAM JOHNSON

Willie Hunter fiddle

Willie Johnson guitar

Cecil Sharp House, Camden Town, London, 14 October 1958.

There are 14 tracks on BBC 24378 and no titles are listed on the disc or record sleeve. A catalogue card at the Vaughan Williams Memorial Library lists the following, which do not marry up completely:

Billy's Welcome to Canon's Park, Bonnie Isle of Whalsay, Braes of Auchtertyre/Marquis of Huntley's Farewell/The Left Handed Fiddler/The Cambridge Hornpipe, The Duke of Fife's Welcome to Deeside/The Laird of Drumblair/Sean MacGuire, Foulra Reel/Garster's Dream/Da Brig, Da Green Isle, The Hurricane, Da Lerwick Lassies/Da Scalloway Lassies/Underhill/The Galley Watch, Slow Air. A file at the BBC lists fewer titles, but *The De(v)il Stick the Minister* appears between *The Cambridge Hornpipe* and *The Duke of Fife's Welcome to Deeside*.

JEANNIE ROBERTSON

voice

Cecil Sharp House, Camden Town, London, October 1958.

<i>Dandling & Children's Songs & Fragments: We're a Blin' Drunk</i>	Folktracks 60-067
<i>Dandling & Children's Songs & Fragments: Bonnie Lassie-O</i>	Folktracks 60-067
<i>Dandling & Children's Songs & Fragments: Maggie</i>	Folktracks 60-067
<i>Dandling & Children's Songs & Fragments: Rub-a Dub-Dub</i>	Folktracks 60-067
<i>A-Rub-a-Dub-Dub</i>	Caedmon TC1225
<i>A-Rub-a-Dub-Dub</i>	Topic 12T198
<i>Dandling & Children's Songs & Fragments: Rub-a Dub-Dub</i>	Folktracks 60-067
<i>Dandling & Children's Songs & Fragments: Flashy Dashy Petticoats</i>	Folktracks 60-067
<i>Dandling & Children's Songs & Fragments: Eenst upon a Time</i>	Folktracks 60-067
<i>Dandling & Children's Songs & Fragments: The Crooked House</i>	Folktracks 60-067
<i>Dandling & Children's Songs & Fragments: Eenty Peenty (Counting out rhyme)</i>	Folktracks 60-067
<i>Dandling & Children's Songs & Fragments: My Daddy Woudna</i>	Folktracks 60-067
<i>Dandling & Children's Songs & Fragments: The Bonny Wee Highland Man</i>	Folktracks 60-067
<i>Cumulative Type Story: The Old Witch Woman</i>	Folktracks 60-067
<i>Little Musgrave and Lady Barnard (Little Matty Groves)</i>	Rounder 11661-1775-2

The notes accompanying Folktracks 60-139, *Sam Lerner, The Singing Sailor of Winterton, Norfolk*, include the following sentence: "SAM LARNER (1878-1965) was recorded at his home in Winterton, Norfolk, just before the celebration of his 80th birthday on October 18th." This is slightly ambiguous, as "October 18th", though probably referring to Sam's birthday, could possibly refer to the recording date. There is no reference in the notes as to who made the recordings, though it might be implied that it was Peter Kennedy, and there is no supporting reference in Peter's pocket diary. Circumstantial

evidence suggests they are Philip Donnellan's recording dating from March 1958. The question arises how Peter Kennedy acquired the tapes.

Sailing over the Dogger Bank
Pretty Polly (or The Gosport Tragedy)
No, Sir, No
The Game of Cards
Green Brooms
The Dolphin (or Liverpool Play)
List You Seamen unto Me (or The Lads on Shore)
The Wild Rover
Clear Away the Morning Dew (or The Baffled Knight)
 Talk & two song fragments: *King William & the Keeper & The Robber*
The London Steamer (talk after)
Old Bob Ridley-O (Minstrel Song) (talk before & after)
The False-Hearted Man (The Outlandish Knight)
The Greasy Cook (talk after)
Henry Martin
Barbary Ellen
The Bold Rincess Royal
Napoleon's Dream (talk after)
Windy Old Weather (or The Fishes Song)
The Haymaking Courtship

JANET PENFOLD (30)*

Janet Chapman (née Penfold) voice

JANET & FLORRIE PENFOLD (70);

JANET PENFOLD & MRS. CHAPMAN [Folktracks FSA 031] **

Janet Chapman (née Penfold) voice

Florrie Penfold (mother) voice x

41 Stainforth Road, Battersea, London, 1 December 1958.

**Won't You Buy My Sweet Blooming Lavender?*

Saydisc CD-SDI407

**Sweet Blooming Lavender?*

Folktracks FSA 031

**Won't You Buy My Sweet Blooming Lavender?*

Folktrax FTX-031

* *Won't You Buy My Sweet Blooming Lavender?*

Topic TSCD672D

**I went round with my mother selling lavender x

Folktrax FTX-453

[RH: Mrs.] W. J. HEYWOOD (74)

voice

hunting horn

Ottery St. Mary, Devon, 3 April 1959.

Stag-Hunting Ballad

Folktrax FTX-023

The Stag-Hunting Ballad

Folktracks FSA 086

Stag-Hunting Ballad

Folktrax FTX-086

Joyce Rainbow, Head of Programme Contracts, BBC (letter to Peter, 31st July 1959, BBC Written Archive, R46/691): We have pleasure in offering you the following engagement:

1. You agree

(1) to undertake a tour of the North of England (West Yorkshire Westmoreland and Cumberland) during the period 22nd August to 5th September, 1959 for the purpose of collecting recordings of folk music for inclusion in the Corporation's Recorded Programmes Permanent Library;

(ii) subsequently to assist in every way with the editing and preparation of the recordings selected by R. P. Librarian for retention and to supply documentation to the recordings for catalogue purposes, the work under this sub-clause to be carried out on dates to be agreed between yourself and the Corporation;

(iii) any other duties reasonably required of you in connection with the work specified above.

2. The fee for this engagement will be Sixty Guineas (£63.0.0.).....

The letter continues to make copyright claim on all the recordings and all the documentation "throughout the world and for all purposes" and to offer Peter mileage, subsistence, reasonably out-of-pocket, and entertainment at £1 a day allowances, and to cover "fees paid to singers on behalf of the BBC to a maximum of £2.2.0. per performer (any cases which in your estimation require higher fees to

be referred to the Corporation for negotiation on your return).” Strangely, a significant point was made that mileage did not cover the initial journey from London to Sheffield, so it was known that he would be in Sheffield already by 22nd August 1959 at his own expense! Thus, recordings Peter made on 20th and 21st August 1959 were his own and not the BBC’s, though he subsequently reported them to Marie Slocombe. Peter’s main focus in those two days was to record calendar customs, and by now it was his regular practice, though not his standard practice, to record interviews. The Grenoside Sword Dancers were known to the EFDSS and both Louis Wroe & George Hoyland played for them. Burning the Bartle would have been specifically known about, and in general terms Pace-Egging was also known. Peter was referred to Tom Horner by the Mary and Nigel Hudleston.

Peter (Report to Marie Slocombe, but not specifically addressed to her, peterkennedyarchive.org): Thurs. Aug 20th // Visited a number of farmers and colliers in Chapeltown area near Sheffield. Cliff Binders of Wortley sang “All jolly fellows that follow the plough” with great style but to the usual tune. Mrs Binders “Dame Durden” with usual tune. Given time both may remember more. Songs were performed at Plough Matches which finished a few years ago. // Louis Rowe (64) Bromley Carr (EFDS contact) recorded songs and dance tunes which he played on the Old English Accordion (later ousted by the melodeon). He has been 52 years in colliery and retires next year. Used to be one of the old team of Grenoside Sword Dancers and a fund of local knowledge. // Friday Aug 22nd // Louis Rowe introduced me to George Hoyland “Caville” (67) of Bracken Hill and they both recorded more songs and dance tunes with accordion. These included the two local customs “Six Jolly Miners” and “T’owt Tup” (Derby Ram). George is also a miner, started at 13 and after 42 years has had to retire with chest trouble. He used to play for the old team of Grenoside Sword Dancers.

LOUIS ROWE [incorrect]

Louis Wroe (64)	voice x; melodeon xx; concertina xxx [RH: or old English accordion?]	
Bromley Carr, Wortley, near Sheffield, Yorkshire, 20 (not 10 as given on the tape box) August, 1959.		
<i>Grenoside Sword Dance: Talk, Songs and Music</i> x / xx		BBC 26582
<i>Begging Song: Six Jolly Miners</i> (with talk) x		BBC 26582
<i>Six Jolly Miners</i> x		Caedmon TC 1224
<i>Six Jolly Miners</i> x		Topic 12T197
<i>Six Jolly Miners</i> x		Folktracks 60-021
<i>Six Jolly Miners</i> x		Folktrax FTX-021
<i>Song: Six Jolly Miners.</i> Louis talks about Christmas custom performed by six teenage boys in ragged trousers with knee-pads and black-faces in the old days they were accompanied by a fiddler; words of song & explains “motty” wages x		Folktrax FTX-212
<i>Six Jolly Miners:</i> talk about custom; the song; further talk		Folktrax FSC-60-213
<i>The Captain’s Song</i> x		Folktrax FTX-212
Louis introduces the dance and plays tunes on concertina: <i>The Jig (Drops of Brandy)</i> / <i>Single and Double Swords (Roxburgh Castle)</i> / <i>The Song, Tantiro</i> , tune played / <i>The Reel (The Wonder Hornpipe)</i> / <i>The Roll (Smash the Windows or Roaring Jelly)</i> / <i>The Roll or Ring a Roses (Soldier’s Joy)</i> x / xxx		Folktrax FTX-212
Description of the dance and tunes x / xx		Folktrax FSC-60-213
Further talk about the dance x3		Folktrax FSC-60-213
Talk about final step-dance for applause and story of one man		Folktrax FTX-212
Talk about <i>Calling-on Song</i> or <i>Nominy</i> and story		Folktrax FTX-212
Talk about visiting pubs and gentlemen’s houses, costume, women		Folktrax FTX-212
Old-time dances, “Ale & Baccy Band” of old colliers, Servants Ball at Wortley Hall, names of dances, then plays <i>Old Waltz</i> xxx		Folktrax FTX-212
Talk about Old-Time Dancing & Waltz x / xx		Folktrax FSC-60-213
He talks about his family working in mines, parents charcoal-burners, biggest pit burned, grand-parents, Bridge Inn, job before retiring		Folktrax FTX-212
Talk about himself and his family x		Folktrax FSC-60-213

GEORGE “CAVILL” HOYLAND

voice x; melodeon xx
 Louis Wroe voice xxx

Chapelton, near Sheffield, Yorkshire, 21 August 1959. (Identification of the speaking voices needs to be reconsidered)

<i>The Old Tup</i> - talk about Custom, song (<i>Derby Ram</i>) and Mummings Play x	BBC 26582
Talks about The Old Tup Christmas Play performed in Ecclesfield & district: refreshments, taking collection, etc.; describes tup, sheep's head on stick, stopped by The "Closing Act" of Licenced Premises; sings song (<i>The Derby Ram</i>); description of play, remembers Butcher, Doctor, Fool, Devil Doubt with money-box, Eezum-Squeezum (i.e. Beelzebub) with long broom x	Folktrax FTX-212
Talk about the custom	Folktrax FSC-60-213
The Old Tup: talk, song, words of the play	Folktrax FSC-60-213
Further talk about the ending of the play	Folktrax FSC-60-213
Talk about the Old Tup chasing servants and pinning them in a corner x	Folktrax FTX-212
Talks about the Revival of the Custom, their Christmas performances, encouragement by the Rev. R. and Mrs. Gatty, which helped local quarrymen and miners in the cold weather, while other times they entertained themselves. x	Folktrax FTX-212
Song & Tune [RH: <i>Six Jolly Miners</i>] x / xx	Folktrax FTX-212
Talk & plays <i>A Brass Band Tune</i> , the first he played on the accordion; talk about learning to play x / xx	Folktrax FTX-212
The first tune he played on the accordion: talk before & after	Folktrax FSC-60-213
Talk & <i>The Lancashire Break Down / Clog Dance</i> x / xx	Folktrax FTX-212
<i>The Lancashire Clog Dance</i> (talk before) x / xx	Folktrax FSC-60-213
Talk & <i>Schottische</i> learned from travelling organ-grinder x / xx	Folktrax FTX-212
<i>The Organ Grinders Barn Dance Tune</i> (talk before) x / xx	Folktrax FSC-60-213
<i>The Varsoviana</i> (talk before) x	Folktrax FSC-60-213
Talk about the revival of the Grenoside Morris Dance x	Folktrax FSC-60-213
Calling On Song x / xx	Folktrax FSC-60-213
Music for the dance xxxxx	Folktrax FSC-60-213
Song xxx / xxxxx	Folktrax FSC-60-213

Peter's contract with the BBC started on 22nd August 1959.

Peter (Report to Marie Slocombe, but not specifically addressed to her, peterkennedyarchive.org): [Saturday Aug. 22nd](#) // To Wenleydale to record "The Burning of Owd Bartle" ceremony at West Witton. The effigy was made by Jim Ward (66) and carried by Edward and Alan Harker (35; 31). At 9.30 p.m. it is taken from its hiding place and carried through the streets stopping every 10 yards for the chanting of the rhyme and shouting

At Pen Hill crags he tore his rags
 At Hunter's Thorn he blew his horn
 At Capplebank stee he had a misfortune and brak his knee
 At Grassgill Beck he brak his neck
 At Waddan's End he couldn't fend
 At Grassgill End he had his end

and at Grassgill Bartle is propped against the wall and burnt while onlookers sing popular songs. Three old men sang "The White Cockade" (as recorded by the Keld Singers in RP Library)

THE BURNING OF OWD BARTLE

In the street, West Witton, Wensleydale, Yorkshire, 22 August 1959

The Burning of the Bartle "The Shout" (talk after)	Folktrax FTX-265
The Burning of Owd Bartle	Folktrax FTX-451
Further Interviews with people in the crowd	BBC 26583
Bartle Carriers' Cry and Cheers by Crowd	BBC 26583
Cry by an old man	BBC 26583
Crowd singing last part of song <i>White Cockade</i>	BBC 26583



Alan & Robert Harker with the Bartle and the Bartle at Griggill, 1987. [provenance not known]

Peter (Report to Marie Slocombe, but not specifically addressed to her, peterkennedyarchive.org): Sunday Aug. 23rd. // Recorded talk about Bartle from Jim Ward and Edward Harker. Visited Tom Horner of Smithinthwaite and recorded songs and stories.

JIM WARD (66) & ALAN HARKER (31) [BBC];

JIM WARD WITH EDWARD & ALAN HARKER [Folktrax]

voices

Swithinthwaite, Wensleydale, Yorkshire, 23 August 1959.

Interview about Burning the Bartle

BBC 26583

TOM HORNER (69)

voice

Swithinwaite, Wensleydale, Yorkshire, 23 August 1959.

Rhyme: Yorkshireman's Coat of Arms

BBC 26583

The Yorkshireman's Coat-of-Arms

Folktrax FSC 101

The Yorkshireman's Coat of Arms

Folktrax FTX-265

The Yorkshireman's Coat of Arms & Customs

Folktrax FTX-451

Pace-Egging: Talk about Custom and Song

BBC 26583

Pace-Egging

Folktrax FSC 101

Preston-under-Scar Pace-Egg Song (talk before & after about custom)

Folktrax FTX-109

Pace-Egging Song (Preston-under-Scar) (with talk)

Folktrax FTX-265

New Year Begging Rhyme

BBC 26583

New Year Custom

Folktrax FSC 101

New Year Begging Rhyme

Folktrax FTX-265

God Rest You Merry Gentlemen (Christmas Carol) and talk about The Vessel-Cup Singers

Folktrax FTX-109

God Rest You Merry Gentlemen (Christmas Carol) and talk about The Vessel-Cup Singers

Folktrax FTX-265

Local Christmas Song

Folktrax FTX-265

Poem about Bartle Fair at Reith

Folktrax FTX-265

Wensleydale Song and talk about Nigger [sic] Troupe

Folktrax FTX-265

Talk about his life

Folktrax FTX-265

On 24th, 25th, 26th and 29th August 1959, Peter followed up leads in Sedburgh, Kendal, Ambleside, Longdale, Keswick, Greystoke near Penrith and Cockermouth without success, having found some referrals unsuitable, while others had moved away or were on holiday, and some had died. Peter had struck a difficult time of the year, as farmers had taken their only chance of a holiday break before the sheep rounded-up for dipping on September 1st. Peter, however, met Mr. Nicholas, a reporter on the *Whitehaven News*, and Billy Irving, secretary of the Hounds Trailing Association, who gave him further referrals and introductions. (Peter's report to Marie Slocombe, peterkennedyarchive.org)

Peter recorded John & Margaret Dalton in the following sequence (original tape; British Library):

JOHN 'WILSE' DALTON [BBC];

JOHN DALTON [FSB 023; 90-120];

WILSON DALTON [Folktrax FSC 101] (59)*

John 'Wilse' Dalton (father) voice
unidentified piano-accordion x

MARGARET DALTON (21)**

Margaret Dalton (daughter) voice
Thirlmere, St. John's Vale, Cumberland, 27 August 1959.

- ***It's Nobbut Me* [RH: Dialect poem by John Richardson] BBC 26582
 **It's Nobbut Me* [RH: Dialect poem by John Richardson] Folktrax FTX-410
 **It's Nobbut Me* [RH: Dialect poem by John Richardson] Folktrax FTX-451
 **Hunting Song: The Eskdale Show* BBC 26582
 **Eskdale Show* (talk before about his father) Folktracks 90-120
 **Hunting Song: The Eskdale Show* Folktrax FTX-120
 *Talk about Shepherds' Meets and *Hunting Song: Joe Bowman* (1st & 2nd verses)
 BBC 26582
 *Talk about shepherds' meets and *Song: Joe Bowman* Folktrax FSC 101
 *Talk about Shepherds' Meets Folktrax FTX-120
 *Shepherd's Meets up at the pub Folktrax FTX-451
 **Joe Bowman* (two verses) Folktrax FTX-120
 **Joe Bowman* x (first 3 verses only) Folktracks FSB 023
 **Joe Bowman* x (2 verses) and talk about local meets Folktracks 90-120
 **Joe Bowman* x Folktrax FTX-023
 **Joe Bowman* x Folktrax FTX-307

Peter (Report to Marie Slocombe, but not specifically addressed to her, peterkennedyarchive.org): Friday Aug. 28th // Recorded Peter Morris, Scarswell House and Billy and Jack Bowman of St. Helen's Street, Cockermouth. (Accordion and 5 string banjo). The latter are members of the oldest Dance Band in the area which has played at Hunt Balls and farmer's dances but has never been used by North Region [BBC Home Service] for Country Dance programmes. This applies to many in Northumberland and Cumberland for BBC policy is to always us the same bands. (Enough said!)

