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 Slocombe at the BBC Sound Library, which have been published on-line by Andrew Pace for the British Library (www.peter kennedyarchive.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. Personnel 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.

I thank the following for their assistance, co-operation and encouragement: Keith Chandler, Tony Engle (Topic Records), Andrew Pace (British Library), Steve Pennells, Michael Plunkett, Rod Stradling, Steve Roud, Bob Rundle, Laura Smyth (Vaughan Williams Memorial Library), Malcolm Taylor (VWML), Dr. Janet Topp Fargion (British Library), Nick Wall (VWML) & Chris Wright (School of Scottish Studies, Edinburgh).

*****

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

HMV recording studio, Abbey Road, London, 31 October 1950.
2EA 13785-3 Drops of Brandy (Schottische Selection): London Bridge / Nelly Gray / Nae Luck / Castles in the Air
HMV C3892
2EA 13786-4 La Russe (Quadrille) Set Tunes in Reel Time: Gallops Hey / Fishers Frolic
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 accordion 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, R27102, 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 mummers 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:


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 contactual 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 // Symondsbury, 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 Symondsbury 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 Symondsbury... // 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 Symondsbury four-handed reel. I confessed I had never heard of it, but Symondsbury 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 Symondsbury 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 Symondsbury “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”.

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 Rd, 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]
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 Somerset 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

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 Stormal or Stormalong
Sally Brown
Sally Brown
Sally Brown
Haul Away Joe
Haul Away Joe
Haul Away Joe
Mobile Bay
Mobile Bay
Mobile Bay
STANLEY SLADE

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

It’s Time for Us to Leave Her
BBC 17603

It’s Time for Us to Leave Her
Folktrax FTX-207

A Hundred Years Ago
BBC 17603

Hurrah, My Boys, We’re Homeward Bound
Folktrax FTX-207

We’re All Bound to Go
BBC 17603

Heave Away, My Johnnies or We’re All Bound to Go
Folktrax FTX-207

Round the Corner, Sally
BBC 17603

Round the Corner, Sally
Folktrax FTX-207

The Black Ball Line
BBC 17604

Hurrah for the Blackball Line
Folktrax FTX-207

Johnny Bowker (one verse)
BBC 17604

Johnny Bowker or Rock and Roll Me Over (two verses)
Folktrax FTX-207

Tom’s Gone to Ilo (one verse)
BBC 17604

Tom’s Gone to Ilo (one verse)
Folktrax FTX-207

Johnny’s Gone to Hilo (one verse)
BBC 17604

Johnny’s Gone to Hilo (one verse)
Folktrax FTX-207

Goodbye, Fare You Well (one verse)
BBC 17604

Roll the Cotton Down (one verse)
BBC 17604

Roll the Cotton Down (one verse)
Folktrax FTX-207

Dead Horse (one verse)
BBC 17604

The Dead Horse Shanty
Folktrax FTX-207

Won’t You Go My Way (one verse)
BBC 17604

Won’t You Go My Way (one verse)
Folktrax FTX-207

The Girl with the Blue Dress on
BBC 17604

A Girl’s Asleep with a Blue Dress on
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


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

** Barn Dance: Let the Clouds Roll By

**Let the Clouds Roll By (Barn Dance)

**Quickstep

**Old Tune played about here for donkey’s years

****The Cottagers (dance)

****Four Hand Reel

****The Four Hand Reel (tune: Rakes of Mallow) [RH correction: Rakes of Mallow] x

****Old Towler (Tune of hunting song; talk; chorus sung) x/xx

****Old Towler (Hunting Song) x/xx

****One Step x

****One Step x

****The Farmhouse Reel xx

****Talk about penny songsheets x

****Song: High Force Agricultural Show

*****The Teesdale Hills (Waltz)

Folktracks FSC-60-211

Folktracks FSC-60-211

Folktrax FTX-211 [not on all copies]

Folktracks FSC-60-211

Folktrax FSC 101

Folktracks FSC-60-211

Folktrax FTX-211

Folktracks FSC-60-211

Folktrax FTX-211

Folktracks FSC-60-211

Folktrax FTX-211

Folktracks FSC 101

Folktrax FTX-211

Folktrax FSC 101

Folktrax FSC 101

Folktracks FSC-60-211

The Rev. Sabine Baring-Gould collected Widecombe 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 descendents 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*
HARRY WESTAWAY**
voices
Belstone, near Okehampton, Devon, 3 August 1950.

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

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 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

Bert Pidgeon in a letter to Alan Lomax on 2nd September 1951 (British Library) referred to the location for the following recordings as Pucknowle 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 Pucknowle 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 Pucknowle, 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, Pucknowle, Dorset, 15 September 1950.

Four-Handed Reel [RH: fade out]  
Four Hand Reel
Up the Sides and down the Middle [RH: first part in 6/8 & second part in 2/4]
- Up the Sides and down the Middle [RH: first part in 6/8 & second part in 2/4]
Up Sides and down the Middle [RH: first part in 6/8 & second part in 2/4]  

Sam Bennett, August 1946. [courtesy: Vaughan Williams Memorial Library]
Village Barn Dance
The crowd singing the chorus
Sandy Moir

FRED PERRIER

Sid Gutteridge

Unidentified

Victor Baker

VICTOR BAKER

Holmes (melodeon), 8 Almshouses, West Lavington.

Bells of Scotland and Waltzes, Polkas and Schottisches. Further on still, he mentions Mr. Cha

Dance, Stick or

Victor Baker, at Lavington, with a note
to pay for drinks. Further on in the notebook, Peter also mentions Sid Baker (melodeon), father of

Boxing night in the pubs they did the

Lavington, who could play the melodeon, if he had one, and whose grandfather had

notebook,

The Tempest

In

Old Daddy Fox

Boscastle, Cornwall, 1950.

Unidentified

Cyril Biddi

C

in whistle.

The Six

Peter

Pidgeon.

Lodge, was sung by Mr. Clifford Tooze, and two h

song,

my son

from

(violin) as leader.

(accordion), F. Pratt (melodeon),

by the Sidbury Group

Humphreys. A number of

who had previously

of

School.

singer

Duncan

Wood. The B.B.C.

aut

hority

programme was devised

by folk

songs, and Mr. D. W. Humphreys, the

local dances had

also been collected

by

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.


Little Dear (Up the Middle) Rew // Double Change Sides (2 tunes Pratt) Rew // Heel & Toe
Polka // 3 Hand Reel // Schottische // Danish Waltz // 2 Waltzes // 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 Mallard Columbia SL-206
The Mallard Folktrax FTX-086
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 Symondsbury 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 Mummers’ play that used to be performed annually at Symondsbury 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 Mummers who were still alive. He at once took me to see Tom Eveleigh at Eype who had been one of the Mummers 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 Morcombelake 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
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.

The Big Ship Sails
Bobby Bingo
Dusty Bluebells
Green Gravels
I Sent a Letter to My Love
Looby Loo
Oats & Beans & Barley Grow
O This Pretty Little Girl of Mine
Poor Jenny Sat A-Weeping
Roman Soldier
Three Dukes A-Riding
London Bridge (talk preceding)
Over the Garden Wall (talk preceding)
One-Two-Three-A-Loopah
Have a Cigarette, Sir (talk preceding)
Talk: Skipping Games
Two Little Dickie Birds
Mother Bought a Chicken
Play Up, Sidbury
The More We Are Together Pom Pom

Singing Games and Rhymes
Columbia SL-206
Folktrax FSC-201
Folktrax FSC-201
Folktrax FSC-201
Folktrax FSC-201
Folktrax FSC-201
Folktrax FSC-201
Folktrax FSC-201
Folktrax FSC-201
Folktrax FSC-201
Folktrax FSC-201
Folktrax FSC-201
Folktrax FSC-201
Folktrax FSC-201
Folktrax FSC-201
Folktrax FSC-201
Folktrax FSC-201
Folktrax FSC-201
Folktrax FSC-201
Folktrax FSC-201

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]

Village Barn Dance, BBC radio programme recorded in the village hall in Aldbourne, Wiltshire, 2 March 1951, and broadcast on the Light Programme, 11 April 1951.

The Country Courtship

JACK Gribble

Jack Gribble voice
Patrick Shuldham-Shaw piano-accordion [EFDSS]

The crowd singing the chorus

Village Barn Dance, BBC radio programme recorded in the village hall, Bradninch, Devon, 9 March 1951, and broadcast on the Light Programme, 18 April 1951.

The Dying Cowboy
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  

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*  

*The Pricketty Bush*  

*The Prickle Holly Bush*  

**JIM MARTIN***

Jim Martin  

Sandy Moir  

The crowd singing the chorus

**DICKY LASHBROOK**

Dicky Lashbrook  

unidentified  

*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*  

**Bargain with Me**  

**Bargain for Me**  

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

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]

Fanny Rumble  

Tilshead, Salisbury Plain, Wiltshire, 1951.  

Talk about her father  

*Richard of Taunton Dean*  

**Dumble Dum Dollicky**  

Talk about her husband  

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 ambience 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  

Stockland, Devon, 11 May 1951.  

*Barn Dance Tune*  

*The Barn Dance [RH: fade out]*  

*The Varsoviana*  

*The Varsoviana*  

*Barn Dance*  

Folktracks FSA-60-087  

Folktracks FTX-087  

Folktracks FSA-60-087  

Folktracks FTX-087  

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

NO ARTIST CREDITS

Rough music to waken the villagers
Waking up the villagers
Outside the Cathedral, Salisbury, Wiltshire, same day.
Groveley Charter [RH: read out to the public]
Grovely Oak-apple ceremony in Salisbury Cathedral
Unidentified, melodeon
Outside the Cathedral, Salisbury, Wiltshire or in the street at Great Wishford, Wiltshire, same day.

Taties & Onions (Four-Hand Reel; tune: The Oyster Girl)

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 of the English Folk Dance and Song Society, and by similar authorities in Scotland. 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 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*  
Folktracks 60-082  
Lemonay  
Folktrax FTX-082  
Lemany  
Topic TSCD671

*The Irish Girl*  
Folktracks 60-082  
The Irish Girl  
Folktrax FTX-082

*Bold General Wolfe*  
Folktracks 60-082  
Bold General Wolfe  
Folktrax FTX-082

*You Seamen Bold (or The Ship in Distress)*  
Folktracks 60-082  
You Seamen Bold (or The Ship in Distress)  
Folktrax FTX-082  
The Ship in Distress  
Folktrax FTX-513  
You Seamen Bold  
Topic TSCD673T

*The Spotted Cow*  
Folktracks 60-082  
The Spotted Cow  
Folktrax FTX-082

*The Hampshire Farmer (or Highwayman Outwitted)*  
Folktracks 60-082  
The Hampshire Farmer (or Highwayman Outwitted)  
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 // Twankydillo // 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.....

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-recordist.

**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 Folktax 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.

Down by the Greenwood Side-I-O (The Cruel Mother)  
Down by the Greenwood Side-I-O  
The Cruel Mother [RH: part only; edited with other material]  
The Cruel Mother [RH: four verses edited with other material]

My Barney  
My Barney (Lies over the Ocean)

The Ghost of Willie-O  
The Ghost of Willie-O  
The Grey Ghost [RH: three verses only]  
The Grey Ghost [RH: part only; edited with other material]  
The Grey Ghost [RH: part only; edited with other material]

Love It Is a Killing Thing (fragment of The Irish Girl)  
Love It Is a Killing Thing (The Irish Girl)  
Fare You Well, Cold Winter (fragment: Farewell He [sic])  
Fare You Well, Cold Winter

Sweet Betsy of Ballantown Brae  
(Sweet) Betsy of Ballantown Brae

I Am a Maid That’s Deep in Love  
I Am a Maid That’s Deep in Love

Shule Agra  
Shule (Aveel) Agra (two verses)

The Female Cabin Boy  
The Female Cabin Boy (two verses)

Green Bushes  
Green Bushes

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

The Jew’s Garden  
The Jew’s Garden

The Jew’s Daughter  
The Jew’s Daughter

The Jew’s Daughter (Sir Hugh)

The Green Wedding
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].

The Green Wedding

The Green Wedding

The Green Wedding (Catharine Jaffray)

The Squire of Edinburgh Town

Died for Love

I Wish, I Wish (a Died for Love)

Come Write Me Down

Come Write Me Down the Powers Above

The Molecatcher

The Molecatcher (verses 4, 6, 9-11 only)

The Mole-Catcher (verses 1, 2, 3, 5, 7 & 10)

The Molecatcher

Burlington Fair (Ramble-away)

Burlington Fair (Young Ramble-Away)

The Poor Little Soldier’s Boy

The Poor Little Soldier’s Boy

The Poor Little Soldier’s Boy

General Wolfe

Bold General Wolfe

The Highwayman Outwitted

The Highwayman Outwitted (The Farmer in Chester)

The Ship that Never Returned

The Ship that Never Returned (with some choruses omitted)

The Knife in the Window

The Knife in the Window
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
Whitsun Morris
Percy Manning
Mrs. Birch
Sandfield Cottage
Boxing Day
First meeting with Cecil Sharp
First meeting with Cecil Sharp
Going up to London
Meeting with McIlwaine
Mary Neal and the Esperance Club
Trouble between the two pioneers
Lectures, shows & teaching
Lectures in London
Teaching Morris dancing
Resting before work
Good show at the Queen’s Hall
Meeting the Royals
Having recorded the Symondsbury & 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
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*


*Orange and Blue / Paddy (Johnny), When You Die / Some Say the Devil’s Dead – Highland Schottisches* [RH: Peter’s note gives “fling”].

*Folktracks FSA60-078*

*Orange and Blue / Paddy (Johnny), When You Die / Some Say the Devil’s Dead – Highland Schottisches* [RH: Peter’s note gives “fling”].

*Folktrax 078-C45*

*Orange and Blue / Johnnie, When You’ll Die / Some Say the Devil’s Dead – Highland Schottisches* [RH: Peter’s note gives “fling”].

*Folktrax FTX-078*

*Johnnie, When You Die – Jingle Song* 6 [RH: Peter’s note gives “fling”].

*Folktracks FSA60-078*

*Johnnie, When You Die – Jingle Song* 6 [RH: Peter’s note gives “fling”].

*Folktrax FTX-078*

*Johnnie, When You’ll Die (Jingle Sung)* 6 [RH: Peter’s note gives “fling”].

*Folktracks FTX-078*

*Fling: Green Grow the Rushes O*  
*George White’s Favourite – Reel*  
*Topic TSCD679T*

*Folktracks FSA60-078*

*George White’s Favourite – Reel*  
*Folktrax FTX-078*

*George White’s Favourite (Reel)*  
*Folktrax FTX-078*
The Priest’s Leap | The Blackthorn Stick / Off She Goes / The Swallow’s Nest *

The Priest’s Leap | The Blackthorn Stick / Off She Goes / The Swallow’s Nest *

Jigs: The Priest’s Leap | The Blackthorn Stick / Off She Goes / The Swallow’s Nest *

Waltzes: Paddy’s Selection *

Waltzes: Paddy’s Selection *

Hornpipes: The Quarrlsome Piper / The Harvest Home *

Hornpipes: The Quarrlsome Piper / The Harvest Home *

Hornpipes: The Quarrlsome Piper / The Harvest Home *

I Love a Girl with the Blue Dress On – Polka **

I Love a Girl with the Blue Dress On – Polka **

The Girl with the Blue Dress On (Polka) **

Hornpipes: The Boys of Bluehill / The Friendly Visit *| *4 / *7 / *8

Hornpipes: The Boys of Bluehill / The Friendly Visit *

*| *4 / *7 / *8

The Red-Haired Boy *

The Red-Haired Boy *

The Red-Haired Boy *

Hornpipes: The Red-Haired Lad

Fisher’s Frolic * [RH: Peter’s note gives it as The Seige of Ennis. Paddy didn’t call it Fisher’s Frolic]

Fisher’s Frolic * [RH: Peter’s note gives it as The Seige of Ennis. Paddy didn’t call it Fisher’s Frolic]

Fisher’s Frolic * [RH: Peter’s note gives it as The Seige of Ennis. Paddy didn’t call it Fisher’s Frolic]

Rolling Home Polka * [RH: Peter’s note gives it as Rolling Home (Polka)]

Rolling Home Polka * [RH: Peter’s note gives it as Rolling Home (Polka)]

Rolling Home Polka * [RH: Peter’s note gives it as Rolling Home (Polka)]

Biddy Durkin *

Biddy Durkin *

Biddy Durkin *

My Love She’s But a Lassie Yet *

My Love She’s But a Lassie Yet *

My Love She’s But a Lassie Yet *

O, Britches We Do Wear * [RH: Peter’s note gives it as O, the Britches We Do Wear]

O, Britches We Do Wear * [RH: Peter’s note gives it as O, the Britches We Do Wear]

O Britches We Do Wear * [RH: Peter’s note gives it as O, the Britches We Do Wear]

Moonlight in Mayo *

Moonlight in Mayo *

Moonlight in Mayo *

The Wild Colonial Boy / The Stone outside Dan Murphy’s Door – Waltzes *

The Wild Colonial Boy / The Stone outside Dan Murphy’s Door – Waltzes *

The Wild Colonial Boy / The Stone outside Dan Murphy’s Door (Waltzes) *

The Frieze Breeches – Jig *

The Frieze Breeches – Jig *

The Frieze Breeches (Jig) *

The Pipe on the Hob – Jig *

Folktracks FSA60-078

Folktracks FTX-078

Folktracks FTX-078

Folktracks FTX-078

Folktrax 088-C45

Folktracks FTX-078

Topic TSCD679T

Folktracks FSA60-078

Folktracks FTX-078

Folktracks FSA60-078

Folktracks FTX-078

Folktracks FSA60-078

Folktracks FTX-078

Folktracks FSA60-078

Folktracks FTX-078

Folktracks FSA60-078

Folktracks FTX-078

Folktracks FSA60-078

Folktracks FTX-078

Folktracks FSA60-078

Folktracks FTX-078

Folktracks FSA60-078

Folktracks FTX-078

Folktracks FSA60-078

Folktracks FTX-078

Folktracks FSA60-078

Folktracks FTX-078

Folktracks FSA60-078

Folktracks FTX-078

Folktracks FSA60-078

Folktracks FTX-078

Folktracks FSA60-078

Folktracks FTX-078

Folktracks FSA60-078

Folktracks FTX-078

Folktracks FSA60-078

Folktracks FTX-078

Folktracks FSA60-078

Folktracks FTX-078

Folktracks FSA60-078

Folktracks FTX-078

Folktracks FSA60-078

Folktracks FTX-078

Folktracks FSA60-078

Folktracks FTX-078

Folktracks FSA60-078

Folktracks FTX-078

Folktracks FSA60-078

Folktracks FTX-078
The Jolly Tinker

Song: The Green Hills of Ireland
Song: The Rambling Irishman
Jig: The Pipe on the Hob

Paddy’s Jig [RH correction: The Black Rogue / Off She Goes. Peter’s note gives “no name” for the first jig]

Jigs: Paddy’s Own [RH correction: The Black Rogue. Peter’s note gives “no name”] / The Launch (or Off She Goes) *

Off She Goes (or The Launch)

The Cuckoo’s Nest *
The Cuckoo’s Nest *
The Cuckoo’s Nest *
The Hornpipe: The Cuckoo’s Nest *

The Cross Jig *
The Cross Jig *
The Cross Jig *

The Morning Star (Version 1) *
The Morning Star (Version 1) *
The Morning Star (Version 1) *
The Morning Star (Version 2) *
The Morning Star (Version 2) *
The Morning Star (Version 2) *

Brave Rodney’s Glory – Set Dance * [RH: “Brave” is Peter’s addition]

Brave Rodney’s Glory – Set Dance * [RH: “Brave” is Peter’s addition]

Set Dance: Rodney’s Glory

The Orange in Bloom – Jig * [RH correction: The Orange Rogue. Peter’s note gives “no name”].

The Orange in Bloom (Jig) * [RH correction: The Orange Rogue. Peter’s note gives “no name”].

Set Dance: The Orange Rogue

[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.]

Mrs. Casey – Jig * + fiddle
Mrs. Casey – Jig * + fiddle
Mrs. Casey – Jig * + fiddle

The Basket of Oysters – Jig *
The Basket of Oysters – Jig *
The Basket of Oysters (Jig) *

Paddy’s Polka * [RH correction: Tralee Gaol. Peter’s note gives “no name”].
Paddy’s Polka * [RH correction: Tralee Gaol. Peter’s note gives “no name”].
Paddy’s Polka * [RH correction: Tralee Gaol. Peter’s note gives “no name”].

Polka: Tralee Gaol

Song: The Rambling Irishman ***
Song: The Rambling Irishman ***
Song: The Rambling Irishman ***

Song: The Green Hills of Ireland ***
Song: The Green Hills of Ireland ***
Song: The Green Hills of Ireland ***

The Jolly Tinker / The Pretty Girls from Mayo – Reels * / *4
The Jolly Tinker / The Pretty Girls from Mayo – Reels * / *4
The Jolly Tinker / The Pretty Girls of Mayo (Reels) * / *4
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 Scheme 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 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 Folkracks/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

John Airy and St. Peter – Story x
60-302

John Airy and St. Peter – Story x
302-C60

John Airy and St. Peter (Story) x
FTX-302

The Three Daughters – Story & Reel x / xxx
60-302

The Three Daughters – Story & Reel x / xxx
302-C60

The Three Daughters (Story & Reel) x / xxx
FTX-302

Henry Bohannan and the Fairy Piper – Story & Tune x / xx
60-302

Henry Bohannan and the Fairy Piper – Story & Tune x / xx
302-C60

Henry Bohannan and the Fairy Piper (Story & Tune) x / xx
FTX-302

Jig - The Lark’s March x / xx
60-302

Jig – The Lark’s March x / xx
302-C60

Jig – The Lark’s March x / xx
FTX-302

The Bachelor and the Fairy Wedding – Story / Reel: The Pinch of Snuff x / xx
60-302

The Bachelor and the Fairy Wedding - Story / Reel: The Pinch of Snuff x / xx
302-C60

The Bachelor and the Fairy Wedding - Story / Reel: The Pinch of Snuff x / xx
FTX-302

The Fairy Hornpipe x / xx [Seamus Ennis says The Fairy’s Hornpipe]
60-302

The Fairy Hornpipe x / xx
302-C60
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 of 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 documentation 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 the material:-

(l) 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 at 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 milage 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 contructed 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 rythmical 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
teaching, work-shops, net-working within the media, concerts,
New England, and preparing dance instruction manuals, etc. Peter’s pocket diaries
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]*  
*Midgely Pace-Egg Play [RH: second section]*  
*Midgely Pace-Egg Play [RH: last section]*  
*Midgely Pace-Egg Play [RH: complete and continuous]*

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
“Weeds 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

*Seeds of Love*

*BBC 17778*  
*Folktrax FTX-136*


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*  
*The Green Mossy Banks of the Lea*  
*The Green Mossy Banks of the Lea*  
*Ashen Faggot Night & The Wassail Song (talk only)*  
*Wassail Song*  
*Sid talks about local music-making in Curry Rival*  
*The Sweet Primroses*  
*The Banks of the Sweet Primroses*  
*The Banks of the Nile*  
*The Banks of the Nile*

*BBC 17779*  
*BBC 17779*  
*BBC 17780*  
*BBC 17780*  
*BBC 17781*  
*BBC 17781*  
*BBC 23622*  
*Caedmon TC1164*  
*Topic 12T196*  
*Folktrax FTX-518*
**The Trees They Do Grow High**
Folktrax FTX-405

**The Valeta Waltz [RH: correction: The Veleta]**
Folktrax FTX-405

**Schottische**
Folktrax FTX-405

**The Swing Polka**
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.


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 BCC 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.]

The Miller’s Last Will [RH: mill sound made by rolling his fingers on the table] BBC 17778

The Miller’s Last Will (with knuckle-rapping on the table) Folktracks 60-021
The Miller’s Last Will (with knuckle-rapping on the table) Folktrax FTX-021
The Miller’s Last Will (with sound of fist on table) Folktrax FTX-405

Midsummer’s Morning (Searching for Young Lambs) Folktrax FTX-021

Searching of Young Lambs

BBC 17782

Bold Reynard the Fox

BBC 17782

Bold Reynard

Folktracks FSB 023

Bold Reynard

Folktrax FTX-023

Barbara Allen

BBC 17782

Henry the Poacher

BBC 23622

Barbara Allen

Folktrax FTX-405

Henry the Poacher

Folktrax FTX-405

Three Gipsies

BBC 23622

The Lost Lady Found

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.


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

Drum Only
The rhythm is demonstrated

**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-216

***Explaining Music [RH: first section of the interview] Folktrax FTX-216

****Explaining Ceremony [RH: second section of the interview] BBC 18335

*****Explaining Ceremony [RH: third section of the interview] BBC 18335

******Explaining Ceremony [RH: last section of the interview] BBC 18335

*****(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 “Booter” Ceremony

*****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 “Booter” ceremony

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 Booter in the Square, three cheers and horse is stabled for the next year

******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 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
(talking to children): Details of Hobby Horse construction, steaming withy or holly wood to get the shape, demonstrates how to operate as one of the children, Harry, gets inside
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.

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 Blaxhall, Suffolk. The original tape reveals the following recording sequence.

ALEC BLOOMFIELD
voice
At Alec Bloomfield’s home, Walnut Tree Cottages, Benhall, Saxmundham, Suffolk, 14 May 1952.

The Wild Rover - BBC 21150

The Wild Rover - Folktracks FSA-30-040

The Wild Rover - Folktrax FTX-040

The Cunning Cobbler - Folktracks FSA-30-040

The Cobbler and the Butcher - Folktrax FTX-040
The Foggy Dew
The Foggy Dew
Young George Oxbury (Geordie)
Young George Oxbury
Young George Oxbury
George Oxbury [RH: part only; edited with other material]
George Oxbury [RH: part only; edited with other material]
Barbara Ellen (Allen)
Barbara Ellen
Barbara Ellen
Barbara Allen
Bonny Barbara Allen [RH: part only; edited with other material]
Bonny Barbara Allen [RH: part only; edited with other material]

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]

FREDERICK CROSSMAN [BBC];
FRED CROSSMAN [Folktrax]
Fred Crossman (69) voice
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

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 descendants 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.

Widdecombe Fair
Widdecombe Fair
Widdecombe Fair

Old King Cole (fragment)

Old King Cole [RH: part only]
Old King Cole [verse 1 & 6 only]
Old King Cole [RH: part only]

False Hearted Man (Outlandish Knight) (2 verses)
The Jolly Herring
The Cuckoo
Barbara Ellen

Barbara Allen

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

Talk about Widdecombe Fair [RH: & Baring-Gould]
Talk about Rev. S. Baring-Gould
As I Walked Out (1 verse)

The Months of the Year (6 verses only) [RH: January-May, July]
The Old Fox
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 “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 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

Harry the Tailor

Harry the Tailor

BBC 17793

Folktrax FTX-013
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.”

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.”

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.

Dickie Lashbrook, 1951. [photo: Peter Kennedy]

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 BBC 17796
Where Are You Going, My Pretty Maid? Folktrax FTX-010
Talk about his early life BBC 18443
Billy Boy (Seeking Service) Folktrax FTX-019
Bargain with Me BBC 17797
To Be a Good Companion (Drinking Song) Folktrax FTX-025
To Be a Good Companion (Drinking Song) BBC 17796
Blackbirds & Thrushes (Hares on the Mountain) Folktracks FSB 017
Blackbirds & Thrushes (verses 1-3 only) Folktrax FTX-017
Blackbirds & Thrushes Rounder 11661-1778-2
Blackbirds & Thrushes
The Treble-Tailed Gipsies-O Folktrax FTX-010
The Treble-Tailed Gypsy-O Folktrax FTX-502
The Gypsy Laddie [RH: part edited with other material] Folktrax FTX-502
Gypsy Laddie [RH: part edited with other material] Rounder 11661-1778-2

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 (57)**

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

*The Three Huntsmen*  
*The Three Rogues*  
*Three Scamping Rogues*  

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.
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.


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
Gîlfaïch, Maesteg, Glamorganshire, 29 June 1952.

Y Cynnlun Lechyd (National Health Scheme) BBC 18212
Lord Roberts and Kitchener BBC 18212
Red Patrol BBC 18212
The Women’s Land Army BBC 18213
Young Farmers BBC 18213
The Hunt 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.5x) // 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 Douglass, 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 Overeas 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 Slocombe 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 Slocombe 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 Téléfís 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.