PETER MORRIS

voice

Cockermouth, Cumberland, 28 August 1959.

- Song: The Horn of the Hunter* BBC 26583
 The Horn of the Hunter (talk before) Folktracks 90-120
 Song: The Horn of the Hunter Folktrax FTX-120
 John Peel's Echo (or The Horn of the Hunter) Folktrax FTX-307

JACK BOWMAN & BILLY BOWMAN*

Jack Bowman voice & 5-string G banjo

Billy Bowman piano-accordion

BILLY BOWMAN**

piano-accordion

- Cockermouth, Cumberland, 28 August 1959 [the date on the tape box, 31 August, is wrong]
 **Song: Billy Bowman's Band* BBC 26583
 **Billy Bowman's Band* Folktrax FSC 101
 **Billy Bowman's Band* Folktracks 90-120
 **Song: Billy Bowman's Band* Folktrax FTX-120
 **Medley of Hunting Song Tunes* BBC 26583
 **The Horn of the Hunter / The Tenth Day of March* (tunes of song [sic]) Folktracks 90-120
 **The Horn of the Hunter / The Tenth Day of March* (local hunting tunes) Folktrax FTX-117
 ***Quadrille Tunes* [RH: *The Drunken Sailor / When You and I Were Young, Maggie*] BBC 26583
 ***Quadrille Tunes* [RH: *The Drunken Sailor / When You and I Were*

<i>Young, Maggie]</i>	Folktracks 90-120
** <i>La Varsoviana</i>	BBC 26583
** <i>La Varsoviana</i>	Folktracks 90-120

Peter (Report to Marie Slocombe, but not specifically addressed to her, peterkennedyarchive.org): Sunday Aug. 30th // To John Oliver (86) who played local country dance tunes on the fiddle. In spite of brand new batteries the machine kept slowing down and stopping so that I had to give it up. Sometimes the machine appeared to keep going better if it was operated on its end!

The original tape box gives the location as Keswick, Cumberland, and the date as 30th August 1959. The folktracks and Folktrax issues give Kendal, Westmorland, May 1959. The date at least is wrong.

Peter (notes on the original tape box; British Library): Tuning-up. – Square eight tune (flowers of Edinburgh) [1'00"] talk following. – The ? (Father O'Flynn) [0'50"] talk following. – The cottagers (special tune) talk following. – Huntsman lancers fig. 1 talk before and between figures. fig. 2: John Peel etc. Fig. 3: Fig 4: Huntsmens chorus/Ould Towler. Fig.5 Soldiers boy (talk step dancing)

JOHN OLIVER (85)

fiddle

Keswick, Cumberland, 30 August 1959.

The Square Eight and The Houligan (Local Country Dances) with talk about playing

Folktrax FTX-410

The Cottagers

Folktracks 90-120

The Cottagers

Folktrax FTX-117

The Lancers (Quadrille) – Fig 1

Folktracks 90-120

The Huntsman Lancers (Quadrille) (talk before & after)

Folktrax FTX-117

Lancers – Fig 2

Folktracks 90-120

Lancers – Fig 2

Folktrax FTX-117

Lancers – Fig 3

Folktracks 90-120

Lancers – Fig 3

Folktrax FTX-117

Lancers – Fig 4

Folktracks 90-120

Lancers – Fig 4

Folktrax FTX-117

John Peel: Story of song by W. R. Mitchell & friends

Folktracks 90-120

John Peel followed by the story of the song by W. R. Mitchell &

Friends (including humming tune of the Scots reel, *Bonny*

Annie & sound of the hunting horn

Folktrax FTX-117

John Peel for dancing – version no.2

Folktrax FTX-117

Peter (Report to Marie Slocombe, but not specifically addressed to her, peterkennedyarchive.org): Monday Aug. 31st // Recorded as best I could Alan Nelson (70) of Lorton.

Alan Nelson was recorded in the following sequence (original tape, British Library):

ALAN NELSON (70)

voice

Brackenthwaite, Wigton, Westmoreland, 28 August 1959.

The Tenth Day of March (talk after)

Folktracks 90-120

The Tenth Day of March (talk before)

Folktrax FTX-120

Auththwaite Fells

Folktracks 90-120

Auththwaite Fells

Folktrax FTX-120

Nay Not a Bit on 't

Folktrax FTX-410

Talk about previous song and story of courting in the old days

Folktrax FTX-410

Wi' My Courtin' Coat On

Folktrax FTX-410

Talk about previous song & another courting story

Folktrax FTX-410

The Gay Young Spark (talk before)

Folktracks 90-120

The Gay Young Spark (talk before)

Folktrax FTX-120

Talk about hunting with songs: *Ye Dalesmen; Drink Puppy Drink; When Adam Was First Created* Folktracks 90-120
 Talk: hunting, hare as well as fox: *Songs: Ye Dalesmen; Drink Puppy Drink; When Adam Was First Created* Folktrax FTX-120

Peter (Report to Marie Slocombe, but not specifically addressed to her, peterkennedyarchive.org): Monday Aug. 31st // Then followed by biggest recording session of trip at which I recorded singers with accordion accompaniment by Billy Bowman; Miles Wilson of Mocherkin and Billy Irving of Cockermouth. I noticed speed variation but carried on as these two singers and the accompanist had all made special arrangements for this session. Miles Wilson had arranged that I should go to Bootle and record Harry Irving and his son Derek (18) of Corney. These latter proved to be the best singers I had come across so far but the machine stopped halfway through each song and I was forced to abandon when it got slower and slower, stopped altogether and refused to restart.

MILES WILSON*

voice

MILES WILSON & BILLY BOWMAN**

Miles Wilson voice

Billy Bowman piano-accordion

BILLY IRVING (61) ***

Billy Irving voice

Billy Bowman piano-accordion x

Chorus xx

In the office of the Hound Trailing Association, Cockermouth, Cumberland, 31 August 1959 [not 28 as given on BBC disc].

*Talk about hunting songs	BBC 26583
*What makes a good hunting song	Folktrax FTX-307
*Story about a local fox hunt and talk about hunting songs	Folktrax FTX-410
* <i>Ullswater Pack</i> (talk after)	Folktrax FTX-410
** <i>Song: We'll All Go A-Hunting Today</i>	BBC 26583
** <i>We'll All Go A-Hunting Today</i> (verses 1, 2, 4, 5 & 7)	Folktracks FSB 023
** <i>We'll All Go A-Hunting Today</i>	Folktracks 90-120
** <i>Song: We'll All Go A-Hunting Today</i>	Folktrax FTX-023
** <i>We'll All Go A-Hunting Today</i>	Folktracks 90-120
** <i>Song: We'll All Go A-Hunting Today</i>	Folktrax FTX-120
** <i>We'll All Go A-Hunting Today</i>	Folktrax FTX-307
** <i>Joe Bowman</i> (four verses)	Folktracks 90-120
** <i>Joe Bowman</i>	Folktracks 90-120
** <i>Joe Bowman</i> (four verses)	Folktrax FTX-120
** <i>Joe Bowman</i>	Folktrax FTX-410
*** <i>Hunting Song: Windham</i> (talk preceding)	BBC 26582
*** <i>Windham</i> (talk before)	Folktracks 90-120
*** <i>Hunting Song: Windham</i> (talk preceding)	Folktrax FTX-120
*** <i>Hunting Song: The Horn of the Hunter of John Peel's Echo</i> (talk following)	BBC 26582
*** <i>New Year's Day Hunt at Kirkstile</i> x / xx	Folktracks 90-120
*** <i>New Year's Day Hunt at Kirkstile</i> x / xx	Folktrax FTX-120

HARRY & DEREK IRVING

voices singing separately

Bootle Fell, Cumberland, 28 August 1959.

Bootle Fell Hunt

Folktracks 90-120

Bootle Fell Hunt

Folktrax FTX-120

Peter (Report to Marie Slocombe, but not specifically addressed to her, peterkennedyarchive.org): Tuesday and Wednesday Sept. 1st and 2nd // Although I now had an enormous list of people to be visited I decided that it was frustrating for all concerned if I visited and was unable to record. There is no doubt that a longer period at a better time of year with

first-rate recording equipment would pay off. // After unsuccessful work on getting the machine to start again I packed up and returned to base.

The last day of Peter's contract with the BBC was 5th September 1959.

Having produced for HMV *Folk Songs Today* (LP) & *The Barley Mow* (EP) made up of mostly field recordings of traditional singers, Peter's next HMV contract with the EFDSS was for a series of LPs that included existing field recordings by Bob and Ron Copper and Bob Roberts (which have been noted earlier) and a majority of revivalist performers. Seamus Ennis's singing was accompanied by revivalist musicians, and he played the tin whistle to accompany a revivalist singer.

Peter (letter to Alan Lomax, 2nd April 1959; British Library) ... H.M.V. have agreed to buy four long-playing records but this is all material which we have specially recorded at three night sessions at Cecil Sharp House using ten different singers on each record – all doing British material...

SEAMUS ENNIS

Seamus Ennis voice

Steve Benbow guitar

Jimmie McGregor mandolin

Vic Pitt bass

Cecil Sharp House, Camden Town, London, early 1959.

Brian O'Linn

Football Crazy

The Mary Anne McHugh

Fine Girl You Are

My Lovely Dinah (banjo, bass, chorus)

My Lovely Dinah (banjo, bass, chorus)

HMV CLP 1362

HMV CLP 1362

Folktrax 512-C60

Folktrax FTX-512



Seamus Ennis.

[*Radio Times*, 15 June 1956; Reg Hall Collection]

Peter wrote to Mr. Pelletier, Central Programme Planning, BBC, London on 12th October 1959, saying he had recorded the previous day at the Third Folk Music Festival at Cecil Sharp House, Camden Town, London, and he mentioned Bob Copper and Bob Roberts (BBC Written Archive). These recordings appear not to have survived.

The sleeve notes to *Ritual Song Dance & Drama Customs* on Saydisc SDL 332 & CSDL 322 say, "Interviews, recordings and notes by Peter Kennedy". The insert notes for the recording of *The Easter Jolly-Boys* say, "We are grateful to the collector, Father Damion Webb, for arranging this recording of the 'Jolly Boys' in 1960." Since there is no other reference in the Peter Kennedy papers, the only reasonable conclusion from the evidence is that Peter did not make this recording.

Peter was recording in the Channel Islands from 23 April 1960 to 3 May 1960.

Receipt (British Library): “£8.8.0. for my performance of items in the Caedmon records. 7.11.60 [signed] Jimmy MacBeath”.

The McPeake Family already had a commitment to go to London in January 1961, so upon hearing about it Douglas Kennedy invited them to appear at the annual EFDSS festival in the Royal Albert Hall (British Library). Peter took the opportunity then to arrange an extensive recording session. He included Frank McPeake relating some Jack Tales, which he had tried to get recorded as early as 1957.

Peter (letter to Sam Hanna Bell, BBC, Belfast, [March 1957?]: British Library): ... I hear Frank McPeake has been vetted by Murphy of Irish Folklore Commission with regard to his Tales. I've great respect for Murphy and his work but McPeake does represent Anglo-Scots tradition rather than Irish and it was because of his most interesting fragments of Jack Tales and most specifically the way he tells them that I recommended that he should be recorded AS SOON AS POSSIBLE. I am mad that I had no machine when I came over for the Belfast Folk Song Forum programme. I know of at least a dozen Americans who would fly halfway round the world to hear such Jack Tales but I would like to think we had recognised their importance first of all. // I was told that Murphy knew of much better performers of such tales who should be recorded before McPeake. (Poor old McPeake he has been treated like that all his life) if so then let's get them recorded as soon as possible...

THE McPEAKE FAMILY TRIO

Frank McPeake (father) voice x; uilleann pipes xx
Francis McPeake (son) voice xxx; uilleann pipes xxxx
James McPeake (son) voice 5x; harp 6x

FRANK McPEAKE *

voice

Cecil Sharp House, Camden Town, London, 15 January 1961.

<i>The Jug of Punch</i> x / xxx / xxxx / 5x / 6x	Folktrax FTX-071
<i>The Jug of Punch</i> x / xxx / xxxx / 5x / 6x	Saydisc CD-SDL411
<i>Maidrin Rua (The Little Red Fox)</i> xx / xxxx / 6x	Folktrax FTX-071
<i>Maidrin Rua (The Little Red Fox)</i> xx / xxxx / 6x	Saydisc CD-SDL416
<i>My Singing Bird</i> x / xx / xxx / xxxx / 5x / 6x	Folktrax FTX-071
<i>My Singing Bird</i> x / xx / xxx / xxxx / 5x / 6x	Saydisc CD-SDL411
<i>The Fairy Revels / The Green Flag (Marches)</i> xx / xxxx / 6x	Folktrax FTX-071
<i>The Bonny Bunch of Roses-O</i> x	Folktrax FTX-071
<i>Reels: Mrs. McLeod's / Swallow's Tail</i> xx / xxxx / 6x	Folktrax FTX-071
<i>Irish Reel [RH: Miss McLeod's]</i>	HMV CLP 1327
<i>Mrs. McLeod's Reel</i> xx / xxxx / 6x	Saydisc SDL 416
<i>An Doro Faine (Welcome Home)</i> x / xxx / xxxx / 5x / 6x	Folktrax FTX-071
<i>Doro Féinne</i> x / xxx / xxxx / 5x / 6x	Saydisc CD-SDL411
<i>The Blackbird (Song Air & Hornpipe)</i> xxxx / 6x	Folktrax FTX-071
<i>Erin the Tear</i> x / xxx / xxxx / 5x / 6x	Folktrax FTX-071
<i>Lament for Aughrim</i> xx / xxxx / 6x	Folktrax FTX-071
<i>The Mountain Dew</i> x / xxx / xxxx / 5x / 6x	Folktrax FTX-071
<i>The Verdant Braes of Skrene (or The False Young Man)</i> x / xxx / 5x / 6x	Folktrax FTX-071
<i>The Verdant Braes of Skreen</i> x / xxx / 5x / 6x	Saydisc CD-SDL411
<i>The False Young Man</i>	Caedmon TC1142
<i>Ireland, Boys, Hooray</i> x / xxx / xxxx / 5x / 6x	Folktrax FTX-071
<i>The Coulin</i> xxxx / 6x	Folktrax FTX-071
<i>Siuban ni Dhuibhir (Susan Maguire)</i> x / xxx / xxxx / 5x / 6x	Folktrax FTX-071
<i>Siuban ni Dhuibhir (Susan McGuire)</i> x / xxx / xxxx / 5x / 6x	Saydisc CD-SDL411
<i>Jigs: Blackthorn Stick / Saddle the Pony</i> xx / xxxx / 6x	Folktrax FTX-071
<i>Jigs: Blackthorn Stick / Saddle the Pony</i> xx / xxxx / 6x	Saydisc CD-SDL416
<i>Carraig Donn</i> xxx / 5x / 6x	Folktrax FTX-071
<i>Se Fa Mo Mhiuighrach (The Cause of My Sorrow)</i> xxxx / 6x	Folktrax FTX-071
<i>The Road to Ballynure</i> x / xxx / 5x / 6x	Folktrax FTX-071
<i>March: Juanita</i> xx / xxxx / 6x	Folktrax FTX-071
<i>Juanita 2</i> / xxxx / 6x	Saydisc CD-SDL416

Lullaby: Seothin Seo x / xxx / xxxx / 5x / 6x

Seothin Seo (lullaby)

The Wild Mountain Thyme x / xxx / xxxx / 5x / 6x

The Wild Mountain Thyme x / xxx / xxxx / 5x / 6x

* *Jack and the Lord High Mayor (Story)* x

* *Jack and the Three Giants (Story)* x

Folktrax FTX-071

Folktrax FTX-176

Folktrax FTX-071

Saydisc CD-SDL411

Folktrax FTX-303

Folktrax FTX-303

Sheila Stewart (*Queen Among the Heather: The Life of Belle Stewart*, Edinburgh, Birlinn Ltd., 2006, p.69): Old Douglas Kennedy and his wife turned up and stayed with us for a few weeks. They had a motor home and they parked it in our yard. Their son Peter arrived the next day with his wife and we took them all pearl-fishing on the Tay. They got some seed pearls and a few brown ones and were thoroughly delighted. Old Douglas Kennedy was one of the nicest people we had ever met, and so was his wife. The next day, Peter started to record our singing. He got a lot of material from my mother and the rest of us.....



Belle & Alec Stewart at the time of the recording. [Peter Kennedy Archive]

BELLE STEWART*

Belle Stewart voice

Others voices x

ALEX STEWART**

Alec Stewart Highland bagpipes x; goose (bag & chanter) xx

Unidentified dancer xxx

CATHIE HIGGINS (néé Stewart) [Folktrax];

KATHIE STEWART [Saydisc]***

voice

SHEILA MCGREGOR (née Stewart) ****

voice

MARY ANNE STEWART 5*

voice

WILLIE KELBY 6

mouth-organ

Blairgowrie, Perthshire, 16 September 1961.