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 Slocombe (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
HMV CLP 1327
Saydisc CD-SDL411

*Monaghan Fair (or The Beggars) [pipes?]
Folktrax FTX-176

*Monaghan Fair [pipes?]
**Lament for Willie**
BBC 18130

**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***
Folktrax FTX-376

***Jig: 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 Leeive [RH correction: The Boys of Twenty-Five]***
Topic TSCD677T

***Reel: The Boys of Twenty-Five – Reel*** (talk before)
Topic TSCD677T

***Reel: The Boys of Leeive***
Folktrax FTX-376

***Jig: Lovely Nancy***
Folktracks 60-501

***Jig: Lovely Nancy – Jig*** (talk before)
Folktrax FTX-376

***Jig: Lovely Nancy***
Topic TSCD677T

***Reel: The First House in Connaught***
BBC 18377

***Reel: The Boys of Twenty-Five***
Topic TSCD677T

***Reel: Roaring Mary***
BBC 18040

***Roaring Mary – Reel*** (talk before)
Folktrax FTX-376

***Lady Margaret***
BBC 18040

***Lady Margaret*** (song)
Folktracks 60-501

***The Greenwood Laddie***
BBC 18290

***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 18290

*Will You Go, Lassie, Go* (introductory talk)
Folktrax FTX-176

*The Wild Mountain Thyme* 1 / 2 (talk before & after)
BBC 18291

*The Grave of Wolfe Tone* (talk about pipes) 1
BBC 18291

*The Grave of Wolfe Tone* (song) 1 / 2
Folktrax FTX-176

*The Grave of Wolfe Tone* (talk before & after) 1 / 2
Folktrax FTX-176

*The Jug of Punch* 1 / 2 / possibly 5 / chorus (talk before)
Folktrax FTX-176

The Jug of Punch
Folktrax FTX-176

The Jug of Punch
BBC 18376

*The Galway Girl* (talk preceding)
BBC 18377

***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 18040

****The Suit of Green* (first verse only)
BBC 18040

****If All the Young Ladies* [RH: split into two parts]
BBC 18040

*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
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 MCLAVERY**

voice

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

*Father Tom O’Neill* (talk) 
BBC 18406

*Father Tom O’Neill* [RH: split into two parts] 
BBC 18406

*Santiana (sea shanty)* [RH: talk? song? both?] 
BBC 18405

*B for Barney* (talk preceding) 
BBC 18407

*Billy Gillespie* (talk preceding) 
BBC 18407

*The Dark-Eyed Gypsies* (fragment) (*The Gypsy Laddie*) 
BBC 18407

*The Sixteenth of March* (talk) 
BBC 18407

*The Cross of Armagh* (fragment) (talk preceding) 
BBC 18407

**The Doffin Mistress** (*Will Doffer’s Song*) 
BBC 18375

**The Doffin Mistress** 
Folktracks 60-021

**The Doffin Mistress** 
Folktrax FTX-021

**Hot Ash-pelt** 
BBC 18310

**Hot Ash-pelt** 
BBC 26456
Peter (report to Marie Slocombe, BBC, undated, peterkennedyarchive.org): Tuesday 8th July:
Belfast // Sean McGuire 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]*

* Three Reels: The Sailor’s Bonnet / Kiss the Bride / Roaring Mary  
BBC 18380

SEAN MAGUIRE, EAMON O’CONNOR 6*

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

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

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

SEAN MAGUIRE & FRANCIS McPEAKE****

Liam Andrews 5*

Voice

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

John Maguire tin whistle
**Three Reels:** The Sailor’s Bonnet / Kiss the Bride / Roaring Mary

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

**The Bashful Bachelor / The Showman’s Fancy / Dunphy’s**

**Three Reels:** The Flax in Bloom / The Milestone / The Dairy Maid x

**Three Reels:** The Flax in Bloom / The Milestone / The Dairy Maid x

**The Sligo Maid / Reavy’s Reel**

**Reels:** The Bashful Bachelor / The Showman’s Fancy / Dunphy’s

**Three Reels:** The Flax in Bloom / The Milestone / The Dairy Maid x

**The Sligo Maid / Reavy’s Reel**

**Reels:** The Bashful Bachelor / The Showman’s Fancy / Dunphy’s

**Three Reels:** The Flax in Bloom / The Milestone / The Dairy Maid x

**The Sligo Maid / Reavy’s Reel**

**Three Reels:** The Flax in Bloom / The Milestone / The Dairy Maid x

**The Sligo Maid / Reavy’s Reel**

**Reels:** The Bashful Bachelor / The Showman’s Fancy / Dunphy’s

**Three Reels:** The Flax in Bloom / The Milestone / The Dairy Maid x

**The Sligo Maid / Reavy’s Reel**

**Three Reels:** The Flax in Bloom / The Milestone / The Dairy Maid x

**The Sligo Maid / Reavy’s Reel**

**Reels:** The Bashful Bachelor / The Showman’s Fancy / Dunphy’s

**Three Reels:** The Flax in Bloom / The Milestone / The Dairy Maid x

**The Sligo Maid / Reavy’s Reel**

**Three Reels:** The Flax in Bloom / The Milestone / The Dairy Maid x

**The Sligo Maid / Reavy’s Reel**

**Three Reels:** The Flax in Bloom / The Milestone / The Dairy Maid x

**The Sligo Maid / Reavy’s Reel**

**Three Reels:** The Flax in Bloom / The Milestone / The Dairy Maid x

**The Sligo Maid / Reavy’s Reel**
Peter (report to Marie Slocombe, BBC, undated, peterkennedyarchive.org): Wednesday 9th July: Belfast // Called on Jack London, C. E. M. A., Ormeau 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 Verdant Braes of Skreen
***The Dawning of the Day

*The Next Market Day
**The False Young Man
***The Verdant Braes of Skreen

**The False Young Man

**The Verdant Braes of Skreen

**The Verdant Braes of Skreen

**The Verdant Braes of Skreen

FRANK McPEAKE

FRANCIS McPEAKE

FRANK McPEAKE & HIS FATHER

FRANK AND FRANCIS McPEAKE

FRANK McPEAKE & HIS FATHER

FRANK McPEAKE & HIS FATHER

FRANK McPEAKE & HIS FATHER

FRANK McPEAKE & HIS FATHER

FRANK McPEAKE & HIS FATHER
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 Beggarman)
*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]
**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**  
BBC 18408

*Arthur Bond’s Mare* (talk preceding)  
**Arthur Bond’s Mare**  
BBC 18408

**The Granemore Hare**  
**The Granemore Hare**  
Folktrax FTX-431

**The Wild Rover**  
**The Wild Rover**  
Folktrax FTX-431

**Here’s a Health to All True Lovers**  
**A Health to All True Lovers** (first 2 verses only) [RH: edited with other material]  
Folktracks FSB 015

*A Health to All True Lovers*  
Folktrax FTX-015

*Here’s a Health to All True Lovers*  
Folktrax FTX-431

Peter (interviewed by Harry Bradshaw, *The Long Note, Radio Téife 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 romance 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.....

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)]
The Wee Duck BBC 18479
   The Duck of Drummick Folktrax FTX-431
The Hills of Glen Swilly BBC 18479

SARAH MAKEM*
voice
JOHN CONWAY**
fiddle
With Sean O’Boyle in Sarah Makem’s house, 44 Victoria Street, Keady, Co. Armagh, 11 July 1952.
*Mary of Kilmore BBC 18411
   *Mary of Kilmore (talk before) Folktracks 60-161
   *Mary of Kilmore (talk before) Folktrax FTX-161
   *Mary of Kilmore Topic TSCD674
   *John Mitchell (fragment) BBC 18411
   *John Mitchell (two verses only) Folktracks 60-161
   *John Mitchell (two verses) Folktrax FTX-161
**Hornpipe: File-Na-Mban 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)]
The Wee Duck BBC 18479
   The Duck of Drummick Folktrax FTX-431
The Hills of Glen Swilly BBC 18479
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 ***
fiddle
JOHNNY PICKERING, JIMMY PICKERING & UNIDENTIFIED ***
Johnny Pickering fiddle
Jimmy Pickering accordion
Unidentified lifting 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 Moorlough 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
HARRY WOLSEY

voice
With Sean O’Boyle in Johnny Pickering’s house, Markethill, Co. Armagh, 12 July 1952.
Willie Taylor (William Taylor)

***William Taylor

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 Makems’ 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 lilting
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)

**The May Morning Dew (talk before)

**The May Morning Dew (talk before)

**Barney Mavourneen

**Barney Mavourneen (talk before)

**Barney Mavourneen (talk before)

**The Magpie’s Nest
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.

Granville’s Daughter [RH correction: Granuaille’s Daughter]
Granville’s Daughter’s Dream [RH correction: Granuaille’s Daughter’s Dream]
Granville’s Daughter’s Dream (talk before)
Granville’s Daughter’s Dream (talk before)
McCaffery [RH: part only]
McCaffery [RH: part only]
McCaffery (British Army Song) (talk before)
McCaffery (British Army Song) (talk before)
McCaffery
The Star of Donegal
The Star of Donegal
The Star of Donegal

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

*Conelly and Cooper (talk)  
Conelly and Cooper (song)  
*Donnelly and Cooper (verses 2-4 & 9 only)  
*Donnelly and Cooper (Boxing Match Song)  
*Donnelly and Cooper (talk before & after)  
*Donnelly and Cooper

**The Boys of Mullabawn (song) (talk preceding)  
**The Boys of Mullabawn (talk)  
**The Boys of Mullaghbawn (talk before & after)  
**The Boys of Mullaghbawn (talk before & after)

**The Alehouse (The Green Bed) (talk)  
**The Alehouse (The Green Bed) (song)  
**The Alehouse (The Green Beds) (talk before)  
**The Alehouse (The Green Beds) (talk before)  
**The Green Beds

**Lullaby (talk preceding)  
**Baloo, Babbie, Lie Still (Lullaby) (talk before)  
**Baloo, Babbie, Lie Still (Lullaby) (talk before)

*Shula Agra (talk)  
*Shula Agra (talk before & after)  
*Shula Agra (talk before & after)  

**Hunting Song (talk preceding)  
**The Jolly Thatchers (last verse omitted)  
**The Jolly Huntsman and Thresher

*Forkhill Football Club (talk before) [RH correction: Forkill not Forkhill]
*Forkhill Football Club* (talk before) [RH correction: Forkill not Forkhill] Folktracks 60-165

*Forkhill Football Club* (talk before) [RH correction: Forkill not Forkhill] Folktix FTX-165

**I Married a Jade** (talk before) Folktix FTX-165

**I Married a Jade** (talk before) Folktix FTX-165

*Talk about Slieve Gallion Mountain* BBC 18486

***The New Cathedral at Crossmaglen*** BBC 18487

***John Willie’s Dream*** BBC 16752

***John Willie’s Dream (Political: Ulster Volunteers)*** Folktix FTX-165

***John Willie’s Dream (Political: Ulster Volunteers)*** Folktix FTX-431

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

***Grad-Gael-Mo-Chroidhe*** BBC 18309

***Gradh-Geal-Mo-Chroidhe (Lord Gregory)*** Folktracks 60-165

***Gradh-Geal-Mo-Chroidhe (Lord Gregory)*** Folktix-FTX-165

***Old Grey Mare: Talk*** BBC 18307

***Speech*** BBC 26456

***Old Grey Mare [RH: split into two parts]*** BBC 18307

***Old Grey Mare [RH: complete]*** BBC 26456

***Corrigan’s Old Grey Mare (talk before)*** Folktracks 60-165

***Corrigan’s Old Grey Mare (talk before)*** Folktix FTX-165

***St. Peter’s Day Was A-Dawning (anti-protestant ballad) [RH: split into two parts]*** BBC 18308

***St. Peter’s Day Was A-Dawning (“Young Ireland” Nationalist Song)*** Folktracks 60-165

***St. Peter’s Day Was A-Dawning (‘Young Ireland’ Song)*** Folktracks FTX-165

***Billy Johnson’s Ball*** BBC 26456

***Billy Johnson’s Ball*** Folktix FTX-025

***Billy Johnson’s Ball*** Folktix 60-165

***Billy Johnson’s Ball*** Folktix 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
MICH AEL QUINN**
voice
With Sean O'Boyle, Parish Hall, Cullyhanna, Forkill, Co. Armagh, 16th July 1952.

**The Flaxpulling at Castleblayney [RH: split into two parts] BBC 18484
 **The Flaxpulling at Castleblayney (talk before) Folktrax FTX-431
**The New Cathedral at Crossmaglen BBC 18488
 **The New Cathedral at Crossmaglen Folktrax FTX-431
*Michael Dwyer
*Magnavox 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.

**Linking o’er the Lea [RH: correction: Clinking o’er the Lea] BBC 18490
 **The Auld Beggarman [RH: part only] Caedmon TC1146
 **The Auld Beggarman [RH: part only] Topic 12T161
 **The Beggarman (The Gaberlunzie Man) [RH: part only; with other material] Folktrax 90-503
 **The Beggarman (The Gaberlunzie Man) [RH: part only; with other material] Folktrax FTX-503
 **The Beggarman (The Gaberlunzie Man) [RH: four verses; edited with other material] Rounder 11661-1776-2
 **Linking o’er the Lea Veteran VT134CD
 ***Wild Rover No More (talk before) Folktrax FTX-432
*The Banks of the Silvery Tide (talk preceding) BBC 18490
*The Banks of the Silvery Tide (talk preceding) Folktrax FTX-432
*Banks of the Silvery Tide Veteran VT134CD
*The Banks of the Silvery Tide Topic TSCD673T
*Boys and Girls Courting (Adieu Londonderry) BBC 18491
*Adieu Londonderry (or Boys and Girls Courting) Folktrax FTX-432
***Courtin’ in the Kitchen BBC 18489
 ***Courtin’ in the Kitchen (talk before) Folktrax FTX-432
*Doran’s Ass (talk preceding) BBC 18491
*Doran’s Ass (talk preceding) Folktrax FTX-432
*Doran’s Ass Topic TSCD673T
*Polka Mazurka X Folktrax FTX-302
*Polka Mazurka X Folktrax FTX-302
*Haste to the Wedding X Folktrax FTX-302
*Haste to the Wedding X Folktrax FTX-302
*The Keel Row X Folktrax FTX-432
*The Keel Row X Folktrax FTX-432
***McKenna’s Dream [RH: split into two parts] BBC 18489
 ***McKenna’s Dream Folktrax FTX-432
*Bradley’s Ball (talk preceding) BBC 18491
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 Advisorary Council and always shown great interest in folk customs. // On to the Tunney Family, Garvary, Nr. Beleek. Set up machine at Mrs. McManus Beleek:-

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 TUNNEY 5*
Accordeon
CUCHULAINN CEILIDHE BAND 6*
Philip Breen fiddle & leader
Paul Coyle fiddle
Eddie Moor fiddle
Michael Hernon 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?), Beleek, Co. Fermanagh, 19 July 1952.
**Easter Snow** (talk before) x

*Easter Snow* (first 2 verses only) x

*Easter Snow* (talk before) x

*Easter Snow* x

*Easter Snow* (talk before) x

*Easter Snow* (verses 1-2)

**Highland Mary**

*Burns and his Highland Mary* (talk before) xx

*Burns and his Highland Mary* (talk before) xx

**Highland Mary**

*Drinking Good Whiskey* (with son Paddy Tunney in chorus) x

*Drinking Good Whisky* (with Paddy in chorus) x

*Drinking Good Whisky* (with Paddy Tunney) [RH: talk before] x

*The Wee Weaver* (talk before) xx

*The Wee Weaver* (talk before) xx

*The Wee Weaver*

****Reel: The Streams in the Valley

***Reel: The Streams of the Valley

***Reel: The Streams in the Valley

****Slip Jig: Doherty’s Jig

****Slip Jig: Doherty’s Jig

****Slip Jig: Doherty’s

****Jig: Coming Home from Reilly’s Party

****Jig: Coming Home from Reilly’s Party

****Jig: Coming Home from Reilly’s Party

****Two Polkas

****Two Polkas

**** Polkas: untitled / Farewell to Whiskey

7*Lough Erne’s Shore* (talk before) x

Lough Erne’s Shore (talk before) x

Lough Erne’s Shore (talk before) x

Lough Erne Shore

**Two Highlands**

**Two Highlands**

**Highlands: unidentified / Monymusk**

**Three Reels: The Flax in Bloom / The Milestone / The Galway Rambler**

**Three Reels: The Flax in Bloom / The Milestone / The Galway Rambler**

**Reels: The Flax in Bloom / The Dairymaid / The Galway Rambler**

**Waltz: Woodland Whispers**

**Waltz: Woodland Whispers**

**Waltz: Woodland Whispers**

**Two Jigs: The House in the Glen / The Maid at Glenmore**
**Talk about music**

***The Clap Dance*** (with dancers)

***The Clap Dance*** (with dancers)

***The Clap Dance: The Soldier’s Joy***

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

**Two Polkas**

5*Pat Hart’s Quadrille Tune

5*Reel: The Pigeon on the Gate

5*Three Reels: Miss Monaghan / The Green Mountain / The Scholar

5*Sixteen Hand Reel Tune

5*Three Reels: Drowsie Maggie / Taste the Greens / The Flowers of Edinburgh

5*Round Dance: Rogha Un Fhile [RH: the drums are out of time]

***Reels: Miss Monaghan / The Green Mountain / The Scholar***

***Set Dance: Planxty Davis***

***Three Reels: Drowsie Maggie / Taste the Greens / The Flowers of Edinburgh***

***Three Reels: Drowsie Maggie / Taste the Greens / The Flowers of Edinburgh***

***Round Dance: Rogha Un Fhile [RH: the drums are out of time]***

---

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, McGovern’s Hotel, Garrison, Co. Fermanagh, 20 July 1952.

**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 18543

Folktrax FTX-370

Topic TSCD677T

BBC 18544

Folktrax FTX-370

Folktrax FTX-370

BBC 18544

Folktrax FTX-370

Folktrax FTX-370

Folktrax FTX-370

Folktrax FTX-370

Folktrax FTX-370

BBC 18545

Folktrax FTX-370

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, McGovern’s Hotel, Garrison, Co. Fermanagh, 20 July 1952.

**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 18543

Folktrax FTX-370

BBC 18544

Folktrax FTX-370

Folktrax FTX-370

BBC 18544

Folktrax FTX-370

Folktrax FTX-370

Folktrax FTX-370

Folktrax FTX-370

Folktrax FTX-370

Folktrax FTX-370

Folktrak 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 (whistled hornpipe)***

****The Rollicking Boys around Tandragee x

****The Rollicking Boys around Tandragee x

****The Rollicking Boys around Tandragee x

****The Devil and Bailiff Maglyn

****The Devil and Bailiff Maglyn (talk before) xx

****The Devil and Bailiff Maglyn (talk before) xx

****The Devil and the Bailiff

****The Hiring Time (talk before) xx

****The Hiring Time (talk before) xx

****Hiring Time

****Lovely Nancy

---

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

**MRS. BRIDGID TUNNEY** [CCE];

**BRIDGID TUNNEY** [Topic]*

Brigid Tunney voice
Paddy Tunney interviewer x
Sean O’Boyle interviewer xx

**PADDY TUNNEY** **

Paddy Tunney voice
Sean O’Boyle interviewer xx

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

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

BBC 18527
On 22nd July 1952, Peter and Sean O’Boyle followed leads in the Glenullin 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 people’s homes and Castle Caulfield:-


Peter Donnelly came in, perhaps three miles, from his farm at Knockacloough, 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 Derrymanaugh. Paddy O’Brien was a fiddle player and his recordings have not survived

PETER DONNELLY*

voice

VINCENT DONNELLY**

voice
MARGARET LOUGHRA ***
voice
JOHN McKEOWN ****
fiddle
With Sean O’Boyle, Well’s Hotel, Castlecaulfield, Co. Tyrone, 23 July 1952.
*Murlough Mary [RH: split into two parts]
*Moorlough Mary
*The Lass on the Brae
*The Bonny Bunch of Roses (talk)
*The Bonny Bunch of Roses
 *The Bonny Bunch of Roses-O (talk before)
*The Girl I Left Behind Me
 *The Girl I Left Behind Me
*Captain Colston
 *Captain Colston [RH: part only?]
**The White Hare (talk before)
 **The White Hare of Low Creggan (talk before)
*John McCann [RH: split into two parts]
*John McCann
*Mary Neal
 ***The Jug of Punch (fragment)
 ***The Jug of Punch [RH: part only edited with other material]
 ***Father Murphy of Boolavogue
 ***Father Murphy of Boolavogue
 ***Boilavogue
 ****Three Tunes: Tell Her I Am (jig); The Wild Irishman (reel); The Kildare Fancy (hornpipe)
*Pat O’Hara
 *Pat O’Hara

TERRY DEVLIN
voice
With Sean O’Boyle, at Terry Devilin’s, Dungannon, Co. Tyrone, 23 July 1952.
*John Barleycorn (song)
*John Barleycorn (talk) [RH: split into two parts]
 *John Barleycorn (talk before)
The Braes of Moneymore (song)
 The Braes of Moneymore [RH: split into two parts]
 The Braes of Moneymore (talk before & after)

Peter and Sean O’Boyle were given many more names around Duncannon, 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…”


### 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.

<table>
<thead>
<tr>
<th>Talking about Irish “Gammon” (Tinker Cant) (Paddy Ryan)</th>
<th>Folktrax FTX-441</th>
</tr>
</thead>
<tbody>
<tr>
<td>Parts of the body &amp; clothing in Gammon (Paddy Ryan)</td>
<td>Folktrax FTX-441</td>
</tr>
<tr>
<td>Speech in Cant &amp; English (Paddy Doran &amp; Paddy Ryan)</td>
<td>BBC 18299</td>
</tr>
<tr>
<td>Conversation (Paddy Doran &amp; Paddy Ryan)</td>
<td>Folktrax FTX-441</td>
</tr>
<tr>
<td>Vocabulary: Gammon &amp; English Romany (Paddy Ryan &amp; Willie Smith)</td>
<td>Folktrax FTX-441</td>
</tr>
<tr>
<td>Parts of the body &amp; clothing in English Romany (Willie Smith)</td>
<td>Folktrax FTX-441</td>
</tr>
<tr>
<td>Animal names in English Romany (Willie Smith)</td>
<td>Folktrax FTX-441</td>
</tr>
<tr>
<td>Conversation in Gammon (Mary Connors, Kate Doran &amp; Paddy Ryan)</td>
<td>Folktrax FTX-441</td>
</tr>
<tr>
<td>Speech in Cant and English (Patrick Doran)</td>
<td>BBC 18299</td>
</tr>
<tr>
<td>Talk: Gammon tinker cant ( ? )</td>
<td>BBC 18299</td>
</tr>
<tr>
<td>Talk about wakes etc ( ? )</td>
<td>BBC 18554</td>
</tr>
<tr>
<td>*Three Jolly Sportsmen (The Three Butchers)</td>
<td>BBC 18551</td>
</tr>
<tr>
<td>*Three Jolly Sportsmen (topic preceding)</td>
<td>Folktrax FTX-168</td>
</tr>
<tr>
<td>*Three Old Jolly Sportsmen</td>
<td>Topic TSCD677T</td>
</tr>
<tr>
<td>7*Inishmore (talk preceding)</td>
<td>BBC 18553</td>
</tr>
<tr>
<td>7*The Pride of Inishmore (talk before)</td>
<td>Folktrax FTX-168</td>
</tr>
<tr>
<td>7*William Scanlon (talk preceding)</td>
<td>BBC 18554</td>
</tr>
<tr>
<td>7*William Scanlon</td>
<td>Folktrax FTX-168</td>
</tr>
<tr>
<td>***Newport Town (talk preceding and following)</td>
<td>BBC 18551</td>
</tr>
<tr>
<td>***Newport Town</td>
<td>Folktrax FTX-166</td>
</tr>
</tbody>
</table>
*Blackwater Side* (talk preceding and following)

*Down by Blackwaterside* (talk after with Sean O’Boyle)

*The Rambling Irishman* (talk preceding)

*The Rambling Irishman* (talk before)

*The Rambling Irishman*

***Erin’s Lovely Lea (song)***

***Erin’s Lovely Lea***

***Erin’s Lovely Lea*** (talk)

7*The Fair of Spancil Hill*

7*The Fair at Spancil Hill*

7*The Fair at Spancil Hill*

7*The Bandy Legged Mule*

7*The Bandy-Legged Mule*

7*The Bandy-Legged Mule*

****Slieve Galtee Mountains***

****Slieve Galtee Mountains (talk after with Sean O’Boyle)***

****Banagher Town***

****Banagher Town (talk after)***

x*Early Early in the Month of Spring (The Sailor Boy) (talk preceding)***

x*Early Early (talk before)***

x*Sweet Willie [RH; part only]***

x*Sweet Willie [RH; part only]***

x*Sweet Willie***

x*Early Early on the Month of Spring***

x*Green Grows the Laurel (talk after)***

x*Green Grows the Laurel (talk after)***

x*Nancy Hogan’s Gander***

x*Nancy Hogan’s Goose***

x*Jigging (lilting the same tune)***

x*Nancy Hogan’s Gander (with mouth-music after)***

x*The Bold English Navy (talk preceding)***

x*The Bold English Navy [RH; part only & correction: Navvy]***

x*The Bold English Navy [RH; part only]***

x*The Bold English Navy (verses 1-4 only)***

x*The Bold English Navy***

x*The Bold English Navy (talk before)***

x*The Bold English Navy***

7*The Dark Eyed Gipsies – O (The Gipsy Laddie)***

7*The Dark-Eyed Gipsies***

7*The Gipsy Laddie [RH; part only edited with other material]***

7*The Gipsy Laddie [RH; part only edited with other material]***

7*The Dark-Eyed Gypsy***

7*Carrick-on-Suir***

7*The Lodging House at Carrick-on-Suir***

7*The Lodging House in Carrick-on-Suir***

z*Buncloyd***

*The Irish Reel or Miss MacLeod’s Reel [RH: lilting]***

*The Blackbird [RH: lilting]***

*The Little Beggar Man***

*The Little Beggar Man [RH: lilting]***

*The Little Beggar Man [RH: the two tracks above; including lilting]***

*The Roving Journeyman***

*The Roving Journeyman***

*The Roving Journeyman (one verse / mouth music)***

*The Little Beggarman (jigging the tune)***

*Hornpipe: The Little Beggar Man***

*The Black Velvet Band***

*The Black Velvet Band***

*Dungarven***

*Banagher Town***

*Banagher Town (talk after)***

x*Early Early in the Month of Spring (The Sailor Boy) (talk preceding)***

x*Early Early (talk before)***

x*Sweet Willie [RH; part only]***

x*Sweet Willie [RH; part only]***

x*Sweet Willie***

x*Early Early on the Month of Spring***

x*Green Grows the Laurel (talk after)***

x*Green Grows the Laurel (talk after)***

x*Nancy Hogan’s Gander***

x*Nancy Hogan’s Goose***

x*Jigging (lilting the same tune)***

x*Nancy Hogan’s Gander (with mouth-music after)***

x*The Bold English Navy (talk preceding)***

x*The Bold English Navy [RH; part only & correction: Navvy]***

x*The Bold English Navy [RH; part only]***

x*The Bold English Navy (verses 1-4 only)***

x*The Bold English Navy***

x*The Bold English Navy (talk before)***

x*The Bold English Navy***

7*The Dark Eyed Gipsies – O (The Gipsy Laddie)***

7*The Dark-Eyed Gipsies***

7*The Gipsy Laddie [RH; part only edited with other material]***

7*The Gipsy Laddie [RH; part only edited with other material]***

7*The Dark-Eyed Gypsy***

7*Carrick-on-Suir***

7*The Lodging House at Carrick-on-Suir***

7*The Lodging House in Carrick-on-Suir***

z*Buncloyd***

*The Irish Reel or Miss MacLeod’s Reel [RH: lilting]***

*The Blackbird [RH: lilting]***

*The Little Beggar Man***

*The Little Beggar Man [RH: lilting]***

*The Little Beggar Man [RH: the two tracks above; including lilting]***

*The Roving Journeyman***

*The Roving Journeyman***

*The Roving Journeyman (one verse / mouth music)***

*The Little Beggarman (jigging the tune)***

*Hornpipe: The Little Beggar Man***

*The Black Velvet Band***

*The Black Velvet Band***

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


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

KITY GALLAGHER

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

Fiach O Domhnaill (Fial O’Donnell)
A Mhaire A Bhrainnil (Mary My Maiden)
Keening Song
   Keening Song
   Keening Song
An Bhanaltra (The Nurse)

BBC 18540
Saydisc CD-SDL411
Folktrax FTX-301
Folktrax FTX-419
Saydisc CD-SDL411
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
voice & G plectrum banjo
Imperial Hotel, Dundalk, 26 July 1952.
Down by the Glenside (The Bold Fenian Men) BBC 18295
The Boston Burglar (talk) BBC 18296
The Boston Burglar (song) BBC 18296
Talk [RH: split into two tracks] BBC 18295
Talk: Irish Street Singing BBC 18298
Interview Folktrax FTX-270
My Lagan Love (talk preceding) BBC 18297
Where Lagan Streams Folktracks FSA-60-070
Where Lagan Streams (or My Lagan Love) Folktrax FTX-070
Eileen MacMahon (talk preceding) BBC 18298
Cradhmo Chroidhe (talk) BBC 18296
Cradhmo Chroidhe (song) BBC 18296
Gradh-Mo-Chroidhe Folktracks FSA-60-070
Gradh-mo-Chroidhe Folktrax FTX-070
She Moves through the Fair (tuning banjo? talk?) BBC 18297
She Moves through the Fair (tuning banjo? talk?) Folktrax FTX-270
She Moves through the Fair (song)  
BBC 18297
She Moves through the Fair (Our Wedding Day)  
Folktracks FSA-60-070
She Moves through the Fair (Our Wedding Day)  
Folktrax FTX-070
She Moves through the Fair (Our Wedding Day)  
Saydisc CD-SDL411

HUGH SAVAGE
fiddle
With Sean O’Boyle at Sean O’Boyle’s house, Armagh [not Belfast], 27 July 1952.
The Sweet of May (Armagh Dance)  
BBC 18549
The Sweet of May  
Folktrax FTX-372
Betty Black (Armagh Dance)  
BBC 18549
Betty Black  
Folktrax FTX-372
The Three Tunes (Armagh Dance)  
BBC 18549
The Three Tunes  
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.
*Farewell True Love (fragment)  
BBC 18474
*T’was [sic] in the Month of January (talk preceding)  
BBC 18535
The Forsaken Mother and Child (first 3 verses only)  
Folktracks FSB 015
It Was in the Month of January (The Forsaken Mother and Child)  
Folktracks 60-161
The Forsaken Mother and Child  
Folktrax FTX-015
It Was in the Month of January (The Forsaken Mother and Child)  
Folktrax FTX-161