**My Name is Betsy Belle*

**My Name is Betsy Belle*

**Two Pretty Boys*

**Two Pretty Boys*

**Bonny Wee Jeannie MacKay*

**Bonny Wee Jeannie MacKay*

**The Bonny Hoose o' Airlie*

**The *Bonny Hoose o' Airlie*

**The Bonny Hoose o' Airlie*

**The Three Gallant Sons (The Canty Auld Wife)*

Folktrax 60-182

Folktrax FTX-182

Folktrax 60-182

Folktrax FTX-182

Folktrax 60-182

Folktrax FTX-182

Folktrax 60-182

Folktrax FTX-182

Rounder 11661-1776-2

Folktrax 60-182

<i>*The Three Gallant Sons (The Canty Auld Wife)</i>	Folktrax FTX-182
<i>*Late Last Night (The Nobleman's Wedding)</i>	Folktrax 60-182
<i>*Late Last Night (The Nobleman's Wedding)</i>	Folktrax FTX-182
<i>**The Burning Sands of Egypt x</i>	Folktrax 60-182
<i>**The Burning Sands of Egypt x</i>	Folktrax FTX-182
<i>**The Burning Sands of Egypt x</i>	Saydisc CD-SDL416
<i>**Air of Song: The Boony Hoose o' Airlie x</i>	Folktrax 60-182
<i>**Air of Song: The Boony Hoose o' Airlie x</i>	Folktrax FTX-182
<i>**Air: The Mist-Covered Mountain xx</i>	Folktrax 60-182
<i>**Air: The Mist-Covered Mountain xx</i>	Folktrax FTX-182
<i>**My Lodging is on the Cold, Cold Ground x</i>	Folktrax 60-182
<i>**My Lodging is on the Cold, Cold Ground x</i>	Folktrax FTX-182
<i>**My Lodging is on the Cold, Cold Ground x</i>	Saydisc CD-SDL416
<i>**The Highland Fling: The De'il i' the Kitchen / London Society x / xxx</i>	Folktrax 60-182
<i>**The Highland Fling: The De'il i' the Kitchen / London Society x / xxx</i>	Folktrax FTX-182
<i>**The De'il i' the Kitchen / London Society x / xxx</i>	Saydisc CD-SDL416
<i>**Air: Loch Dhui x</i>	Folktrax 60-182
<i>**Air: Loch Dhui x</i>	Folktrax FTX-182
<i>**Loch Duich x</i>	Saydisc CD-SDL416
<i>**Two Marches of the 74th Regiments xx</i>	Folktrax FTX-188
<i>***Twa Heids Are Better than Yin</i>	Folktrax 60-182
<i>***Twa Heids Are Better than Yin</i>	Folktrax FTX-182
<i>***Twa Heids Are Better than Yin</i>	Saydisc CD-SDL407
<i>***The Happy Ol' Days that's Awa'</i>	Folktrax 60-182
<i>***The Happy Ol' Days that's Awa'</i>	Folktrax FTX-182
<i>4*The Rambling Irishman</i>	Folktrax 60-182
<i>4*The Rambling Irishman</i>	Folktrax FTX-182
<i>4*The Galway Shawl</i>	Folktrax 60-182
<i>4*The Galway Shawl</i>	Folktrax FTX-182
<i>5*The Dowie Dens o' Yarrow</i>	Folktrax 60-182
<i>5*The Dowie Dens o' Yarrow</i>	Folktrax FTX-182
<i>5*The Dowie Dens o' Yarrow</i>	Topic TSCD673T
<i>6*Jig: The Muckin' o' Geordie's Byre</i>	Folktrax 60-182
<i>6*Jig: The Muckin' o' Geordie's Byre</i>	Folktrax FTX-182
<i>6*March: The Lass o' Bon Accord</i>	Folktrax 60-182
<i>6*March: The Lass o' Bon Accord</i>	Folktrax FTX-182
<i>6*Reel: The Maid Behind the Bar</i>	Folktrax 60-182
<i>6*Reel: The Maid Behind the Bar</i>	Folktrax FTX-182
<i>6*Step-Dance Hornpipe</i>	Folktrax 60-182
<i>6*Step-Dance Hornpipe</i>	Folktrax FTX-182
<i>6*March: The Gay Gordons (extract)</i>	Folktrax 60-182
<i>6*March: The Gay Gordons (extract)</i>	Folktrax FTX-182
<i>6*The Gay Gordons (March)</i>	Saydisc CD-SDL407

The following recordings were commissioned by Diane Hamilton, who supervised the session with Peter at Cecil Sharp House, Camden Town, London, on 12th November 1961. Peter had known Jack Armstrong very well since the late 1940s. Jack played the pipes on three recordings accompanying the singer Isla Cameron and three accompanying the singer Bob Davenport, and he played the fiddle on two recordings with Bob Davenport & the Rakes, issued on Concert Hall AM2339 & Folktrax FTX-330. One track with Isla Cameron appears on Saydisc CD-SDL416.

JACK ARMSTRONG

Northumbrian small pipes

With Diane Hamilton, Cecil Sharp House, Camden Town, London, 12 November 1961.

Bonny at Morn

Bonny at Morn

Concert Hall AM2339

Folktrax FTX-330

*** <i>Un-named Waltz</i>	Folktrax FTX-609
*** <i>Italian Waltz</i> with talk about family	Folktrax FTX-609
*** <i>The Dutch Tune</i> with talk after about his playing	Folktrax FTX-609
*** <i>The Highland Fling</i> (<i>tune: Keel Row</i>) (talk / with commentary)	Folktrax FTX-609
*** <i>The Baby Dance</i> or <i>Clap Dance</i> (talk after)	Folktrax FTX-609
*** <i>The Heel and Toe Polka</i> (talk after with jingles)	Folktrax FTX-609
*** <i>The Pillow Dance</i> (dance, song & talk)	Folktrax FTX-609
*** <i>The Donkey Dance</i> (talk after) x / xx	Folktrax FTX-609
*** <i>The Gallop Dance</i> x	Folktrax FTX-609
*** <i>The Walking Tune</i> (talk before) x / xx	Folktrax FTX-609
*** <i>Black Tom</i> – talk about dance	Folktrax FTX-609
*** <i>Black Tom</i> (with commentary by Peter Kennedy)	Folktrax FTX-609
*** <i>The Cake Walk</i>	Folktrax FTX-609
*** <i>The Handkerchief Dance</i> (talk, tune, talk, dance with commentary by Peter Kennedy)	Folktrax FTX-609
*** <i>Frisco's Fandango</i> (talk after)	Folktrax FTX-609
*** <i>The Half-Step Schottische</i>	Folktrax FTX-609
*** <i>Tapioca's Big Toe</i> (<i>Varoviana</i>) (talk / tune sung / talk)	Folktrax FTX-609
*** <i>The Chair Dance</i> (with description)	Folktrax FTX-609
*** <i>The Seven Step Schottische</i>	Folktrax FTX-609
*** <i>Rhoda Screwer's Dance</i> (with commentary talk after)	Folktrax FTX-609
*** <i>Roll out the Barrel</i>	Folktrax FTX-609
*** <i>Another Italian Waltz</i>	Folktrax FTX-609
*** <i>Un-named Dance</i>	Folktrax FTX-609
*** <i>Dance</i> x	Folktrax FTX-609
*** <i>The Chair Dance</i> (with description) (with commentary by Peter Kennedy; talk after)	Folktrax FTX-609
***Talk about Christmas & New Year	Folktrax FTX-609

Peter had previously recorded Conal O'Donnell in Donegal in 1953, but he had moved to London in 1958 and was now living at 158 Junction Road, Tufnell Park, London, and working as a bus driver. There is no documentary evidence to suggest how they made contact with each other again. These recordings, and possibly some from 1953, were planned to be issued on Folktracks 60-177, but probably weren't, and there is no Folktrax FTX-177 in the Folktrax website catalogue.

CONAL O DONNELL

voice

Cecil Sharp House, Camden Town, London, 3 October 1962.

<i>Brid Bhan</i> (<i>Fair Bridget</i>) (three verses & talk after)	Folktrax FTX-003
<i>An Cailin Gaelach</i> (<i>The Irish Girl</i>) (talk before)	Folktrax FTX-003
<i>Gardai 'n Ri</i> (<i>The King's Own Guard</i>) [RH: He says 'King's Army'; talk about arranged marriages]	Folktrax FTX-003
<i>Seimidh Eoghainin Duibh</i> (<i>Dark-haired Jimmy Owen</i>) (talk before)	Folktrax FTX-003
<i>An Sean Briste Mor</i> (<i>The Old Trousers</i>)	Folktrax FTX-276
<i>Brig og ni Mhaille</i>	Folktrax FTX-003
<i>Chuagh Me 'na Rosann</i>	Folktrax FTX-003
<i>Ma Theid Tu 'un Aonaigh</i>	Folktrax FTX-003
<i>An T-Oilean Ur</i>	Folktrax FTX-003

Peter had known Fred Jordan since their first meeting in October 1952 when Peter recorded him for the BBC. An annual English folk-music festival, which had been running for several years, took place at Cecil Sharp House on Saturday, on 13th October 1962. It is very unlikely that Fred Jordan would have sung thirteen songs at a concert, so the credit given on Folktrax FTX-130, that these are concert recordings is suspect. The photograph below taken at the concert shows microphones near Fred, but not directly in front of him.

FRED JORDAN

voice

Probably at Cecil Sharp House, Camden Town, London, circa 13 October 1962.

<i>John Barleycorn</i>	Folktrax FTX-130
<i>Down the Road and Away Went Polly</i>	Folktrax FTX-130
<i>Granny's Old Armchair</i>	Folktrax FTX-130
<i>The Bonny Boy Is Young but Still Growing</i>	Folktrax FTX-130
<i>Down by the Riverside</i>	Folktrax FTX-130
<i>O, Now, Polly, She's the Girl for Me</i>	Folktrax FTX-130
<i>The Ship that Never Returned</i>	Folktrax FTX-130
<i>Three Old Crows</i>	Folktrax FTX-130
<i>Three Old Crows</i>	Folktrax FTX-501
<i>The Farmer's Boy</i>	Folktrax FTX-130
<i>When the Stormy Wynds Do Blow</i>	Folktrax FTX-130
<i>Jealousy (Poison in a Glass of Wine)</i>	Folktrax FTX-130
<i>The Ordinary Soldier (Cut down in his Prime)</i>	Folktrax FTX-130
<i>On the Banks of the Sweet Primeroses</i>	Folktrax FTX-130



Hamish Henderson & Fred Jordan, Cecil Sharp House, London, 13th October 1962. [photo: Eddis Thomas; Peter Kennedy Archive]

On 25th May 1963, Peter and Cyril Tawney recorded Charlie Wills singing *The Female Cabin Boy* (with chorus); *Whiskers on a Baby's Face* (with chorus); *The Game of Cards*; *The Ball of Yarn* (fragment); *A German Clockmaker*; *The Oak and the Ash* (with chorus); *The Foggy Dew* (with chorus); *Around the World We Travelled (Our Goodman)*; *The Spotted Cow*; & *Turn over Another Leaf*. Other recordings of these songs by the same singer recorded previously by Peter have been issued, but only *Turn over another Leaf* appears to have been issued from this session. [ref. British Library]

CHARLIE WILLS

voice

With Cyril Tawney at Charlie's home, Butt Farm, Ryall, Dorset, on 25 May 1963.

<i>The Story Book Song (Turn over another Leaf)</i>	Folktracks 60-097
<i>The Story Book (Turn over another Leaf)</i>	Folktrax FTX-097
Where I was born and bided (Cider drinking)	Folktrax FTX-453

Peter (to Mr. Pratt, HQ, EFDSS, London, 21st October 1963; EFDSS archive: Vaughan Williams Memorial Library): REPORT OF COLLECTING TRIP WITH KENNETH STUBBS // September 2nd-6th 1963 // This was I believe the first time that anybody has been on a collecting trip at the Society's expense. Though in a sense this was more of a "mopping up expedition" as Kenneth Stubbs had done all the preliminary local investigations. Kenneth accompanied me throughout, paid all his own expenses and provided me with accommodation. All the recording was done on the Society's equipment and the recordings are now held in the Sound Library archive. (Copy tapes were made for Kenneth Stubbs). Transport was paid for by the Society in Peter Kennedy's car.

In his report to the EFDSS (*Folk Music Recording Trip September 1963 Sussex & Kent*, British Library), Peter credits "Collector: Kenneth Stubbs Recordist: Peter Kennedy" and lists the following recording sequence:

BILL BOTTING

Corn Botting voice

With Ken Stubbs at Bill's home, 7 Oldlands Avenue, Balcombe, Sussex, 2 September 1963.

<i>The Young Cavalier</i>	Folktrax FTX-428
<i>Kitty Wells</i> (talk before)	Folktrax FTX-428
<i>The Seeds of Love</i> (talk before)	Folktrax FTX-428
<i>Left Holding the Baby in a Railway Carriage (or Black and Rolling Eye)</i>	Folktrax FTX-428
<i>Stationed at Low Fell</i> (First World War)	Folktrax FTX-428
<i>When Jones's Ale Was New</i> (talk before)	Folktrax FTX-428

In his report to the EFDSS (*Folk Music Recording Trip September 1963 Sussex & Kent*; British Library), Peter credits "Collector: Kenneth Stubbs Recordist: Peter Kennedy" and lists the Scan Tester recordings in the following sequence:

SCAN TESTER

Anglo-German concertina x; bandoneon xx; voice xxx

With Ken Stubbs in Scan Tester's garden shed, 1 Victoria Cottage, Horsted Keynes, Sussex, 3 September 1963.

<i>Waltz No.1 (The Man in the Moon) 2</i> [RH correction: Scan Tester did not call it <i>Waltz No.1</i>] xx	Folktracks FSA 085
<i>The Man in the Moon</i> (waltz) xx	Folktrax FTX-085
Talk about instrument. <i>Waltz No.2</i> [RH correction: Scan Tester called it <i>The Nutley Waltz</i>] xx / xxx	Folktracks FSA 085
Talk about the bandonion / <i>Waltz No.1</i> / <i>Waltz No.2</i> / talk after xx / xxx	Folktrax FTX-085
<i>Schottische No.1</i> xx	Folktracks FSA 085
<i>Schottische No.1</i> xx	Folktrax FTX-085
Talk about music in his family xxx	Folktracks FSA 085
Talk about the previous tune and music in his own family xxx	Folktrax FTX-085
<i>The Jenny Lind Polka</i> xx	Folktracks FSA 085
<i>The Jenny Lind Polka</i> xx	Folktrax FTX-085
<i>Schottische No.2</i> (two versions) xx	Folktracks FSA 085
<i>Schottische No.2</i> (take 1) xx	Folktrax FTX-085
<i>Schottische No.2</i> (take 2) xx	Folktrax FTX-085
<i>The Heel and Toe Polka</i> xx	Folktracks FSA 085
<i>The Heel and Toe Polka</i> xx	Folktrax FTX-085
<i>Schottische No.3</i> (with talk) xx / xxx	Folktracks FSA 085
<i>Schottische No.3</i> (with talk) xx / xxx	Folktrax FTX-085
Talk about other instruments	Folktracks FSA 085
Talk about other instruments	Folktrax FTX-085
<i>Polka No.3</i> (with talk) xx / xxx	Folktracks FSA 085
<i>Schottische-Polka</i> [RH correction: <i>Polka</i>] xx / xxx	Folktrax FTX-085
<i>The Step Waltz (Waltz-O'-Vienna)</i> [RH correction: Scan Tester called it <i>The Step Waltz</i> or <i>The Waltz Vienna</i>] xx	Folktracks FSA 085
<i>The Step Waltz</i> (or <i>Varsoviana</i>) [RH correction: Scan Tester called it <i>The Step Waltz</i> or <i>The Waltz Vienna</i>] xx	Folktrax FTX-085
<i>The Broom Dance</i> (with talk) x	Folktracks FSA 085

<i>The Broom Dance</i> (talk before & after) x	Folktrax FTX-085
<i>The Monkey Hornpipe</i> x	Folktracks FSA 085
<i>Country Step Tune No. 1</i> [RH correction: <i>The Monkey Hornpipe</i>] x	Folktrax FTX-085
<i>Country Step Dance</i> x	Folktracks FSA 085
<i>Country Step Tune No. 2</i> x	Folktrax FTX-085
<i>The Lakes of Coldflynn</i> [RH: Scan Tester sang 'Coleflin'] xxx	Folktracks FSA 085
<i>The Lakes of Coldflynn</i> [RH: Scan Tester sang 'Coleflin'] xxx	Folktrax FTX-085
<i>Oxford City</i> (two verses only) xxx	Folktracks FSA 085
<i>Song: Jealousy</i> (or <i>Poison in a Glass of Wine</i>) (2 verses with talk) xxx	Folktrax FTX-085
Two verses of <i>Oxford City</i>	Topic TSCD581D
<i>The False Bride</i> (two verses only) xxx	Folktracks FSA 085
<i>Song: The False Bride</i> (or <i>Forlorn Lover</i>) (2 verses) xxx	Folktrax FTX-085
Two verses of <i>A Week before Easter</i>	Topic TSCD581D
<i>Tune of the Previous Song</i> x	Folktracks FSA 085
<i>Tune of the Previous Song</i> x	Folktrax FTX-085
Talk about concertina: Brighton Beach xxx	Folktracks FSA 085
Talk about concertina and playing on Brighton Beach xxx	Folktrax FTX-085
A pound a year for to play along Brighton beach	Folktrax FTX-453
Learning the concertina xxx	Topic TSCD581D
<i>Barbary Bell</i> [RH: Scan Tester called it <i>17th of March</i> or <i>St. Patrick's Day</i>] x	Folktracks FSA 085
<i>Barbary Bell</i> (country dance) [RH: Scan Tester called it <i>17th of March</i> or <i>St. Patrick's Day</i>] x	Folktrax FTX-085
<i>Jig: The Seventeenth of March</i> or <i>St. Patrick's Day</i> x	Topic TSCD581D
<i>Last Figure of Lancers</i> [RH: <i>Polka / Roaming in the Gloaming / Horsey, Keep Your Tail Up / Loch Lamond / Polka</i>] / x	Folktracks FSA 085
<i>The Lancers Tunes</i> [RH: <i>Polka / Roaming in the Gloaming / Horsey, Keep Your Tail Up / Loch Lamond / Polka</i>] x	Folktrax FTX-085
<i>The Last Figure of Lancers: Unidentified / Roaming in the Gloaming / Horsey, Keep Your Tail Up / Loch Lamond / Unidentified</i>] / x	Topic TSCD581D



Scan Tester at the time of the recording.
[photo: Peter Kennedy]

In his report to the EFDSS (*Folk Music Recording Trip September 1963 Sussex & Kent*; British Library), Peter credits "Collector: Kenneth Stubbs Recordist: Peter Kennedy" and lists the Willett recordings in the following sequence:

TOM WILLETT* (father)

voice

CHRIS WILLETT** (son)

voice

TOM & CHRIS WILLETT [Topic]

With Ken Stubbs at The Caravans, Queen Street, Paddock Wood, Kent, 4 September 1963.