*The Cot in the Corner  
BBC 18535
*The Cot in the Corner
*The Cot in the Corner
*As I Roved out on a May Morning (fragments of Seventeen Come Sunday)  
BBC 18474
*As I Roved Out (17 Come Sunday)  
Folktracks 60-161
*As I Roved Out (Seventeen Come Sunday) (two verses)  
Folktrax FTX-161
*As I Roved Out [RH: one verse; radio broadcast As I Roved Out]  
Folktrax FTX-253

**The Laurel Wear (talk)  
BBC 18536
**The Laurel Wear (song)  
BBC 18536
**The Laurel Wear (Cupid’s Garden)  
Folktrax FTX-514

*The Factory Girl  
BBC 18536
*The Factory Girl
*The Factory Girl
*The Factory Girl
*The Factory Girl
*The Factory Girl

*A Man in Love He Feels No Cold (fragment) (talk following)  
BBC 18412
*A Man in Love (talk after)  Folktracks 60-161
*When a Man’s in Love [RH: part only editorial with other material]  Folktrax FTX-013
*A Man in Love (talk after)  Folktrax FTX-161
*The Jackets Green (talk following)  BBC 18474
*Jackets Green  Topic TSCD674
*Erin’s Lovely Home (song)  BBC 18412
*Erin’s Lovely Home (talk)  BBC 18412
*Dobbin’s Flowery Vale (talk before & after)  Folktracks 60-161
*Dobbin’s Flowery Vale (talk before & after)  Folktrax FTX-161
*Our Ship She’s Ready to Bear Away  Folktracks 60-161
*Our Ship She’s Ready to Bear Away [RH: The recording plays back too fast, and is therefore pitched too high]  Folktrax FTX-161
*Our Ship She’s Ready  Topic TSCD673T

ANNA BOYLE*
voice
MARY TONER (41)**
voice
With Sean O’Boyle, Johnny Pickering’s house, Markethill, Co. Armagh, 30 July 1952.
*The Hills above Drumquin  BBC 18537
*The Hills above Drumquin  Folktrax FTX-434
**Jogging up to Claudy  BBC 18537
**Jogging up to Claudy  Folktrax FTX-434
**Jogging up to Claudy (The Sour Milk Cart)  Topic TSCD673T
**Farewell True Love, Remember Me  BBC 18537
**Farewell True Love, Remember Me  Folktrax FTX-434

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
March: The Queen’s Wedding (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 McCrackie? – 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
  *The First of May x / xx
**Reel: The First of May

*Jig: Tatter Jack Walsh x / xx
  *Tatter Jack Welsh (Jig) x / xx
**Jig: Tatter Jack Walsh x / xx

*Three Mazurka Tunes x / xx
*Three Polka Mazurkas x / xx
*Mazurkas: untitled / untitled / untitled x / xx

*Set Dance: Princess Royal x / xx
*Princess Royal (Set Dance) x / xx
*Set Dance: The Princess Royal x / xx

*** Set Dance: The Orange Rogue xx
  The Orange Rogue (Jig) xx
  Set Dance: The Orange Rogue xx

***** The Clap Dance (with dancers) xxx / xxxx
  ***** The Clap Dance (with dancers) xxx / xxxx

** Two Barn Dance Tunes x / xx / xxx
  ** Two Barn Dance Tunes x / xx / xxx

**** The Spanish Schottische x / xxx
  The Spanish Schottische or Seven Steps x / xxx

***** Hornpipe: Down the Glen
  ***** Down the Glen (Hornpipe)

** I Lost My Love & I Care Not (and another jig) x / xx / xxx
  I Lost My Love & I Care Not / King of the Cannibal Islands (Jigs)
  x / xx / xxx

*The Cuckoo Hornpipe x / xx
  *The Cuckoo Hornpipe x / xx

** Jockey to the Fair (Set Dance) x / xx / xxx
** Jockey to the Fair (Set Dance) x / xx / xxx
** Set Dance: Jockey to the Fair x / xx / xxx

** Set Dance: The King of the Fairies x / xx / xxx
  ** The King of the Fairies (Set Dance) x / xx / xxx

** Round Dance: Maggie Pickens x / xx / xxx
  Maggie Pickens (Local Couple Dance) x / xx / xxx

BBC 18546
Folktrax FTX-372
Topic TSCD677T
BBC 18546
Folktrax FTX-372
Topic TSCD677T
BBC 18546
Folktrax FTX-372
Topic TSCD677T
BBC 18546
Folktrax FTX-372
Topic TSCD677T
BBC 18546
Folktrax FTX-372
Topic TSCD677T
BBC 18546
Folktrax FTX-372
BBC 18546
Folktrax FTX-372
BBC 18546
Folktrax FTX-372
BBC 18546
Folktrax FTX-372
BBC 18546
Folktrax FTX-372
BBC 18546
Folktrax FTX-372
BBC 18546
Folktrax FTX-372
BBC 18546
Folktrax FTX-372
BBC 18546
Folktrax FTX-372
BBC 18546
Folktrax FTX-372
BBC 18546
Folktrax FTX-372
BBC 18546
Folktrax FTX-372
BBC 18546
Folktrax FTX-372
BBC 18546
Folktrax FTX-372
BBC 18546
Folktrax FTX-372
BBC 18546
Folktrax FTX-372
BBC 18546
Folktrax FTX-372
BBC 18546
Folktrax FTX-372
BBC 18546
Folktrax FTX-372
BBC 18546
Folktrax FTX-372
BBC 18546
Folktrax FTX-372
BBC 18546
Folktrax FTX-372
BBC 18546
Folktrax FTX-372
BBC 18546
Folktrax FTX-372
BBC 18546
Folktrax FTX-372
BBC 18546
Folktrax FTX-372
BBC 18546
Folktrax FTX-372
BBC 18546
Folktrax FTX-372
BBC 18546
Folktrax FTX-372
BBC 18546
Folktrax FTX-372
BBC 18546
Folktrax FTX-372
BBC 18546
Folktrax FTX-372
BBC 18546
Folktrax FTX-372
BBC 18546
Folktrax FTX-372
BBC 18546
Folktrax FTX-372
BBC 18546
Folktrax FTX-372
BBC 18546
Folktrax FTX-372
BBC 18546
Folktrax FTX-372
BBC 18546
Folktrax FTX-372
BBC 18546
Folktrax FTX-372
BBC 18546
Folktrax FTX-372
BBC 18546
Folktrax FTX-372
BBC 18546
Folktrax FTX-372
BBC 18546
Folktrax FTX-372
BBC 18546
Folktrax FTX-372
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
The Blind Man He Can See (version 1) [RH: Marrow Bones]

The Blind Man He Can See [RH: part only]
The Blind Man He Can See [RH: part only]
The Blind Man He Can See
Marrow Bones (The Blind Man He Can See, no.1)
The Blind Man He Can See (version 2) (Our Goodman) [RH: split into two parts]
Our Goodman [RH: part only]
The Blind Man He Can See
The Cuckold's Song (Our Goodman) (The Blind Man He Can See) [RH: Three verses edited with other material]
'Tis Miles I Have Travelled (The Blind Man He Can See, no.2)
I Wish I Was in New Ross Town
The Rambling Boys of Pleasure
The Cuckold's Song (Our Goodman) (The Blind Man He Can See)
'Tis Miles I Have Travelled (The Blind Man He Can See, no.2)
I Wish I Was in New Ross Town
The Rambling Boys of Pleasure
Tree in the Bog
Come All Ye Loyal Lovers
What Brought the Blood on Your Right Shoulder?
Edward [RH: four verses edited with other material]
Edward [RH: part only; edited with other material]
Edward [RH: part only]
Edward [RH: part only; edited with other material]
Edward [RH: part only; edited with other material]
Edward [RH: part only]
Edward [RH: part only; edited with other material]
Edward [RH: part only]
Edward [RH: part only]
Edward [RH: part only; edited with other material]
Edward [RH: four verses edited with other material]
What Brought the Blood?
Lovely Banks of Lea
What Brought the Blood on Your Right Shoulder?
What Brought the Blood?
I Am a Poor Girl and My Life Is Sad
What Brought the Blood?
I Am a Poor Girl and My Life Is Sad
I Am a Poor Girl and My Life It Is Sad
I Am a Poor Girl and My Life It Is Sad
What Brought the Blood?

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.

Se Fath Mo Bhuaðhartha (The Cause of My Sorrow)
My Charming Molly (Going to Mass Last Sunday)
Siubhan Ni Dhuibhir (Susan Maguire) [RH correction: Dwyer not Maguire]
Ta Me Mo Shidhe (I Am Awake)
An Droighnean Donn (The Brown Thorn)

ANNIE LUNNEY (28) [BBC Folktrax];
MRS. ANNIE LUNNY [CCE];
ANNIE LUNNEY* [Topic]
ANNIE LUNNEY
voice
With Sean O’Boyle and Paddy Tunney, BBC Studio, Belfast, 3 August 1952.

*The Buchal Roe (Buachaill Rua) (sung in English)
*My Charming Buachaill Roe
*Drithearin O Mo Chroídhe (sung in English)
*Dearthárín ó mo Chroi

**The Mountain Streams where the Moorcocks Crow (talk preceding)
**The Mountain Streams [RH: part only]
**Johnny, Lovely Johnny

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 (peterkennedarchive.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 to Rosslare in Co. Waterford, and the following day on his way home through Wales he made a few contacts for future use (peterkennedarchive.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 EFDS5, or perhaps he was on holiday, as Ipswich is close to Peter’s parents’ holiday home near Woodbridge. However, he reported the session to Marie Slocombe (peterkennedarchive.org).

GEORGE BLOOMFIELD
voice
At George Bloomfield’s home, 207 Ranelagh Road, Ipswich, Suffolk, 27 August 1952.

Young George Oxbury (Geordie) BBC 21151
Young George Oxbury

Stand You Up (Sprig of Thyme) [RH: two verses] BBC 21151

General Wolf BBC 21151

Talk about Harvest Festival BBC 21151

Marie Slocombe, 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 Organiser, at the behest of Marie Slocombe, as suggested in the report of her visit to Belfast in June 1952 (peterkennedarchive.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 repertoire.

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 / Bonnie 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

Note: The credit given to Peter for this recording is almost certainly incorrect. The recording does not appear in his pocket diary, and the location is not clearly specified. The recording was likely made in the BBC London studio, as suggested by the inclusion of the ‘BBC’ label on the discs. The list of performances given is not complete and may not reflect the actual content of the recording.
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 previous 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 Bromberrow 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

Talk about Morris Dancers
Talk about Morris Dancing
Talk about Morris Dancing
Talk about herself, the Morris & local carol-singing

*The Line to Heaven* [RH: split into two parts]
The Line to Heaven
The Line to Heaven

*No Sir*! (talk & song)

No Sir (first 4 verses only)
No Sir
No Sir (talk before)
No Sir (talk before)

Jack Tar (Saucy Sailor Boy) (talk & song)
Jack Tar (The Saucy Sailor) (talk before)

The Angel Gabriel [RH: split into two parts]
The Angel Gabriel (with talk)
The Angel Gabriel (talk after)
The Angel Gabriel

The Little Room (3 verses)
The Little Room (first few verses)
The Little Room (first few verses)
The Little Room (3 verses)

The Fountain of Christ’s Blood

The Fountain of Christ’s Blood
The Fountain of Christ’s Blood

Dives and Lazarus (talk, song & talk)
Dives and Lazarus [RH: part only]
Dives and Lazarus [RH: part only]
Dives and Lazarus (talk before & after)
Dives and Lazarus (talk before & after)

Lazarus

A Virgin Unspotted

The Virgin Unspotted (talk before)
A Virgin Unspotted (talk before)

On Christmas Night All Christians Sing

On Christmas Night (talk before)
On Christmas Night (talk before)

On Christmas Night All Christians Sing

The Moon Shines Bright

The Moon Shines Bright

Carol: The Moon Shines Bright (talk before)

Talk about Folk Songs and Carols

Further talk about carols and school [RH: split in two]

Talk about carol-singing

Talk about herself, Morris, carols

Further talk about carols and school

Talk about carols

Christmas is Now Drawing Near at Hand

Christmas is Now Drawing Near at Hand

Lord Lovel (Fragment)

Lord Lovel

Lord Lovel

The Banks of Sweet Primroses (talk before)

The Sweet Primroses (talk before)

The Banks of the Sweet Primroses (talk before)

Blow the Windy Morning (Blow Away the Morning Dew)

The Baffled Knight [RH: part only]

The Baffled Knight [RH: part only]

Blow the Windy Morning (The Baffled Knight)

The Baffled Knight

The Baffled Knight

The Baffled Knight (Clear Away the Morning Dew)

Blow the Windy Morning

The Dark Eyed Sailor

The Dark-Eyed Sailor

The Dark-Eyed Sailor

Wassail Song

Wassail Song

Here We Come A-Wassailing

Wassail Song [RH: probably part only]

*A Nutting We Will Go

*Morris: A Nutting We Will Go

*A-Nutting We Will Go

*Unnamed Tune [RH: The Cliff Hornpipe]

*The Herefordshire Breakdown [RH: The Cliff Hornpipe]

*The Herefordshire Breakdown [RH: The Cliff Hornpipe]

*Unnamed Tune

*Morris: Nelly’s Tune

*Nelly’s Tune

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. Acoustics 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]

STEFHENA BACLDWN  
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
Greensleeves
Off She Goes
Jig: Off She Goes
Off She Goes (Jig)
Off She Goes
Musical Traditions MTCD334
BBC 18680
Folktracks FSC-45-115
Folktrax FTX-115

The Highland Fling
The Flowers of Edinburgh
The London Clog
The Flowers of Edinburgh
The Flowers of Edinburgh
The Flowers of Edinburgh
The Flowers of Edinburgh
The Flowers of Edinburgh
The Flowers of Edinburgh
The Flowers of Edinburgh
Musical Traditions MTCD334
BBC 18680
Folktracks FSC-45-115
Folktrax FTX-115
Folktrax FTX-115
Folktrax FTX-115
Folktrax FTX-115
Folktrax FTX-115
Folktrax FTX-115
Folktrax FTX-115
Folktrax FTX-115

The Cottage Hornpipe (3-Hand Reel) [RH: Fisher’s Hornpipe]
The Cottage Hornpipe – for 3-hand reel [RH: Fisher’s Hornpipe]
The Cottage Hornpipe (Fisher’s used for Three Hand Reel)
Fisher’s Hornpipe
Musical Traditions MTCD334
BBC 18680
Folktracks FSC-45-115
Folktrax FTX-115
Folktrax FTX-115

Double-Dee-Doubt (Double Lead Through) [Double Lead Out in PK’s report to Marie Slocombe. RH: The King of the Cannibal Islands]
Double Dee Doubt [RH: The King of the Cannibal Islands]
Double Dee Doubt (Hilly-go Filly-go) [RH: The King of the Cannibal Islands]
Musical Traditions MTCD334
BBC 18681
Folktracks FSC-45-115
Folktrax FTX-115

Cabbages and Onions [RH: The King of the Cannibal Islands] Musical Traditions MTCD334
Soldier’s Joy (6-Hand Reel)
Soldier’s Joy – for the 6-hand reel
Soldier’s Joy (used for Six Hand Reel)
Soldier’s Joy (6-Hand Reel)
Musical Traditions MTCD334
BBC 18680
Folktracks FSC-45-115
Folktrax FTX-115
Folktrax FTX-115

Bonnets So Blue
Bonnets So Blue
Bonnets So Blue
Bonnets So Blue
Musical Traditions MTCD334
BBC 18681
Folktracks FSC-45-115
Folktrax FTX-115
Folktrax FTX-115

The Brookstick Dance [RH: The Irish Washerwoman]
The Brookstick Dance (The Irish Washerwoman)
The Brookstick Dance (The Irish Washerwoman)
The Irish Washerwoman
Musical Traditions MTCD334
BBC 18682
Folktracks FSC-45-115
Folktrax FTX-115
Folktrax FTX-115

Flannigan’s Ball [RH: Not Lannagan’s Ball; but related to Sir Roger de Coverley]
Jig: Flanagan’s Ball [RH: Not Lannagan’s Ball; but related to Sir Roger de Coverley]
Flannagan’s Ball (Sir Roger de Coverley)
Flannigan’s Ball [RH: Not Lannagan’s Ball; but related to Sir Roger de Coverley]
Musical Traditions MTCD334
BBC 18680
Folktracks FSC-45-115
Folktrax FTX-115
Folktrax FTX-115

The Girl I Left Behind Me
The Girl I Left Behind Me
The Girl I Left Behind Me
The Girl I Left Behind Me
Musical Traditions MTCD334
BBC 18680
Folktracks FSC-45-115
Folktrax FTX-115
Folktrax FTX-115

Cock o’ the North
Cock o’ the North
Cock o’ the North
Swansea Hornpipe [RH: The London Clog]
The Swansea Hornpipe [RH: The London Clog]
The Wonder Hornpipe [RH: The London Clog]
The Wonder Hornpipe [RH: The London Clog]
Musical Traditions MTCD334
BBC 18680
Folktracks FSC-45-115
Folktrax FTX-115
Folktrax FTX-115

Gloucester Hornpipe [RH: same tune as Gipsy’s Hornpipe below]
The Gloucester Hornpipe [RH: same tune as Gipsy’s Hornpipe below]
The Gloucester Hornpipe [RH: same tune as Gipsy’s Hornpipe below]
Musical Traditions MTCD334
BBC 18680
Folktracks FSC-45-115
Folktrax FTX-115
Folktrax FTX-115

The Heel & Toe Polka
The Heel & Toe Polka
The Heel & Toe Polka (3 parts)
The Heel & Toe Polka
Musical Traditions MTCD334
BBC 18681
Folktracks FSC-45-115
Folktrax FTX-115
Folktrax FTX-115

The Flowers of Edinburgh
The Flowers of Edinburgh
The Flowers of Edinburgh
The Flowers of Edinburgh
Musical Traditions MTCD334
BBC 18681
Folktracks FSC-45-115
Folktrax FTX-115
Folktrax FTX-115

The Highland Fling [RH: Monymusk]
The Highland Fling (first tune) [RH: Monymusk]
Highland Fling (Money Musk)
The Highland Fling I [RH: Monymusk]
Musical Traditions MTCD334
BBC 18682
Folktracks FSC-45-115
Folktrax FTX-115
Folktrax FTX-115

Pretty Little Dear (The Triumph)

Pretty Little Dear (The Triumph)

Pretty Little Dear (The Triumph – two parts only)

Words of Pretty Little Dear

Words for the tune

Pretty Little Dear [RH: tune & words]

Country Dance [RH: more like a fling]

The Highland Fling (second tune)

Highland Fling

The Highland Fling 2

The Seven Steps

The Seven Steps or The Cross Schottische

(Plain) Schottische

Plain Schottische

Plain Schottische No.1

The Polka Mazurka

Polka

Polka: no name

Polka: untitled

Untitled Polka

The Polka Mazurka

The Polka Mazurka

The Polka Mazurka [RH: same tune as (Plain) Schottische]

Early in the Morning [RH: In and Out the Windows]

Polka: So Early in the Morning [RH: In and Out the Windows]

So Early in the Morning [RH: In and Out the Windows]

So Early in the Morning [RH: In and Out the Windows]

Jig [RH: Rory O'More]

Jig: Rory O More

Rory O'More (Jig)

Jig [RH: Rory O'More]

The Varsovania

The Varsovania

Varsovania

The Varsovania

Gipsy's Hornpipe [RH: Played on Peter Kennedy's fiddle; same tune as Gloucester Hornpipe above]

The Gipsy's Hornpipe [RH: Played on Peter Kennedy's fiddle; same tune as Gloucester Hornpipe above]

The Gipsy Hornpipe [RH: Played on Peter Kennedy’s fiddle; same tune as Gloucester Hornpipe above]

The Old Brags [Peter Kennedy noted this at the time as Gloucester’s March Past “The Old Brags” (Slashers) RH: Kinnegad Slashers]

Jig: The Old Brags [Peter Kennedy noted this at the time as Gloucester’s March Past “The Old Brags” (Slashers) RH: Kinnegad Slashers]

The Old Brags March (Slashers Jig) [Peter Kennedy noted this at the time as Gloucester’s March Past “The Old Brags” (Slashers) RH: Kinnegad Slashers]

The Old Brags [Peter Kennedy noted this at the time as Gloucester’s March Past “The Old Brags” (Slashers) RH: Kinnegad Slashers]

Napoleon’s March

Napoleon’s Grand March

Napoleon's Grand March

Napoleon’s Grand March

Old Towler

March: Old Towler
Talk about Morris… [RH: the rest is illegible]  
Talk about local Morris & about his father as a fiddler, his first tune, Men of Harlech & story about playing for a Whitsun pub dance  
Fiddling for the Morris  
Tuning fiddle  
Tuning up the fiddle  
Tuning up  
Tuning fiddle

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

On the previous evening, 13th October 1952, Peter had called in on Charlotte Smith (possibly referred by Maud Karpeles and Patrick Shuldam-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).
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 paralleled [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 commutator, 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)**
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 PEA Chey (75) **
voice

ARTHUR SMITH ***
voice

Swinbrooke, Burford, Oxfordshire, 16 October 1952.
*(talk) Here’s Luck to All My Cocks & Hens (The Farmyard Song) BBC 18687
*Here’s Luck to All My Cocks & Hens BBC 18687
**I'm Only a Poor Girl (The Blackbird) [RH: If I Were a Blackbird] BBC 18688
***Needle Cases (talk before) BBC 18688
***Needlecases Folktracks 60-021
***Needlecases 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];
JIN GEY 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
Birthplace, brother & education

First job & starting in the Morris
First job & starting in the Morris
His first job & start in the Morris

Other jobs
Other jobs
Various other jobs

Morris, first costume, Enoch Tanner
Family involvement, first costume, Enoch Tanner etc
Family involvement, his first costume, odd stockings & Enoch Tanner

“The Fool” and tune of next item [RH: ‘the next item’ is an earlier recording of Highland Mary]

“The Fool” and poem and tune of next dance [RH: ‘the next item’ is an earlier recording of Highland Mary]

The Fool (his own poem)
The Fool [RH: fragment]
The Fool [RH: fragment]
The Fool [RH: fragment]
Highland Mary (diddling)

Explanation of sword in the cake

Field Town (Leaffield) Dances; Forester [RH: diddling The Forester]
Dances from Field Town, including The Forester [RH: diddling] & description of The Forester (or Forestry-Keeper’s Jig)
Talk about finding dances and playing at Leafield (Field Town); tune [RH: diddling] & description of The Forester (or Forestry-Keeper’s Jig)

Old Tom of Oxford

Old Tom of Oxford and Caravan dwellers
Words of Old Tom of Oxford; & further talk about hawkers, two men & one woman & own experience of living in a caravan himself; “they never quarrelled”

The Quaker & Lamps of Plum Pudding [RH: sung]
The Quaker & Lamps of Plum Pudding [RH: sung]
The Quaker - words of song & Lamps of Plum Pudding [RH: sung]

The Pipe Dance (Bacca Pipes)
Bacca Pipes
The Pipe Dance (Bacca Pipes) Some Say the Devil’s Dead words and hums tune [RH: sung & diddled]

The Webbley

The Webbley
The Webbley. He named the dance after a man called Webb (Tune sung: Banks and Braes) disapproved by Cecil Sharp House [RH: diddles the tune]

Constant Billy

Constant Billy
Constant Billy – talk about it being the longest dance & done three different ways then hums the tune [RH: sings the words]

The Maid of the Mill

The Maid of the Mill
The Maid of the Mill – sings the words

Other dances, capers, Green Garters
Names of other dances, open capers, Bonny Green Garters
Names of the various dances, words of Bonny Green Garters spoken, & hums tune of Princess Royal and explains the various capers

Bonny Green Garters – Song

Fool, fiddler, dancer & trainer etc
Three generations of dancers
Fool, fiddler, dancer, trainer & two princesses
Three generations of dancers
“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

Instruments played for Morris

Instruments used for Morris

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”

The Dumb Maid (frag. song)

The Dumb Maid (fragment of song)

Song fragment – The Dumb Maid

His own composition

Recites words, a fragment of his own song composition: Being a Gentleman’s Son

The Dancing Booths & names of Country Dances

The Handkerchief Dance with description

Step and Fetch Her (Pretty Little Dear) - sings tune

The Mallard

The Händerchief Dance

Tommy, Make Room for Your Uncle - words of song

“Every dog has his day”

“Every dog has his day”

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

The Bell Ringers

Stow Fair or Uncle Tom Goblin (Widdecombe Fair)

Stow Fair

[not certain] Folktrax FTX-027

The Mallard

The Little Black Horse

BBC 18686

BBC 18686

BBC 18686

BBC 18687

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

voice

voices including Fred Warren in chorus

At Mrs. Winchester’s house, Symondsbury, 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]
  Bonnie Barbara Allen [RH: part only; edited with other material]
  Bonnie 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
\documentclass{article}
\usepackage{lipsum}
\begin{document}

\lipsum[1-4]

\end{document}
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
- All Jolly Fellows that Follow the Plough
- All Jolly Fellows
- All Jolly Fellows that Follow the Plough

Talk about himself
Talk about life

Talk: Bellringing, Christmas distribution of meat, Coal and clothing, & Morris dancers (i.e., mummers) [RH: split into four parts]
All about work, church & handbell ringing, food, clothing & coal club
“Moris dancers”

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

- At Liverpool There Is a School

FTX-202
- My Name Is Addy-Addy

FTX-202
- Ordinary Claps (ball game)

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
*The May-Bush Carol: Day Song
*Ballad: The Wexford Murder
*Cutting May bushes for the maids
**Talk: May Day in Biddenham
***Craft of thatching (talk)
****When I started thatching
****Kimbolton May Song
****Huntingdonshire May Carol

TC1224
****Huntingdonshire May Carol

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

Lancers Selection: Fig. 1
Lancers Selection: Fig. 1
Lancers Selection: Fig. 1
Lancers Selection: Fig. 2 [RH: Polka: Jenny Lind]
BBC 18708
Lancers Selection: Fig. 2 [RH: Polka: Jenny Lind]
Folktracks FSA077
SPCD-077
Lancers Selection: Fig. 3
Lancers Selection: Fig. 3
FSA077
SPCD-077
Lancers Selection: Fig. 4 [RH: Jig: The Merry Old Woman]
BBC 18708
Lancers Selection: Fig. 4 [RH: Jig: The Merry Old Woman]
Folktracks FSA077
SPCD-077
Lancers Selection: Fig. 5 [RH: Grand Chain] [RH: + talk]
BBC 18708
Lancers Selection: Fig. 5 [RH: Grand Chain] [RH: + talk]
Folktracks FSA077
SPCD-077
Reel: Farrel Gurney [RH: correction: Farrell Gara]
BBC 18708
Reel: Farrel Gurney [RH: correction: Farrell Gara]
Folktracks FSA077
SPCD-077
Reel: Farrel Gurney [RH: correction: Farrell Gara]
Folktracks
Reel: Doctor Gilbert
BBC 18708
Reel: Doctor Gilbert
Folktracks FSA077
Reel: Doctor Gilbert
Folktrax SPCD-077
Reel: The Jolly Tinker
BBC 18708
Reel: The Jolly Tinker
Folktracks FSA077
Reel: The Jolly Tinker
Folktrax SPCD-077
1778-2
Reel: The Jolly Tinker
Topic TSCD679T
Miss MacLeod’s Reel
BBC 18709
Miss MacLeod’s Reel
Folktracks FSA077
Miss MacLeod’s Reel
Folktrax SPCD-077
Reel: Miss McLeod’s
Reel: The Merry Sisters (with talk)
BBC 18710
Reel: The Merry Sisters (with talk)
Folktracks FSA077
Reel: The Merry Sisters (with talk)
Folktrax SPCD-077
Barn Dance: Gorman’s Favourite [RH: inaccurate tape splice]
BBC 18709
Barn Dance: Gorman’s Favourite [RH: inaccurate tape splice]
Folktracks FSA077
Barn Dance: Gorman’s Favourite [RH: inaccurate tape splice]
Folktrax SPCD-077
The Polka Mazurka (talk following)
BBC 18710
The Polka Mazurka (talk following)
The Polka Mazurka (talk following)
The Varsoviana
The Varsoviana
The Varsoviana
The Valeta [RH: correction: The Veleta]
Hop-Jig: The Kid on the Mountain (with talk)
Hop Jig: The Kid on the Mountain
Gannon’s Slip Jig [RH: with talk. Actually a hop jig]
Gannon’s Slip Jig [RH: with talk. Actually a hop jig]
Gannon’s Slip Jig [RH: with talk. Actually a hop jig]
Talk about how to learn to play the fiddle by the “Alphabic” method
Talk about how to learn to play the fiddle by the “Alphabic” method
Reel: Bonnie Kate
Reel: Bonnie Kate
Reel: Bonnie Kate
O’Dwyer’s Hornpipe
O’Dwyer’s Hornpipe
O’Dwyer’s Hornpipe
Hornpipe: Dwyer’s
Jig: Tell Her I Am (with talk)
Jig: Tell Her I Am (with talk)
Jig: Tell Her I Am (with talk)
Talk about variations
Michael Gorman talking about himself
Talk about himself [RH: split into two parts]

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 Schofield** (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
**Six Pretty Maids (The Outlandish Night)**

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
The (Jolly) Waggoner  
The Jolly Waggoner  
Jolly Waggoner  
The Jolly Waggoner  
The Jolly Waggoner  
Fred Jordan talks about himself [RH: split into two parts]  
Talk about singing  
Talk preceding. Where Are You Going, My Pretty Maid (Seventeen Come Sunday)  
Where Are You Going, My Pretty Maid (Seventeen Come Sunday)  
The Field of Barley [RH: Tune: The Girl I Left Behind Me]  
The Dark Eyed Sailor  
We’re All Jolly Fellows that Follow the Plough  
The Turmot Hoer [RH: FJ sings ‘Turnip’ not ‘Turmot’].  
Barbara Allen  
Barbara Allen [RH: part only; edited with other material]  
Barbara Allen [RH: part only; edited with other material]  
Barbara Helen  
Barbara Allen [RH: Part only; edited with other material]  
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]  
Barbara Allen  
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.  
The New Year’s Carol  
Talk about Christmas  
Talk about handbells & carol singing  
Talk about himself  

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  
unidentified  
The Ragleth Arms, Little Stretton, Shropshire, 30 October 1952.  
Talk preceding  
John Barleycorn  
Toast  
Talk
Young Edwin in the Lowlands Low (fragment) BBC 18699
Talk preceding BBC 18699
Lovely Susan (Pretty Susan Pride of Kildare) BBC 18699
Talk BBC 18700
The Iron Door [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 Aylsham, 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

**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
The Candlelight Fisherman x / xx
The Candlelight Fisherman x / xx

(talk) The Foggy Foggy Dew
The Foggy Foggy Dew x
The Foggy Foggy Dew x
The Foggy Foggy Dew x
The Foggy Foggy Dew x
The Foggy Foggy Dew x / xx
The Foggy Foggy Dew x / xx
The Foggy Foggy Dew x / xx

Caedmon TC1144
Caedmon TC1143
BBC 18704
BBC 18704
Topic 12T159
Topic 12T158
Rounder11661-1778-2

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.

The Long Dance - Talk about dance x
Talk and tune (Rig-a-Jig-Jig) x / xx
Description of Long Dance x
Description of The Long Dance x
Description of The Long Dance x

Tune played for dance [The Long Dance: Rig-a-Jig-Jig] xx
Rig-A-Jig-Jig xx
Rig-A-Jig-Jig xx
Rig-A-Jig-Jig xx

BBC 18705
BBC 18705
Folktracks FSD-30-328
Folktracks SPCD-328(C30)
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
Tuning the fiddle x
Tuning fiddle x

Polka: Old Joe the Boat is Going Over [RH: Herbert Smith’s Polka / Old Joe the Boat is Going Over] x / xx
Polka: Old Joe the Boat is Going Over [RH: Herbert Smith’s Polka / Old Joe the Boat is Going Over] x / xx
Polka: Old Joe the Boat is Going Over [RH: Herbert Smith’s Polka / Old Joe the Boat is Going Over] x / xx
Polka: Old Joe the Boat is Going Over [RH: Herbert Smith’s Polka / Old Joe the Boat is Going Over] x / xx
Polka: Old Joe the Boat is Going Over [RH: Herbert Smith’s Polka / Old Joe the Boat is Going Over] x / xx
Polka: Old Joe the Boat is Going Over [RH: Herbert Smith’s Polka / Old Joe the Boat is Going Over] x / xx
Polka: Tommy Make Room for Your Uncle [RH: Introduced as an Old-Fashioned Country Dance] x / xx
Tommy Make Room for Your Uncle [RH: Introduced as an Old-Fashioned Country Dance] x / xx
Tommy Make Room for Your Uncle [RH: Introduced as an Old-Fashioned Country Dance] x / xx
Tommy Make Room for Your Uncle [RH: Introduced as an Old-Fashioned Country Dance] x / xx

BBC 18707
BBC 18707
BBC 18707
Folktracks FSD-30-328
Folktracks FSD-30-328
Folktracks FSD-30-328
Folktracks FSD-30-328
Folktracks FSD-30-328
Folktrax FTX-328
Folktracks FSD-30-328
Folktracks FSD-30-328
Folktracks FTX-328
Folktracks FTX-328
Folktracks FTX-328
Talk about Harvest Frolics xx
Talk about song contest at local Harvest Frolic
Talk about Harvest Frolics xx
Talk about Harvest Frolics xx

The Long Dance – Talk about dance xx

Rig-a-Jig-Jig x
Rig-a-Jig-Jig x
Rig-a-Jig-Jig x
Rig-a-Jig-Jig x

Talk preceding The Four Hand Reel xx
The Four Hand Reel [RH: three parts] x
The Four Hand Reel [RH: previous two recordings together] x / xx
The Four Hand Reel [RH: previous two recordings together] x / xx

Starry Night for a Ramble x
The Starry Night for a Ramble
The Starry Night for a Ramble (Long Dance) x
The Starry Night for a Ramble (Long Dance) x

Highland Schottische x
Highland Schottische x
Highland Schottische x
Blakeney Hornpipe (Lass on the Strand) [RH: in 6/8] x
Blakeney Hornpipe (Lass on the Strand) [RH: in 6/8] x
Blakeney Hornpipe (Lass on the Strand) [RH: in 6/8] x
The Heel and Toe Polka [RH: goes into Walter Bulwer’s Polka] x
The Heel and Toe Polka [RH: goes into Walter Bulwer’s Polka] x
The Heel and Toe Polka [RH: goes into Walter Bulwer’s Polka] x
Talk preceding The Varsoviana xx [RH: la-la-ing; he says Versavienna]
The Varsoviana x [RH: he says Versavienna]
The Varsoviana (description & tune hummed) xx [RH: previous two recordings together]
Varsoviana xx [RH: previous two recordings together]
Varsoviana xx

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 DICKERSON;
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

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

Peter (Report to Marie Slocombe, peterkennedyaarchive.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.
**Toast [RH: by the sound of his voice this is not Jim or Wally Fuller.] BBC 18717
**Toast: Here’s Luck to the Man Folktrax FTX-140
***Toast BBC 18717
5*Weary Life BBC 18717
5*O, What a Life Folktrax FTX-140
5*Oh, What a Life Topic TSCD672D
6*Green Grow the Laurels BBC 18717
6*Green Grow the Laurels Folktrax FTX-140
6*Green Grow the Laurels Topic TSCD672D
***Bold Drunkards BBC 18718
***Bold Drunkards Folktrax FTX-140
***The Bold Drunkards Topic TSCD672D
***I’m a Man that’s Done Wrong to my Parents (talk following) BBC 18718
***I’m a Man that’s Done Wrong to my Parents (talk following) Folktrax FTX-140
***I Am a Man that’s Done Wrong to my Parents Topic TSCD672D
***Briny-O-Then-It’ll-Do (talk) BBC 18718
***Briny-O-Then-It’ll-Do (Brian O’Lynn) BBC 18718
***Briny-O-then-Little-Do (or Brian O Linn) Folktrax FTX-140
***Briny O’Then Topic TSCD672D
***I Am a Romany BBC 18718
***I Am a Romany (talk before) Folktrax FTX-140
***Bold Poachers
***Row Dow Dow (or Bold Poachers)
***The Bold Poachers
***There Was an Old Farmer (The Highwayman Outwitted)
***Catch Me, Bold Rogues (Highwayman Outwitted)
***The Game of Cards
***The Game of Cards (talk before including openings of other songs)
***The Game of Cards
***Burglar Song
***Burglar Song
***English Romany rhyme & explanation: Can You Puka Romanes?
***Words for clothing & different parts of the body
***Various phrases explained
***Conversation

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.
The Rainbow (talk preceding)
The Royal Rainbow
The (Red) Herring (+ talk)
The Old Miller in Derbyshire (Miller’s Last Will) (+ talk) [RH: with imitation of mill]
Paddy Stole The Rope (talk preceding)
Talk about his work

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.
Dame Darden

Harry Knight at the time of the recording. [photo: Peter Kennedy]
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] Caedmon TC1164
- *Drink Old England Dry* [RH: part only] Topic 12T196
- *Drink Old England Dry* Folktrax FTX-025
- *Drink Old England Dry* Folktrax FTX-423
- *Drink Old England Dry* Folktrax FTX-516

**John Barleycorn** [RH: part only]
- *John Barleycorn* [RH: part only] Caedmon TC1224
- *John Barleycorn* [RH: part only] Topic 12T197
- *John Barleycorn* Folktrax FTX-423
- *John Barleycorn* Saydisc CD-SDL 425
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 Laverty 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 Ould 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
  * My Lagan Love x / xxx
** 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

FRANK McPEAKE AND SON****
Frank McPeake (father)   voice x; uilleann pipes xx

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

BBC 21155
Folktrax FTX-176

KENTISH TOWN CHURCH SCHOOL
children
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
BBC 19003
Folktrax 30-202
Folktrax FTX-202

Frank (father), Francie (son) & Young Francie (grandson) McPeake, Belfast, mid-1950s.
[photo: Bob Rundle]
Oliver (skipping, description after)  
I Wish To-night Was Saturday Night  
I Wish To-night Was Saturday Night  
I Wish To-night Was Saturday Night (skipping, words & description before)  
Toy Town Major  
Toy Town Major  
Toy Town Major (skipping)  
Mrs. One Goes In  
Mrs. One Goes In  
Mrs. One Goes In (skipping)  
Over the Garden Wall (ball bouncing)  
Over the Garden Wall (ball)  
Over the Garden Wall (ball)  
One-Two-Three-a-Leary (game described)  
One-Two-Three-a-Leary (game described)  
One-Two-Three-a-Leary (ball, description after)  
In and Out the Dusty Bluebells  
In and Out the Dusty Bluebells  
There was a Lovely Princess (Sleeping Beauty)  
There was a Lovely Princess (Sleeping Beauty)  
Who Goes There, Punchinella?  
Who Goes There, Punchinella?  

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, Barton-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 rasons [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).
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]

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.
Riding the Stang – Explanation of the custom BBC 19030
Riding the Stang – 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 Crossed Pipes Dance BBC 19032
Song: Acre of Land (Sing Ivy) BBC 19032
Old Mother Shipton Story BBC 19032
Talk on learning the music, local dances & Rhyme: Old Mother Shipton Folktrax FSD-30-105
Talk on music, local dances & rhymes Folktrax 60-105
Talk on music, local dances followed by Rhyme: Old Mother Shipton Folktrax FTX-105
Old Mother Shipton [RH: part only] Caedmon TC1225
Old Mother Shipton [RH: part only] Topic 12T198

RICHARD BROWN (83)
Dick Brown voice
Barton-on-Humber, Lincolnshire, 23 March 1953.
Riding the Stang – Talk BBC 19030
Talk BBC 19031

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
Kind Soldier, I Like Your Offer 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, was able to remember the rest of the play and gave a recording.

SAM HOLLANDSWORTH (79)
Sam Hollingsworth of Hough-Hill, Grantham voice
Helpingham, Lincolnshire, 26 March 1953, including a return to record an extra verse.
“Morris Dancers” (Mummers or Plough Jags) Talk
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
At Jess Thoreby’s house, Helpingham, Lincolnshire, 26 March 1953.
“Morris Dancers” (Mummers or Plough Jags) Talk
Talk by C. H. Aram about the Helpingham Play introducing George Sawnby, Jesse Thoreby & William Martin (79) Folktrax 60-105
Talk by C. H. Aram about the Helpingham Play introducing George Sawnby, Jesse Thoreby & William Martin (79) Folktrax FTX-105
“Morris Dancers” (Mummers or Plough Jags) – Collecting memories of Mr. Sawnby
“Morris Dancers” (Mummers or Plough Jags) – Collecting memories of Mr. Martin
“Morris Dancers” (Mummers or Plough Jags) – Collecting memories of Mr. Hollandsworth
*Song from the Helpingham play: Spencer’s Pig
*Song from the Helpingham play: Spencer’s Pig
*Song from the Helpingham play: Jack and Jill
*Song from the Helpingham play: Jack and Jill
*Song from the Helpingham play: Dear Old Home
*Song from the Helpingham play: Dear Old Home

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
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

*Song from the Helpingham play: Dear Old Home
Folktrax FTX-105
*Song from the Helpingham play: Dear Old Home
Folktrax FTX-105
Talk about her father singing at home, in church and her brother John
Talk about her family singing, winter evenings, the harmonium, her father playing and singing with the violin, his style “with turns and twiddles”
Talk about her family singing, winter evenings, the harmonium, her father playing and singing with the violin, his style “with turns and twiddles”
Talk about her father, his occupation, false accounts, birthplace and learning Brigg Fair, possibly from Gypsies, at Binbrook, Lincs.
Talk about Brigg Fair, 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
Talk about Brigg Fair, 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
She talks about Grainger over his arrangement of English Rhapsody
The Sprig of Thyme
Brigg Fair
The Four Maries

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.
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  
Pop Goes the Weasel  
Grand March: Duke of York’s March  
The Duke of York’s Grand March  
Untitled Tune  
Talk
Country Dance: Devil among the Tailors (talk preceding)  
The Devil among the Tailors  
Carol: While Shepherds Watch x  
Carol: While Shepherds Watch x

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 Westbury’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.

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, Balderdale [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 William 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

**Talk [RH: split into two tracks]**
- 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

#### Bill Hall’s Tunes
- **Bill Hall’s Quicksteps**
- **The Triumph (Country Dance)**
- **The Triumph (Country Dance)**

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

#### Sir Roger de Coverley
- **Sir Roger de Coverley**
- **Sir Roger de Coverley (Triple time Jig)**

#### Highland Fling
- **The Highland Fling**

#### Polka Mazurka
- **Polka Mazurka (Hymn: Jewels from the Crown)**
- **Polka Mazurka (Hymn: Jewels from the Crown)**

#### Highland Schottische
- **Keel Row / Castles in the Air**
- **Keel Row / Castles in the Air (Highland Scottisches)**

#### Greensleeves
- **Description of Dance [RH: no tune]**
- **Description of an old man’s endurance and forfeit dance**

#### Clap Hands
- **Tune**
- **Clap Hands (tune: Lord Nelson’s Hornpipe)**
- **Clap Hands: Description of Dance**
- **Description of dance: Clap Hands (4 or 8-hand Reel)**

#### Hornpipes
- **[RH: The Liverpool Hornpipe / The Steamboat Hornpipe]**
- **The Liverpool & Steamboat Hornpipes**

#### Reels
- **Bill Hall’s / Miss Forbes’ Farewell / Highland Laddie**
- **The Square Eight (Bill Hall’s tunes followed by Highland Laddie with drone effect)**
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   [lit / voice] xxx; fiddle xxx; voice xxx
The Cottage Guest House, Goathland, Yorkshire, 1 April 1953.

The New Rigged Ship (tune hummed with talk) x / xxx
Talk about Country Dances with two tunes for The New Rigg’d Ship
x / xxx

Corn Rigs (tune hummed with talk) x / xxx
Corn Rigs x
Corn Rigs x [RH: no talk]

Barbary Bell (tune hummed with talk) 1 / xxx [RH: St. Patrick’s Day]
Barbary Bell [RH: St. Patrick’s Day]
Barbary Bell x [RH: St. Patrick’s Day]

Black Jack (talk about dance & tune hummed) x / xxx [RH: The Sprig of Shelagh]
Black Jack (tune & talk about dance) x / xxx [RH: The Sprig of Shelagh]
Black Jack (tune & talk, demonstration of dance with hand-clapping)
[RH: longer sequence] x / xxx

Unnamed (tune hummed) x

The Green Bushes x [RH: song tune]
The Indian Lass x [RH: song tune]
The Indian Lass (tune of the song) xx
Song: The Indian Lass (song & tune) xx / xxx

The Bonny Hawthorn xx [RH: song tune]
The Bonny Hawthorn (song) xx
The Bonny Hawthorn (sung) xxx

St. Helena’s March (Tune hummed; talk; tune on the fiddle) x / xxx / xx
St. Helena’s March x / xxx / xx

The Copenhagen Waltz (talk; tune) xxx / s / danced
The Copenhagen Waltz xxx / s / danced
The Officer’s Polka (talk; tune hummed; tune on fiddle) xxx / s / danced / xx
The Officer’s Polka xxx / s / danced / xx

Talk about dances: Circassian Circle, Lancers & Quadrilles, etc. xxx
Talk about dances: Circassian Circle, Lancers & Quadrilles xxx

Folktraks FSC-60-211
Folktraks FTX-221
BBC 21491

The Six Reel (talk & 2 tunes for dance)
The Six Reel (talk … & tunes, The Sylph Jig & Durham Rangers)

Folktraks FSC-60-211
Folktraks FTX-221

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.
GEORGE TREMAIN
melodeon

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

North Skelton Sword Dance: March On (The Yorkshire Rose) BBC 19236
North Skelton Dance: March On Folktrax FTX-329
North Skelton Sword Dance: Lass o’ Dallogill BBC 19236
North Skelton Dance, Figs 1 & 3 (The Lass o Dallogill) Folktrax FTX-329
North Skelton Sword Dance: Oyster Girl BBC 19236
North Skelton Dance, Figs 2 & 5 (Oyster Girl) Folktrax FTX-329
North Skelton Sword Dance: Keel Row BBC 19236
North Skelton Dance, Fig 4 (The Keel Row) Folktrax FTX-329
North Skelton Sword Dance: March Off BBC 19236
North Skelton Dance: March Off Folktrax FTX-329

Yorkshire (West Riding Dales) Country Dances: Huntsman’s Chorus (Old Towler) BBC 19236
Old Towler (for the dance Huntsman’s Chorus) Folktrax FTX-329
Brass Nuts (Grand Old Duke of York) BBC 19236
Brass Nuts (The Grand Old Duke of York) Folktrax FTX-329
Kendal Ghyll BBC 19237
Kendal Ghyll (Off She Goes / Mulberry Bush / Oyster Girl) Folktrax FTX-329
The Triumph BBC 19237
The Triumph Folktrax FX-329
Speed the Plough BBC 19237
Speed the Plough Folktrax FTX-329
Two Step Selection Folktrax FTX-329
Soldier’s Joy BBC 19237
Soldier’s Joy Folktrax FTX-329
Steamboat [RH: did he learn this from the EFDSS?] BBC 19238
New Rigged Ship BBC 19238
The New Rigged Ship Folktrax FTX-329
Corn Rigs BBC 19238
Corn Rigs Folktrax FTX-329
Polka Mazurka (Line [RH: Lion?] of Judah) BBC 19238
Mazurka Waltz Folktrax FTX-329
Dashing White Sergeant BBC 20537
Talk Folktrax FTX-329

Talk about himself, the Long Sword Dance, father, the melodeon.

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

George Tremain, 1945.
[Reg Hall Collection]
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’ Dallagill; Fig. 3: The Keel Row; Fig. 5: Cock o’ the North:

Fig. 5: The Keel Row
Complete performance x
Folktracks FSD-30-111
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:
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 (Widecombe Fair) [RH: part only edited with other material] Caedmon TC1225
Tom Pearce (Widecombe Fair) [RH: part only edited with other material] Topic 12T198
Widecombe Fair [film] Folktrax Film FF-1101
Widecombe Fair Folkways FW 8871
Widecombe Fair Ritchie & Pickow cassette
[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  
The complete film, 'OSS 'OSS, WEE 'OSS, included in Oss Tales, a film & DVD by John Bishop & Sabine Magliocco (USA, 2007)  
The complete film, 'OSS 'OSS, WEE 'OSS, included in Here’s a Health to the Barley Mow, a 2-disc DVD set  
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)  
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  

“The Colonel” talking  
Roderick (the Treasurer)  
‘Colonel’ Bate [sic] and Roderick, the Treasurer  
Mr. Chapman (the Florist)  
Mr. Chapman, in charge of the decorations  
Mrs. Couch (the Landlady) and her daughter, Winnie  
The landlady, Mrs Couch, & her daughter, Winnie  
Meeting the “Committee Members” (now well primed)  
The Committee Members (now well primed)  
The Church Clock striking midnight  
The Church Clock striking midnight  
Mr. Chapman announces start of the Night Visiting Procession  
Mr. Chapman announces start of the Night Song & Charlie Bate  
Mr. Chapman describes the night visiting procession  
The Children’s Horses [sic] and cutting the greenery  
May Day morning: The children’s ’Osses & ‘stealing’ the greenery  
Decorating the streets and the maypole

Folktrax Film FF-1103  
Media Generation  
British Film Institute BFIVD920  
Folktracks FSC-60-215  
Folktracks FSC-60-215  
Folktracks FSC-60-215  
Folktracks FSC-60-215  
Folktracks FSC-60-215  
Folktracks FSC-60-215  
Folktracks FSC-60-215  
Folktracks FSC-60-215  
Folktracks FSC-60-215  
Folktracks FSC-60-215  
Folktracks FSC-60-215  
Folktracks FSC-60-215  
Folktracks FSC-60-215
Charlie Bate decorating the streets and the maypole
The ‘Colonel’ talking about carrying the hobby horse [sic]
  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”
Mr. Chapman’s speech and start of the Morning Procession
Mr. Chapman’s speech & the Old ’Oss coming out of the Golden Lion
The Morning Procession with commentary by Charlie Bate
Charlie Bate describing the route
Charlie Chilton & Charlie Bate continue including words of song, about the children & Margaret, taken under the skirt, being married by Christmas
The Afternoon Procession
John Werdon talking
  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)
  Origins & making the gowns for the ’Oss
  Other members talk about making ’Osses
  Peter Kennedy asks about the other ’Oss & John Worden talks about the Peace ’Oss after the First World War
  He asks a delicate question about the difference between the two ’Osses
  He asks about the “Young Lady” (man-woman) accompanying the ’Oss
  ’The Colonel” insists on giving his views but an argument ensues
Speech in town square and start of Day Procession
  John Werdon’s speech in the Market Square & Blue Ribbon ’Oss coming out
Drum practice in the “London Inn”
  Blue Ribbon ’Obby ’Oss practice in The London Inn on 30 April
  Blue Ribbon ’Obby ’Oss Party: The May Song in the London Inn on 30 April
The Song [RH correction: The May Song] recorded in the streets on May Day
  Charlie Bate, piano-accordion
  Song [RH correction: The May Song] in the street on May Day when both horses [sic] meet

CHARLIE BATE & OTHERS
This audio-collage is probably constructed of sound-track material.
Padstow Hobby Horse Celebrations [RH: Charlie Bate, piano-accordion:
  The May Song / Charlie Bate, talking / Colonel Bate, talking / unidentified, talking / 'Obby 'Oss Party (singing, accordeons & drums): The May Song / unidentified, talking / 'Obby 'Oss Party (singing, accordeons & drums): The May Song]
  Padstow Hobby Horse Celebrations [RH: as above]
  Padstow Hobby Horse Celebrations [RH: as above]

HOBBY HORSE PARTY*
The Old ’Oss Party: voices, piano-accordions & drums
THE “BLUE RIBBON” TEAM**
The Blue Ribbon ’Oss Party: voices, melodious, 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.
Paddow 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]
The Gower Wassail Song [RH: no title]
The Gower Wassail Song [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]
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

<table>
<thead>
<tr>
<th>BBC 19339</th>
<th>Folktrax FTX-453</th>
</tr>
</thead>
</table>

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
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…


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.

*Down Derry Down
*Mick McGill (or The Railroaders Song)
*Father’s Serving Boy
 *Father’s Serving Boy
 *Father’s Serving Boy
*The Bonny Blue Jacket
 *The Bonny Blue Jacket
**Lord Must I Die for the Want of a Man
 **Lord Must I Die for the Want of a Man?
**The Maid of Balladoo
 **The Maid of Balladoo (talk after)
**Rathfriland on the Hill
 **Rathfriland on the Hill
**Kevin Barry
 **Talk about Kevin Barry
 **Kevin Barry (talk before)
**John Thompson – the Scottish Goalkeeper (talk before & after)
 **Johnnie Thomson, The Scottish Goalie
**Lord Must I Die for the Want of a Man
 **Lord Must I Die for the Want of a Man?
***The Wreck of the Newcastle Fishermen [RH: split into two parts]
 ***The Wreck of the Newcastle Fishermen (talk before)
***Dick McKight’s Farewell to Mourne (last part) (talking following)
 ***You Mountains of Mourne (or Dick McKinght’s Farewell to Mourne Shore (talk before & after)
***The Knights of St. Patrick
 ***The Knights of St. Patrick
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

**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)  
BBC 19592

*The Maid of Rostrevor Shore* (talk before)  
Folktrax FTX-433

*The Hillside Crickets*  
BBC 19595
*The Hillside Crickets

*The Castlewellan Meeting (song & talk)

*The Castlewellan Meeting (talk before)

*The Blackbird of Mullaghmore (talk preceding & following)

*The Blackbird of Mullaghmore (talk before & after)

**The Lion Den (talk following)

**The Lion’s Den (talk after with Sean O’Boyle)

FRANK MURPHY (41)

voice

With Sean O’Boyle, Lisnamulligan, Co. Down, 29 July 1953. (using car battery)

The Maid of Balladoo

***The Maid of Balladoo

---

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

---

Peter (Report to Marie Slocombe, peterkennedyarchive.org): Thursday, July 30th. // Lifted a number of singers to Atticall where we recorded from the van.

---

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]
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.

The Trip over the Mountain

Drimin Droo (talk preceding)
Paddy Shinahan’s Cow
Paddy Shinahan’s Cow
Bucachailin Donn
Bucachailin Donn

Pat Kelly & Maureen Melly at the time of the recording. [photos: Peter Kennedy]
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]

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 20029
Folktrax FTX-377
BBC 20030
Folktrax FTX-377
BBC 20030
Folktrax FTX-377
BBC 20029
PADDY McClusky [BBC & Folktrax],
PADDY McCluskey [incorrect] (Topic) (73)

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*

Tune over tuning

*Happy to Meet – Jig xx*
*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*
*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 – Jig xx*

*The Mason on his Chair (jig) xx*
*The Mason on his Chair – Jig xx*
*The Mason on 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*

*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 Ewe wi the Crookit Horn – Reel xx*
*The Ewe wi the Crookit Horn – Reel xx*

*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*
Polka: All the Way to Galway xx
The Cave-Hill Side x
Song: Belfast City (3 verses only) x
The Cave-Hill Side (or Belfast City) x
Song: The Lakes of Pontchartrain x
The Lakes of Pontchartrain x
The Lakes of Pontchartrain x
Pontchartrain x
Song: Annie x
Annie-O x
Annie-O x
Song: Willie and Mary x
Young Willie [RH: part only]
Young Willie [RH: part only]
Willie and Mary x
Willie and Mary x
William and Mary x
Willie and Mary x
Song: My Bonny Boy or Young and Growing (2 verses only) x
My Bonny Boy (or Young and Growing) (2 verses x
Song: Dolly Vee (or Milking the Ould Duncow) (2 verses only) x
Dolly Vee (or Milking the Ould Duncow) x
Song: On the 21st of April (My Truelove’s Gone a Sailing) x
My Truelove’s Gone a Sailing
Song: The Apprentice Boy x [RH: The quality of his voice suggests the recording has been speeded up, and thus the voice is pitched artificially too high.]
The Apprentice Boy x
Song: My Name is Henry Connor (fragment) x
My Name is Henry Connor (fragment) x
Song: The Trip (We Took) over the Mountain x [RH: followed by conversation with Sean O’Boyle]
The Trip (We Took) over the Mountain x (talk after)
The Cruel Ship’s Carpenter x
Young Willie (The Cruel Ship’s Carpenter) x

Paddy McCluskey at the time of the recording. [photos: Peter Kennedy]

WILLIAM COULTER (40)
voice
With Sean O’Boyle, the home of David Mawhinney (violinist), Dunadry, Co. Antrim, 6 August 1953, [not 5 August as given on BBC disc] (using car vibrator). (Peter’s report to Marie Slocombe, peterkennedyarchive.org)
The Banks of the Ban
Willie Archer (Banks of the Bann)
The Purple Boy
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 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 Whinney Knowes  

Glensheak Waterside  
   Glenshesk Waterside  

Peter (Report to 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 Belleck, Co. Fermanagh...

MRS. BRIGID TUNNEY*

voice

PADDY TUNNEY**

voice

MICHAEL 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  
   The Banks of Dunmore (last part)  
   Prince Charlie Street [sic] (fragment)  
      *Prince Charlie Stuart  
      *Prince Charlie Stuart  
      *Prince Charlie Stuart  
      *Prince Charlie Stuart [RH: edited with other material]  
   *The Pride of Glencoe  
   *The Lowlands of Holland  
      *The Lowlands of Holland  
   *As I Roved Out (The False Bride)  
   **The Blackbird  
      **The Royal Blackbird (talk before)  
      **The Royal Blackbird (talk before)  
      **The Blackbird  

BBC 20024
BBC 20028
BBC 20025
Caedmon TC1164
Topic 12T196
Folktrax FTX-123
Folktrax FTX-518
BBC 20025
BBC 22026
Comhaltas Ceoltóirí Éireann CL44
BBC 20026
BBC 22336
Folktracks 60-163
Folktrax FTX-163
Topic TSCD677T
***Adieu (Sweet) Lovely Nancy (talk preceding)***

**As I Roved Out (The False Bride)**

- ***The Deluded Lover [RH: He called it As I Roved Out]***
- ***The Deluded Lover [RH: He called it As I Roved Out] (talk before)***
- ***The Deluded Lover [RH: He called it As I Roved Out] (verses 1-6)***
- ***The Deluded Lover [RH: He called it As I Roved Out] (talk before)***

***Hurroo-Ri-Ah (The Keach in the Creel)***

- ***The Keach in the Creel [RH: part only]***
- ***The Keach in the Creel [RH: part only]***
- ***The Keach in the Creel [RH: part only; edited with other material]***
- ***The Keach in the Creel [RH: part only; edited with other material]***
- ***The Keach in the Creel [RH: four verses only]***

***The Twins***

- ***The Ribbon Blade***

***When a Man’s in Love (A Man in Love Feels No Cold)***

- ***When a Man’s in Love***
- ***When a Man’s in Love [RH: part only edited with other material]***

***Paddy Shinahan’s Cow***

- ***As Mary Sat in a Flowery Garden (first part)***
- ***The One Thing or the Other***
- ***The One Thing or Another***

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).