**The Flowers of the Country* (or *The Rose of Ardee*) (talk after)

Folktrax FTX-042

**The Rose of Ardene*

Topic TSCD672D

Talk about the Willett family

Folktrax FTX-042

** <i>The Coachman's Whip</i> (verses 1-2 only)	Folktracks FSB 017
** <i>The Coachman's Whip</i>	Folktrax FTX-017
** <i>The Coachman</i> (talk after)	Folktrax FTX-042
** <i>Thorney Park, near Buckinghamshire</i>	Folktrax FTX-042
** <i>Thorny Park</i>	Topic TSCD672D
* <i>My Love is But a Sailor Bold</i> (including talk)	Folktrax FTX-042
* <i>Down by the Tanyard Side</i>	Folktrax FTX-042
* <i>Down by the Tanyard Side</i>	Topic TSCD672D
** <i>The Little Ball of Yarn</i>	Topic TSCD672D
* <i>The Roving Journeyman</i> (verses 3-4 omitted)	Folktracks FSA 031
* <i>The Roving Journeyman</i>	Folktrax FTX-031
* <i>The Roaming Journeyman</i>	Topic TSCD672D

In his report to the EFDSS (*Folk Music Recording Trip September 1963 Sussex & Kent*; British Library), Peter notes the tune for the *Broom Dance* as “Wind that blows the pump up”. He credits “Collector: Kenneth Stubbs Recordist: Peter Kennedy” and lists the Tom Potter recordings in the following sequence:

TOM POTTER (75)

voice x; melodeon xx

With Ken Stubbs at Tom's home, 11 Station Road, Hawkhurst, Kent, 4 September 1963.

<i>Rags and Bones</i> (talk after) x	Folktrax FTX-428
<i>Old Joe the Boat Is Going Over</i> xx	Folktrax FTX-428
<i>The Broom Dance (The Keel Row)</i> (talk after) xx	Folktrax FTX-428
<i>While Shepherds Watched – Old and New</i> xx	Folktrax FTX-428
<i>There Goes Old Tom</i> (talk after) x	Folktrax FTX-428
<i>Wheel the Perambulator, Tom</i> x	Folktrax FTX-428
<i>Old-Time Waltz</i> xx	Folktrax FTX-428
Talk about Horsmonden Fair x	Folktrax FTX-428
Talk about Christmas x	Folktrax FTX-428

Peter made contact with Jack Edmunds, who was the coxswain of the Hastings lifeboat, and he gathered together some fishermen to sing for him. In his report to the EFDSS (*Folk Music Recording Trip September 1963 Sussex & Kent*; British Library), Peter credits “Collector: Kenneth Stubbs Recordist: Peter Kennedy” and lists the Hastings recordings in the following sequence:

CHARLES GEERING*

Charlie Geering (84) voice

Jack Geering voice (speech)

JOE SPICER [known as Prooshy]**

voice

JACK EDMUNDS*** (52)

voice

With Ken Stubbs, Hastings, Sussex, 4 September 1963.

* <i>The Basket of Oysters</i> (talk after by his brother Jack Geering)	Folktrax FTX-428
** <i>Heave on the Trawl</i> (talk before)	Folktrax FTX-428
** <i>Heave on the Trawl</i>	Folktrax FTX-515
** <i>Heave on the Trawl</i>	Topic TSCD671
*** <i>The Drunken Sailor</i>	Folktrax FTX-428

In his report to the EFDSS (*Folk Music Recording Trip September 1963 Sussex & Kent*; British Library), Peter credits “Collector: Kenneth Stubbs Recordist: Peter Kennedy” and lists the Harry Upton recordings in the following sequence:

HARRY UPTON *

voice

JACK & EDITH WHEATLAND [428 & 453];

MR. & MRS. WHEATLAND [101] **

voices

THE UPTON FAMILY***

voices

With Ken Stubbs, Balcombe, Sussex, 5 September 1963.

**Jerusalem Cuckoo*

Folktrax FTX-428

**A Woman's Work*

Folktrax FSC 101

**A Woman's Work Is Never Done*

Folktrax FTX-428

**The Wreck of the North Fleet* (talk after) [RH correction: Northfleet]

Folktrax FTX-428

**The Wreck of the Northfleet*

Folktrax FTX-512

**The Wreck of the Northfleet*

Topic TSCD673T

**Canadee-I-O or The Wearing of the Blue*

Folktrax FTX-428

**Canada-i-o*

Folktrax FTX-514

**Canadiee-i-o*

Topic TSCD671

*They used to shear by hand

Folktrax FTX-453

**Talk about houses & shepherding on the South Downs

Folktrax FSC 101

**Talk about the Sussex Downs

Folktrax FTX-428

**In those days it was all open farmland (The South Downs)

Folktrax FYX-453

****The Ship that Never Returned*

Folktrax FSC 101



Harry Upton. [provenance not known;
Reg Hall Collection]

The Gilcurdon Trio (Irish dance music) was recorded in Belfast on 30th October 1963 and the recordings appeared on BBC 28256. The recordings subsequently appeared on Folktrax FTX 307, 308 & 373 as recorded by Peter Kennedy. There is no evidence in the Peter Kennedy Archive to indicate the possibility of a trip to the BBC studio in Belfast in October 1963. This session, unless further evidence emerges, was not recorded by Peter.

The following Jack & Em Elliott recordings are attributed on Folktrax to Peter. There is no other documentary evidence available to support that, so as Peter Kennedy recordings they are questionable.

JACK ELLIOTT*

Jack Elliott

voice x

Crowd

voices in chorus xx

Unidentified

guitar xxx

EM ELLIOTT**

voice

Birtley, Co. Durham, 1963.

**The Celebrated Working Man* x / xx / xxx

Folktrax FTX-511

**The Putter's Song* x

Folktrax FTX-511

**Where Are We Gang, Says Billy to Bob* x

Folktrax FTX-511

**Talk about family, Birtley folk club & children's songs, *Paperbags & Colours*
& *Look on the Wall and You'll See a Big Spider*

Folktrax FTX-308

In April 1964, Peter began to plan a recording trip to Ireland in May, which would link him for part of the time with Pete Seeger. His various letters quoted here reveal something of his intention to film and record, to compare playing styles and to gather material for the EFDSS library and possibly for the BBC Sound Library. He used EDFSS headed note paper and his own EFDSS status, but whatever he actually recorded and filmed remained part of his own archive and nothing was taken by the BBC. His letters approaching strangers who he thought might help him make contacts reveal a general naivety

and an almost total ignorance of the extent of the Irish traditional music scene flourishing in the early 1960s and of the values held by those people involved. It is not recorded how he learned of Dr. Galligan, but he clearly knew nothing of his highly-regarded position in *Comhaltas Ceoltóirí Éireann* or of his advocacy for the music of the late Michael Coleman. Similarly, he probably didn't know that Jack Wade was a well-known and well-connected uilleann piper, fiddle player and ceili band leader.

Peter, Sound Library, EFDSS (letter to Dr. Galligan, Cavan, Co. Cavan; British Library): 15th April, 1964. // Dear Dr. Galligan, // I am planning to do some brief film studies of the techniques of country fiddle-players. The intention is to put on record some comparison of local styles like Sligo, Kerry, Donegal etc. and possibly make some slow-motion studies. // You probably know of my work during the last dozen years in recording traditional musicians, but it is some ten years since I was in Ireland and I am not fully in touch with the important people in the line of the tradition. // I know of Mickey and John Doherty in Donegal (and I was very sad to hear of Symie's death in a tragic fire, God rest him). I wondered about Kerry. I believe Denis Murphy is in America but perhaps there are others. I have heard of a Jerry McCarthy and a blind fiddler, John Henry. Can you tell me more about them or suggest any others? // Michael Gorman who also learned from Gannon was the first fiddler I ever recorded so I know him and, of course, I know Sean Maguire. Is his father alive? What of others in other places? I believe there is a group of travellers called Dunn but I do not know where they are located. // I am coming at Whitsun tide and hope also to look in on the Fleadh at Clones. I am trying also to see John Doherty about his coming to London in October. Do you know anyone in Donegal who could help Johnny in getting him sent over? // Here's hoping we may meet before long...

If Brian Galligan replied, as he almost certainly did, no letter from him is held in the Peter Kennedy Archive in the British Library, so it is not known whether he gave Peter any leads. An unsolicited letter from Peggie Jordan linked Pete Seegar, Brian Galligan, the *Fleadh Cheoil* and Peter's interest in the folk scene:

Peggie Jordan, Peggie Jordan Promotions, Dublin (letter to Peter, 19th April 1964; British Library): I believe you are coming to Ireland with Pete Seegar [sic] in May. I am promoting Pete in a concert in Dublin on Sunday 24th May. // In the meantime I have booked accommodation for you, Pete & his wife and family in the town where the Fleadh Cheoil is being held from May 16 – 18th. The whole town of Clones has been booked out since last year, but they are facilitating us very kindly – as a rule at these functions one is very likely to get sharing a bed never mind a room, as you must know if you have ever been to one. // One really begins to enjoy oneself on about the 3rd day of the fleadh, when the most of the people thin out & leave it to the hard core of musicians and drinkers. // A friend of mine who helped to establish these festivals, Dr. Brian Galligan, lives in Cavan – 16 miles from Clones & is looking forward to showing you all the lake scenery around those parts if you feel that way inclined when the time comes. // By the way do you or Gordon Smith want any good musicians or ballad singers from here. I have some here who would go well on your shows like your "Hoot'anny" etc. // I run these things myself here & help Irish Telefis people.....

Peter (letter to Peggie Jordan, Dublin, 23rd April 1964: British Library): We would very much like to have details of performers in Ireland. We are constantly being asked by T.V. producers and concert promoters for Irish artists.....

There were dozens of Irish traditional musicians active in London who could have informed Peter of what was going on in Ireland, and, what is more, could have provided him with hours of interesting rural music and provided him with many varied styles for comparison. As will be seen a little further on, Michael Gorman gave him some leads, but it would be fair to say that in 1964 Michael Gorman was not closely in touch with what was going on in Ireland. Peter made rough notes (British Library) from his earlier contacts in Northern Ireland, from Alan Lomax's and Seamus Ennis's recordings, from bits and pieces he had picked up in London, and recommendations from Brian O'Donnell, including the names of Aggie Whyte, Martin Byrnes, Hugh Gillespie, Sean Ryan, Paddy Canny, Joe Dowd, Peter O'Loughlin, Tommy Coen, Brendan McGlinchey – all renowned musicians – and some lesser known players. Peter's notes (*Ireland May 1964*, notebook; British Library) give Johnny Watt Henry's recommendation to look out for Paddy Gavin, an eleven-year-old fiddle player from Ballina, Co. Mayo; the well-known accordion player, Kieron Kelly from Athlone; and Tommy Hunt, a middle-aged

flute player at Lisananny, Co. Sligo. Peter, at some time presumably before he left England, worked out some sort of itinerary (hand-written note, undated; British Library) which listed Waterford, Youghal, Cork, Macroom, Killarney, Killorglin, Castleisland, Tralee, Listowel, Limerick, Ennis, Galway, Charlestown, Tubbercurry, Sligo, Bundoran and Donegal. This list looks like a fairly exhausting holiday travel plan, considering the state of Ireland's roads in 1964. If it was intended to be a speculative field-recording trip, it would have been excessively ambitious. In the event, there is only documentary evidence to support visits to Co. Mayo, Co. Monaghan and Co. Donegal, and very few recordings materialised.

Peter drove to Bridgend from London on 10th May 1964, and continued the following day to Fishguard, where he caught the car ferry and arrived in Rosslare, Co. Waterford, on 12th May. His notebook entry for 13th May (*Ireland May 1964*; British Library) gives the names and addresses of Paddy Canny in Tulla, Co. Clare, and John Reid (Sean Reid) in Ennis, Co. Clare, and by the side of the latter notes the word 'contact', but it is not known if he actually went to see them. They were both members of the well-known Tulla Ceili Band, but Peter probably didn't know that.

On the 14th May, Peter was in Roosky on the Mayo-Sligo border two or three miles south-east of Tubbercurry visiting Johnny Watt Henry. Peter had been referred to him by the Sligo fiddle player Michael Gorman then resident in London, who claimed to have taught him. (Peter to Reg Hall, 2004) [Johnny Watt was born around 1928 and Michael Gorman left the area for good in 1939. Michael's nephew Johnny Gorman independently without prompting told Reg Hall in 1970, that his uncle had taught Johnny Watt Henry.] Peter had earlier held fairly extensive recording sessions with Michael Gorman, exploring his music and background, so this project with Johnny Watt might have been intended to inform that research? The reality is that the contact was relatively brief and shallow. The playing is of a high standard – and Johnny Watt Henry is highly regarded by those now interested in southern Sligo fiddle music – but there isn't much of it. Peter's field notes (*Ireland May 1964*, notebook; British Library) and his Folktrax notes give only brief biographical material, with no mention of Gorman. The tape used for the Folktrax issue had the rejected takes edited out, and the limited dialogue on the issued CD may well have been all that was recorded. Noted in the field notes (*Ireland May 1964*, notebook; British Library) beside the address of Chris Henry in Enfield, is the phrase "could put up John (has been over once before)" and further on "2 flutes Ryans father & son could be brought over to accompany". If Peter had suggested that Johnny Watt might go to London for an EFDSS concert, such a possibility might have determined the brevity of the session in Roosky, but the visit to London did not materialise. Bogfire 2005 was issued in 2012, and, although Topic Records (who own issuing rights) is credited, it is not known where two specific tracks materialised from, namely, the relatively long descriptive piece before *The Wise Maid* and *The Highlander's Kneebuckle*. The *Wise Maid* piece might have come from a later recording (recorded by somebody else) and attached to the Kennedy recording. Incidentally, the notes are very clear that Johnny Watt learned the fiddle in 1935 from Sarah & Peter Tuohy (who were itinerant dance and fiddle teachers) from Carrowcastle and Michael Gorman is not mentioned in that context.

JOHN HENRY

Johnny Watt Henry	fiddle
At his house, Roosky, Co. Mayo, 14 May 1964.	
<i>Slow Air: Drimin Drum Deelish</i> (talk after)	Folktrax FTX-269
<i>The Wise Maid – reel</i> (talk before)	Folktrax FTX-269
<i>The Wise Maid – reel</i> [& talking]	Bogfire 2005
<i>Henry's No. 1 Double Jig</i> [Is this <i>The Flowers of Redhill</i> listed elsewhere?]	Folktrax FTX-269
<i>Henry's No. 1 – double jig</i>	Bogfire 2005
<i>Patsy Hunt's Reel</i> (talk before)	Folktrax FTX-269
<i>Black-haired Lass – reel</i> (talk before)	Folktrax FTX-269
<i>The Black Haired Lass – reel</i>	Bogfire 2005
Talk	Folktrax FTX-269
<i>The Highlander's Kneebuckle – Reel</i>	Bogfire 2005



Johnny Watt Henry & his wife at the time of the recording. [photos: Peter Kennedy]

The following day, Friday, 15th May 1964, according to his notes (*Ireland May 1964*, notebook; British Library), Peter attended the *Fleadh Ceoil* (the annual four-day festival of Irish traditional music competitions and concerts organised by *Comhaltas Ceoltóirí Éireann*, with associated informal music sessions in the street and in the pubs) at Clones, Co. Monaghan. It was at the informal sessions that year that Breandán Ó Dúill and Peter Hunt recorded for Gael-Linn (Gael-Linn CEF 01), which would have needed little or no co-operation or approval of the festival organisers. Peter, however, sought the co-operation of the *Fleadh* organisers, and had made approaches in April.

Peter, Sound Library, EFDSS (letter to The Secretary, *Fleadh Ceoil na hEireann*, Town Hall, Co. Monaghan, [sic: no town] Eire; British Library): 14th April, 1964. // Dear Sir, // I am hoping to attend the *Fleadh Ceoil* during Whitsun week-end this year and would like to ask permission of the organisers to make recordings. If permission is granted the recordings would be made on our Society's portable equipment and would not involve any plugging in to any electric supply. // The purpose of the recordings would be to make the event more widely known to our members and also if any of the music recorded is suitable I hope also to try and interest the Archive Department of the B.B.C. // I understand accommodation is very difficult so I have decided to travel over in a camping van. I would be very grateful if you could suggest a possible nearby farm where they might allow us to stop the week-end. In addition I would be glad to know details of the programme and also who I should contact when I arrive to get details of where recordings could be made (if allowed)...

Peter, Sound Library, EFDSS (letter to Jack Wade, Clones, Co. Monaghan, Eire; British Library): 15th April, 1964. // Dear Mr. Wade, // Seeing your contribution "The Price of the Pig" in last summer's edition of *CEOL*, I thought I would write and seek your help and guidance. // I am planning a visit to Co. Donegal and Co. Monaghan and also to attend the *Fleadh Ceoil* at Clones. As you probably know, my interest over the last 10 years has been to making field recordings of traditional singers and musicians, so that the older traditions can be both preserved and made known. // Although there will be some of the older performers at Clones I always prefer to work quietly with people in their own homes.[sic] You probably know that the recordings I have made in Ireland have been available to the Irish Folklore Commission and are also deposited in the Vaughan Williams Memorial Library. // I wonder whether you may know of folk singers and musicians whose performance should be preserved in this way. Would you perhaps like to co-operate in getting them recorded while I am over there? I use professional portable machine which works from battery. Alternatively, since I presume you are going to be very busy at the time of the *Fleadh*, perhaps you would like to suggest names and addresses...

Mairtin McCabe, Hon. Sec., *Fleadh Ceoil na hEireann*, Clones, Co. Monaghan (letter to Peter, 16th May 1964; British Library): A Cara, // The Committee has no objection to the making of recordings by you..... // If you contact me when you arrive in Clones I will arrange a site for you on my own land. // As regard to the recordings, please contact me at the *Fleadh Ceoil* office...

Jack Wade, *Fleadh Ceoil na hEireann*, Clones (letter to Peter, 17th April 1964; British Library): I'm glad to hear that you are interested in Ballad Singing as I am myself and I hope to have some time to meet you at Clones during the *Fleadh*. // I enclose a few names of

Irish Ballad Singers who I think may be worthy of your effort..... (1) Mrs. McEntee // Threemile House // Smithborough // Co Monaghan // (10) Gerry Healy (see also no.3) // Butlers Bridge // Co Cavan // (4) Kathleen Duffy // Sheitrim // Monaghan // (3) Ken Browne // Butlers Bridge // Co Cavan (see also no.10) // (2) Tommy McDermot // Lisnaskea // Co Fermanagh // (9) Mrs Dunne // Ballinagh // Co Cavan // (7) Frank Murphy // Derryard // Roslea // Co Fermanagh // (8) Eddie Sweeney // Leonards Island // Clones // Co Monaghan // (6) Josie Kerr // Ballyboy // Co Monaghan

Peter's only filming and recording at the *Fleadh* took place during a formal concert on 16th May 1964 (pocket diary; British Library). Peter had previously had a meeting with Pete Seeger, the American political activist, singer and banjo player, in London on 9th May 1964, when, according to his pocket diary, they had an "informal talk about World Tour". Seeger had then gone to Scotland, and, together with his wife Toshi, he had joined forces with Peter in Clones for some or all of the filming. Peter noted the following musicians and singers (*Ireland May 1964*, notebook; British Library) as having been filmed, some with and some without sound, or recorded without filming: David McWhinney, G. Tierney, Kathleen Farrell, Kitty -?-, Eugene McGonnelly (14), Martin Conroy, Margaret Laurie, Michael Coister (spelling?), Brendan McGlinchey, James O'Connor, Josie Kerr (9), the Liverpool Ceili Band, Thomas Maguire, Anne Sheehy, Liam Rowsome, Leo Rowsome, Sean Seary, Vincent Campbell, Father Corkery and Shirley Spence (9). Of those recordings only the following uilleann pipes material has been issued.