*Lord Leitrim***

- *Lord Leitrim* (with chorus) [RH: the chorus is distorted with added multi-tracking & reverb]

**The Hawk and the Crow***

- **The Hawk and the Crow***
- **The Hawk and the Crow*** [RH: Peter Kennedy, banjo, dubbed on later] Saydisc CD-SDL411

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.
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” (peddler-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 Lasses (talk preceding & following)  
Reel: Tullaghan Lasses (talk before)  
Reel: Tullaghan Lasses

Reel: Mooney’s Favourite  
Reel: Mooney’s Favourite

Reel: Coffe Street  
Reel: Cuffe Street

Reel: Bonnie Kate  
Reel: Bonny Kate

Reel: The Hook and the Straw  
Reel: The Hook and the Straw

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 Heathy Breeze  
Reel: The Heathy Breeze

Two Hornpipes: The High Level / Madam Vanoni’s  
The High Level / Madam Vanoni (Hornpipes)

Imitation of bagpipes
Talk about next item [RH: *The Atlantic Roar*]

*The Atlantic Roar* [or *Atlantic Sounds*]

Hornpipe: *The Atlantic Roar*

**Slow Air: The Lord of Mayo**

*Tighearna Mhuigheo (The Lord of Mayo) (Story & Song Air)*

*The Star Hornpipe*

Hornpipe: *The Star*

*The Japanese Hornpipe* [correction: barndance not hornpipe]

Hornpipe: *The Japanese*

**Round Air: The Star of the North**

*The Old Man Rocking the Cradle* (Talk; Song; & fiddle tune)

Rocking the Cradle (Talk; Song; & fiddle)

Rocking the Cradle (verse 2 omitted)

The Postman’s Knock (Hornpipe)

**The Fox Hunt** (without talk)

The Fox Chase

The Fox Chase (Seil a’ Mhad Aiaidh Ruaidh) (talk preceding)

**The Hare and Hounds** (with talk)

Seilg a’ Ghearchhilaidh (The Hare & Hounds) (with talk)

**Jig: The Irish Washerman**

Jig: *The Irish Washerman*

The Irish Washerwoman

Jig: *The Irish Washerman*

The Low Level Hornpipe

Hornpipe: *The Low Level*

Hornpipe: The Stepping Stones

**Slow Air: Easter Snow** (talk following)

Easter Snow

Easter Snow (talk preceding)

**Slow Air: Paddy’s Rambles** (talk preceding)

Paddy’s Rambles

**Slow Air: Paddy’s Rambles** (talk preceding)

**Slow Air: The Harvest Morning**

**Slow Air: Maidin Fhoaghaimhair (The Harvest Morning) [RH: talk]**

**Reel: The Yellow Heifer** [RH: *The Bunch of Keys*] [RH: talk preceding]

Reel: *The Yellow Heifer* [RH: *The Bunch of Keys*] [RH: talk preceding]

Miss Cunningham’s Reel [RH: *The Donegal*] (talk preceding)

**Miss Cunningham’s Reel** [RH: *The Donegal*] (talk preceding)

Reel: *Bonny Kate*

O Halloran’s Reel [RH: *Rakish Paddy*] (talk preceding)

Reel: *O Halloran’s* [RH: *Rakish Paddy*]

**Jig: The Rose in the Garden**

**Jig: The King of the Pipers**

Jig: *The King of the Pipers* (talk before)

Reel: Stormy Weather (talk before)

Slow Air: *The Dear Irish Boy*

The Sailor’s Trip to Liverpool (reel)

**Slip Jig: The Woods of Fanad** [RH correction; not a slip-jig]

Slip Jig: *Coillte Fhanada (The Woods of Fanad)* (talk before) [RH correction; not a slip-jig]

**Slip Jig: The Knackers of Navan** [RH correction: highland not a slip jig]

March: *The Knackers of Navan* (talk before) [RH correction: highland
not a march]

Scottish March and Reel [possibly at a later session]

Highland: Dúlamaín Ná Beinne Buidhe (Dulaman of the White) [possibly at a later session]

Whistle o’er the Lave o’ (talk) Dúlaman Ne Beinne Buidhe (Highland)
[possibly at a later session]

Reel: The Kitchen Maid

Reel: The Kitchen Maid (talk before)

Mazurka: Kitty’s Fancy

Polka Mazurka: Kitty’s Fancy

Highland and Reel

Stirling Castle / Grey Daylight (Strathspey / Reel)

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. Correspondence 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 Mhogaire) 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 Donnaill (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 Doigthe (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 Abhaile (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

Last Figure of the Lancers

Last Figure of the Lancers Quadrille: Please Give a Penny

The Last Figure of the Lancers

The Speaking (Exhibition Waltz)

The Speaking (Exhibition) Waltz (talk before)

Father’s March (Sean O’Neill) (talk preceding)

Not listed [RH: O’Sullivan Mor]

Boney (Napoleon) Crossing the Alps (talk preceding)

Napoleon Crossing the Alps [talk before]

Boney Crossing the Alps

Reel: The First of May

Biddy from Muckros (talk about Fairies)

Biddy of Muckros (story of tune)

Biddy from Muckros (March / Hornpipe) (talk preceding)

Biddy from Muckros (talk about Fairies)

Biddy of Muckros (story of tune)

New Lough Isle Castle

Reel: New Lough Isle Castle

Marry When You’re Young

Marry When You’re Young

Reel: Mrs. McLeod’s

Song tune & reel: Shan Van Vocht (An Tseanbhean Bhocht) (talk preceding & following)

An Tseanbhean Bhocht (The Shan Van Vocht) (hornpipe and reel) (talk before)

Highland Schottische: The Braes of Maas

The Braes of Maas – Highland Schottische (talk before)

Bagpipe March: You’re Welcome Home, Graniu

Welcome Home, Graniu (Oro se de Bheathra a’ Bhaille) (Bagpipe March) [RH: + Jig / Reel] [talk preceding]
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
Father McFadden
Father McFadden (talk before)
Ta Me Mo Shuide (I’m Sitting Here)
Ta Me Mo Shuidhe

JOHN DOHERTY [BBC; Folktracks; Topic]
JOHNNY DOHERTY [Folktrax]
fiddle & voice.
Same occasion.
Reels: The Boys of the Lough / The Merry Blacksmith
Reels: The Boys of the Lough / The Merry Blacksmith & The Cat that Kittled on Jamie’s Wig; talk and demonstration of ‘the bagpipe technique’
Slow Air: Nanny, Wilt Thou Gang along wi’ Me
Air: Nanny, Wilt Thou Gang along with Me?
Polka: The Dark Girl Dressed in Blue
Polka: The Dark Girl Dressed in Blue
Polka: The Dark Girl Dressed in Blue
The Harvest Home Hornpipe
Hornpipes: Harvest Home / Cliff
Ship [sic: Slip] Jig
Slip-Jig: Gusty’s Frolic
Slip-Jig: Gusty’s Frolic
Slip Jig: Gusty’s Frolics
The Hoggin’ Reel [sic] CHECK
Reel: The Floggin’
Reel: The Floggin
Talk about father’s & Sweeney’s Reel
Talk about his father & Sweeney’s Reel
Napoleon’s Grand March
Napoleon Buonaparte’s Grand March (talk before)
Pipe March: Bundle and Go
Jig: Bundle and Go
Bundle and Go
Jig: Bundle and Go
Bundle and Go
Single Jig: Bundle and Go
McSweeney’s Lament
Cailín Deas Cruithde na mBo (The Pretty Maid Milking Her Cows)
Air: Cailín Deas Cruithde na mBo (The Pretty Maid Milking Her Cow)

JOHN DOHERTY & FRANK CASSIDY
fiddles
The same occasion, but in the early hours of 13 August 1953.
John Doherty interviewed by Sean O’Boyle
Jackson’s Reel
Jackson’s Reel
Reel: Coffe Street
Jig: The Irish Wastewoman

FRANK LUNNEY (40)
JOHN DOHERTY (BBC);

JOHNNY DOHERTY (Folktrax)

John Doherty    fiddle & voice.
The same occasion.

*The Wee Weaver* (with talk) (sung & played)

*The Wee Weaver*

*The Wee Weaver*

*The Wee Weaver*

*The Wee Weaver* (Talk; Air sung; fiddle)

*Murlough Mary* (talk preceding)

*Murlough Mary* (talk)

*Moorlough Mary – Song* (talk before)

*Moorlough Mary*

*The Three O’Donnells* (talk preceding)

*The Three O Donnells* (Song)

*The Minor [Miner?] Boy* (song, talk preceding) [RH: no fiddle]

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.

*Slow Air: The Little Sheep* (talk preceding)

*The Little Sheep*

*The Little Sheep* (An Multin) (talk preceding)

*The Flowers of Edinburgh* Hornpipe (talk)

*The Flowers of Edinburgh* Hornpipe (tune)

*The Flowers of Edinburgh*

*The Flowers of Edinburgh* (Horpipe) (talk preceding)

*Ghost Story: The Yankee Farmer’s Treasure*

*Parable: St. ColmKille & the Boy with the Rope*

Talk about learning fiddle

Talk about his father, his first tune & family. [Reel:] *The Salamanca*

Talk about Family Music

Talk about his family and their music

Talk about John McGinley meeting his father

Talk about meeting with John McGinley. *The First of May* (Reel)

*Reel: The First of May*

Talk about being a pedlar

*The Salamanca* Reel

*Reel: The Salamanca*

It is not clear at which session the following were recorded:

*Air & Reel: Whistle o’er the Lave o’it / Highland Donald*

*The Girl’s Croon - (Song Air with Story)*

*The Poor Boy and Millionaire’s Daughter (story)*

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.
ANNE DONEGAN (23)

Annie Donegan voice
With Sean O’Boyle & Paddy Tunney, a pub in Killybegs, Co. Donegal, 13 August 1953.

*Brighid Bhan (Fair Brigid)*  
*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 McAlloon, 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)  
*The Ribbon-Man’s Wife*  

Folktrax FTX-435

*The Ribbon-Man’s Wife* (talk)  
*Moira Ni Kelly*  

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
EDWARD QUINN

Eddie Quinn voice
Eddie Quinn’s son’s house from the car, Dreatolt, Castlcaulfield, Co. Tyrone, 19 August 1953 (not 18th August as give on BBC disc).

The Jug of Punch

<table>
<thead>
<tr>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Jug of Punch [RH: part only]</td>
<td>Caedmon TC1144</td>
</tr>
<tr>
<td>The Jug of Punch [RH: part only]</td>
<td>Topic 12T159</td>
</tr>
<tr>
<td>The Jug of Punch [RH: part only edited with other material]</td>
<td>Folktrax FTX-025</td>
</tr>
<tr>
<td>The Jug of Punch</td>
<td>Folktrax FTX-435</td>
</tr>
</tbody>
</table>

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,...

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 over-crowded 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  
Vincent McCusker  
Brendan McCusker  
Kevin McCusker  
Benignus McCusker  
Thomas McCusker  
Francis McCusker  
Bernard McCusker  
Malachy McCusker

fiddle  
fiddle  
fiddle  
piccolo  
accordeon  
piano-accordion  
piano  
drums

At their mother’s home in Kilcreevy, Co. Armagh, 19 August 1953.

**OEA 17826-2A**  
*The Sweets of May*  
*Single Jig: The Sweets of May*

**OEA 17827-2A**  
*Polkys*  
*Polkas: un-named / un-named / Jenny Lind*

**OEA 17828-2A**  
*Heilans*  
*Highlands: Monymusk / Kafoozalum / Maggie Pickens*

**OEA 17829-2A**  
*The Man from Newry*  
*The Hornpipe & Barndance: The Man from Newry / The Man from Newry*  
*The Barndance: The Man from Newry / The Barndance*  
*McKenna’s / The Tinker’s Apron / The Antrim Reel*  
*McKenna’s / The Tinker’s Apron / The Antrim Reel*  
*Reels: McKenna’s / The Mason’s Apron / The Donegal Reel*  
*Reels: McKenna’s / The Tinker’s Apron / The Antrim Reel*  
*The Sweets of May CD1*

**OEA 17830-2A**  
*Kilcreevy Reels*  
*Biddy the Bowl Wife / I Lost My Love & I Care Not / King of the Cannibal Islands (Jigs)*  
*Biddy the Bowl Wife / I Lost My Love / King of the Cannibal Islands (Jigs)*  
*Biddy the Bowl Wife / I Lost My Love and I Care Not / King of the Cannibal Islands (or Cumberland Reel)*  
*Biddy the Bowl Wife / I Lost My Love and I Care Not / King of the Cannibal Islands*
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.

Mary 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 ***
voice
With Sean O’Boyle, Brackalislea, Draperstown, Co. Derry, 21 August 1953 (not 21 May 1953 as noted on the BBC discs).

*Slieve Gallon Brae (song)
  *Slieve Gallon Brae (talk)
*The Wee Far Down
  *The Wee Far Down (talk following)
  *Dan’s No More (talk before)
  *Dan’s No More (talk following)
*The Cobbler
  *The Cobbler (talk before)
  *The Cobbler (talk following)
*The Wee Daft Article
  *The Wee Daft Article (talk before)
  *The Wee Daft Article (talk following)
*The Star of Garvagh Town
  *The Star of Garvagh Town (talk before)
  *The Star of Garvagh Town (talk following)
*Brackagh Hills
  *Brackagh Hills (talk before)
  *Brackagh Hills (talk following)
*As I Roved Out (The False Young Man)
  *The False Young Man (verses 1, 6, 8 & 9)

BBC 19972
Folktrax FTX-435

BBC 19972
BBC 19973

BBC 19973
Folktrax FTX-434

BBC 19973

BBC 19973

BBC 19973

BBC 19974
Folktrax FTX-434

BBC 19974

BBC 19974
Folktrax FTX-434

Folktracks FSB 015
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 Télfis 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 bhFifiléirí; & 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
Cairdeas na bhFifiléirí CNF007

Talk about air: Plesid ar an Fhárraige is i la mor (A Plague on the Sea)
BBC 20012

Talk about air: Tighearna Muighheo (Lord Mayo)
BBC 20012

Talk
BBC 20013

Slow Air: Tighearna Muighheo (Lord Mayo)
BBC 20013

Air: Plesid ar an Fhárraige i la mor [sic] (A Plague on the Sea)
Cairdeas na bhFifiléirí CNF007

Talk about air:
Pleoid ar an Fhárraige isi la mor
BBC 20012

Pleoid ar an Fhárraige is i atá Mór
Cairdeas na bhFifiléirí CNF007

Talk about embellishments: Miss McCloud’s Reel
Cairdeas na bhFifiléirí CNF007

The Harvest Home
BBC 20014

The River Roe (talk preceding)
Cairdeas na bhFifiléirí CNF007

Cailín Deas Cruidhte Na Miss (The Pretty Girl Milking her Cow) (talk preceding)
BBC 20014

Reel: The Moving Clouds (talk preceding)
Cairdeas na bhFifiléirí CNF007

The Harvest Home – Hornpipe
Cairdeas na bhFifiléirí CNF007

The River Roe – Air
Cairdeas na bhFifiléirí CNF007

An Cailín Deas Crúite na mBó – Air
Cairdeas na bhFifiléirí CNF007

Reel: The Pigeon on the Gate
Cairdeas na bhFifiléirí CNF007

Pigeon on the Gate – Reel
Cairdeas na bhFifiléirí CNF007

Reel: Sean Sa Aheo [RH correction: Ceol] (John in the Mist)
Cairdeas na bhFifiléirí CNF007

Seán sa Cheo – Reel
Cairdeas na bhFifiléirí CNF007

Verse & Air: Sráid na mBúrcach
Cairdeas na bhFifiléirí CNF007

The Loughenure Tune (tune sung & played)
Cairdeas na bhFifiléirí CNF007

The Loughenure Tune – Reel
Cairdeas na bhFifiléirí CNF007

Reel: The Loughanure Tune
Cairdeas na bhFifiléirí CNF007

Keening (talk, sung & played)
Cairdeas na bhFifiléirí CNF007

The Blackbird
Cairdeas na bhFifiléirí CNF007

The Blackbird – Air
Cairdeas na bhFifiléirí CNF007

Sráid na mBúrcach – Air
Cairdeas na bhFifiléirí CNF007
SHEILA GALLAGHER (90)

voice
At her home, Middletore, Gweedore, Co. Donegal, 24 August 1953.

An Aisling Bhreige (The Deceitful Vision) (talk before & after)
An Aisling Bhreige (The Deceitful Vision) (talk before & after)

Bundle and Go

Bundle and Go

Mall Dubh a Ghileanna (The Dark Woman of the Glen) (talk before)
Mall Dubh a Ghileanna (The Dark Woman of the Glen) (talk before)

The Saucy Sailor (talk preceding)

Sailor Song: Farewell Darling

A Shean-Bhean Dáileas (My Dear Old Woman)

A Shean-Bhean Dáileas (My Dear Old Woman) (talk before & after)

Thart Fa Na H-Aileain (Round about the Islands) (talk following)
Thart fa na h-Oilean (Round about the Islands) (talk before)

Jolly Jenkins O (fragment) (talk, song, talk, song)
Jolly Jenkin-O (with talk between)

The Sailor Boy (Father, Father, Build me a Boat)

The Sailor Boy (Sweet William)

A Iomaidh Coiaceim dada Eadar Mis Mo Ghradh (There’s Many a Long Step between My Love and Me)
A Iomaidh Coiaceim dada Eadar Mis Mo Ghradh (There’s Many a Long Step between My Love and Me)

Is Iomaidh Coiscéim Fada Eadar Mise ‘Gus mo Ghradh (Many’s the Long Step between me and my Sweetheart) (talk before & after)

A Lady in her Father’s Garden (The Young and Single Sailor)

A Lady in her Father’s Garden (The Young and Single Sailor)

Skibereen

I Lost my Pair of Britches
I Lost my Pair of Britches

I N-Aimsir Bhaint an Fheir (At the Hay Cutting Time)

In Aimsir Bhaint an Fheir (At the Hay Cutting Time) (talk between & after)

In Aimsir Bhaint an Féir

Sgeal Bhalrus (The Story of Walrus) (talk after)

Fragment of song

Thios i Dteach a Torraimh (Down at the Funeral or Wake House) (talk after)

Roisin Dubh (The Black Rose) Talk about early life, father & singing match

Talk about hard times

Dances: She demonstrates lilting (mouth music) for step dancing (The Irish Washervoman), some Gaelic mouth music, description of a country dance, more lilting, description of The Double Dance (version of Cushion Dance)

Emigration Ballad: The Boys of Paddy’s Land

Ar Chonnlaigh Ghailais an fhoghlaimhair (The Green Autumn Stubble) (talk after)

Cuacha Londubh Buidhe (Cuckoo, yellow bird) (talk following)

Cuacha Londubh Buidhe (The Cuckoo) (talk after)

Brighid Bhasach (Brigid Vesey) (talk following)

Old Gaelic: Brighid Bhasach (Brigid Vesey) (talk after)

Tighearna Mhuighio (Lord Mayo) (talk before)

Tighearna Mhuighio (Lord Mayo) (talk before)

An T-Oileanáir (The New Island) (talk preceding)

An t-Oileán ar (The New-found Island) (talk after) (verse 4 omitted)

An t-Oileán ar (The New-found Island) (talk after) (verse 4 omitted)

Eirigh Suas a Roise (Rise up, Rosie) (talk following)

Eirigh Duas a Roise (talk between)

Story of song: Brighid Bhan

BBC 20142
Folktrax FTX-271

BBC 20142
Folktrax FTX-271

BBC 20143
Folktrax FTX-271

BBC 20143
Folktrax FTX-271

BBC 20143
Folktrax FTX-271

BBC 20143
Folktrax FTX-271

BBC 20144
Folktrax FTX-271

BBC 20144
Folktrax FTX-271

BBC 20144
Folktrax FTX-271

BBC 20145
Folktrax FTX-271

BBC 20145
Folktrax FTX-271

BBC 20145
Folktrax FTX-271

Folktrax FTX-003

Topic TSCD677T

Folktrax FTX-271

Folktrax FTX-271

Folktrax FTX-271

Folktrax FTX-271

Folktrax FTX-271

Folktrax FTX-271
Story of the song: Brid Bhan
Story of the song: Brid Bhan
Storytelling Part 1; Part 2, The Danes; Part 3, Making Bananas
Patrick Sheehan (talk after) [RH: two verses]
Nancy Og (Young Nancy) (talk following)
Nancy Og (talk after)
Talk about The Old Days
Talk about English & Irish / hard times
Talk about Travelling School Master
Talk about education / travelling schoolmaster
Marie Nic Phaidin (Mary McFadden)
Maire Mic Phaidin (Mary McFadden) (talk after)
An Scanduine Doichte (The Cuckold Old Man) (talk before & after)
An Seanduine Doighte (The Burnt-out Old Fellow) (talk & verses 1, 7, 3, 6 & 3)
An Seanduine Doighte (The Cuckold Old Man) (talk before & after)
An Seanduine Dóite

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
Nighean A’ Bhaigheallaigh (O’Boyle’s Daughter) (talk following)
Nìon a’ Bhaoilllígh (O Boyle’s Daughter)
Thiow I Deach a’ Torraimh (Down at the Funeral House) (talk preceding)
Thios I Dteach a’ Torraimh (Down at the Wake-House) (talk before)
An Bhanalhna (The Nurse) (talk preceding & following)
An Bhanaltra (The Nurse) [RH: talk only?]
Ma Theid Tu ‘Un Aonaigh (If You Go to the Fair) (talk following)
Ma Théid Tu ‘Un Aonaigh (When You Go to the Fair)
When You Go to the Fair (Ma Théid Tú ‘Un Aúnaigh)
Brighid Og Ni Mhaille (Young Bridgid O’Malley) (talk preceding)
Brid Og Ni Mhaille (Bridget OMalley)
Brigid OMalle (Bhríd Og Ní Mháille)
Gardai ‘n Riogh (The King’s Guards) (talk following)
Gardai ‘n Ri (two verses)
Carlin Gaedhealach (The Irish Girl)
Eirigh’s Cuir Orr Do Chuid Eadaigh (Arise and Put on Your Clothes) (talk preceding)
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, Crucknashalog, 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 Mummers 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 mummers’ 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 legendry 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.
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 too k 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.
The Fourteenth of November
  Yarmouth Fishermen
  Yarmouth Fishermen’s Song
Betsy the Servant Maid
  Betsy the Servant Maid
  Betsy, the Servant Maid
  Betsy the Servant Maid
The Foggy Dew
  The Foggy Dew
  The Foggy Dew
  The Foggy Dew
  The Foggy Dew
Colin and Phoebe
  Colin and Phoebe (verses 2-3 omitted)
  Colin and Phoebe
  Colin and Phoebe
  Colin and Phoebe
The Smuggler’s Boy
  The Poor Smugglers Boy
  The Poor Smuggler’s Boy
  The Poor Smuggler’s Boy
The Whale Catchers
  The Whalecatchers (The Greenland Fishery)
  The Greenland Whalecatchers
  The Greenland Whale-Catchers
The Captain’s Apprentice
  The Captain’s Apprentice
  The Captain’s Apprentice
Georgie
Georgie [RH: part only edited with other material]  
Georgie [RH: part only edited with other material]  
Geordie [RH: part only edited with other material]  
Georgie [RH: part only edited with other material]  
Georgie (Geordie) [RH: part only edited with other material]

Birmingham Boys [RH: he sings ‘Barninburgh’]

The Birmingham Man
The Birmingham Boys
The Birmingham Boys
The Birmingham Boys
The Man from Dover (or The Birmingham Boys)

Newlyn Town
Newlyn Town
Newlyn Town (The Wild and Wicked Youth)

The Sailor Cut Down in his Prime
The Young Sailor Cut Down in His Prime
The Sailor Cut Down
The Sailor Cut Down in his Prime (or The Unfortunate Lad)

Up to the Rigs
Up to the Rigs of London
Up to the Rigs of London Town
Up to the Rigs of London Town

Melodeon Tunes (Hornpipe; Breakdown; Schottische; Hymn: When Daylight Appeared [RH: these are separate performances, not a medley – standard step-dance tune related to Rickett’s Hornpipe; The Cliff Hornpipe (fragment); The Shit-Cart Polka (Harry’s name for it!)]

HARRY COX

voice, melodeon where noted; fiddle where noted.

Harry Cox’s house, Catfield, Norfolk, 10 October 1953, or possibly 23 January 1954.

A Soldier and a Sailor

The Soldier and the Sailor
The Soldier and the Sailor
The Soldier and the Sailor
The Soldier and the Sailor
The Soldier and the Sailor [RH: part only; edited with other material]

The Soldier and the Sailor’s Prayer

Remember the Barley Straw

Remember the Barley Straw
The Barley Straw
The Barley Straw

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483

BBC 21483
The Barley Straw [RH: part only; edited with other material] Folktrax 90-503
The Barley Straw Folktrax FTX-503
Nancy and Johnny EFDSs LP1004
The Knife in the Window (verse 3 omitted) Folktracks FSB 017
Nancy and Johnny Folktracks FSA 034
The Knife in the Window Folktrax FTX-017
The Knife in the Window (or Nancy and Johnny) Folktrax FTX-034
The Knife in the Window Rounder 11661-1778-2
Long Peggin’ Awl [RH: part only; edited with other material] Caedmon TC1143
Long Peggin’ Awl [RH: part only] Topic 12T158
The Long Pegg in’Awl Folktracks FSA 032
The Long Pegg in’ Awl Folktrax FTX-032
The Long Pegg in’ Awl Rounder 11661-1778-2
Firelock Stile Folktracks FSB 017
Firelock Stile Folktracks FSA 034
Firelock Stile Folktrax FTX-017
Firelock Stile Folktrax FTX-034
Next Monday Morning Folk-Legacy FSB-20
Next Monday Morning Folktracks FSB 013
Next Monday Morning Folktracks FSA 032
Next Monday Morning Folktrax FTX-013
Next Monday Morning Folktrax FTX-032
The Greasy Cook Folk-Legacy FSB-20
The Greasy Cook Folktracks FSB 013
The Greasy Cook Folktracks FSA 032
The Greasy Cook Folktrax FTX-013
The Greasy Cook Folktrax FTX-032
Rap-Tap-Tap Folktracks FSB 019
The Farmer’s Servant Man (Rap-Tap-Tap) Folktracks FSA 032
Rap-Tap-Tap Folktrax FTX-015
Rap-Tap-Tap Folktrax FTX-032
The Crocodile Folktracks 60-027
The Crocodile Folktrax FTX-027
The Crocodile Rounder 11661-1839-2
The Squire and the Gypsy Folk-Legacy FSB-20
The Squire and the Gypsy Folktracks FSA 031
The Squire and the Gypsy Folktrax FTX-031
The Squire and the Gypsy Folktrax FTX-032
The Squire and the Gypsy Topic TSCD673T
Beggars at the Fair (Widdiccombe Fair) Folktracks FSB 034
Widdiccombe Fair Folktrax FTX-027
Beggars at the Fair (Widdiccombe Fair) Rounder 11661-1839-2
A-Going to Widdiccombe Fair EFDSS LP1004
Widdiccombe Fair / The Ploughboy – fiddle Folktracks FSA 034
Pretty Ploughboy – fiddle Folktrax FTX-034
The Beggars of Widdiccombe Fair / Pretty Ploughboy – fiddle Folktrax FTX-034
What Will Become of England? EFDSs LP1004
What Will Become of England? Folktracks FSB 034
What Will Become of England? Folktrax FTX-034
The Crabfish Folktracks FSA 034
The Crabfish Folktrax FTX-034
The Crabfish Topic TSCD673T
Barton Broad Ballad EFDSs LP1004
Barton Broad Babbing Ballad Folktracks FSA 034
Barton Broad Babbing Ballad Folktrax FTX-034
The Bonny Bunch of Roses EFDSs LP1004
The Bonny Bunch of Roses

The Bonny Bunch of Roses

Folktracks FSA 034

Adieu to Old England

Adieu to Old England

Adieu to Old England

Adieu to Old England

Folktracks FSA 034

A Week of Matrimony

The Week of Matrimony

A Week’s Matrimony

Cruising Round Yarmouth

Cruising Round Yarmouth

Cruising Round Yarmouth

Cruising Round Yarmouth

Folktracks FSA 034

Folktracks FTX-034

Folktracks FSA 034

Folktracks FTX-034

On Board of the Kangaroo

(fragment)

Rounder 11661-1839-2

Young and Growing (fragment)

Rounder 11661-1839-2

Hunger and Pay (talk)

Rounder 11661-1839-2

Talk about himself

Talk about himself

Talk about himself and Toast

Toast

Folktracks FSA 034

Folktracks FSA 034

Folktracks FSA 034

Folktracks FSA 034

Folktracks FSA 034

Folktracks FSA 034

Folktracks FSA 034

Folktracks FSA 034

Folktracks FSA 034

Folktracks FSA 034

Talk about his father

Talk about his father

Talk about his father and Toast

Toast

EFDSS LP1004

EFDSS LP1004

EFDSS LP1004

EFDSS LP1004

EFDSS LP1004

Talk about music at home

Talk about music at home

Talk about music at home

Talk about music at home

Folktracks FSA 034

Folktracks FSA 034

Folktracks FSA 034

Folktracks FSA 034

Talk about singing

Two Hornpipes – fiddle

Two Hornpipes: Yarmouth and Meg Merilees – fiddle [RH: separate performances. Harry probably had no name for the second tune – certainly not Meg Merilees]

Rounder 11661-1839-2

Marrowbones

The Old Woman of Yorkshire (or Marrowbones)

The Old Woman of Yorkshire (or Marrowbones)

The Groggy Old Tailor

The Game-Cock (or The Groggy Old Tailor)

The Game-Cock (or The Groggy Old Tailor)

The Good Luck Ship

The Good Luck Ship

The Good Luck Ship

The Pretty Poughboy

The Pretty Poughboy

Charming and Delightful

On Yon Lofty Mountain

Talk, and playing melodeon

Talk and melodeon pieces (Yarmouth Hornpipe; Highland Schottische; Hornpipe; Plain Schottische) – melodeon

Rounder 11661-1839-2

Hornpipe; Jig; Breakdown; Schottische – melodeon

Talk about music at home; Hornpipe; Jig; Breakdown; & Schottische – melodeon

Folktracks FSA 034

Folktracks FSA 034

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)](image)

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
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
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 19882
HMV 7EG 8288
Topic TSCD676

BBC 19883
Folktracks FSB 036
Folktrax FTX-036

BBC 19883
Folktracks FSB 036
Folktrax FTX-036

Folktracks FSB 036
Folktrax FTX-036

Folktracks FSB 036
Folktrax FTX-036

BBC 19884
Caedmon TC1163
Topic 12T195
Folktracks 60-029
Folktrax FTX-029
Topic TSCD676
11*Local Poaching Song
11*Hare and Pheasant Shooting
7*Step dancing [RH: The standard tune: Pigeon on the Gate, related to Rickett’s Hornpipe]
*When Jones’s Ale Was New
*When Jones’s Ale Was New

The following recordings were not made on BBC numbered tape and were not reported to Marie Slocombe:

**The Yellow Handkerchief
**Flash Company
**Yellow Handkerchief or Flash Company
**The Yellow Handkerchief
5*The Maid and the Maggie
5*The Maid and the Maggie
6*Maggie May
6*Maggie May
6*Maggie May
8*The Broomfield Wager [RH: part only]
  8*The Broomfield Wager [RH: part only]
  8*The Broomfield Wager
  8*The Broomfield Wager
  8*Broomfield Hill (The Wager)
  8*Broomfield Hill (The Wager)
  8*Broomfield Hill (Broomfield Wager)
  8*The Broomfield Wager
9*Fagan the Cobbler
  9*Fagan the Cobbler [RH: part only]
  9*Fagan the Cobbler
  9*Fagan the Cobbler [RH: part only]
  9*Fagan the Cobbler xx
11*Newlyn Town [RH: part only]
  11*Newlyn Town [RH: part only]
  11*Newlyn Town or The Robber (last verse omitted)
  11*Newlyn Town
  11*Wild and Wicked Youth
  11*Newlyn Town
  11*Newlyn Town
12*A Sailor and his True-love
  12*A Sailor and his Truelove
  12*The Sailor and his Truelove
13*Nancy from Yarmouth
  13*Nancy of Yarmouth
  13*Nancy of Yarmouth
  13*Nancy of Yarmouth
  13*Nancy of Yarmouth
  13*Nancy of Yarmouth

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
(74) voice
With Alan Lomax, Swefling, 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

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

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

[Photo: Peter Kennedy]
Henry Martin x

Henry Martin x

Three Men of Bristol City x/xx

Little Billee x/xx

Little Boy Billy x/xx

Little Boy Billy x/xx

Still I Love Him x/xx

When I Was Single x/xx

Still I Love Him (or Still I Love Him) x/xx

Talk about Margaret Catchpole and song: The Foggy Dew x/xx

Talk about Margaret Catchpole x

The Bold Princess Royal x/xx

The Bold Princess Royal x/xx

The Worst Old Ship (Waiting for the Day) x/xx

Waiting for the Day x/xx

Talk about barge skipper whose father cut his throat, his uncle hung himself and he himself died shortly after x

Picture a man with East Coast energy (Suffolk suicide)

Talk about "The Waterwitch" and the singer of the following ballad x

Talk: Barge-skipper Captain Ventris & other singers of next song x

Talk about his family: parents, grandfather & grand-uncle’s story x

Talk about the [sic]

Will Watch x

Will Watch, the Smuggler x

Will Watch x

----

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 Pinnmill 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 Barbareae 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

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

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


_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)
_Danding & 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
_Commentaty to Bonnie Annie and Andrew Lammie
_BBC 21083
_BBC 21083
_BBC 21083
_Folktracks 60-067
_BBC 21083
_BBC 21083
_Rounder 11661-1778-2
_BBC 21083
_BBC 21083
_BBC 21083
_BBC 21083
_Rounder 11661-1720-2
_Rounder 11661-1720-2
_BBC 21085
_BBC 21085
_Caedmon TC1143
_BBC 21087
_BBC 21087
_Rounder 11661-1720-2
_BBC 21087
_BBC 21087
_Folktracks FSB 013
_BBC 21088
_BBC 21088
_Folktracks FTX-013
_BBC 21088
_BBC 21088
_BBC 21088
_BBC 21089
_Caedmon TC1143
Never Wed an Old Man

Never Wed a’ Auld Man

Maids When You’re Young Never Wed an Old Man (talk before & after)

Never Wed a’ Auld Man

Never Wed an Old Man

Never Wed an Old Man

What’s the Blood it’s on Your Sword (Edward) (fragment being remembered; talk before and after)

What’s the Blood it’s on Your Sword (Edward)

My Son David

Edward

With My Roving Eye

She Was a Rum One

Johnny the Brime (Johnnie Cock) (ballad being remembered)

The Butcher Boy (The Murder of Sweet Mary Anne)

In Dublin’s Fair City (The Murder of Miss Mary Brown)

Up a Wide and Lonely Glen

Talk about her singing; her first song (Wild Colonial Boy); Blaigowrie, etc.

Talk about her family [RH: Interview by Peter Kennedy]

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 Blaigowrie 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.]

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]
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

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

The Reel of Tullochgorum - Rounder 11661-1720-2

When My Apron Hung Low - Rounder 11661-1720-2

The Battle of Harlaw

The Battle of Harlaw [RH: ten verses edited with other material] - Rounder 11661-1776-2

The Battle of Harlaw (alternating verses with Lucy Stewart’s recording) - Folktrax 90-502

The Handsome Cabin Boy

The Handsome Cabin Boy [RH: part only] - Caedmon TC1146

The Handsome Cabin Boy [RH: part only] - Topic 12T194

The Handsome Cabin Boy (talk after) - Folktracks 186

The Handsome Cabin Boy (talk after) - Folktrax FTX-186

The Handsome Cabin Boy (talk before) - Saydisc CD-SDL407

The Jolly Beggarman

The Jolly Beggarman [RH: part only] - Topic 12T161

The Jolly Beggarman - Folktracks 186

The Jolly Beggarman - Folktrax FTX-186

The Jolly Beggarman - Folktrax 90-503

Davie Faa

Davie Faa (talk before) - Folktracks 186

Davie Faa (talk before) - Folktrax FTX-186

Davie Faa [RH: part only; edited with other material] - Folktrax 90-503

Brennan on the Moor

Brennan on the Moor - Folktracks 186

Brennan on the Moor - Folktrax FTX-186

When I Was Noo But Sweet Sixteen

When I Was Noo But Sweet Sixteen - Folktracks 186

When I Was Noo But Sweet Sixteen - Folktrax FTX-186

The Laird O’Drum

The Laird O’Drum - Folktracks 186

The Laird O’Drum - Folktrax FTX-186

The Gypsy Laddie

The Gypsy Laddie [RH: part only; edited with other material] - Caedmon TC1146

The Gypsy Laddie [RH: part only; edited with other material] - Topic 12T161

The Gypsy Laddie - Folktracks 186

The Gypsy Laddie [RH: part only edited with other material] - Folktracks 90-502

The Gypsy Laddie (with mouth-organ) [RH: mouth-organ dubbed on later] - Folktrax FTX-186

The Gypsy Laddie (with Peter Kennedy, melodeon) [RH: mouth-organ dubbed on later. Six verses edited with other material] - Rounder 11661-1776-2

Lord Randal (Lord Donald, My Son) [RH: part only edited with other material] - Caedmon TC1145

Lord Randal (Lord Donald, My Son) [RH: part only edited with other material] - Topic 12T160

Lord Donald - Folktracks 186

Lord Donald - Folktrax FTX-186

Lord Randal [RH: one verse edited with other material] - Rounder 11661-1775-2

The Twa Brothers

The Twa Brothers - Folktracks 186

The Twa Brothers - Folktrax FTX-186

The Wind Blew the Bonnie Lassie’s Plaidie Awa’ [RH: part only edited with other material] - Caedmon TC1143

The Wind Blew the Bonnie Lassie’s Plaidie Awa’ [RH: part only edited with other material] - Topic 12T158

The Wind Blew the Bonnie Lassie’s Plaidie Awa’ [RH: one verse] - Rounder 11661-1778-2

Willie’s Fate [RH: part only] - Caedmon TC1146

Willie’s Fate [RH: part only] - Topic 12T161
Willie’s Fatal Visit
Willie’s Fatal Visit (Willie’s Fate)
Green Grows the Laurels
Green Grows the Laurels
Old Grey Beard Newly Shaven [RH: part only]
Old Grey Beard Newly Shaven [RH: part only]
Old Grey Beard
Lord Bateman [RH: part only edited with other material]
Lord Bateman [RH: part only edited with other material]
Dandling & Children’s Songs & Fragments: Susan Pyatt (or Lord Bateman) (2 verse fragment)
Lord Bateman [RH: part only edited with other material]
Dandling Song / Bonny Lassie-o / Cuckoo’s Nest
The Choring Song

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

Story of a gang raid on their camp
Types of stories and how they started with opening rhyme
Folk tale: Silly John and the Factor
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

Song: Jimmy Raeburn
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
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.

*Hey Barra Gadgie – A Song in Cant*  
*It is aa beggin that we did*  
*Kindness from a policeman*  
*Grat for Gruel*  
*Chantin, Griddlin, and Laldyin: From Inverness to Perth / Teery Bustin, Teery*  
*Awdin & Rothesay-Oh* (fragments)  
*Were you always alone?*  
*The ox and the fox dug a hole for me*  
*My Darling Ploughman Boy*  
*From the top of the deck*  
*Ah likit ma mother / On the Back of Daddie-o / The Smith’s a Gallant Fireman / When the Boat Comes In / Skippin Barefoot through the Heather* (fragments)  
*He used to diddle a lot o’songs – Grandfather / Song Fragment: Fae Would Be a Fisherman’s Wife*  
*It wis aa slave driver*  
*The Barnyards of Delgaty*  
*The Barnyards of Delgaty*  
*Singing along at their plough*  
*The horseman’s grip and word*  
*It wis Torn, Rippit, Tattered / Song fragments Eppie Morrie / Torn aa, Rippit aa*  
*The Trooper and the Maid*  
*The Trooper and the Maid*  
*The Trooper and the Maid (nine verses)*

**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.

**Neeps tae Pluck**

**Bogie’s Bonny Belle**

**The Dowie Dens o’ Yarrow**

**MacPherson’s Rant**

**Drumdelgie**

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!

**Come A’ Ye Tramps and Hawkers**

**Talk:** The tinkers and their language

**Cant Song: The Next Pudden Ken (or Lodging House)**

**The Next Pudden Ken (Scots Tinker Song) (talk before & after)**

**Talk:** explanation of cant in previous song

**Talk:** places he has travelled

**The Moss o’ Burreldale**

**Talk about his family incl Shakespeare**

**More talk about family, father & travels**

**Talk about travelling with a red-haired girl, a man & visiting the Channel Islands**

**The Muckin’ o’ Geordie’s Byre**

**The Muckin’ o’ Geordie’s Byre**

**Song:** *Jim the Carter Lad*

**Talk:** Army service, the herring fishing

**Down by the Magdalen Green**

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:** *Neeps tae Pluck* (comp by George Morris)

**Talk about farm seductions**

**Song: My Darling Ploughman Boy**

Further investigation is needed for the following Jimmy Macbeath recordings, which comprise volume three 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: Drumdelgie  
Song: Mormon Braes  
Talk about hiring fairs, horse-markets, “cornkisters”  
Song: The Auld Quarry Knowes  
Talk about conditions, morals, Rascal Fair, litigation, beatings  
Song: The Barnyards o’ Delgaty (or Turra Market)  

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 Song: MacCaffery  
Further talk about the previous song  
Song: The Wind Blew the Bonny Lassie’s Plaidie Awa’  

4. Family song fragments: (a) Hey, Jump, and on You Go (learned from his mother) / (b) Awa’ tae the Scap i’ the Mornin’ (from grandfather, George Innes) / (c) Tobacco Pipes and Porter (from his father) / (d) The Smith’s a Gallant Fireman / (e) When the Boat Come in (from his mother)/ (f) Skippin’ Barfit through the Heather (from mother)  

Talk about games, fights, football, playing truant from school etc  
Song: Van Dieman’s Land  
Van Dieman’s Land  
Talk about poaching  
Song: MacCallum, the Poacher  
Story: The Dark Wood  
Song: He Widna Want his Gruel  
He Widna Wint his Gruel  
Gruel  
Story: The Rich Girl and the Robbers  
Song: The Gallant Forty-Twa  
Song: MacPherson  
Talk about the previous song  
Fragment of ballad: Eppie Morrie  
Story: The Devil o’ Portsoy  
Song: Torn-a-Ripit-a-Torn-a-Ma-Goon & talk  
Torna Ma Goon  
Story: 4 Scottish Poets (Dr. Ferguson’s Party)  
Song: The Trooper Lad  

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.  
The Bold Fish-er-man  
Polly Vaughan  

Polly Vaughan  
Polly Vaughan (The Shooting of his Dear) (verses 1-4)  
Polly Vaughan  

Our Goodman [RH: part only edited with other material]  
Our Goodman [RH: part only edited with other material]  
The Cuckold’s Song (Our Goodman) (Whiskers on a Baby’s Face)
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**

<table>
<thead>
<tr>
<th>Performer</th>
<th>Instrument(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brian George</td>
<td>introduction x; voice xx</td>
</tr>
<tr>
<td>Bob Copper</td>
<td>voice xxx; guitar xxxx; introduction 5x</td>
</tr>
<tr>
<td>Ron Copper</td>
<td>voice 6x</td>
</tr>
<tr>
<td>Peter Kennedy</td>
<td>fiddle 7x; melodeon 8x</td>
</tr>
<tr>
<td>Seamus Ennis</td>
<td>uilleann pipes 9x; fiddle 10x; tin whistle 11x; voice 12x</td>
</tr>
<tr>
<td>The company</td>
<td>voices 13x</td>
</tr>
</tbody>
</table>

Central Club, Peacehaven, Sussex, 20 December 1953.

Twankidillow x / xxx / xxxx / 6x  
The Christmas Presents x / xxx / xxxx / 6x  
Jones’ Ale x / xxx / xxxx / 6x  
Thousands or More x / xxx / xxxx / 6x  
Reels: The Merry Blacksmith / Mrs. McLeod’s x / 7x / 19x  
Hornpipes - Kelly’s [RH: Fisher’s Hornpipe] / Off to California 7x / 11x  
Jig [RH: Whelan’s] 11x / 15x  
The Mountain Dew 12x / 15x  
Jenny Jenkins 12x / xx

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 where “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

| The Bailiff’s Daughter of Islington | BBC 21156 |
| The Bailiff’s Daughter of Islington | Folktrax 90-502 |
| The Bailiff’s Daughter of Islington | Folktrax FTX-502 |
| The Bailiff’s Daughter of Islington | Rounder 11661-1775-2 |
| London’s Fair City [RH: Villikins and his Dinah] | BBC 21156 |
| Villikins (William and Dinah) | Folktrax FTX-428 |
| The Limerick Ditty | BBC 21156 |
| The Limerick Ditty | Folktrax FTX-428 |
| The Frog and the Mouse | BBC 21156 |
| The Frog and the Mouse [RH: part only edited with other material] | Caedmon TC1225 |
| The Frog and the Mouse [RH: part only edited with other material] | Topic 12T194 |
| The Frog and the Mouse [talk before] | Folktrax FTX-428 |
| The Frog Song | Topic TSCD871 |
| Carol: The Moon Shines Bright | BBC 21157 |
| The Moon Shines Bright | Folktrax FTX-428 |
| The Moon Shines Bright | Folktrax FTX-504 |
| The Moon Shines Bright | Topic TSCD871 |
| Where Are You Going To, My Pretty Maid? | BBC 21157 |
| Toast: Beef When You’re Hungry | 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
*BBarbara Allen (talk preceding)
Folksong *Barbara Allen (talk preceding)
Folktrax FTX-140
*Barbary Allen (or The Lakes of Coolfin)
Topic TSCD672D
*Young Leonard (talk preceding)
BBC 19964
*Young Leonard (talk and words of song)
Folksong FTX-140
*Come, Father, Build Me a Boat
Topic TSCD672D
*A Blacksmith Courted Me (talk preceding)
BBC 19965
*A Blacksmith Courted Me (talk preceding)
Folktrax FTX-140
*A Blacksmith Courted Me
Topic TSCD672D
*The Folkestone Murder or Maria & Sweet Caroline (talk preceding)
BBC 19965
*The Folkestone Murder (talk before)
Folksong FTX-140
*My Pretty Fair Maid (17 Come Sunday) (talk preceding)
BBC 19965
*How Old Are You, My Pretty Fair Maid? (talk before)
Folksong 140
*How Old Are You, My Pretty Fair Maid?
Topic TSCD672D
*Song in Romany (talk preceding)
BBC 19965
*The Atching Tan Song
Folksongs FSA 031
*The Atching Tan Song [RH: Peter Kennedy, melodeon, dubbed on later]
Folksong FTX-031
*Atching Tan Song (or When It Is Raining) (talk before & words)
Folksong FTX-140
The Atching Tan Song (sung partly in English Romany; talk before)
Folksong FTX-441
**Conversation in Cant
BBC 19966
**English Gipsy Cant [RH: split into three parts]
BBC 19966
**Conversation [RH: split into two parts]
Folksong 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.
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


*What a Mouth*

**What a Mouth**

*The Tramp*

**The Tramp**

*I Bought Myself a Cock*

**The Cock Song (Farmyard)**

Peter recorded Mathew Holinshed in Swettenhan, near Congleton, Cheshire, on 22 February 1954, talking about soul ing. Then he recorded the Antrobus Soul cakers 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 Soul cakers in performance on the correct day, 31 October. On 24 February 1954, Peter recorded some children at Hindesford 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.


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.

The Gilsland Hornpipe x
The Gilsland Hornpipe x
Polka: The Linhope Lope x [RH: Willy Taylor’s title is The Hop Along Polka]
Polka: The Linhope Lope x [RH: Willy Taylor’s title is The Hop Along Polka]
The Hop Along Polka x [RH: Willy Taylor’s title]

Talk about Linhope
Willy Taylor’s Polka xx
Willy Taylor’s Polka xx
Peter Robson’s Polka (talk following)
Peter Robson’s Polka
Circassian Circle: There’s Nae Good Luck (talk preceding) xx
Nae Good Luck – Jig
Circassian Circle: There’s Nae Good Luck xx

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
Jenny Bell Polka
The Jenny Bell Polka
The Jenny Bell Polka

Lads of Alnwick

The Lads of Alnwick
March: The Lads of Alnwick
Lads of Alnwick

Talk about his father and about pipe tune Money Musk

Money Musk

Schottische: Money Musk
Money Musk

Lewis Proudlock’s Hornpipe

Lewis Proudlock’s Hornpipe

Maggie’s Foot [RH: noted on the original tape box as Take a Peep at Maggie’s Foot]

Maggie’s Foot
Peggy’s Foot
March: Maggie’s Foot
Maggie’s Foot

The Keel Row (variations)

The Keel Row & variations
The Keel Row (variations)
The Keel Row (variations)

The Cott

The Cott
Peter Bailey’s Pig

Peter Bailey’s Pig
Peter Baillie’s Pig
Peter Baillie’s Pig

Hornpipe: Sir Sidney Smith

Sir Sidney Smith’s
Hornpipe: Redesdale

Noble Squire Dance [RH correction: Noble Squire Dacre]

Noble Squire Dacre

Noble Squire Dare Folktracks FSA-30-122

Bonny at Morn

Bonny at Morn
Bonny at Morn
Bonny at Morn

Billy Boy

Billy Boy

Earl of Derwentwater’s Farewell

Earl of Derwentwater’s Farewell
Derwentwater’s Farewell
Earl of Derwentwater’s Farewell

Rothbury Hills

Rothbury Hills
Rothbury Hills

Whittingham Green Lane

Whittingham Green Lane
Whittingham Green Lane
Whittingham Green Lane

Border Fray

Ward’s Fray
Border Fray
Border Fray

The Wild Hills o’ Wannies
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 (peterkennedyaarchive.org) gives 9 June 1954.

BILLY CONROY


tin whistle

At Jack Armstrong’s home, Wide Open, Newcastle, Northumberland, 8 June 1954. (date according to peterkennedyaarchive.org)

Hornpipe: The Harvest Home (talk preceding)
- The Harvest Home Hornpipe
- Hornpipe: The Harvest Home (talk preceding)

Jig: Tenpenny Bit; Hornpipes: Liverpool / Steamboat
- Medley: Jig: The Tenpenny Bit / Jig: Operetta / Liverpool Hornpipe / Steamboat Hornpipe
- Medley: Tenpenny Bit / Operetta Quadrille / Liverpool & Steamboat Hornpipes

Jig: Barbara Bell (talk preceding) [RH: St. Patrick’s Day]
- Local Country Dance: Barbary Bell [RH: St. Patrick’s Day]

Jig: The Rollicking Irishman [RH: Father O’Flynn]
- Sword Dancers Jig: The Rollicking Irishman [RH: Father O’Flynn]
- Jigs: Barbary Bell / The Rollicking Irishman [RH: St. Patrick’s Day / Father O’Flynn]
- The Rollicking Irishman (Jig)

The Redesdale Hornpipe
- The Redesdale Hornpipe

John Peel & variations (talk preceding)
- John Peel & variations
- John Peel with variations (talk preceding)
Father's Old Waltz Tune (talk preceding)

The Spanish Waltz: Father's Old Waltz

The Spanish Waltz: Father's Old Waltz

Two Waltzes (talk preceding)

His Father's Waltzes

Father's Old Waltzes

Patrick Conroy's Waltz No.1

Patrick Conroy's Waltz No.2

Father's Old March Tune (Unnamed & Napoleon) (talk preceding)

Grand March: Father's Old March / Napoleon's Grand March

Father's Old March / Napoleon's Grand March

2 Marches: His Father's March / Napoleon Buonaparte's Grand March

Father's Old March / Napoleon Buonaparte's Grand March

Patrick Conroy's March

Talk about playing whistle

Talk about whistle-playing

Talk about care of whistle

Talk about work

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 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 20624

Folktrax 60-121

Folktrax FTX-121

BBC 2064

Folktrax FTX-121

Topic TSCD675

Folktracks FSA-30-122

Folktrax FTX-121

Folktracks FSA-30-122

Folktrax FTX-122

Topic TSCD675

BBC 20624

Folktrax FTX-121

Folktrax FTX-121

Folktrax FTX-122

BBC 20624

Folktrax FTX-121

Folktrax FTX-122

BBC 20624

BBC 20624

Folktrax 60-121

Folktrax FTX-121

Folktrax FTX-121

Folktrax FTX-122

Folktrax FTX-121

Caedmon TC1144

Topic 12T159

Folktrax FTX-425

Folktrax FTX-425

BBC 20606

BBC 20606

BBC 20606
**The Devil**

**Nicky Tams** (talk preceding) [RH: in a Scots accent]

**Nicky Tams** [RH: in a Scots accent]

**Shepherding with a good dog**

**Drops of Brandy (Manchester Hornpipe)**

**The Manchester Hornpipe**

**Manchester Hornpipe**

**Manchester Hornpipe**

**Corn Rigs**

**Corn Rigs**

**Corn Rigs**

**The Square Eight: My Love She’s But a Lassie Yet** (with talk)

**My Love She’s But a Lassie Yet**

**Song: Father’s Auld Coat**

**Poor Wee Johnnie Clarke**

**Poor Wee Johnnie Clarke**

**The Clinch Polka**

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
Ned Pearson had accompanied a set of dancers 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

Tunes [sic] for the Sylph: Father’s
The Sylph (or Self): Father’s Jig
The Sylph: Father’s Old Jig
Untitled Jig for The Sylph 1: Country Dance

Tunes [sic] for the Sylph: Sylph
The Sylph (or Self): The Sylph
The Sylph
Untitled Jig for The Sylph 2: Country Dance

Tunes [sic] for the Sylph: Paddle Your Own Canoe
The Sylph (or Self): Paddle Your Own Canoe
The Sylph: Paddle Your Own Canoe
Paddle Your Own Canoe: Quadrille Tune

Cambo March (talk preceding)
Cambo March
The Grand March: Cambo March
The Grand March: Cambo March

Country Dance: Barbara Bell (talk preceding) [RH: St. Patrick’s Day]
Barbary Bell [RH: St. Patrick’s Day]
Barbara Bell (talk before) [RH: St. Patrick’s Day]
Barbara Bell (Country Dance)

Country Dance: The Ribbon or Handkerchief (tune: Haste to the Wedding) (talk preceding)

The Ribbon Country Dance
The Keel Row (talk preceding) [RH: Ned Pearson calls it a country dance]
The Keel Row (Country Dance)
The Keel Row (Country Dance)

Country Dance: Drops of Brandy (talk preceding) [RH: Yankee Doodle]
Country Dance: The Highland Laddie (talk preceding)

Highland Laddie
Country Dance: The Highland Laddie

The Pin Reel (talk preceding) [RH: The Fiery Clockface]
The Pin Reel [RH: The Fiery Clockface]
The Pin Reel: Country Dance (tune: The Fiery Clockface)
The Ribbon Dance: The Fiery Clockface (with talk)

Waltz: We’ll All Go A-Hunting Today (talk preceding)
The Spanish Waltz: We’ll All Go A-hunting Today
The Spanish Waltz: We’ll All Go A-hunting Today
We All Go A-hunting Today (Waltz)

Father’s Strathspey (talk preceding)
Ned’s Father’s Strathspey

Polka Mazurka (talk preceding)
Polka Mazurka
The Polka Mazurka (with talk)
Waltz: The Varsoviana (Old Tune)
Varsoviana (Old)
The Varsoviana – Original Tune
The Varsoviana: Father’s Old Tunes [RH: Old only]
The Varsoviana: Father’s Old Tunes [RH: Old only]
Waltz: The Varsoviana (New Tune) (talk preceding)
Varsoviana (New)
The Varsoviana – Later Tune
The Varsoviana: Father’s Old Tunes [RH: New only]
The Varsoviana: Father’s Old Tunes [RH: New only]

Country Dance: The Soldier’s Joy (talk preceding)
Soldier’s Joy (Country Dance)
The Soldier’s Joy (talk before)
The Soldier’s Joy (Country Dance)

Talk about learning the fiddle

Country Dance: The Morpeth Rant (talk preceding)
The Morpeth Rant
The Morpeth Rant: The Old Copy (with talk)
The Morpeth Rant – Country Dance

Country Dance: The Corn Rigs (talk preceding)
Country Dance: The Corn Rigs

The Ladies’ Hornpipe [RH: The Derry Hornpipe]
The Ladies’ Hornpipe

Father’s Polka (talk preceding)
Father’s Polka
Polka: Untitled

Hornpipe (unnamed) (talk preceding) [RH: no talk!]
Untitled Hornpipe

Polka: Heel and Toe (talk preceding)
Heel and Toe Polka
The Heel and Toe Polka

Schottische [RH: Untitled Hornpipe]

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?

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).

GORDON CUTTY (54)
English concertina.
Kelloe, near Coxhoe, Co. Durham, 24 June 1954 (not 26 June 1954 as given on BBC discs).

**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* (Ibscock, 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.