FELIX DORAN*

uilleann pipes

FELIX DORAN, LEO ROWSOME, SEAN SEERY, PAT McNULTY, DAN DOHERTY & SEAMUS DOWLING**

Felix Doran	uilleann pipes
Leo Rowsome	uilleann pipes
Sean Seary	uilleann pipes
Pat McNulty	uilleann pipes
Dan Doherty	uilleann pipes
Seamus Dowling	uilleann pipes

Recorded and part filmed with Pete Seeger at a *Fleadh* Ceoil prize-winners concert, Protestant Hall, Clones, Co. Monaghan, 18 May, 1964.

**Air: Sliab na mBan (The White Mountain)*

Folktrax FTX-172

**Reels: George White's Favourite / The Ivy Leaf*

Folktrax FTX-172

**Jig: Scatter the Mud*

Folktrax FTX-172

**Hornpipe: The Quarrelsome Piper*

Folktrax FTX-172

**Set Dance: Brave Rodney's Glory*

Folktrax FTX-172

***Reels: The Pigeon on the Gate / Miss Monaghan's*

Folktrax FTX-172

***Jigs: The Rambling Pitchfork / The Cook in the Kitchen*

Folktrax FTX-172

Peter's pocket diary (British Library) has no entries for 19th to 22th May 1964. The *Fleadh* being over, it appears he went to Donegal during that time with Pete and Toshi Seeger. His field notes (*Ireland May 1964*, notebook; British Library) reveal that he had some contact with (Dr. J. M.) Malachy McCloskey of Glenties, Co. Donegal, and a suggestion was made that McCloskey would escort John Doherty to London in October for a concert performance at Cecil Sharp House. Peter had written to John Doherty in April and in all probability Malachy McCloskey's contact with Peter was John's way of replying.

Peter (letter to John Doherty, Cloghan Post Office, Co. Donegal, Eire; British Library): 14th April 1964. // Dear John, // I wonder how things go with you. I was so sorry to hear about brother Symie. I am hoping to come and see you again and perhaps make some further recordings if you are agreeable. There has now been a request for a full size record of your own songs and fiddle tunes and I would need to make fresh recordings to those used previously. // Apart from this I would so enjoy to meet you again, as I regard the trip we made together as the most pleasant of all my visits in Ireland. // Is there any way I might be able to locate you around about Whitsuntide? I am planning to arrive in Ireland about May 13th and leave on the 23rd. Should I go to Cloghan Post Office and enquire your whereabouts? // Also, what news of your brother Mickey? How is he these days and will he also be about? // Yours ever...

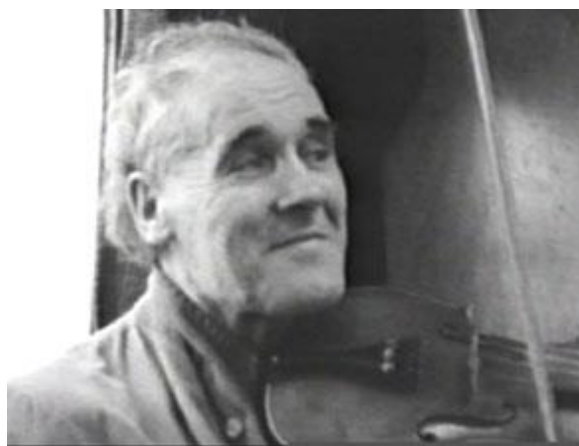
Peter recorded a session with John Doherty specifically for the EFDSS LP, possibly on the same day as (or on a day before or a day after) the filming with Toshi & Pete Seeger. Since some of the material on the LP and the film is the same, they may have been the same performances. (They haven't been checked aurally.) The selection of material for the LP is heavily loaded with programme pieces, which probably reflects Peter's taste and intention, and is not representative of Donegal kitchen-dance music.

JOHN DOHERTY

fiddle x; voice xx

Carrick, Co. Donegal, around 21 May 1964.

<i>Strathspey and Reel: Grey Daylight</i>	EFDSS LP1003
<i>Song Air and Set Dance: The Blackbird</i>	EFDSS LP1003
<i>Descriptive Piece: The Atlantic Sounds</i>	EFDSS LP1003
<i>Song: Moorlough Mary</i>	EFDSS LP1003
<i>Hornpipe: The Postman's Knock</i>	EFDSS LP1003
<i>Story and Song Air: The Girl's Croon</i>	EFDSS LP1003
<i>The Exhibition Waltz</i>	EFDSS LP1003
<i>Story and Air: The Lord of Mayo</i>	EFDSS LP1003
<i>Talk about father and McSweeney's Reel</i>	EFDSS LP1003
<i>Two Descriptive Pieces: The Fox-Chase and The Hunt of the Hare</i>	EFDSS LP1003
<i>Song: Rocking the Cradle</i>	EFDSS LP1003
<i>Dark Girl Dressed in Blue and Jig: The Irish Washerwoman</i>	EFDSS LP1003
<i>Song Air: The Wounded Hussar</i>	EFDSS LP1003
<i>Two Hornpipes: High Level and Madam Vanoni</i>	EFDSS LP1003
<i>Story and Jig: The Old Hag and The Churn</i>	EFDSS LP1003
<i>Descriptive Piece and Story: The Four Posts of the Bed</i>	EFDSS LP1003
<i>Song: The Three O'Donnells</i>	EFDSS LP1003
<i>Marches: Welcome Home, Graniu</i>	EFDSS LP1003



John Doherty. [A frame from the film]

JOHN DOHERTY

John Doherty fiddle

Pete Seeger 5-string banjo where noted

Recorded & filmed with Toshi Seeger, Carrick, Co. Donegal, 21 May 1964.

<i>Irish Washerwoman</i> (with banjo)	Folktrax Film FF2201
<i>Easter Snow</i>	Folktrax Film FF2201
<i>The Fox</i>	Folktrax Film FF2201
<i>Lochside Hornpipe</i>	Folktrax Film FF2201
<i>The President</i>	Folktrax Film FF2201
<i>The Postman's Knock</i>	Folktrax Film FF2201
<i>The Four Posts of the Bed</i> (story after)	Folktrax Film FF2201
<i>Cahir an Cavan (Reel)</i> (with banjo)	Folktrax Film FF2201
<i>Laird o' Drumblair</i>	Folktrax Film FF2201
<i>Blackbird / McSweeney's Reel</i>	Folktrax Film FF2201

A Welsh parody of <i>Erin-go-Bragh</i> (extract) x / xx	Folktrax FTX-057
<i>The Boxing Ballad: My Brother Sylvest</i> (extract) x / xx	Folktrax FTX-057
Further talk about Tanner's first performance at the camp x	Folktrax FTX-057
Talk with Peter Kennedy about mouth music at performances in parish and London x	Folktrax FTX-057
Further talk with Peter Kennedy about how tanner came to be recognised and recorded in London x	Folktrax FTX-057
Talk with Peter Kennedy by Paddy and Bracey about transcribing the music x / xxx	Folktrax FTX-057
Bracey with stories of Tanner in London, at the BBC & Buckingham Palace x	Folktrax FTX-057
Peter Kennedy asks Bracey about Tanner's song repertoire x	Folktrax FTX-057
Bracey talks about Tanner's work, status & his home, etc. x	Folktrax FTX-057
Talk with Peter Kennedy about travel, local gossip and attitudes x	Folktrax FTX-057
Talk: his dialect speech, singing style, sense of local ritual and customs x	Folktrax FTX-057
<i>The Pottery Canal (The Morriston-Swansea Canal)</i> (extract) x	Folktrax FTX-057
<i>Young Roger Esquire</i> (extract) x	Folktrax FTX-057
Further talk about Tanner, on one occasion, in <i>The King's Head</i> at Reynoldstown singing 88 songs, bawdy songs and enjoying giving local offence, and a particular local song x	Folktrax FTX-057
Talk with Peter Kennedy about wassailing with Tanner's secret recipe for the Wassail Bowl x	Folktrax FTX-057

The EFDSS produced a concert of traditional and revivalist performers introduced by Dominic Behan at the Royal Festival Hall on 4th June 1965 [Reg Hall was present]. The HMV issues credit Sean Davies with recording and Peter Kennedy with editing, but a draft version for the LP notes (British Library) credits "recorded and edited by Peter Kennedy and Sean Davies for the EFDSS". Incidentally, this was John Copper's sixteenth birthday.

JACK ELLIOTT*

Jack Elliott voice
Louis Killen voice in chorus

THE McPEAKES**

Frank McPeake (grandfather) voice & uilleann pipes
Francis McPeake (son) voice & uilleann pipes
James McPeake (son) voice & harp
Francie McPeake (grandson) voice
Kathleen McPeake (grand-daughter) voice & harp

DAVE CAMPBELL***

Dave Campbell voice
Betty Campbell voice
Ian Campbell voice in chorus

BOB AND JOHN COPPER ****

voices

CHARLIE BATE 5*

Charlie Bate voice & piano-accordion
Cyril Tawney voice in chorus

THE HOBBY HORSE PARTY 6*

Charlie Bate voice & piano-accordion
Many voices & instruments from the company

With Sean Davies at the *Folksound of Britain* EFDSS Concert, the Royal Festival Hall, London, 4 June 1965.

* <i>The Banks of the Dee</i>	HMV CLP 1910
* <i>Jowl and Listen Lad</i>	HMV CLP 1910
* <i>Rap Her to Bank</i>	HMV 7EG 8911
** <i>The Verdant Braes of Screne</i>	HMV CLP 1910
*** <i>Kissin' in the Dark</i>	HMV CLP 1910
**** <i>The Wedding Song</i>	HMV CLP 1910
5* <i>How Pleasant and Delightful</i>	HMV CLP 1910
5* <i>The Sweet Nightingale</i>	HMV 7EG 8911



Em & Jack Elliott. [Reg Hall Collection]

Felix Doran lived in Manchester and Peter had recorded him at the *Fleadh Ceoil* in Clones, Co. Monaghan, in 1964. On the strength of that contact, he was invited to the Keele festival. He was a regular visitor to London delivering scrap metal to London docks, and was thus able to appear in Peter's *Folk Song Cellar* series for the BBC (see below) and to make further recordings for Sean Davies.

FELIX DORAN

uilleann pipes.

With Sean Davies at the National Folk Festival at Keele University, Staffordshire, 17 July 1965.

<i>Instrumental: The Fox Chase / Foxhunter's Jig</i> (talk before)	Folktrax FTX-172
<i>The Fox Hunt</i>	Topic 12T288
<i>The Fox Hunt</i>	Topic TSCD668
<i>Reels: The Pigeon on the Gate/ Miss Monaghan's</i>	Folktrax FTX-172
<i>The Pigeon on the Gate/ Miss Monaghan's</i>	Saydisc CD-SDL416
<i>Reels: Pigeon on the Gate/ Miss Monaghan</i>	Topic 12T288
<i>Jig: The Lark in the Morn</i>	Folktrax FTX-172
<i>The Lark in the Morning</i>	Saydisc CD-SDL416
<i>Jig: The Lark in the Morn</i>	Topic 12T288
<i>Air: The Coolin</i>	Folktrax FTX-172
<i>Air: The Coolin</i>	Topic 12T288
<i>Reel: The Ash Plant</i>	Folktrax FTX-172
<i>Reel: The Ash Plant</i>	Topic 12T288
<i>Air: In Bodenstown Graveyard</i>	Folktrax FTX-172
<i>Air: In Rolandstown Graveyard</i>	Topic 12T288

For some time in 1965 and 1966, apart from his other duties for the EFDSS, Peter co-produced a series of recorded radio programmes for the BBC Transcription Service. Most of the artists were revival performers, many on the folk-club circuit, but the following traditional singers and musicians were included in the first twenty-six programmes: Jack Armstrong, Margaret Barry & Michael Gorman, Packie Byrne, Bob & John Copper, the McPeake Family, Sean O'Shea & Michael Dwyer, Bob Roberts and Raymond Roland (British Library). A second shorter series included Felix Doran and Conal O'Donnell. The programmes were sold or leased, most probably on transcription discs, to radio stations abroad. Since they were "issued", if only within the broadcasting industry, they should be documented here, but there are no further details available. The contract ran out on 31 December 1970 (British Library), which meant the programmes could no longer be broadcast and the discs should have been destroyed. Peter made a serious attempt to save them for posterity and Margaret Corre of BBC Radio International located most or all of them sometime in the mid-1990s and agreed to let Peter have copies (British Library). However, no copies have come to light.

Peter (report to the National Executive Committee, EFDSS, August 1966; British Library):
FOLK SONG CELLAR PROGRAMMES FOR B.B.C. // For a number of years I have been trying to persuade the BBC to record a regular series of informal folk song sessions at Cecil Sharp House using some of the artists we ourselves have helped and encouraged. So often

producers have run trial programmes in the studio without the necessary atmosphere for the performers, many of whom are not hardened professionals. // Eventually I decided that one plan might be to prepare such programmes ourselves (as I did, for instance, for the early set of H.M.V. folk song series) and try to sell a series to commercial radio stations overseas. For this I sought [sic] the co-operation of Sean Davies (an engineer who has become interested in folk music recording...) and we recorded a sample, with myself as commentator, and offered the disk to a number of prospective customers. Unfortunately we got no bites in the direction of commercial radio. // When an old friend of mine, Maud Hamill of BBC Transcription Service, (our friendship dating from the days when I was on the staff of the BBC at Bristol), expressed an interest I was able to let her hear our sample disk. Fortunately she saw the importance of the careful handling of the professional and informal elements and agreed to let me act as co-producer of a series. Furthermore to help get our own studios on its feet, she agreed to let us make all the stereo recordings in our own studios. // The hard-bargaining of the contract and negotiation of artists I carried out myself (this was at a time when Mr. Goode was being appointed to Accounts, and Mr. Pratt agreed to my doing this). It was agreed that we would pay artists fees and expenses, arrange licenced refreshments for rehearsals and recordings as well as the invited audience in the Cellar. The contract was for 13 three-quarter hour programmes. After the first few had been heard and a session attended by the Head of the BBC Transcription Service and an American radio station agent, the BBC asked to increase the number to 26. (And now you will be pleased to hear that we have been asked for another complete series)..... // The 26 programmes, recorded in the Cellar last year, are now being broadcast in the USA, Canada, Australia and New Zealand as well as in the more out-of-the-way places like the Windward Islands. They have been very well received..... // The Home Service broadcast 7 programmes on Saturday evenings during August and September on a trial basis, and received a very favourable listening figure. We understand that a longer series is contemplated by Home Service in the New Year.....

Peter (report to the National Executive Committee, EFDSS, October 1966; British Library):
..... BBC Transcription Service have now received an urgent request from the United States for more programmes in this series..... I would like to make the programmes between Oct. 21st and Dec. 6th mainly on Friday evenings,

A document headed "Cellar Recording for B. B. C." signed by Conal O'Donnell on 7th October 1966 (British Library) appears to be an agreement to a recording session to be held by Peter at Cecil Sharp House, London, on 4th November 1966. Conal was living in Tufnell Park, London, at the time and was working as a bus driver, and he had previously been recorded by Peter & Sean O'Boyle in Co. Donegal in 1953, and by Peter in London in 1962. *The Lass of Killicrankey*, *I Courted a Wee Lass*, *Doon Yon Heathery Glen* and *Lately Last Night* were suggested by Conal (British Library) as suitable material, and these titles appear on a later undated list (British Library) for Conal to pass the publication rights to Folktracks & Soundpost Publications, which suggests they had actually been recorded. Subsequent correspondence between Conal and Peter (British Library) suggests the recording session might have been to do with a BBC Radio 2 programme, *Folk Music of Donegal & Tory Island*, being prepared by Peter & Noel Hamilton, which was eventually broadcast on the BBC Third Programme on 2nd November 1968, and was later issued on Folktrax FTX-276. It might also have provided some speech included on Folktrax FTX-003. The surviving documentation for the three known sessions in 1953, 1962 and 1966 is not crystal clear.

Some years after the the event, Peter summarised his activities with the EFDSS in the last phase of his employment with them. Clearly, recording traditional music was no longer high on his agenda.

Peter ('The Ups and Downs' in *Folk Roots*, February 1989): Following the broadcasts, I started recording the first commercial LPs of groups like the McPeakes, the Dubliners and the Spinners; and the post-war Folksong Revival was in full swing. // I managed to persuade the E.F.D.S.S. to back the setting-up of an independent Folksong Federation, and with the help of Mike Yates we got representation from most of the existing folk clubs. It was launched by Pete Seeger, stopping off from a world tour, at a bingo hall in Camden Town in May 1964. The following year, on behalf of the Federation, Rory McEwan, Eric Winter and myself organised the first National Folk Festival at Keele University. Bluegrass was included and the centre stage was Paul Oliver's Story Of The Blues. [RH: Hardly 'centre stage'; just one of many events] // In addition, I got the E.F.D.S.S. to cooperate with the Harold Davison Organisation in setting up a

Folk Bookings Agency run by Roy Guest; a recording studio, engineered by Sean Davis; a joint company with Chappell's Music, which published Frank Purslow's and other song-book series; the first Folk magazine; the Folk Directory.....

At the end of 1966, Peter had been in dispute with his employer, going back some considerable time, and moves were taking place for him to end his employment with the EFDSS. The last part of the following statement by Peter reflects those difficulties. Presumably the cataloguing process produced the BBC's *Index of Informants*.

Peter (report to the National Executive Committee, EFDSS, August 1966; British Library): Further Work for the B.B.C. // At the end of the BBC Folk Music and Dialect Collecting scheme, it had been the intention of the Sound Archive to produce a catalogue of British Isles Folk Music recordings. The non-appearance of this catalogue has been a serious handicap for the proper use and development of the work done by Seamus Ennis, Alan Lomax, myself and other collectors. // Therefore when I saw that I could now be spared from folk song organisation work, I offered to help in the completion of the catalogue. In the Chairman's absence I wrote and informed Margaret Grant that the Sound Archive were very willing for me to work on the catalogue during the next few months. I therefore began work on September 1st. at the B.B.C. and will be receiving payment for all completed work.