**Donny Brook Fair (The Winlaton Sword Dance)** [RH correction:
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.

*The Dosing of the Hogs* (talk preceding)  
Bairnie’s Cuddle Doon (talk preceding)

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)

*Jig for the Sylph* (talk preceding)  
*The Sylph* (or Self)  
*The Sylph* (with talk)  
*Jig for the Sylph*  
*Winham’s Reel* (talk preceding)  
*Winham’s “Wet Whistle” Reel*  
*The Circassian Circle: Winham’s Reel*  
*Proudlock’s Hornpipe* (talk preceding)  
*Proudlock’s Hornpipe* (talk before)  
*Proudlock’s Hornpipe*  
*The Lads of North Tyne (Beaux of Oakhill)* (talk preceding) [RH: The Boys of Bluehill]  
*The Lads of North Tyne – Hornpipe (The Beaux of Oakhill)* (talk before) [RH: The Boys of Bluehill]
The Lads of North Tyne (Hornpipe)  
Billy Ballantine’s Reel (talk preceding)  
Billy Ballantine’s Reel (talk before)  
Billy Ballantine’s Reel  
Bonny North Tyne (talk preceding) [RH: Waltz]  
Bonny North Tyne Waltz (talk before)  
Bonny North Tyne  
Bonny North Tyne  
Father’s Polka (talk preceding)  
Father’s Old Polka (talk before)  
Billy’s Father’s Polka  
The Mosstrooper’s Polka  
Mosstrooper’s Polka  
The Mosstrooper’s Polka (talk before)  
The Mosstroopers Polka  
The Wild Hills o’ Wannies [RH: Waltz]  
The Wild Hills o’ Wannies (talk before) [RH: Waltz]  
The Wild Hills of Wannies (Waltz)  
Polka: Girl with the Blue Dress  
The Girl with the Blue Dress On – Polka  
Talk about nigger [sic] minstrels; Uncle Ned (fragment sung)  
Talk about minstrel troupe (The Darkie Farce), part of song: Uncle Ned  
Talk about step dancing: Break Down Hornpipe [RH: Four-Hand Reel]  
Talk about step dancing: The Breakdown – Hornpipe [RH: Four-Hand Reel]  
The Tune for Step-dancing  
The Whinshields Hornpipe (talk preceding)  
Whinshield’s Hornpipe (talk before)  
The Circassian Circle: The Whinshields Hornpipe  
Good Humour (talk preceding)  
The Circassian Circle: Good Humour  
The Circassian Circle: Good Humour  
Good Humour – Quadrille Tune (talk before)  
The Coquet Reel [RH: second part: Farewell to Whisky]  
The Coquet Reel [RH: second part: Farewell to Whisky]  

SRC TRAD 

191
**Ninepins / Ninepins Reel: Coquet Reel** [RH: second part: Farewell to Whisky]  
**Ninepins & Ninepins Reel: The Coquet Reel** [RH: second part: Farewell to Whisky]  
**The Coquet Reel**  
**Whistle in the Wind** (Quadrille Tune)  

**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*  

**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] *

<table>
<thead>
<tr>
<th>Artist</th>
<th>Instrument</th>
<th>Label</th>
<th>Label Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jake Hutton</td>
<td>fiddle</td>
<td>BBC 2062</td>
<td></td>
</tr>
<tr>
<td>Tom Hunter</td>
<td>fiddle</td>
<td>Folktrax 60-121</td>
<td></td>
</tr>
<tr>
<td>Billy Ballantine</td>
<td>piccolo</td>
<td>Folktrax FTX-121</td>
<td>Topic 12T283</td>
</tr>
</tbody>
</table>

TOM HUNTER & BILLY BALLANTINE**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Instrument</th>
<th>Label</th>
<th>Label Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tom Hunter</td>
<td>fiddle</td>
<td>BBC 2062</td>
<td></td>
</tr>
<tr>
<td>Billy Ballantine</td>
<td>piccolo</td>
<td>Folktrax 60-121</td>
<td>Topic 12T283</td>
</tr>
</tbody>
</table>

JAKE HUTTON (60)***

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Label</th>
<th>Label Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>fiddle</td>
<td>BBC 20612</td>
<td>Topic TSCD675</td>
</tr>
</tbody>
</table>

TOM HUNTER (62)****

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Label</th>
<th>Label Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>fiddle</td>
<td>BBC 20612</td>
<td>Topic TSCD675</td>
</tr>
</tbody>
</table>

In a byre at Ashley Grove, Bewcastle, Cumberland, 30 June 1954.

* The Kielder Schottische: Orange & Blue (talk preceding by Billy Ballantine) BBC 2062
  *The Kielder Schottische: The Lad wi the Plaidie Folktrax 60-121
  *The Kielder Schottische: The Lad wi the Plaidie Folktrax FTX-121
  *The Kielder Schottische Topic 12T283
  *The Kielder Schottische: tune The Lad with the Plaidie Topic TSCD669

** The Gilsland Hornpipe
  **The Keel Row: Gilsland Hornpipe Folktrax 60-121
  **The Keel Row: Gilsland Hornpipe Folktrax FTX-121
  ** The Gilsland Hornpipe Topic 12T283
  ** The Gilsland Hornpipe Topic TSCD669

*** Jake’s Strathspey (talk preceding)
  *** Jake Hutton’s Strathspey BBC 20612

*** The Six Reel (Sylph) [RH: Jigs: The Sylph / The Stool of Repentance; fade out] BBC 20612

*** The Corn Rigs
  ***Corn Rigs Folktrax 60-121
  ***The Corn Rigs (with talk) Folktrax FTX-121
  ***Corn Rigs Topic TSCD675

*** The Square Eight: Tenpenny Bit (talk preceding)
  *** The Square Eight: Tenpenny Bit Folktrax 60-121
  *** The Square Eight: Tenpenny Bit (with talk) Folktrax FTX-121

*** Ninepins (Drumfries Lasses)
  *** Ninepins & Ninepins Reel: Hexham Races (Drunken Sailor) (with talk) Folktrax FTX-121

**** Durham Rangers / The Rights of Man
  **** Durham Rangers / The Rights of Man BBC 20612

**** Durham Rangers / The Rights of Man 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 (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 HEPPLE*
George Hepple  fiddle
John Hepple  Northumbrian small pipes

GEORGE HEPPLE**
fiddle
At their home, Cragside, Haltwhistle, Northumberland, 1 July 1954.

*Three Pipe Tunes: Mallorca / The Herd on the Hill / De’il Among 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

*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.
The Grand March: Nancy
   The Grand March: Nancy
   Nancy
The Spanish Waltz: The Saraband
   The Spanish Waltz: The Saraband (with talk)
Drops of Brandy (or Strip the Willow): Yankee Doodle
   Drops of Brandy (or Strip the Willow): Yankee Doodle (with talk)
   Drops of Brandy (Country Dance)
Roxburgh Castle (Country Dance)
   Roxburgh Castle (Country Dance)
   Roxburgh Castle (Country Dance)
Nancy Till
   Nancy Till
The Maltese Schottische [RH: The Seven Step Polka]
   The Maltese Schottische [RH: The Seven Step Polka]
   The Maltese Schottische
The Sylph (or Self)
   The Sylph: The Self
   The Sylph (Country Dance)
George Foreman’s Hornpipe
The Highland Laddie (Country Dance)
The Keel Row (Country Dance)
The Heel and Toe Polka: Duncan Gray
Proudlock’s Hornpipe

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.
* Country Dance: Roxburgh Castle
   *Roxburgh Castle (Country Dance)
* Caddam Wood
   * Caddam Woods
* Jack Heron’s Waltz [RH: Version of The Irish Mazurka]
   * Jack Heron’s Waltz
* Circassian Circle (Oyster Girl) [RH: three parts]
   * The Circassian Circle
** Drop of Brandy: Unnamed Schottische [RH: Rosalie the Prairie Flower]
   **The Plain Schottische
   **The Plain Schottische
   **Schottische
   **Rosalie the Prairie Flower – Schottische
** Spanish Waltz: My Lodging / Blow the Wind Southerly
   ** The Spanish Waltz: Bonnie Tyneside / Blow the Wind Southerly
   ** The Spanish Waltz: Bonnie Tyneside / Kinloch of Kinloch [sic]
   **My Lodging’s on Cod Ground / Blow the Wind Southerly
   ** Spanish Waltz: My Lodging / Blow the Wind Southerly

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)

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 x
Talk 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.
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… // Joseph Hutton, Stewart Shiels // Otterburn // Newcastle-on-Tyne // Tunes on Northumberland small-pipes recorded 11.7.54. // 5 items about 1’30’ each // ? 3 guineas

Reg Hall heard many years ago (source forgotten) that it was Peter’s recording of Tommy Edmondson playing The Trumpet Hornpipe that was used as the signature tune of the children’s TV cartoon series, Captain Pugwash, and that Tommy hadn’t been identified at the time and received a back-payment royalties cheque from the BBC many years later.

TOM EDMONDSON

Tommy accordion

At his home, Well House, Harbottle, Morpeth, Northumberland, 12 July 1954.

The High-Level Hornpipe

Hornpipe Selection: Trumpet / Millicents / Strand / Harvest Home

Hornpipes: The Trumpet / Millicent’s / The Lass on the Strand / The Harvest Home

The Square Eight: White Cockade / Davie Davie / Come Dance and Sing

The Square Eight: White Cockade / Davie Davie Knick Knack / Come Dance and Sing

The Morpeth Rant: The Original / Miss Gayton’s Hornpipe / Jack’s the Lad

The Morpeth Rant (Country Dance): Morpeth Rant / Miss Gayton’s Hornpipe / Jack’s the Lad

Jigs: I Laid Salt / The Quaker’s Wife / The Linton Man

JOHN ARMSTRONG

John Armstrong (father, 45) fiddle

Willy Armstrong (son, 11) piano.

At their home, Carrick, Elsdon, Northumberland, 13 July 1954.

Father’s Jig

Father’s Polka (Breakdown)

Slow Air & Jig: The Cold Nights of Winter / The Drunken Parson

Seamus Ennis referred Peter to Robert Murray of Forrest Farm near Balry. On 15th July 1954, Robert Murray referred Peter to a party in the village (presumably at or near Cairspairn, Kirkudbrightshire, in southern Scotland) that night, where he met and heard John McCutchen.
JOHN McCUTCHEEN

fiddle
At John McCutchen’s home, Cairspairn, Kirkudbrightshire, 16 July 1954.

Meg Merrilees          BBC 21485
Pease Strae            BBC 21485
The Punch Bowl         BBC 21485
The Triumph            BBC 21485

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*
Togo Crawford & Burns Crawford

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.

*The Beggarman x

*The Beggarman (The Gaberlunzie Man) [RH: four verses edited with other material] x

*Ca’ the Ewes to the Knowes x

*Ca the Yowes x

*Ca the Yowes x

*Molly and Me x

*The Haymaking Song (talk preceding) x

*A Sailor and his Own True Love (Lovely Nancy or Canada-I O) x

*Annie Laurie (talk preceding) xx

*The Lass o’ Gowrie (talk preceding) xx

*The Beggarman xx

*The Beggarman [RH: pert only; edited with other material xx

*The Beggarman xx

**The Farmer’s Boy

**The Farmer’s Boy

**The Farmer’s Boy

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]
*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
* 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
* 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
* The Horn Dance [RH: including In & Out the Windows & Yankee Doodle]
* The Horn Dance [RH: including In & Out the Windows & Yankee Doodle]
* [RH: including In & Out the Windows & Yankee Doodle]

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

The Abbots Bromley Horn Dancers at the time of the recording. [photo: Peter Kennedy]
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; whistling xx

Warminster, Wiltshire, Shrove Tuesday, 6 October 1954.

Talk about how he learnt song

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

*The Young Sailor Cut Down in his Prime (talk before) x

Talk about Shrove Tuesday and Song Dance: Thread the Needle x

*The Shrove Tuesday Pancake Song x

*The Shrove Tuesday Song x

*Shrove Tuesday Pancake Song x

*Shrove Tuesday: Thread the Needle x

The Brush Dance [RH: First part of The Irish Washermoman and a different second part] xx

Brush Dance [RH: First part of The Irish Washermoman 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)

* Dumble Dum Dollicky

* Talk about herself [RH: Talking about dances]

*Talk about her father / Talk about her husband

** What Shall I Wear to the Wedding, John?

***The Turmut-Hoeing (+ talk) [RH: He sings ‘Turlet’]

***Twas on a Monday Morning (Dashing Away with the Smoothing Iron) (+ talk)

***The Linen Song (verses 1-6 only)

***The Linen Song

***The Wiltshire Washermoman (The Linen Song) [RH: + talk]

***Christmas Mummers’ Play [RH: split into two parts]

***Christmas Mummers’ Play

Talk about Mummers

They called themselves the Wiltshire Mummers

Monologue: Ben and the Butter

Ben and the Butter

Well you’ve heard thick tale afore (Recitation: Ben and the Butter)

Folktax FTX-453

Folktax FTX-406

Folktax FTX-406

Folktax FTX-406

Folktax FTX-019

Folktax FTX-406

Folktax FTX-406

Folktax FTX-406
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 BBC 21496
The Country Courtship BBC 21497
The Country Courtship (verses 2, 3, 5 & 8 omitted) Folktracks FSB 013
The Country Courtship 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) BBC 21476
The Sailor and the Shepherdess Folktrax FTX-514
Talk: Singing at an old folks’ tea; following a professional singer BBC 21476
As I Walked Out One May Morning (Lawyer Lee) BBC 21476
Lawyer Lee Folktrax FTX-408
Ellen the Fair (talk preceding and following) BBC 21477
Sweet Ellen the Fair Folktrax FTX-408
The Turmut Hoeing (fragment) BBC 21477
Talk about local dancing, including tune of 4-Hand Reel (Sally’s Gone to Dorchester) Folktrax FTX-408
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]

“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 accordion 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.

* *Tedburn Hill (Jack Hall) (+ talk)*
  *Tedburn Hill* BBC 22323
  Folktracks FSA 086
  Folktrax FTX-086
  Caedmon TC 1163
  Topic 12T195
  Folktracks 60-029
  Folktrax FTX-029

*Jack Hall [RH: part only]*

*Jack Hall (Tedburn Hill) (verses 2, 3, 6 & 7)*

*Jack Hall (Tedburn Hill)*

**The Miller’s Three Sons (Three Rogues or King Arthur’s Sons)**

**The Farmer’s Boy**

**The Harvest-Time Schottische [RH: Sing a Song of Sixpence]**

**The Harvest-Time Schottische [RH: Sing a Song of Sixpence]**

**Sing a Song of Sixpence**

**Golden Slippers**

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

Jack Endacott at the time of the recording.

[photo: Peter Kennedy]
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
The Triumph (last part of dance) (talk after) [RH: Pretty Little Dear; fragment]
The Triumph (talk after) [RH: Pretty Little Dear; fragment]
The Ordinary (Plain) Schottische
The Ordinary (or Plain) Schottische [RH: talk before; Fred calls it a Schottische with no name]
Plain Schottische [RH: Fred calls it a Schottische with no name]
The Ladies Breast-Knot
The Ladies Breast Knot (Country Dance) [RH: talk before & after]
The Ladies Breast Knot (talk before)
Country Dance: The Ladies Breast Knot (talk before)
The Heel and Toe Polka
The Heel and Toe Polka [RH: He says Heel Toe Polka] (talk before & after)
Double Change Sides
Double Change Sides (Country Dance) Tune: Oats, Peas, Beans [RH: talk & sings the words]
Talk / Double Change Sides [RH: edited talk; sings the words; Oats, Peas, Beans]
The Polka Mazurka
The Polka Mazurka [RH: version of The Waltz Vienna]
Circassian Circle
Circassian Circle (Tune: John of Paris) (talk before)
The Highland Fling
The Highland Fling (Tune: The Keel Row) [RH: talk before]
The Triumph
The Triumph (or Follow Your Lovers) [RH: talk before; Pretty Little Dear; Fred doesn’t call it Follow Your Lovers.]
The Scotch Polka
The Scotch Polka [RH: talk before]
The Double Schottische
The Double Schottische [RH: The Seven-Step Polka] [RH: talk before]
Talk about playing for local dances
Talk about his cousins and playing for dances
Talk about his work
Talk about baking and other jobs
The Galopede [RH: fade out]

Peter (Report to Marie Slocombe, peterkennedarchive.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 *The Barley Mow*

*The Barley Mow*  
*Health to the Barley Mow*  
*Talk about following song*  
*Farmyard Song: The Little Cock*  
*The Farmyard Song*  
*The Farmyard Song (talk after)*

*Talk: Locality of songs; Harvest Homes; Last Sheaf Ceremony, etc. [RH: at Kingsbridge]*

*Talk about Last Sheaf Ceremony [RH: at Kingsbridge]*  
*Talk: Locality of songs; Harvest Homes; Last Sheaf Ceremony, etc. [RH: at Kingsbridge]*

*Talk introducing *Tree on the Hill*  
*The Tree on the Hill (Tree in the Wood)*  
*The Green Grass Grew All Round*  
*The Green Grass Grew All Round (Tree Song) (talk before)*

*Talk following *Tree on the Hill*  
*The Mallard*  
*The Jolly Old Mallard*  
*Talk following *The Mallard*  
**Introductory talk to *Toey-Toey (The Mallard)* [RH: split into two parts]*  
**The Mallard (last three verses)*  
**The Mallard**

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
ARThUR BAKER
voice
With Wyn Humphreis, Sidmouth, Devon, 14 October 1954.
Sidmouth and District Mummers Play (The play being remembered with songs) BBC 23537
The Sidmouth Mumming Play (talk about the play / play remembered with songs) Folktracks FSD-60-103
Sidmouth and District Mummers Play (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.
The Banks of the Sweet Dundee BBC 22438
The Banks of the Sweet Dundee Folktrax FTX-408
Talk preceding Ruth Butler BBC 22438
Ruth Butler BBC 22438
Ruth Butler (Local Murder Ballad) Folktracksx 06-097
Ruth Butler (Local Murder Ballad) Folktrax FTX-097
Talk following Ruth Butler 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)


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
  "Roll the Chariot Along"

* Reaming-up Songs & Chant: Mademoiselle from Armentieres / Chant / The Female Drummer
  "Mademoiselle from Armentieres"
  "Reaming Up Chant"
  "Chant" repeated

* Talk: The Process of Reaming Up
  "Talk about reaming-up & use of nick-names"
  "Talk about methods of keeping together, names of songs"

** Reaming-up Song: Ee Kalazee (talk preceding & following)
  "Ee Kalazee "The French Song"
  "Ee Kalazee repeated"
  "Talk about The French Song, Ee Kalazee " (then sung, then talk)
  "Ee Kalazee or The French Song"
  "Quarryman’s Chant & Song [RH: The French Song]"
  "Beat the Drum Again (or The Female Drummer)" (talk after)
  "Talk about The Female Drummer"

*** 14th Day of February (Bold Daniel) [RH: fragment]
  "Bold Daniel"
  "Talk about methods"
  "Fleeting-up Song: Round Boys Round (with talk)"
  "Fleeting up Song: Round, Boys, Round"
  "Talk about “Fleeting up”; Round, Boys, Round (talk, sung, talk)"
  "Talk: Portland Jacks & Fleeting-up"
  "Talk about Portland jacks"

Quarryman’s Chant & Song [RH: Heaving the Jack]

**** Reaming-up large rock in 1907 & serving out beer allowance

***** Talk: System of leadership & apprenticeship

** Talk: Companies, leadership & apprenticeship
Roll out the Barrel

**/**** Talk describing reaming up a rock of a thousand tons

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]


WALTER HAYNE

voice x; melodeon xx

Abbotsbury, Dorset, 20 October 1954.

The Soldier & the Lady (The Nightingale) x
Talk by the singer about his work x
Soldier, Won’t You Marry Me? (Tune of Song: Not for Joe) xx
VASHTI VINCENT

voice

Sixpenny Handley, Wiltshire, 21 October 1954.

The Female Drummer  Folktrax FTX-406
Sweet Fanny Adams [RH: part only]  Caedmon TC1163
   Sweet Fanny Adams [RH: part only]  Topic 12T195
   Talk about murder ballad: Sweet Fanny Adams  Folktrax FSC 101
   Sweet Fanny Adams  Folktracks 60-029
   Sweet Fanny Adams  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 Lumsky (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


*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
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 Soulclakers. 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 Soulclakers) voice
Frodsham, Cheshire, 1 November 1954.

**Soul Song and 1st Part of Play**
Frodsham Soul-caking Song
Frodsham Soul 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

**Commentary by the leader**
Saydisc CD-SL 425
Folktrax FDS-60-107
Folktrax FTX-107

**Talk**
Folktrax FTX-107
Saydisc CD-SL 425
Folktrax FDS-60-107
Folktrax FTX-107
Folktrax FDS-60-107
Folktrax FTX-107
Folktrax FDS-60-107
Folktrax FTX-107

Antrobus Soulclakers, Wilf Isherwood and Jim Buckley, at the time of the recording.
[photos: Peter Kennedy]
Talk about costumes
Talk about costume
Souling Song: Helsby version (talk about play)
Helsby Talk about this Version
Talk about Helsby version
The Helsby The Soul-caking Song
The Helsby Souling Song
The Old Farmer of Newton
Recitation: Dennis Macowan & talk on field names
Recitation: Dennis McCowan from County Tyrone & talk about local field names
Song: Eedy Addy Idy O
Song: Eedy Addy Addy-I-O

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)

TOM EDWARDS (65)
voice
Penrose Cottages, Bryneglwys [Brynglas], Corwen, Denbighshire, 9 November 1954.
Hen Tfon 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)
JOHN THOMAS

John Thomas (89, father) voice
Elizabeth Evans (daughter) voice & piano
At their home in Llangwyn, Corwen, Merionethshire, 9 November 1954.

Mari, Rhowch Morgan Ar Y Tan (Mary Put the Kettle on the Fire) talk
preceding by his daughter, Mrs. Elizabeth Evans
BBC 22340

Mari Rhowch Morgan Ar Y Tan
Folktrax FTX-051

Yr Ysgol Yn Y Wlad (The School in the Country) talk preceding by his daughter,
Mrs. Elizabeth Evans
BBC 22340

Y Ceffyl Du (The Black Horse) (with harp)
Gwenno Fwyn (Gentle Gwen)
Gwenno Fwyn (Gentle Gwen)
Nae ’Nghariad I’n Fenws (My Love She’s a Venus)
Y March Glas (The Grey Horse)
Tren O’r Bala I Ffestiniog (The Bala-Ffestiniog Train) (talk before)
Tren O Bala I Ffestiniog (The Train from Bala to Ffestiniog)
Boneddawr Mawr Or Bala (A Squire from Bala)
Talidion Minion Menai (The Menai Straits)
Hiraeth Am Feirion (The Longing)
Cyllies Y Meddyg (Confessions of a Drunkard)
Yr Ysgol Yn Y Wlad (The Country School)
Castiau Gwaig (The Tricks of Women)
Petrisen (The Partridge)

Talk about his singing, including a song learned from a missionary
Further talk about concerts and Nosen Lawen (Merry Nights)
Robin Fy Mrawd (Robin’s Will)
Can Yr Aderyn (Song of the Blackbird)
Hen Ffion Fy Nain (Grandmother’s Old Stick)
O Fy Nghairiad Annwyl (O My Darling)
Can Y Tylwyth Ted (Song of the Fairies)
Tatws Llaeth (Potatoes and Buttermilk)
Jan Ni Sy’n Iawn (Our Jane Is a Good One)

Limericks

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
***Some Romany words
**Some Romany words
*/**Romany conversation
*/**Romany conversation
*/**Conversation
** Explanation of the conversation
**Vocabulary

*A fishing story

BBC 22431
Folktracks FSA 053
Folktrax CD-053
Folktrax CD-053
Folktracks FSA 053
Folktrax FTX-441
Folktrax FTX-441
Folktrax FTX-441

*Folktracks FSA 053

*Folktrax CD-053

** Folktracks FTX-441
*Another fishing story
*Another fishing story
*Talk about poachers
*Talk about poachers
*Romany Song (tune: Mochyn Du) (One verse followed by explanation in English)
*Nonsense Song, Tune: Mochyn Du
*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
*Riddles: Coffin / man ploughing / nails in your boots / sack of sawdust / ship / Andrew / dyer / needle & thread / lady’s thimble / nettle / deck of cards / cabbage

*Barga
ing Song in Welsh (& English) (fragment)
**Y Llyfant a Neidiodd O Gorwen I Llangollen (The Frog that Jumped from Corwen to Llangollen)
**Y Llyfant a Medio
d
**Y Llyfant a Medio
d
**Merch Penderrin (The Girl from Penderrin) (Translated into English by Mari Jones)
**Y Ferch O Blwy Penderyn
**Three Men Went a Hunting (The Three Huntsmen) (talk preceding)
**Three Men Went a Huntin’ [RH: part only]
**Three Men Went a Huntin’ [RH: part only]
**Three Men Went A-hunting
**Three Men Went A-hunting
**Three Men Went A-hunting
**I Was in the Hayshed with My Father (sung in Welsh and English)
**I Was in the Hayshed [RH: fragment]
**Song in Welsh
**The Lady in the Parlour (sung in Welsh) [RH: fragment]
**Song: Kanu Di Kantu (Did You Ever See?) (sung & explained)

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]
Gypsy Hornpipe x [RH: Four-hand Reel tune]
Clog Dance x [RH: Four-hand Reel tune]
Further Hornpipes
Further Hornpipes
Nos Galen [RH: hymn tune]
Nos Galen [RH: hymn tune]
The Fairy Reel
The Fairy Reel
Moel Yr Wyddfa
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 *
Sweetenham The Soul-caking Song*
Sweetenham The Soul-caking Song**
Sweetenham Talk including The Horse’s “Nominy”*
Sweetenham Song */**

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 vigourously 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 Muke 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 Souby, Crosby Garett, Kirkby and Musgrave (peterkennedyarchive.org).

CECIL MOORE (21)
mouth-organ; & whistling
In the calf-house opposite the Post Office, Gunnerside, Swaledale, Yorkshire, 22 November 1954.

*John Peel*

*Beautiful Swaledale*  
*Reel [RH: March: Scotland the Brave]*  
*I Love a Chocolate*  
*Oh Susannah*  
*The Runaway Train*  
*Talk about learning the Mouth Organ*

 Recorded Fred Clark (melodeon) at his farm.

FRED CLARKE (55)
melodeon

At Fred Clarke’s farm, Kirkby Stephen, Westmorland, 22 November 1954.

*Four Variations on John Peel* (talk following)  
*John Peel played as a waltz*  
*John Peel Waltz*  
*John Peel (version no. 2)*  
*John Peel played for a Barn Dance*  

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:- Lumsdale, 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

Sedbergh, Yorkshire, 23 November 1954.

*Howgill Lads (Hunting Song)* [RH: split into two parts] (talk preceding)  
*Howgill Lads* [RH: and talk]  
*Talk about Joe Bowman*  
*Hunting horn & talk about Joe Bowman*  
*Talk about Joe Bowman*  
*Hunting Horn*  
*Demonstration of the hunting horn*  
*Talk about fox-hunting in the family & song-making* [RH: this might be the
same as some previously listed speech]

<table>
<thead>
<tr>
<th>Title</th>
<th>Folklabel</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sedbergh Fox Hunt 1953 (talk before)</td>
<td>Folktracks 90-120</td>
</tr>
<tr>
<td>Sedbergh Fox Hunt 1953 (talk before)</td>
<td>Folktrax 120</td>
</tr>
<tr>
<td>Introductory talk to You'll Never Get in Without</td>
<td>BBC 22450</td>
</tr>
<tr>
<td>You'll Never Get in Without</td>
<td>BBC 22449</td>
</tr>
<tr>
<td>You'll Never Get in Without (talk before)</td>
<td>Folktracks 90-120</td>
</tr>
<tr>
<td>You'll Never Get in Without [RH: song and talk]</td>
<td>Folktrax 120</td>
</tr>
</tbody>
</table>

Lunesdale Foxhounds, Brigsteer, Westmoreland, 30 October 1954.  
[photo from J. Moore Sedgwick; Peter Kennedy Archive]

Peter (Report to Marie Slocombe, peterkennedyardarchive.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]
   *Talk about country dance, The Cottagers
   *Pace Egging - custom described
      *Talk about the custom, costumes etc.
      *Description
      *Description
   **Pace Eggs - described
      **Talk about Easter eggs
   **Bell Wether of Barkin (rhyme, recited)

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)

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

Bell Wether of Barkin (rhyme, recited)
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 Ruskin 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 Ruskin (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.
*The White Cockade
*The White Cockade
*The Yorkshire Lass
*The Yorkshire Lass
*The Yorkshire Lass
*Keep Yourself Steady Moving, Lads
**Square Eight (talk preceding)
**Square Eight (talk preceding)
**Square Eight (talk preceding)
**Turn Off Six (talk preceding) (tune: My Love She’s But a Lassie Yet)
**Turn Off Six
**Turn Off Six (talk preceding)
**Circassian Circle (talk preceding)
**Circassian Circle (talk preceding)
**Circassian Circle: Swaledale Lasses (or Drunken Sailor) (talk)
**The Self (or Sylph)

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.
The Huntsman’s Chorus (dance) x / xx
The Huntsman’s Chorus x / xx
The Huntsman’s Chorus x / xx
Swinging Six (talk preceding by Peter Beresford)
Swinging Six: Here We Go Round the Mulberry Bush x / xx (talk)  Folktrax FTX-211
Flowers of Edinburgh x  Folktracks FSC-60-211
Flowers of Edinburgh x  Folktrax FTX-211
Square Eight: My Little Donkey (talk before)  Folktracks FSC-60-211
Square Eight: My Little Donkey / Buffalo Girls x / xx (talk)  Folktrax FTX-211
Circassian Circle: Buckden F’aste xx (talk)  Folktracks FSC-60-211
Circassian Circle: Buckden F’aste (Oyster Girl) xx (talk)  Folktrax FTX-211
Butter’d Pease x / xx (talk before)  Folktracks FSC-60-211
Butter’d Pease x / xx (talk)  Folktrax FTX-211
The Devil among the Tailors x (talk before)  Folktracks FSC-60-211
Satan among the Seamstresses x (talk)  Folktrax FTX-211
Lady of the Lake (talk before)  Folktracks FSC-60-211
Handkerchief Dance – Kendal Ghy!: Lady of the Lake x / xx  Folktrax FTX-211
Buy a Broom [RH: The More We Are Together] / Black Joke x (talk)  Folktracks FSC-60-211
Buy a Broom [RH: The More We Are Together] / Black Joke x (talk)  Folktrax FTX-211
Ninepins: Rakes of Mallow x / xx (talk)
Ninepins: Rakes of Mallow x / xx (talk)  [RH correction: Rakes of Mallow]  Folktracks FSC-60-211
Talk about the music by Peter & Mrs. Beresford  Folktracks FSC-60-211
Talk about the music by Peter & Mrs. Beresford  Folktrax FTX-211
The Huntsman’s Chorus x / xx (talk before)
The Huntsman’s Chorus x / xx (talk)  Folktracks FSC-60-211
The Huntsman’s Chorus x / xx  Folktrax FTX-211
The Huntsman’s Chorus 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.