Peter's employment by the EFDSS was terminated on 31st January 1967. [What did he do until Dartington?]

Peter (letter to Felix Doran, 2 Ida Street, Salford, Lancashire, 3rd July 1967; British Library): EFDSS have passed on a letter from you since I am no longer working at Cecil Sharp House any more. // About the recording you did for FOLK CELLAR: You will remember that you were paid, if I remember correctly, 20 guineas for making the recording. The extra contract was concerned with a royalty which the EFDSS would pay you IF the recordings were used on the domestic services of the BBC (in this country) which only a few seem to have been so far... // It is good to hear from you again. I hope you are better in health as I heard you had paid another visit to hospital. Both my wife and my father are in and out of hospital at the moment and I have been looking after the three kids and drawing the dole, so I have been going through a rather difficult time. However I am doing quite a bit of advisory work for BBC television and am giving your name to producers in other television and radio services. I will continue to do my best to get work for you as I hold the music tradition of yourself and family in very high regard. // At present I have a producer in London who is interested in doing some recording of both music and other traditions of our family and would very much like to know how many other music makers, story-tellers etc. there are at present around your area should he send a filming unit. Perhaps you could, when you have a moment, jot down names of people and families in your vicinity that should be given such an opportunity. I enclose a stamped addressed envelope. // Yours ever – with all good wishes to all of you and yours

Peter first heard about Carolyne Hughes back in 1955 from somebody previously unknown to him:

Julian Dominic Reeve, c/o Post Office, Fordingbridge, Hampshire (letter to Peter, 17th May 1955; British Library): The more I hear your excellent programme "As I Roved Out" the more I am convinced that in one of my traveller friends there is indeed a wealth of songs to interest you. // She is one of the Dorset Hughes' and is aged about 58 or so. Her voice is full and strong and with that curious strident, chanting quality of the Romany singers. // Incidentally I have many times heard her sing both "The LilyWhite Hand" and "To Hear the Nightingale Sing" (Which in your Sussex number of two weeks ago were regarded with some awe as new "finds"! // I live and travel myself in a horse-drawn van, with many of the Southern Travellers but this woman is easily the best and most prolific singer that I have encountered. How fascinating and beautiful the singing of the travellers is! // Actually I am commissioned at present to assist John Irving of the BBC, Bristol, in a programme on the travellers and shack-dwellers of the South. // I rather fancy, however, that this programme will have to deal more with the sociological aspects of the life than with the *aesthetic*! // ... I am moving again shortly so if you are intested in this traveller's songs and desire to meet her please contact me as soon as possible. // I am sure that her songs are well-worth your attention.

Peter (letter to Julian Dominic Reeve, 7th June 1955; British Library): I cannot come your way till the autumn, but would very much like to have some idea of where your singer, Dorset Hughes lady, is likely to be. Is there anybody who would know of her whereabouts in September or later? // Many thanks for taking the trouble to write – John Irving knows me well and will I hope, keep me informed of any singers you both may come across. Please keep him up to this. // Looking forward to meeting when I come your way.

There is no available evidence as to whether Peter made any attempt at the time to follow up such an enthusiastic and interesting referral, but the threads were picked up again in 1968.

Peter Dashwood, Southern Area Representative, EFDSS (postcard to Peter, undated [early 1968]; British Library): Granny Carolyn Hughes // C/o Mr Poole's Farm, Thorncombe, Nr Blandford. // I understand from her grandson that Granny is OK and would rouaoly [sic] be very willing to sing. Husband however, is poorly at present. // I haven't had a chance to look them up but I think you can assume all is well.

Peter (letter from his London address to Peter Dashwood, 9th April 1968; British Library): Very many thanks for your post-card which was most helpful and timely. I hope to visit April 19th. week-end but I am still awaiting Auntie BBC to give her official blessing! // In the meantime I have written to the farmer so that I can check on the whereabouts nearer the time. Looking back on my correspondence I see that it was in 1952 [RH: 1955] when I first had contact with this family and then lost them again! That was after one of our first broadcasts of "As I roved out". // (Was trying to write A-ROVING) "A-roving" the new weekly series starts on May 1st, (Dear old Auntie is so appropriate with her dates) so if all goes well with the Hughes session I may be able to fit them in. Do please let me know of any further clues around Blandford area, however slight they may seem (one thing leads to another).

Peter (letter to Mr. Poole, Thorncombe, Nr Blandford, Dorset, 9th April 1968; British Library): The Hughes Family // Dear Mr. Poole, // I hope you will forgive me writing to you about Carolyn and the other members of the family who I understand are still camped on your farm. // My work over the last 20 years has been concerned with recording traditional customs and music, including that of the travellers, in all parts of Britain and elsewhere. I have met some wonderful people, particularly among the travellers: Smiths, Fullers, Scamps, Hollands, Woods, Bosworths in England and in Ireland and Scotland: O'Connors, Dorans, Stewarts, Lindsays etc. In fact it was after an "As I roved out" broadcast over 10 years ago that I first heard about the Hughes family near Blandford! // I have a new weekly series starting on May 1st. and would very much like to include some recordings of the Hughes this time. Since I shall be around Blandford area on April 19th and week-end I would like to make the recordings then. There is no need for you to say anything to the Hughes unless you want to. I leave this to you, as you will know best. I would like some of their good singers and mouth organ players to be around, but at the same time I don't want to build up too much excitement until we know how well the records come out. The odd hint from you, however, could make all the difference to having their own best music-makers there! ...

In his notes to Folktracks FSA 043, Peter wrote, "it was only when we moved to the West Country that we had the opportunity to meet her and record her." However, that fact that Peter was using his London address in correspondence and was accompanied by Basil Warner, who also lived in London, at the session with the Hughes family and Charlie Wills suggests they travelled to Dorset from London to make the recordings. Presumably Peter was working in London with the BBC at the time on the "A-roving" radio series. Also in the notes to Folktrax FSA 043, Peter wrote that, as he was recording the Hughes family in their caravan, "the farmer, the worse for drink but with his two sons on tractors, tried to move the Hughes family off his land." So much for Peter's friendly and co-operative letter to Mr. Poole!!!

(British Library): Received from the British Broadcasting Corporation the sum of TEN guineas (£10-10-0) in return for which sum the Corporation shall acquire complete reproduction rights for itself and its assigns in recordings of gypsy ballads and folk songs which I made on 19th April 1968 for Mr. Peter Kennedy. // Date April 19th 1968. Signed X // Caroline Hughes (66) // c/o JOHN HUGHES // Poste Restante Blandford P.O. // Dorset. // Born Oct 5th 1902 Bere Regis

Basil Warner, who worked for Kraft Food Ltd., London (Letter to John Hughes, 24th April 1968; British Library): Mr. Peter Kennedy and I are sending you, as promised, a parcel of food TO BE CALLED FOR at Blandford Forum Post Office; I do not think it will be there this Friday, but it should definitely be there next Friday. // I was the man in the white pullover who came to see you with Mr. Kennedy when we made the recordings of Caroline last week. // Both of us would like to send good wishes to our friends, who made us so happy. // We hope Caroline's cold is better. God bless and keep you and all yours, and may we all meet again soon.

CAROLYNE HUGHES;

CAROLINE HUGHES [Folktracks FSA 031];

CAROLYNE HUGHES & ONE OF HER DAUGHTERS [Topic/As I Was A-walking/Billy Boy]*

voice(s)

CAROLYNE HUGHES AND HER DAUGHTER**

voices

JOHN HUGHES*** (81)

voice

CELIA HUGHES****

voice

CARRIE HUGHES [FTX-043];

CARRIE WARREN [FTX-501; Topic] 5*

voice

The Hughes's caravan, near Blandford, Dorset, 19 April 1968.

**Blackdog and Sheepcreek*

Folktracks FSA 043

**Blackdog and Sheepcreek* (or *Flora*) (talk after about her grandmother)

Folktrax FTX-043

**My Black Dog and Sheep Crook*

Topic TSCD672D

**Blind Beetles*

Folktracks FSA 043

**Blind Beetles* (or *Died for Love*) (talk after)

Folktrax FTX-043

**Died for Love*

Topic TSCD672D

**The Butcher Boy* (talk after)

Folktrax FTX-143

**The Butcher Boy*

Topic TSCD672D

**The Jew's Garden*

Folktracks FSA 043

**The Jew's Garden* (talk before & after)

Folktrax FTX-043

**The Jew's Daughter* [RH: part only, edited with other material]

Folktrax 90-502

**The Jew's Daughter* [RH: part only, edited with other material]

Folktrax FTX-502

**Lord Thomas & Fair Ellender*

Folktracks FSA 043

**Lord Thomas & Fair Ellen* (talk after)

Folktrax FTX-043

**Lord Thomas & Fair Ellender*

Topic TSCD672D

**The Bird in the Bush*

Folktracks FSA 043

**The Bird in the Bush* (or *Three Maidens*)

Folktrax FTX-043

**The Bird in the Bush*

Topic TSCD672D

**Paddies Lie Down*

Folktracks FSA 043

**Paddies Lie Down* (or *Paddy Backwards*) (talk before)

Folktrax FTX-043

**Paddies Lay Down*

Saydisc CD-SDL407

**Billy Boy*

Folktracks FSA 043

**Billy Boy* (or *My Boy, Billy*)

Folktrax FTX-043

**Billy Boy*

Topic TSCD672D

**The Draggie-tailed Gypsies*

Folktracks FSA 043

**The Draggie-tailed Gypsies* (talk before & after)

Folktrax FTX-043

**Raggle-Taggle Gypsies*

Folktrax FTX-309

**The Gypsy Laddie* [RH: part only, edited with other material]

Folktracks 90-502

**The Draggie-tail Gypsies*

Topic TSCD672D

Tuning Up for Step-Dancing

Folktracks FSA 043

**Tuning Up* (two pieces for step-dancing) (talk before)

Folktrax FTX-043

**Tuning Up*

Saydisc CD-SDL407

**Tuning Up*

Folktrax FTX-301

**Mouth-music fragments*

Folktrax FTX-309

**Tuning*

Topic TSCD672D

- **Flash Girls and Airy-O* Folktracks FSA 043
 **Flash Girls and Airy Too (or Seventeen Come Sunday)* Folktrax FTX-043
 **Flash Girls and Airy* Topic TSCD672D
- **As I Was A-walking* Folktracks FSA 043
 **The Banks of the Sweet Primroses* (talk after) Folktrax FTX-043
 **As I Was A-walking One May Summer's Morning* Topic TSCD672D
- **The Drowsy Sleeper* Folktracks FSA 043
 **The Drowsy Sleeper* (talk after) Folktrax FTX-043
- Not listed [RH: *Georgie*] Folktracks FSA 043
 **Georgie* (talk before & after) Folktrax FTX-043
 **Georgie* Topic TSCD672D
- **The Soldier and Lady* Folktracks FSA 043
 **The Soldier and Lady (Nightingales Sing)* (talk before & after) Folktrax FTX-043
 **The Soldier and the Lady* Topic TSCD672D
- **I Am a Romany* Folktracks FSA 043
 **I Am a Romany (The Song of the Thrush)* (talk before) Folktrax FTX-043
- *Talk about her life Folktracks FSA 043
 *Talk about her Romany life, travel, her parents, today & future Folktrax FTX-043
 *Can you pooker Romanes? Conversation and explanation Folktrax FTX-143
 *Talk about herself including "true-speaking" Folktrax FTX-143
- **Adieu to Old England, Adieu* Folktracks FSA 043
 **Adieu to Old England, Adieu* (talk before & after) Folktrax FTX-043
 **Adieu to Old England* Topic TSCD672D
- **The Servantman* Folktracks FSA 043
 **The Flower of Servantmen* (talk before) Folktrax FTX-043
 **The Famous Flower of Servant Men* (edited with Belle Stewart's recording) Folktrax 90-502
 **The Flower of Servant Men* [RH: part only, edited with other material] Folktrax FTX-502
 **The Famous Flower of Servantman* Rounder 11661-1775-2
- **The London Murder* Folktracks FSA 043
 **The London Murder (Cruel Miller)* (talk after) Folktrax FTX-043
 **The London Murder* Topic TSCD672D
- **Down by the Riverside* Folktrax FTX-143
 **Down by the Old Riverside* Topic TSCD672D
- **A Blacksmith Courted Me* Folktracks FSA 043
 **A Blacksmith Courted Me* (talk after) Folktrax FTX-043
 **A Blacksmith Courted Me* Topic TSCD672D
- **The Sprig of Thyme* Folktracks FSA 043
 **The Sprig of Thyme* (talk before) Folktrax FTX-043
 **The Sprig of Thyme* Folktrax FTX-309
 **The Sprig of Thyme* Topic TSCD672D
- **The Little Boy* Folktracks FSA 043
 **The Little Boy (Lady Maisry)* Folktrax FTX-043
 **Lord Maisry* Folktrax 60-501
 **Lord Maisry* Folktrax FTX-501
 **The Little Boy* Topic TSCD672D
- **Mandi Went to Poov the Grai* Folktracks FSA 031
 **Mandi Went to Poov the Grai* Folktrax FTX-031
 **Mandi Went to Poove the Grai* Saydisc CD-SDL407
 **Mandi Went to Poove the Grai* (talk before & after) Folktrax FTX-143
 **Mandi Went to Poove the Grai (English Romany Song)* Folktrax FTX-441
- **If I Were a Blackbird* (talk before & after) Folktrax FTX-143
 **If I Were a Blackbird* Topic TSCD672D
- **Catch Me Bold Rogue If You Can* (talk before & after) Folktrax FTX-143
 **Catch Me, Bold Rogue, If You Can* Topic TSCD672D
- **Young Willie* (talk before & after) Folktrax FTX-143
 **Young Willie* Topic TSCD672D
- **My Father He Built Me a Shady Bower* Topic TSCD672D
- **The Brakes of Briars* (talk before) Folktrax FTX-143
 **The Brake of Briars* Topic TSCD672D

* <i>Jealousy Thoughts (Poison in a Glass of Wine)</i>	Folktrax FTX-143
* <i>The Wager Song (Broomfield Wager)</i> (talk before & after)	Folktrax FTX-143
* <i>A Wager, a Wager</i>	Topic TSCD672D
* <i>The Game of Cards</i> (talk before)	Folktrax FTX-143
* <i>The Game of Cards</i>	Topic TSCD672D
* <i>Once I Had a Colour (False-Hearted Lover)</i> (talk after)	Folktrax FTX-143
* <i>Once I Had a Colour</i>	Topic TSCD672D
* <i>Polly and the Sailor</i> (talk after)	Folktrax FTX-143
* <i>My Truelove Was a Sailor Lad</i>	Folktrax FTX-143
* <i>My Truelove Was a Sailor Lad</i>	Topic TSCD672D
* <i>Meet Me Tonight by Moonlight (Prisoner Song)</i>	Folktrax FTX-143
* <i>Meet Me Tonight by Moonlight</i>	Topic TSCD672D
* <i>O Lord I've Shot My Child (Burglar Song)</i>	Folktrax FTX-143
* <i>She Was a Beautiful Golden Picture</i>	Folktrax FTX-143
* <i>The Roaming Beggar</i>	Folktrax FTX-143
* <i>The Land Where the Shamrock Grows</i>	Folktrax FTX-143
* <i>Mother's Last Letter</i>	Folktrax FTX-143
* <i>Erin-Go-Bragh</i>	Folktrax FTX-143
* <i>The Three-Leaf Shamrock</i>	Folktrax FTX-143
* <i>The Blue-Eyed Lover</i>	Folktrax FTX-143
* <i>Never Leave Your Mother, Tom (A Mother's Grave)</i>	Folktrax FTX-143
* <i>Buttercup Joe</i>	Folktrax FTX-143
* <i>Ring Dan Doo</i> (talk before & after)	Folktrax FTX-143
* <i>Alice Benbow</i>	Folktrax FTX-143
* <i>Cold Winter's Night (The Forsaken Mother and Child)</i>	Folktrax FTX-143
* <i>The Forsaken Mother</i> [RH: talk before]	Folktrax FTX-408
* <i>Old Folks at Home or Swanee</i> (talk before)	Folktrax FTX-408
* <i>Way Down upon the Swan-Neck River</i>	Folktrax FTX-143
* <i>Old Folks at Home or Swanee</i> (talk before)	Folktrax FTX-408
* <i>Bold Robert Emmet</i> (talk before)	Folktrax FTX-143
* <i>Old Time's Sake</i>	Folktrax FTX-143
* <i>Meet Me Tonight in Dreamland</i>	Folktrax FTX-143
* <i>Donnelly and Cooper</i>	Folktrax FTX-143
* <i>What Is the Meaning of Mother?</i>	Folktrax FTX-143
* <i>Come Back to Erin</i>	Folktrax FTX-143
* <i>Come All You Feeling Mothers</i> (talk after)	Folktrax FTX-143
* <i>The Cuckoo</i>	Topic TSCD672D
** <i>The Brakes of Briars</i>	Folktracks FSA 043
** <i>The Brakes of Briars (Bridgewater / Bruton Town)</i> (talk after)	Folktrax FTX-043
** <i>Barbara Ellen</i> (talk after)	Folktrax FTX-143
** <i>Barbary Allen</i>	Folktrax FTX-408
** <i>Barbry Allen</i>	Topic TSCD672D
** <i>The Long Lost Child (Little Chimney Sweep)</i> (talk after)	Folktrax FTX-143
** <i>The Long Lost Child</i>	Topic TSCD672D
**** <i>Jealousy Thoughts</i>	Folktracks FSA 043
**** <i>Jealousy Thoughts (Poison in a Glass of Wine)</i>	Folktrax FTX-043
**** <i>Jealousy Thoughts</i>	Topic TSCD672D
5* <i>Henry, My Son</i>	Folktracks FSA 043
5* <i>Henry, My Son</i>	Folktrax FTX-043
5* <i>Henry, My Son</i> [RH: part only, edited with other material]	Folktrax 60-501
5* <i>Henry, My Son</i> [RH: part only, edited with other material]	Folktrax FTX-501
5* <i>Henry My Son</i>	Topic TSCD672D



Carolyne Hughes at the time of the recording.
[photo: Peter Kennedy]

Peter had recorded Charlie Wills several times before, and, as he was in the area recording Carolyne Hughes, it was opportune to visit him again. He might, however, have been thinking of further material for his current radio series “A-roving”.

CHARLIE WILLS

voice

Butt Farm, Ryall, Morecombelake, Dorset, 20 April 1968.

Peter asks about himself: age, work, school, shepherding & songs	Folktracks FSB 017
Talk about himself: age, work, school, shepherding & songs	Folktrax FTX-097
<i>The Flag of Old England</i> (talk after about song)	Folktracks 60-097
<i>The Flag of Old England</i> (talk after)	Folktrax FTX-097
<i>The Flag of Old England</i>	Folktrax FTX-516
<i>The German Clockmaker</i>	Folktracks 60-097
<i>The German Clockmaker</i>	Folktrax FTX-097
Story: man who came to get 2 verses of a song: <i>The Spotted Cow</i>	Folktracks 60-097
Story: the man who came to get a song: <i>The Spotted Cow</i>	Folktrax FTX-097
<i>The Female Cabin-Boy</i> (with talk)	Folktracks 60-097
<i>The Female Cabin-Boy</i>	Folktrax FTX-097
<i>The Female Cabin-Boy</i>	Folktrax-FTX-512
<i>The Cuckold Old Man</i> (talk after)	Folktracks 60-097
<i>The Cuckold Old Man</i>	Folktrax FTX-097
<i>The Little Ball of Yarn</i> (fragment: verse & chorus)	Folktracks 60-097
<i>The Little Ball of Yarn</i>	Folktrax FTX-097
<i>The Foggy Dew</i> (being remembered and the chorus sung)	Folktracks 60-097
<i>The Foggy Dew</i> (with story of song)	Folktracks 60-097
<i>The Foggy Dew</i> (with story of song)	Folktrax FTX-097

The following recordings by Charlie Wills cannot be identified with recording sessions on 19 October 1952 and 19 October 1954. The notes to Folktrax FTX-097 give the overall dates for the whole CD as 1950-1968 sessions, but there is no other evidence to support Peter having recorded Charlie in 1950, although he most probably knew him then. The following might date from 20 April 1968 or any of the earlier sessions.

<i>The Suit of Corderoy</i>	Folktracks 60-097
<i>The Suit of Corderoy</i>	Folktrax FTX-097
<i>It's a Wonder I'm Alive to Tell the Tale</i>	Folktracks 60-097
<i>It's a Wonder I'm Alive to Tell the Tale</i>	Folktrax FTX-097
<i>Go and Leave Me If You Wish It</i>	Folktracks 60-097
<i>Go and Leave Me If You Wish It</i>	Folktrax FTX-097

Basil Warner, who worked for Kraft Food Ltd., London (letter to Mrs. Symonds, Charlie's daughter, 24th April 1968; British Library): I am writing on behalf of Mr. Kennedy, who is away on a trip at present; you will probably remember me as the “man with the white pullover” who called, with Mr. Kennedy, on Saturday last when we had the great pleasure of meeting and

recording Mr. Charlie Wills. // Mr. Kennedy and I thank you for your hospitality, and would be most pleased if you would accept, as a small gift from both of us, a parcel of Kraft foods which I have ordered to be posted to you from Liverpool // Please give our best wishes to Charlie. We hope that all the family are well and happy.

In September 1969, Peter took up residence and employment at Dartington College of Arts, Dartington Hall, Totnes, Devon.

Peter (letter to Alan Lomax, 15th July 1969; British Library): The new job I start in September at Dartington is a four-year contract (they call it a Trustees Fellowship) to set up an International Traditions Archive (Institute eventually possibly) in Devon which will be available to students for research as well as short training courses in collecting etc I shall do tutorial work for the Arts College (Drama and movement as well as Music Depts.) as well as the two Adult Education Centres and two public schools which are in the community. I am also concerned with a new theatre (or rather Arts Laboratory) built in an old Cider Press and so called.....

JACK HUNT

voice

Halwell, Totnes, Devon, 21 October 1969.

Toll the Bell, Sammy-O

Folktracks FSA 086

Toll the Bell, Sammy-O [RH: two verses]

Folktrax FTX-086

I'm a Morty Unlucky Old Chap

Folktracks FSA 086

Morty Unlucky Old Chap (talk before)

Folktrax FTX-086

NO ARTIST CREDIT*

The crowd voices

Helston Town Band

HELSTON TOWN BAND**

Helston, Cornwall, 8 May 1970.

**Hal-An-Tow*

Folktrax FTX-010

**Hal-An-Tow*

Saydisc SDL 332

**Hal-An-Tow*

Saydisc CSDL 332

**Hal-An-Tow*

Saydisc CD-SDL 425

**No title [RH: *Helston Furry Dance*, fragment]

Folktrax FTX-010

* *The Furry Dance*

Saydisc SDL 332

* *The Furry Dance*

Saydisc CSDL 332

**Helston Furry Dance*

Saydisc CD-SDL 425

The notes to Saydisc CD-SDL 425 claim that Peter recorded these pieces in 1950 and 1960. There is no documentary evidence to support what appears to be a false claim.

There is no available evidence of how Peter came across Rebecca and Michael Penfold, though they had been known years previously to his aunt, Maud Karpeles.

Peter (notes, Folktrax FTX-042): they had already been visited previously by my aunt, Maud Karpeles, when she had been staying in the village with the Rev. Etherington in the 1940's..... When we first heard about her, the primroses were especially abundant in the country lanes leading to her little old cabin. She had given up travelling around in a caravan, and she and Michael greeted us in true Romany style with "We've been expecting you". Although we had never met them before or told them of our coming, or why we had come, Rebecca immediately agreed to our recording machine being in action from the start.

In Peter's various notes Mount Pleasant is given as being at Idlesbury, Wickleigh and Broadwood Kelly, three hamlets a mile or two from each other, and at Hatherleigh the nearest village on the main road. In her letter to Peter, Rebecca gives her address as "B. w. K // Wickleigh" [Broadwood Kelly // Wickleigh]. Folktrax FSA-FTX-042 gives the date for Peter's first recording of Rebecca as 15th March 1971, but his hand-written note made when he played the tape back (British Library) gives 12th January 1971, and another hand-written note (British Library) also gives 12th January 1971. The date 15 March 1971, in a different hand-written note (British Library), appears to refer to a recording session with Amy Birch. Folktrax FSA-FTX-042 gives the date for Peter's second recording as 18th

April 1973, but notes made when he played the tape back (British Library) say “rec. Westward TV, 13.3.1973.” The matter is further complicated by the following note in Peter’s hand-writing (British Library):

18.4.71 // I, Rebecca Penfold, authorise Peter Kennedy to make a recording of my songs and to offer the recording for broadcasting. / Signed Mrs R Penfold // MRS R. PENFOLD // MOUNT PLEASANT // WINKLEIGH. // DEVON

The evidence, bearing in mind Peter’s history of inaccurate documentation, suggests the first visit was made on 12 January 1971, the second visit was on 18th April 1971 to seek permission to broadcast, and a third visit was made on 13th March 1973 to film for Westward Television.

REBECCA PENFOLD (71)*

voice

BESSIE ROBERTS**

voice

With Beryl Kennedy, Mount Pleasant, Broadwood, Wickleigh, Devon, 12 January 1971.

* <i>The Sweet Primeroses</i>	Folktrax FSC 101
* <i>The Sweet Primeroses</i> (talk before)	Folktracks FSA-30-042
* <i>The Banks of the Sweet Primeroses</i> (talk before)	Folktrax FTX-042
* <i>The Banks of Sweet Primroses</i>	Topic TSCD672D
*Talk about her life and work	Folktracks FSA-30-042
*Talk about her life and work	Folktrax FTX-042
*Remembering the song <i>The Nightingales Sing</i>	Folktracks FSA-30-042
*Remembering the song <i>The Nightingales Sing</i>	Folktrax FTX-042
*Remembered <i>The Nightingale Song</i>	Folktrax FTX-136
*Talk about her mother’s song: <i>Meeting Is a Pleasant Place</i>	Folktracks FSA-30-042
* <i>Meeting Is a Pleasant Place</i>	Topic TSCD672D
*Further talk about her mother	Folktracks FSA-30-042
*Talk about her mother and song <i>Meeting Is a Pleasant Place</i>	Folktrax FTX-042
** <i>The Poor Orphan Boy</i>	Folktracks FSA-30-042
** <i>The Poor Orphan Boy</i>	Folktrax FTX-042
*Talk and song <i>The Banks of the Sweet Dundee</i>	Folktracks FSA-30-042
*Talk and <i>The Banks of the Sweet Dundee</i>	Folktrax FTX-042
* <i>The Banks of the Sweet Dundee</i>	Topic TSCD672D

CHILDREN

In the school yard, Sidbury, Devon, 29 January 1971.

<i>Green Gravels</i>	Folktrax FSC-30-201
<i>One-Two-Three-A-Loopah</i> (general atmosphere with talk)	Folktrax FSC-30-201
<i>Have a Cigarette, Sir</i> (with talk)	Folktrax FSC-30-201

DEVONSHIRE SONGS & STEP-DANCES. DVD published 1971. Folktrax Film FF-1101

This film includes a sequence of step-dancing by Les Rice of Chagford & Dick Cooper with Bob Cann on the melodeon) shot in South Taunton, Devon in 1971. It is not clear if Peter had anything to do with the filming. It also included a sequence of Jack Hunt, noted below, which most probably had a close connection with Peter.

JACK HUNT

voice

Woodcourt Farm, Harbertonford, Devon, 1971

<i>Toll the Bell, Sammy</i>	Folktrax Film FF-1101
<i>The Cottage by the Sea</i>	Folktrax Film FF-1101



Bob Cann, melodeon, & Les Rice & Dick Cooper (which is which?), step-dancers at the time of the filming. [Peter Kennedy Archive]

The documentary evidence about the following recording is ambiguous. The description on the Folktrax website says, "Bunyan hymn to tune coll by Vaughan Williams from Sussex gypsy rec Harbeton, Devon, 1972." It might be by a revival singer.

UNIDENTIFIED

voice

Soundpost Studios, Harberton, Devon, 1972.

A Blacksmith Courted Me

Folktrax FTX-136

REBECCA PENFOLD

Rebecca Penfold voice

*Mr. Peel voice

**Rector of Lew Trenchard voice

With Beryl Kennedy at Rebecca's home, Mount Pleasant, Broadwood, Wickleigh, Devon, 13 March 1973.

SWEET PRIMEROSSES is a DVD; Folktracks & Folktrax are audio recordings.

*Talk about the Rev. Sabine Baring Gould with story of the pig & parson Folktracks FSA-30-042

*Talk about the Rev. Sabine Baring Gould with "pig and Parson" story Folktrax FTX-042

Rebecca and Baring-Gould Folktrax Film FF-2206

Last verse of *The Sweet Primeroses* with talk about flowers Folktracks FSA-30-042

The Sweet Primeroses Folktrax Film FF-2206

Talk about "The Fuzz-stickers" Folktracks FSA-30-042

The Furze-stickers Folktrax Film FF-2206

Talk about the travelling life, Totnes and Brent Fairs Folktracks FSA-30-042

Talk about the "Fu'z'-stickers, travellers and fairs Folktrax FTX-042

Talk and song *The Little Old Log Cabin* Folktracks FSA-30-042

The Cabin Song Folktrax Film FF-2206

***Interview Folktrax Film FF-2206

Rebecca Penfold (letter to Peter & Beryl, undated; British Library): At last I am Dropping you a line Hoping to fine you all well as I am Please to say I am better and my Husband is getting on Better gain and I am writing to thank you for the fags you send But we don't smoke now But I

change them at the shop for things I needed So Thank you a gain and I have not Heard from none of the Rest of the Partie That come That Day I Hope all went Right with Everything...

Beryl & Peter (letter to Rebecca and Michael Penfold, 11th April 1973; British Library): Thank you very much for writing and letting us know that your [sic] received the package of cigarettes. I am glad you were able to exchange them for something you needed – we will know better for next time. // About the programme, this goes out on Sunday, May 30th, ITV. It is a religious programme and will probably be shown in the early evening. As soon as we know more details we will let you know.....



Michael & Rebecca Penfold at the time of the recording. [photo: Peter Kennedy & a frame from the film]

There is no other documentary evidence to support the following recording:

WILLIAM HENRY BAILEY [080];

BILL BAILEY [086];

HENRY BAILEY [101]

(100/101) voice

Totnes, Devon, 18 July 1973.

Talk about his life

Talk about life

Talk about himself; *Widecombe Fair* [RH: Bill Bailey calls it *Uncle Tom Cobleigh*]

Widecombe Fair & talk about Gypsy fortune-teller

Folktrax FSC 101

Folktracks FSA 086

Folktrax FTX-086

Folktrax FSC 101



Freddy Jewel. [Peter Kennedy Archive]

THE WHOLE COMPANY*

voices

CHARLIE JOSE & EVAN TRIX [FTX-096];

CHARLIE JOSE & EVAN TRICKS [FSA 096]**

voices

CHARLIE JOSE***

voice

FREDDY JEWEL****

mouth organ 1; voice 2; melodeon 3

EVAN TRICK [FTX-096];

EVAN TRICKS [FSA 096] 5*

voice

LOXTON PICKARD 6*

piano-accordion

Napoleon Inn, Boscastle, Cornwall, 9 July 1975.

Pleasant and Delightful*Pleasant and Delightful*****Pleasant and Delightful* (with chorus)6* *Pleasant and Delightful****Boscastle Fair (Mortal Unlucky Old Chap)****I'm a Morty Unlucky Chap*****For Years and Years and Years*****For Years and Years and Years******Polly Doodle All the Day 1******Paddy Doodle All the Day******Cornwall Queen of All / Good Mother Hen 2******Cornwall, Queen of All******Good Mother Hen 2******Coming round the Mountain 1******Four Stories: Trousers in a twist / Use of the Conveyance / Short of Sheep /***The Heavenly Motorway 2******Four Stories******I Like Pickled Onions 2******I Like Pickled Onions 2******You Are My Sunshine 1* (with chorus)*****You Are My Sunshine 1*5**I Touched Her on the Toe*5**I Touched Her on the Toe******The Keys of Canterbury / The Huntsman 2******The Keys of Canterbury 2******The Hunting Song 2******Chase Me Charlie 3******Chase Me Charlie 3***Thousands or More***Thousands or More* (led by Mike West)**The Robber's Retreat (The Cadgwith Anthem)***The Robber's Retreat****/**The Old Grey Duck* (with chorus)***/**The Old Grey Duck*****Sarah Sykes*****Sarah Sykes*****Dick Turpin's Ride to York*****Dick Turpin's Ride to York*6**Nellie Dean*6**Nellie Dean******Mister Blacksmith / The Ploughman 2******The Blacksmith's Song 2******The Ploughman Is a Happy Soul 2******Cockles and Mussels (or Molly Malone) 1*

Folktrax-FTX-096

Folktrax FSA 096

Folktrax-FTX-513

Folktrax FSA 096

Folktrax-FTX-096

Folktrax FSA 096

Folktrax-FTX-096

Folktrax FSA 096

Folktrax-FTX-096

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Folktrax FSA 096

Folktrax FSA 096

Folktrax-FTX-096

**** <i>Cockles and Mussels 1</i>	Folktrax FSA 096
**** <i>The Little Lamb Went Astray 2</i>	Folktrax-FTX-096
**** <i>The Little Lamb Went Straying 2</i>	Folktrax FSA 096
6* <i>The Farmer's Boy</i>	Folktrax-FTX-096
6* <i>The Farmer's Boy</i>	Folktrax FSA 096
*** <i>Buttercup Joe</i>	Folktrax-FTX-096
*** <i>Buttercup Joe</i>	Folktrax FSA 096
*** <i>The Wedding that Wasn't</i>	Folktrax-FTX-096
*** <i>The Wedding that Wasn't</i>	Folktrax FSA 096
*** <i>The Dog's Meeting</i>	Folktrax-FTX-096
*** <i>The Dog's Meeting</i>	Folktrax FSA 096
* <i>Lamorna</i>	Folktrax-FTX-096
* <i>Lamorna</i>	Folktrax FSA 096
*** <i>The White Rose</i>	Folktrax-FTX-096
* <i>The White Rose</i> led by Charlie Jose)	Folktrax FSA 096

In 1975, Peter's book, *Folksongs of Britain and Ireland*, was published by Cassell in London and Oak in New York, and it won the Library Association McColvin award for the most outstanding reference book of that year. Also in that year he began to issue Folktracks audio-cassettes to custom order, initially to illustrate the book and then to make available large sections of his recorded archive.

Lucky Luckhurst, a Londoner settled in Swindon, Wiltshire, was well-known in the Swindon folk club.

LUCKY LUCKHURST

voice

Soundpost Studios, Harberton, Totnes, Devon, June 1978.

Introductory Song: Little Johnny Brown

Song: Little Johnny Brown

Talk & *Ballad: Lord Lovel*

Lord Lovel

Talk about his mother & *Song: The Ratcatcher's Daughter*

The Ratcatcher's Daughter

Talk about poverty & *Song: She Was Poor but She Was Honest*

She Was Poor but She Was Honest

Further talk & *Parody: There Is a Happy Land*

Parody: There Is a Happy Land

Talk about urban development & *Song: The Houses in Between*

Talk about urban development & *Song: The 'Ouses in Between*

Talk about himself & *Song: Bubbling Water*

Talk & *Song: Bubbling Water*

Talk & *Monologue: Sam Hall*

Recitation: Sam Hall

Talk about 'Uncle', father & pubs & *Song: Half a Pint of Ale & A Street Cry:*

Pig's Trotters

Talk about his family, the pubs & *Song: 'Alf a Pint of Ale & A Street*

Cry: Pig's Trotters Folktrax FTX-332 followed by talk about off-licence for drinking at home

Further talk & *Song: When the Old Duncow Caught Fire*

When the Old Duncow Caught Fire

Further talk & *Song: Harry Brown*

Harry Brown

Knock Em in the Old Kent Road

Ain't It a Great Big Shame?

My Little Back Room in Bloomsbury

My Old Dutch

Daisy Belle

Talk (including Jack-in-the-Green) & *Up Comes I With My Little Lot*

I remember the Jack-in-the-Green in London

Horse-drawn vehicles & *Funeral Parody: The Wheel Fell off the Hearse*

Song: The Four-Horse Charbanc

Folktracks FSC-45-131

Folktrax FTX-332

Folktracks FSC-45-131

Folktrax FTX-331

Folktracks FSC-45-131

Folktrax FTX-331

Folktracks FSC-45-131

Folktrax FTX-331

Folktracks FSC-45-131

Folktrax FTX-332

Folktracks FSC-45-131

Folktrax FTX-332

Folktracks FSC-45-131

Folktrax FTX-332

Folktracks FSC-45-131

Folktrax FTX-331

Folktracks FSC-45-131

Folktrax FTX-332

Folktracks FSC-45-131

Folktrax FTX-331

Folktracks FSC-45-131

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-332

Folktrax FTX-453

Folktrax FTX-332

Folktrax FTX-332

<i>Song: Down the Road and Away Went Polly</i>	Folktrax FTX-332
Talk about milkmen & <i>Song: Pretty Polly Perkins</i>	Folktrax FTX-332
Talk & <i>Song: She Cost Me Seven and Sixpence</i>	Folktrax FTX-332
<i>Suicide Ballad: Villikins and his Dinah</i>	Folktrax FTX-332
Talk about Kid's Games and Customs: Tin Can Copper; Bung the Barrel; Bus Horses; St. James's Day Grottas; Cigarette Cards; Marbles, Hoops & Skimmers; Boy's Gangs & Secrecy; Nick-Names; & Pitch & Toss	Folktrax FTX-332
Talk & <i>Song: Knees Up, Mother Brown</i>	Folktrax FTX-332



Lucky Luckhurst. [Peter Kennedy Archive]

Tom Brown from Caister in Norfolk and his wife, Bertha Brown, from Belfast, appeared at a number of folk clubs and festivals around this time.

TOM BROWN

Tom Brown	voice	
Bertha Brown	voice, where noted	
Soundpost Studios, Harberton, Totnes, Devon, 25 March 1979.		
<i>The Smacksman</i>		Saydisc CD SDL405
<i>The Smacksman</i>		Folktrax FTX133
<i>The Man Who Played the Trombone</i>		Folktrax FTX133
<i>Bell Bottom Trousers / The Parson & the Curate</i>		Folktrax FTX133
<i>Crusing round Yarmouth</i>		Folktrax FTX133
<i>Clarence</i>		Folktrax FTX133
<i>The Barley Straw</i>		Folktrax FTX133
<i>The Faithful Sailor Boy</i>		Folktrax FTX133
<i>Mary Went to Tea-Party</i>		Folktrax FTX133
<i>Give Me a Ticket to Heaven</i>		Folktrax FTX133
<i>Wheel the P'rambulator</i>		Folktrax FTX133
<i>On the Dole</i>		Folktrax FTX133
<i>The Old House</i>		Folktrax FTX133
Extensive interview material between tracks		Folktrax FTX133
<i>The Caister Lifeboat Disaster, 1901</i>		Folktrax FTX134
<i>I Wish Thy's Do It Now</i>		Folktrax FTX134
<i>The Doffer Mistress</i> (Bertha Brown only)		Folktrax FTX134
<i>Magherafelt Hiring Fair</i> (or <i>Tom Boy</i>) (with Bertha Brown)		Folktrax FTX134
<i>The Female Drummer</i> (with Bertha Brown)		Folktrax FTX134
<i>Windy Old Weather</i>		Folktrax FTX134
<i>The Maid of Australia</i>		Folktrax FTX134
<i>Butter and Cheese and All</i>		Folktrax FTX134
<i>The Great Meat Pie</i>		Folktrax FTX134
Extensive interview material between tracks		Folktrax FTX134
Interview material (Bertha Brown only)		Folktrax FTX134

The Folktrax Film catalogue gives the publication date of several DVDs as 1983. Most are not given a specific date of filming, but some are given a precise date in 1983, which, in the absence of documentary evidence, suggests that Peter made a concentrated effort to film on location in 1983.

BOB COPPER

Bob Copper	voice	
Peter Kennedy	interviewer	
Video'd in Bob Copper's garden in Peacehaven, Sussex, 26 April 1983. Folktrax 90-238 & FTX-238 are reproduced as audio only.		
Interview: <i>Country Magazine</i> ; Song: <i>Claudy Banks</i> ; <i>The Hard Times of Old England</i> ; Peacehaven; Shepherding; & Repertoire		Folktrax Film FF-2202
Talk: the farms, sheep-shearing gangs, fines by mutual consent, White & Black Ram Nights		Folktrax 90-238
Talk: the farms, sheep-shearing gangs, fines by mutual consent, White & Black Ram Nights		Folktrax FTX-238
Talk about his writings about a disappearing way of life for his own family and a wider public		Folktrax 90-238
Talk: Bob's writings about a disappearing way of life for his own family and a wider public		Folktrax FTX-238
Talk about his writings about a disappearing way of life for his own family and a wider public		Folktrax 90-238
Talk: Bob's writings about a disappearing way of life for his own family and a wider public		Folktrax FTX-238
Talk about boyhood memories & 1941 Christmas get-together		Folktrax 90-238
Talk: boyhood memories & 1941 Christmas get-together		Folktrax FTX-238
Talk: growth of public interest, visit of Francis Collinson for "Country Magazine" programme on BBC Radio		Folktrax 90-238
Talk: growth of public interest, visit of Francis Collinson for "Country Magazine" programme on BBC Radio		Folktrax FTX-238
Talk: Festival Show at the Royal Albert Hall, Alan Lomax & Television at Alexandra Palace with David Attenborough		Folktrax 90-238
Talk: Festival Show at the Royal Albert Hall, Alan Lomax & Television at Alexandra Palace with David Attenborough		Folktrax FTX-238
Talk: his own bungalow at Peacehaven		Folktrax 90-238
Talk: his own bungalow at Peacehaven		Folktrax FTX-238
Interview with Bob; he talks about the periods of hard times on the farm at Rottingdean leading into the song		Folktrax 90-238
Talk: the family tradition of two-part harmony		Folktrax 90-238
<i>Claudy Banks</i> (one verse)		Folktrax Film FF-2202
<i>The Hard Times of Old England</i>		Folktrax Film FF-2202
<i>The Hard Times of Old England</i>		Folktrax 90-238
<i>The Hard Times of Old England</i>		Folktrax FTX-238



Bob Copper. [A frame from the film]

THE COPPER FAMILY

Bob Copper	voice 1; English concertina 2	
Ron Copper	voice 3	
John Copper	voice 4	
Jill Copper	voice 5	
Most probably several sessions at Peacehaven, Sussex, 1983.		
<i>Charming Molly</i> 1		Folktrax 90-239
<i>Charming Molly</i> 1		Folktrax FTX-239
<i>The Bold Dragoon</i> 1		Folktrax 90-239
<i>The Bold Dragoon</i> 1		Folktrax FTX-239
<i>The Game-Cock</i> 1		Folktrax 90-239
<i>The Game-Cock</i> 1		Folktrax FTX-239
<i>The Cod-Fish Song</i> 1		Folktrax 90-239
<i>The Cod-Fish</i> 1		Folktrax FTX-239
<i>Pull the String</i> 1		Folktrax 90-239
<i>Pull the String</i> 1		Folktrax FTX-239
<i>My Love in June</i> 1		Folktrax 90-239
<i>My Love in June</i> 1		Folktrax FTX-239
<i>The Drowned Lover</i> 1		Folktrax 90-239
<i>The Drowned Lover</i> 1		Folktrax FTX-239
<i>The Old Farmer of Cheshire (The Highwayman Outwitted)</i> 1		Folktrax 90-239
<i>The Highwayman Outwitted</i> 1		Folktrax FTX-239
<i>Searching for Young Lambs</i> 1		Folktrax 90-239
<i>The Bold Princess Royal</i> 1		Folktrax 90-239
<i>The Bold Princess Royal</i> 1		Folktrax FTX-239
<i>The Shepherd and his Bride</i> 1 / 2		Folktrax 90-238
<i>The Shepherd and his Bride</i> 1 / 2		Folktrax FTX-238
<i>Admiral Benbow</i> 1 / 2		Folktrax 90-238
<i>Admiral Benbow</i> 1 / 2		Folktrax FTX-238
<i>Lord Thomas and Fair Eleanor</i> 1 / 2		Folktrax 90-238
<i>Lord Thomas and Fair Eleanor</i> 1 / 2		Folktrax FTX-238
<i>The Turn of the Year (Christmas and New Year Song)</i> 1 / 2		Folktrax 90-238
<i>The Turn of the Year (Christmas and New Year Song)</i> 1 / 2		Folktrax FTX-238
<i>The Lawyer Bold</i> 1 / 2		Folktrax 90-238
<i>The Lawyer Bold</i> 1 / 2		Folktrax FTX-238
<i>Come All You Bold Britons</i> 1 / 2		Folktrax 90-238
<i>Come All You Bold Britons</i> 1 / 2		Folktrax FTX-238
<i>The White Cockade</i> 1 / 2		Folktrax 90-238
<i>The White Cockade</i> 1 / 2		Folktrax FTX-238
<i>Turpin Hero</i> 1 / 2		Folktrax 90-238
<i>While the Gamekeepers Lie Sleeping</i> 1 / 2		Folktrax 90-239
<i>While the Gamekeepers Lie Sleeping</i> 1 / 2		Folktrax FTX-239
<i>Bold General Wolfe</i> 1 / 2		Folktrax 90-239
<i>Bold General Wolfe</i> 1 / 2		Folktrax FTX-239
<i>You Seamen Bold (The Ship in Distress)</i> 1 / 2		Folktrax 90-239
<i>The Ship in Distress</i> 1 / 2		Folktrax FTX-239
<i>What's the Life of a Man</i> 1 / 2		Folktrax 90-239
<i>What's the Life of a Man</i> 1 / 2		Folktrax FTX-239
<i>When Adam Was First Created</i> 1 / 2		Folktrax 90-239
<i>When Adam Was First Created</i> 1 / 2		Folktrax FTX-239
<i>Sweet Lemeney</i> 1 / 2		Folktrax 90-239
<i>Lemeney</i> 1 / 2		Folktrax FTX-239
<i>The Spotted Cow</i> 1 / 2		Folktrax 90-239
<i>The Spotted Cow</i> 1 / 2		Folktrax FTX-239
<i>Cupid's Garden</i> 1 / 2		Folktrax 90-239
<i>Cupid's Garden</i> 1 / 2		Folktrax FTX-239
<i>The Honest Young Labourer</i> 1 / 2		Folktrax 90-239
<i>The Week before Easter (The False Bride)</i> 1 / 2		Folktrax 90-239
<i>The False Bride</i> 1 / 2		Folktrax FTX-239
<i>Come Write Me down the Powers above (The Wedding Song)</i> 1 / 3		Folktrax 90-238

<i>The Sheepshearing Song (The Black Ram)</i> 1 / 3	Folktrax 90-238
<i>The Sheepshearing Song (The Black Ram)</i> 1 / 3	Folktrax FTX-238
<i>Adieu, Sweet Lovely Nancy</i> 1 / 4	Folktrax 90-238
<i>Adieu, Sweet Lovely Nancy</i> 1 / 4	Folktrax FTX-238
<i>The Mummer's Song (The Dying British Soldier)</i> (Talk before about the last 1896 performance by the Rottingdean Mummers) 1 / 4	Folktrax 90-238
<i>The Mummer's Song (The Dying British Soldier)</i> (Talk before about the Last 1896 performance by the Rottingdean Mummers) 1 / 4	Folktrax FTX-238
<i>Softly the Night (Shepherd's Carol)</i> 1 / 4	Folktrax 90-238
<i>Softly the Night (Shepherd's Carol)</i> 1 / 4	Folktrax FTX-238
<i>The Brisk and Lively Lad</i> 1 / 4	Folktrax 90-238
<i>The Brisk and Lively (Gloucester) Lad</i> 1 / 4	Folktrax FTX-238
<i>The Heights of Alma</i> 1 / 4	Folktrax FTX-238
<i>The Heights of Alma</i> 1 / 4	Folktrax FTX-238
<i>Bold Reynolds</i> 1 / 4	Folktrax 90-239
<i>Bold Reynolds</i> 1 / 4	Folktrax FTX-239
<i>Mary on the Wild Moor</i> 1 / 4	Folktrax 90-239
<i>Mary on the Wild Moor</i> 1 / 4	Folktrax FTX-239
<i>Wop-She-Ad-It-I-O</i> 1 / 3 / 4	Folktrax 90-238
<i>Wop-She-Ad-It-I-O</i> 1 / 3 / 4	Folktrax FTX-238
<i>The Suit of Cord-e-roy</i> 1 / 3 / 4	Folktrax 90-238
<i>The Suit of Cord-e-roy</i> 1 / 3 / 4	Folktrax 90-238
<i>The Rose of Allendale</i> 1 / 3 / 4 / 5	Folktrax 90-239
<i>The Rose of Allendale</i> 1 / 3 / 4 / 5	Folktrax FTX-239
<i>No, John</i> 4 / 1 / 3	Folktrax 90-239
<i>No, John</i> 4 / 1 / 3	Folktrax FTX-239
<i>The Spring Glee</i> 1 / 3 / 4 / 5	Folktrax 90-239
<i>The Spring Glee</i> 1 / 3 / 4 / 5	Folktrax FTX-239
<i>Shepherds Arise</i> 1 / 3 / 4	Folktrax 90-239

HARRY HOUNSELL

voice

Filmed at Easton, Portland, Dorset, 1983.

A sequence (no details) in *QUARRYMEN'S WORK SONGS*,

DVD published in 1983. Further material filmed in 1954

Folktrax Film FF-1107

THE ANTROBUS SOULCAKERS

Interviews (no details)

Probably Antrobus, Northwich, Cheshire, 1983.

STEP IN, WILD HORSE. DVD published 1983.

Folktrax Film FF-1108

Bill Squires' father sang *The Seeds of Love* to Cecil Sharp in the pub at Holford, Somerset in 1904, and Peter & Maud Karpeles recorded Bill Squires singing *The Seeds of Love* in Holford, Somerset, 30 April 1952. This is a follow-up session. [Are the dates, 30 April 1952 & 30 April 1983, a co-incidence?]

BILL SQUIRE

Bill Squires voice

Filmed in at his home in Holford, Somerset, 30 April 1983.

THE SEEDS OF LOVE. DVD published 1983.

Folktrax Film FF-2207

The sequence as listed in the catalogue: 1. Beginning // 2. "*The Seeds of Love*" // 3. "*Poor Old Jeff*" // 4. "*The Seeds*" repeated



Bill Squires at the time of filming. [photo: Peter Kennedy]

HELSTON FURRY DANCE.

Helston Town Band and dancing in the street.

Filmed outdoors at Helston, Cornwall, 7 May 1983. The Furry Dance normally took place in Helston on 8th May, but in 1983 the 8th fell on a Sunday, so they came out a day early.

THE HELSTON FURRY AND HAL-AN-TOW. DVD published 1983.

Folktrax Film FF-1110

The sequence as listed in the catalogue: 1. Beginning // 2. The First Dance // 3. Hal-an-tow // 4. Interview Devotee // 5. The Children's Dance // 6. Interview Vicar #1 // 7. Dance continues // 8. Vicar #2 // 9. Children at Town Hall // 10. The 12 o'clock Dance // 11. The Collector // 12. End of procession



The Furry Dance, Helston. [Provenance not known; Reg Hall Collection]

CASTLETON GARLAND DAY

Filmed outdoors at Castleton, Derbyshire, on Oak Apple Day, 29 May 1983.

THE GARLAND KING OF CASTLETON. DVD published 1983.

The sequences listed in the catalogue: 1. The Peak // 2. Interview with the Vice-chairman // 3. Garland makers // 4. The Top Knot (now re-named "The Queen") // 5. Interview; girl // 6. The Garland King // 7. The Beaumont family // 8. The King dresses // 9. Garland in pub courtyard // 10. The procession starts // 11. Dance and refreshment // 12. Arrival at the church // 13. The First Maypole Dance // 14.

2nd // 15. 3rd // 16. At the War Memorial // 17. Interview: man // 18. The Last Post // 19. The National Anthem // 20. The Last Dance
Folktrax Film FF-1111



Castleton Garland Day, 1951. [Provenance not known; Reg Hall Collection]

JOE & PHOEBE SMITH

Joe Smith voice

Phoebe Smith voice

Filmed at the Smiths' house, Melton, near Woodbridge, Suffolk, date not known.

I AM A ROMANY. DVD published 1983.

Folktrax Film FF-2208

The sequence as listed in the catalogue: 1. Beginning // 2. Talk about travelling life // 3. Joe talking // 4. Speaking Romany // 5. "I am a Romany" // 6. "A Blacksmith courted" // 7. Names of other songs // 8. Travelling with treasures // 9. Signs or Patterns // 10. Making a living // 11. Fairground people // 12. A fortune-teller // 13. Truth and Honesty



Phoebe Smith. [Frames from the film]

Peter knew Jim Small from the late 1940s, so this was a follow-up session.

JIM SMALL

mouth-organ & voice

Filmed at Cheddar, Somerset, 1983.

WHAT'S THE LIFE OF A MAN? DVD published 1983.

Folktrax Film FF-2205

The sequences listed in the catalogue: 1. Harmonica: "Waltzes" // 2. Song: "What's the life of a man?" // 3. Talk about Cheddar Caves // 4. Ballad: "Henry, my son" // 5. Harmonica: "Step Dance" // 6. "Father's Waltz" // 7. "Soldier's Joy" // 8. "The Shepton Hornpipe" // 9. The "Megaphone"



Jim Small. [A frame from the film]

THE ABBOTS BROMLEY HORN DANCERS

Douglas Fowell melodeon

Filmed outdoors at Abbots Bromley, Staffordshire, early September, 1983.

THE HORN DANCERS OF ABBOTS BROMLEY. DVD published 1983.

Folktrax Film FF-1109

The sequence as listed in the catalogue: 1. Beginning (incl road sign) // 2. First dance at Yeatsall Farm // 3. HD #2 // 4. HD #3 // 5. Mechanised transport // 6. House #1 // 7. Stables // 8. House #2 // 9. Blithfield Hall



The Horn Dancers with the local policeman joining in while on duty! [A frame from the film]

THE MARSHFIELD PAPERBOYS (Mummers)

Filmed with Beryl Kennedy outdoors at Marshfield, Wiltshire, Boxing Day, 26 December 2004.

THE CELEBRATED PAPERBOYS. DVD published 2004

Folktrax Film FF1119

The sequence as listed in the catalogue: 1. Beginning // 2. The President: Betty Lewis // 3. The revival gardener // 4. The run-through // 5. Boxing Day 2004 // 6. Band plays "*The Coventry Carol*" // 7. The Almshouses // 8. The Catherine Wheel // 9. An extra performance



The Marshfield Paperboys. [A frame from the film]

WALTER ALDRIDGE

Walter Aldridge mouth-organ & voice

Peter Kennedy voice

Leedstown, near Hayle, Cornwall, 22 November 2006.

Cornish Breakdown

Hornpipe

Cock of the North

Musical Traditions MTCD373

Musical Traditions MTCD373

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