The Drops of Brandy: Keel Row / Durham Rangers/ Green Castle / Hesleyside Reel / Yankee Doodle
The Drops of Brandy: Keel Row / Durham Rangers/ Green Castle / Hesleyside Reel / Yankee Doodle

Pins and Needles: Fiery Clock Face / Smash the Windows / Lawdenshaw Jig / Oyster Girl
Pins and Needles: Fiery Clock Face / Smash the Windows / Lawdenshaw Jig / Oyster Girl

The Ribbon Dance: Jigs: Fiery Clockface / Smash the Windows (or Roaring Jelly)[RH: fade out]
The Ribbon Dance: Jigs: Fiery Clockface / Smash the Windows

Sylph: Wingate Bog / Blakehope Burn / Hood’s Jig / Gill House
Sylph: Wingate Bog / Blakehope Burn / Hood’s Jig / Gill House

The Triumph: The Triumph / The Punch Bowl
The Triumph: The Triumph / The Punch Bowl

CORN RIGS & MORPETH RANT [RH: brief]

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.

Jim the Carter’s Lad (talk preceding)  BBC 22443
Jim the Carter Lad [RH: part only]  Caedmon TC1144
Jim the Carter Lad [RH: part only]  Topic 12T159
Jim, the Carter Lad  Folktracks 60-021
Jim the Carter Lad  Folktrax FTX-021

Talk about himself and his life

The Bonnie Wee Window
The Bonnie Wee Window
The Bonnie Wee Window

The Pride of Glencoe (Part One) (talk preceding)  BBC 22443
The Pride of Glencoe (Part Two)  BBC 22445
The Banks of Coquet (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
Bonnets of Dundee

The Circassian Circle: I’ll Gang Nair Mair to Yon Toon / Bonny Dundee

The Circassian Circle, First Figure

The Circassian Circle, Second Figure: Bonnets of Dundee

The Ribbon Dance (Country Dance)

The Triumph

The Triumph (with talk)

The Triumph (Country Dance)

Corn Rigs (talk preceding)

Corn Rigs (Country Dance)

The Pin Reel [RH: Pop Goes the Weasel] (talk preceding)

The Sylph: Staten Island (with talk) [RH / original tape box: The Self Country Dance]

The Self (Country Dance)

The Varsoviana: Cock Your Leg Up (with talk)

Cock Your Leg Up

Ninepins & Ninepins Reel: Astley’s Ride

Ninepins & Ninepins Reel: Astley’s Ride

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 Kendall singer

DOUGLAS TEMPLETON [Folktrax FTX265];

LOWER SWALEDALE SINGERS [Folktrax FTX-310] **

Douglas Templeton solo singer
Thomas Kendall singer
Matthew Kendall singer | chorus
Probably Oliver Kendall singer
Probably Charles Spenceley singer

At the Punch Bowl Inn, Low Row, Reeth, Swaledale, Yorkshire, 30 November 1954.

*Beautiful Swaledale Folktrax FTX-265
*Beautiful Swaledale Folktrax FTX-310
**The Lass of Richmond Hill Folktrax FTX-265
**The Lass of Richmond Hill Folktrax FTX-310
***A Little Farm Well Tilled Folktrax FTX-265
***A Little Farm Well Tilled Folktrax FTX-310
***The Swaledale Song Folktrax FTX-265
***The Swaledale Song Folktrax FTX-310

Peter (Report to Marie Slocombe, peterkennedarchive.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.
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
*When Adam Was First Created BBC 21543
*Twas Down in Cupid’s Garden BBC 21543
**The Shepherd’s Song BBC 21544
**The Lawyer Bold BBC 21544
**Sweet Lemony (Leman-Day) BBC 21544
**The Haying Cock BBC 21545
**The Brisk and Lively Lad BBC 21546
**The Sheep Shearing Song BBC 21546
**The Spotted Cow BBC 21546
**I Keep My Dogs (Hares in the Old Plantation) BBC 21546
**The White Cockade BBC 21547
**The Bold Dragoon BBC 21547
*Carol: Shepherds, Arise BBC 21544
*Shepherds Arise [RH: part only] Caedmon TC1224
*Shepherds Arise [RH: part only] Topic 12T197
*Shepherds, Arise Topic TSCD671
*Shepherds Arise (Carol) Folktracks 60-082
*Shepherds Arise Folktrax FTX-082
*Shepherds Arise Folktrax FTX-504
*Shepherds Arise 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) EFDS”. So this was recorded on EFDS time.

BOB AND RON COPPER*
BOB COPPER**
RON COPPER***
THE COPPER FAMILY****
voices
*Twankydillo HMV CLP 1327
*Twankydillo (or The Merry Blacksmith) Folktracks 60-082
*Twankydillo (or The Merry Blacksmith) Folktrax FTX-082
Talk about The Folk-Song Society and the first song [RH: The Banks of Claudy] Folktracks 60-081
Talk about The Folk-Song Society and the first song [RH: The Banks of Claudy] Folktrax FTX-081
*Cloddy Banks Folktrax FTX-081
*The Banks of Claudy EFDSS JL1
*The Banks of Claudy HMV CLP 1362
*The Banks of Claudy Saydisc CD SDL405
*Claudy Banks Folktracks 60-081
*The Banks of Claudy Folktrax FTX-081
*The Banks of Claudy Folktrax FTX-514
Talk about the next song [RH: The Hungry Fox] Folktracks 60-081
Talk about the next song [RH: *The Hungry Fox*]

*The Hungry Fox*  
Folktrax FTX-081

*The Hungry Fox*  
EFDSS JL1

*The Hungry Fox*  
Folktracks 60-081

*The Hungry Fox*  
Topic TSCD673T

*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)*  
Folktrax FTX-082

*The Twelve Days of Christmas*  
Rounder 11661-1719-2

*Bold Fisherman*  
Folktrax 60-082

*No, John, No*  
Topic TSCD673T

Talk about the previous song [RH: *No, John, No*]

*Time Passes Over (or Thousands or More)*  
Folktracks 60-082

*Time Passes Over (or Thousands or More)*  
Folktrax FTX-025

Talk about the next song [RH: *Acre of Land*]

*An Acre of Land*  
[RH: part only with other material]

**The Machiner’s Song**  
Folktracks 60-081

**The ‘Chiner’s Threshing Song**  
Folktracks 60-021

**The ‘Chiner’s Song**  
Folktracks 60-082

**The ‘Chiner’s Threshing Song**  
Folktracks 60-025

Talk by Bob  
Folktracks 60-081

*When the Old Duncow Caught Fire*  
[with Peter Kennedy, banjo, added later]

*When the Old Duncow Caught Fire*  
HMV CLP 1327

*When Jones’ Ale Was New*  
Caedmon TC1144

*The Jovial Tradesmen*  
Topic 12T159

*When Jones’ Ale Was New*  
Folktracks 60-082

*When Jones’ Ale Was New*  
Folktracks FTX-025

*When Jones’ Ale Was New*  
Folktracks FTX-082

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*  
Caedmon TC1167

*Warlike Seamen*  
Topic 12T194

*Warlike Seamen (The Irish Captain)*  
Saydisc CD SDL405

*The Irish Captain (or The Man o’ War)*  
Folktracks 60-081

*The Irish Captain (or The Man o’ War)*  
Folktracks FTX-081

*Warlike Seamen*  
Folktracks FTX-513

*The Jovial Tradesmen*  
Caedmon TC1144

*The Jovial Tradsmen*  
Topic 12T159

*Sweep, Chimney Sweep*  
Caedmon TC1144

*Sweep, Chimney Sweep*  
Topic 12T159

*Sweep, Chim-nie Sweep*  
Folktracks 60-021
<table>
<thead>
<tr>
<th>Song</th>
<th>Label</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>*Sweep, Chim-nie Sweep</td>
<td>Folktrax FTX-021</td>
<td></td>
</tr>
<tr>
<td>*Sweep, Chim-nie Sweep</td>
<td>Folktracks 60-082</td>
<td></td>
</tr>
<tr>
<td>*Sweep, Chim-nie Sweep</td>
<td>Folktrax FTX-082</td>
<td></td>
</tr>
<tr>
<td>*The Merry Makers [check]</td>
<td>Caedmon TC1144</td>
<td></td>
</tr>
<tr>
<td>*The Merry Haymakers</td>
<td>Folktracks FSB 023</td>
<td></td>
</tr>
<tr>
<td>*The Merry Haymakers</td>
<td>Folktrax FTX-023</td>
<td></td>
</tr>
<tr>
<td>*The Month of May (or The Merry Haymakers)</td>
<td>Folktrax FTX-082</td>
<td></td>
</tr>
<tr>
<td>*The Month of May (or The Merry Haymakers)</td>
<td>Topic TSCD750D</td>
<td></td>
</tr>
<tr>
<td>**The Month of May</td>
<td>Caedmon TC1142</td>
<td></td>
</tr>
<tr>
<td>**The Month of May</td>
<td>Topic 12T157</td>
<td></td>
</tr>
<tr>
<td>**The Month of May</td>
<td>Folktracks 60-081</td>
<td></td>
</tr>
<tr>
<td>**The Month of May</td>
<td>Folktrax FTX-081</td>
<td></td>
</tr>
<tr>
<td>*The Sweet Primroses</td>
<td>World Music Network B004</td>
<td></td>
</tr>
<tr>
<td>*The Sweet Primroses</td>
<td>Topic TSCD600</td>
<td></td>
</tr>
<tr>
<td>*The Banks of the Sweet Primroses</td>
<td>Caedmon TC1142</td>
<td></td>
</tr>
<tr>
<td>*The Banks of the Sweet Primroses</td>
<td>Topic 12T157</td>
<td></td>
</tr>
<tr>
<td>*The Banks of the Sweet Primroses</td>
<td>Folktracks 60-081</td>
<td></td>
</tr>
<tr>
<td>*The Banks of the Sweet Primroses</td>
<td>Folktrax FTX-081</td>
<td></td>
</tr>
<tr>
<td>*Dame Durden</td>
<td>Caedmon TC1142</td>
<td></td>
</tr>
<tr>
<td>*Dame Durden</td>
<td>Topic 12T157</td>
<td></td>
</tr>
<tr>
<td>**The False Bride [RH: part only]</td>
<td>Caedmon TC1142</td>
<td></td>
</tr>
<tr>
<td>**The False Bride [RH: part only]</td>
<td>Topic 12T157</td>
<td></td>
</tr>
<tr>
<td>**The False Bride [RH: part only]</td>
<td>Folktracks 60-081</td>
<td></td>
</tr>
<tr>
<td>**The False Bride [RH: part only]</td>
<td>Folktrax FTX-081</td>
<td></td>
</tr>
<tr>
<td>**The Week before Easter (or The False Bride)</td>
<td>Folktracks 60-081</td>
<td></td>
</tr>
<tr>
<td>**The Week before Easter (or The False Bride)</td>
<td>Folktrax FTX-081</td>
<td></td>
</tr>
<tr>
<td>**The False Bride [RH: part only]</td>
<td>Folktrax FTX-025</td>
<td></td>
</tr>
<tr>
<td>Talk about the family singing tradition</td>
<td>BBC 22348</td>
<td></td>
</tr>
<tr>
<td>Talk about the family singing tradition</td>
<td>Folktrax FTX-081</td>
<td></td>
</tr>
<tr>
<td>**The Black Ram</td>
<td>Folktrax FTX-025</td>
<td></td>
</tr>
<tr>
<td>*The Battle of Alma</td>
<td>Folktrax FTX-516</td>
<td></td>
</tr>
</tbody>
</table>

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
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)**
### Session Details

**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**

Talk about his own interest in the songs

**You Might Eeasily Know a Doffer**

We Are the Rovers (talk before)

**The Doffer Mistress** (talk before)

Talk about mill-workers, doffers & hecklers

“B” for Barney (with talk)
<table>
<thead>
<tr>
<th>Song Title</th>
<th>Artist(s)</th>
<th>Reference</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>I Am the Wee Falorie Man</em> (talk before about pack-man)</td>
<td></td>
<td>Folktrax FTX-072</td>
</tr>
<tr>
<td><em>The Poor Woman from Sandy Row</em> (talk before)</td>
<td></td>
<td>Folktrax FTX-072</td>
</tr>
<tr>
<td><em>I Came to See Jenny Jo</em> (talk after)</td>
<td></td>
<td>Folktrax FTX-072</td>
</tr>
<tr>
<td><em>Will You Wallace?</em> (talk after) [≈ <em>The Varsouviana]</em>)</td>
<td></td>
<td>Folktrax FTX-072</td>
</tr>
<tr>
<td><em>The Flowery Garden (The Broken Token)</em></td>
<td></td>
<td>Folktrax FTX-072</td>
</tr>
<tr>
<td><em>Hi-Tiddley-Tye, My Son John</em></td>
<td></td>
<td>Folktrax FTX-072</td>
</tr>
<tr>
<td><em>Love Is Pleasin’</em> (talk after)</td>
<td></td>
<td>Folktrax FTX-072</td>
</tr>
<tr>
<td><em>Our Queen up the River</em> (talk before)</td>
<td></td>
<td>Folktrax FTX-072</td>
</tr>
<tr>
<td><em>Darkie Joe’s Song / The Other Queen</em> (with talk)</td>
<td></td>
<td>Folktrax FTX-072</td>
</tr>
<tr>
<td><em>Riding on a Donkey</em></td>
<td></td>
<td>Folktrax FTX-072</td>
</tr>
<tr>
<td><em>Our Queen Can Birl Her Leg</em> (talk after)</td>
<td></td>
<td>Folktrax FTX-072</td>
</tr>
<tr>
<td><em>Lizzie Moore – Sea Song</em> (talk before)</td>
<td></td>
<td>Folktrax FTX-072</td>
</tr>
<tr>
<td><em>Here She Stands a Lovely Creature</em> (talk before &amp; after)</td>
<td></td>
<td>Folktrax FTX-072</td>
</tr>
<tr>
<td><em>Lay on Them, Brogie Mor</em> (talk before)</td>
<td></td>
<td>Folktrax FTX-072</td>
</tr>
<tr>
<td><em>O Doctor, Dear Doctor (The Sick Lover)</em> (talk after)</td>
<td></td>
<td>Folktrax FTX-072</td>
</tr>
<tr>
<td><em>The Knife-Grinder’s Chant</em> (talk after)</td>
<td></td>
<td>Folktrax FTX-072</td>
</tr>
<tr>
<td><em>What Is Mary Weeping For?</em> (talk after)</td>
<td></td>
<td>Folktrax FTX-072</td>
</tr>
<tr>
<td><em>The Blackbird (Died for Love)</em> (talk after)</td>
<td></td>
<td>Folktrax FTX-072</td>
</tr>
<tr>
<td><em>O Go Ye in by Yonders Town</em> (talk before)</td>
<td></td>
<td>Folktrax FTX-072</td>
</tr>
<tr>
<td><em>Five O’Clock Striking</em></td>
<td></td>
<td>Folktrax FTX-072</td>
</tr>
<tr>
<td><em>See Me Dance the Polka</em> (talk after)</td>
<td></td>
<td>Folktrax FTX-072</td>
</tr>
<tr>
<td><em>There Were Three Lords</em> (with talk)</td>
<td></td>
<td>Folktrax FTX-072</td>
</tr>
<tr>
<td><em>He Said He Was from Co. Tyrone</em> (talk before)</td>
<td></td>
<td>Folktrax FTX-072</td>
</tr>
<tr>
<td><em>All Round the Loney-O</em> (talk before)</td>
<td></td>
<td>Folktrax FTX-072</td>
</tr>
</tbody>
</table>

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*

**NO ARTIST CREDIT [RH: BAMPTON MORRIS (Arnold Woodley’s boys team)]**

*Morris dance team*

**ALBERT TOWNSEND & WILLIAM BROOKS (“Brannen”)***

voices

In the street, Bampton, Oxfordshire, Whit Monday, 30 May 1955.

*Bonny Green Garters*  
*Shepherd’s Hey [RH: incorrectly attributed to Arnold Woodley]*  
*The Maid of the Mill [RH: incorrectly attributed to Arnold Woodley]*  
**Bobbing Around**  
**The Flowers of Edinburgh**  
**Constant Billy**  
**Bonny Green Garters**  
**Interviews with another team of dancers**

Interviews with Jim Buckingham, [RH: Arnold Woodley], young Jimmy Townsend, young Michael Bowden and Billy Flux
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 demobil 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

EDGAR ALLINGTON (78)

voice
Brandon, Suffolk, 17 June 1955.

Herring Song
The Herring
The Farmyard Song
Talk
Henry the Poacher
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 127158
Rounder 11661-1788-2
Folktrax FTX-301
The Cruel Mother [RH: part only, edited with other material] xx Folktrax 60-501
The Cruel Mother [RH: part only, edited with other material] xx Folktrax FTX-501
The Lowlands of Holland [RH part only, edited with other material] xx Folktrax 90-502
The Lowlands of Holland [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 Folktrax FTX-188
Pibroch xx Folktrax FTX-188
Pibroch cantered x Folktrax FTX-301
Cantering (faded out) x Folktrax FTX-188
Cantering Reels x Folktrax FTX-301
Reel-time version of The Haughs of Cromdale x Folktrax FTX-301
Silly Jack and the Englishman (Story) x Folktrax FTX-303
Silly Jack and Two Pairs of Three Women (Story) x Folktrax FTX-303
The Douglas Tragedy (verses spoken) x Folktrax FTX-501
The Douglas Tragedy (Earl Brand) x Rounder 11661-1775-2
The Baron o’ Brackley x Folktrax 90-502
The Baron o’ Brackley x Folktrax FTX-502
Could You Wash a Sailor’s Shirt (The Brisk Young Sailor) x Folktrax FTX-515

Peter (Scotland 1955, notebook; British Library): Jun 22nd Wednes. Work in Perth

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]
Davi 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

Hamish Henderson & Davy Stewart at the time of the recording. [photo: Peter Kennedy]
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 29August 1955, peterkennedyarchive.org).

STEWART FAMILY
Ned Stewart (father) fiddle x, tin whistle xx
Elizabeth Stewart (16, daughter) piano xxx


*The Peterhead Polka* x / xxx (with talk) Folktrax FTX-069
*Strathspey: Jessie Smith / Bogie’s Wife* x / xxx Folktrax FTX-069
*Madam Vanoni* x Folktrax FTX-069
*Strathspey: Miss Lyall* x / xxx Folktrax FTX-069
*The Haughs of Cromdale* x Folktrax FTX-069
*The Hen’s Mairch owre the Midden* xxx Folktrax FTX-069

LUCY STEWART
voice


*The Bonny Hoose o’ Airlie* Folktrax FTX-365

*The Bonny Hoose o’ Airlie* (alternating verses with Belle Stewart’s recording) Folktrax 90-502

*The Bonny Hoose o’ Airlie* [RH: part only edited with other material] Folktrax FTX-502

*The Laird o’ Drum* Folktrax FTX-069

*The Laird o’ Drum* Rounder 11661-1776-2

*The Laird o’ Drum* Folktrax FTX-90-53

*The Laird o’ Drum* Folktrax FTX-503

*Twa Recuiting Sairgents* Folktrax FTX-069

*The Two Brothers* [RH: part only] Folktrax FTX-365

*Two Pretty Boys (The Two Brothers)* Folktrax FTX-365

*The Two Brothers* [RH: three verses edited with other material] Rounder 11661-1775-2

*The Two Brothers* [RH: part only; edited with other material] Folktrax 60-501

*The Two Brothers* [RH: part only; edited with other material] Folktrax FTX-501

*Two Pretty Boys* Topic TSCD673T

*Here Comes the Russian Jew* Folktrax FTX-365

*He’s Providing for Me* Folktrax FTX-365

*Amongst the Heather* Folktrax FTX-365

*The Jolly Beggar* Folktrax FTX-365

*The Jolly Beggar* Topic TSCD673T

*MacPherson* Folktrax FTX-365

*Talk about Macpherson with Hamish Henderson* Folktrax FTX-365

*Sweet William* Folktrax FTX-365

*The Ewie wi’ the Crookit Horn* Caedmon TC1145

*The Ewie wi’ the Crookit Horn* Topic 12T160

*Two Pretty Boys (The Two Brothers)* Folktrax FTX-365

*The Two Brothers* [RH: part only] Rounder 11661-1775-2

*The Two Brothers* [RH: three verses edited with other material] Folktrax 60-501

*The Two Brothers* [RH: part only; edited with other material] Folktrax FTX-501

*Two Pretty Boys* Topic TSCD673T

*Here Comes the Russian Jew* Folktrax FTX-365
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
McPherson’s Rant – Lament x Folktrax FTX-069
McPherson’s Rant – March x / xxx Folktrax FTX-069
*McPherson’s Rant x / xxx Saydisc CD-SDL407
Rory’s Reid Coat Folktrax FTX-301
Rory’s Reid Breeks 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.
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
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] Folktrax FTX-069
[RH correction: a fling not a reel]
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: Cù’ 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’it (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.


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, 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 fare 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 Gilhaney (Irish singer).” The Folktrax website notes Robert Stewart as hailing from Caithness and Jimmy Gilhaney, a tinker from Co. Leitrim and elsewhere as a tinker from Belfast.

ROBERT STEWART
acccordeon

On the quay, Scrabster, Sutherlandshire, 8 July 1955.
Reels: The High Level Hornpipe / The Devil Among the Tailors / The Break Down / Caddam Woods
The High Level Hornpipe
The Jacqueline Waltz
The Jacqueline Waltz
The Sweeps (Royal Belfast Hornpipe)

JIMMY GILHANEY

voice

On the quay, Scrabster, Sutherlandshire, 8 July 1955.
Blow the Candle Out [RH: part only] Folktrax FTX-363
Blow the Candle Out [RH: part only] Folktrax FTX-309
Blow the Candle Out Folktrax FTX-363
Blow the Candle Out Folktrax FTX-309
Blow the Candle Out

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 had 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.


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

North Isles: Stronsay South End Band & Northern Lights Eday, Sunday, 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/-

JOHN & ETHYL FINDLATER*
Jock Findlater voice
Ethel Findlater voice

JOHN & ETHYL FINDLATER & DAUGHTER**
Jock Findlater voice
Ethel Findlater voice
Elsie Johnson melodeon

ELSIE JOHNSTON [BBC]:

ELSIE JOHNSON [Folktrax] ***
melodeon xx; voice xx

ETHEL FINDLATER;

MRS ETHEL FINDLATER [Caedmon TC1145; Topic 12T160] ****
voice xx; 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)

**Talk about families**
**Talk about family**

*The Two Soldiers*
*The Two Soldiers* (with talk)
*The Two Soldiers*
*The Two Soldiers* (talk before)

*The Ploughboy’s Dream*
*The Ploughboy’s Dream*

**Talk about song, The Two Soldiers**

*The Gosport Tragedy*
*The Gosport Tragedy*

**The Standing Stones Ballad**

**The Standing Stones** [RH: part only]
**The Standing Stones** [RH: part only]
**The Lover’s Stone** (with talk)
**The Standing Stones Ballad**
**The Standing Stones**
**The Standing Stones Ballad** [RH: part only, Peter Kennedy voice over, *As I Roved, Out*, 10 May 1956]

**Extract of The Standing Stone Ballad**
**The Standing Stones** (talk before & after)

*Further talk about song: The Standing Stones Ballad*

*The Standing Stones Ballad* (talk)

*Further talk about the ballad*

***Scapa Flow***

***The Dowie Dens o’ Yarrow***

***Nelly Gordon***

****Country Dance – Strip the Willow*** (talk following)

****The Cruel Ship’s Carpenter***

****The Ploughboy’s Dream***

*****The Ploughboy’s Dream***

*****Lord Lovel***

******Lord Lovel** [RH: part only]
******Lord Lovel** [RH: part only]
******Lord Lovel**
******Lord Lovel** (with talk)
******Lord Lovel**
******Lord Lovel**

******Half Past Ten***

******Half Past Ten** (with talk)
******Half Past Ten**

******The Four Maries***

******The Four Maries***

******Mary Hamilton***

******Mary Hamilton***

******Mary in the Silvery Tide*** (talk before)

******Mary in the Silvery Tide** (with talk)
******Mary in the Silvery Tide** (talk before)

******The Bonnie Miller o’ Binnorie (The 2 Sisters)***

******The Bonnie Miller Laddie o’ Binnorie** (with talk)
******The Two Sisters of Binnorie-O** (talk before & after)
******The Two Sisters** [RH: 1 verse edited into other material]
******The Two Sisters** [RH: part only; edited with other material]
******Two Sisters***

******The Wexford Girl** (with talk)

******The Wexford Girl** (or Murder) (talk before)

******The Maid of the Cowdie an’ Knowes** (with talk)

******The Maid of the Cowdenknowes***
****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

*The Odin Hall, Dounby, Orkney Islands, 12 July 1955.

* The House of Skeen / Two Strathspeys
  *March, Strathspey & Reel: The House of Skene / The Four Stringer /
  MacDonald Black
  *March: The House of Skene / Strathspeys: The Four Stringer /
  MacDonald Black

**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

* March, Strathspey & Reel: The House of Skene / The Four Stringer /
  McDonald Black
*March: The House of Skene / Strathspeys: The Four Stringer /
  MacDonald Black

*The House of Skeen / Two Strathspeys
  BBC 22720
  Folktrax FTX-064
  Topic TSCD678

John Nicholson, Jimmy Garson & Iris Nicholson at the time of the recording.
[photo: Peter Kennedy]
Peter (Orkney Isles 1955, notebook; British Library): **Wednesday July 13th** // Further recording of Findlaters. Visited John Fleet 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

*Hoy’s Dark Lofty Island* (1st part of the song) x

Sir James the Rose (talk after) x

*Sir James the Rose* x

Sir James the Rose (talk after) x

The Painful Ploo (talk after)

*The Painful Ploo* (talk after)

The Gardener and the Ploughman x

The Two Soldiers (fragment)

The Two Soldiers (fragment)

BBC 22651

Folktrax FTX-189

Folktrax FTX-389

Folktrax FTX-189

Folktrax FTX-189

Folktrax FTX-189

Folktrax FTX-389
Peter Pratt at the time of the recording. [photo: Peter Kennedy]

William and Mary (one verse)
William and Mary (one verse)
March: The Drunken Piper xx
The Drunken Piper xx (talk before)
Two Hornpipes: Cliff & Miss Brown [RH: separate performances] xx
Hornpipes: The Cliff & Miss Brown xx (with talk) [RH: separate performances]
The Cliff Hornpipe xx
Miss Brown’s Hornpipe xx
Miss Brown’s Hornpipe xx
Quadrille Tunes (Unnamed) xx
Two Quadrille Tunes in Jig-Time xx (talk before)
Two Quadrille Tunes xx [RH: As I Roved Out, 10 May 1956]
Jigs (Two Quadrille Tunes)
Mazurka: Paddy Carter xx [RH correction: Barndance]
Polka Mazurka: Paddy Carter xx [RH correction: Barndance]
Paddy Carter (Polka Mazurka) xx [RH correction: Barndance]
Barndance: Paddy Carter
Reel: The Morning Star xx [RH: Peter Kennedy’s title, not Peter Pratt’s]
Country Dance: The Morning Star xx [RH: Peter Kennedy’s title, not Peter Pratt’s]
The Morning Star xx [RH: Peter Kennedy’s title, not Peter Pratt’s]
Reel: Kitty My Navel [RH correction: Strathspey] xx
Kitty My Navel xx
Kitty My Navel xx
Strathspey: Kitty My Navel xx
Maggie (Polka) [RH: The Piper’s Cave] xx
Strathspey: Archie o’ Lambholm xxx
Local Tune: Archie o Lambholm (Quickstep) xxx
Archie o’ Lambholm xxx
Strathspey: Archie o’ Lamb Holm xxx
Jig: Steamboat Quickstep xxx [RH: Pipe March]
Quickstep xxx [RH: Pipe March]
Quadrille Tune (Unnamed) xx
Tune for the Quadrille [The Rose Tree]
Quadrille Tune: Maggie xx
March: My Ain Scots Lassie xx
The Bride’s Reel (talk following) xxx
The Bride’s Reel
March: O’er the Hills and Far Away xxx
Two Polkas: Steamboat / Heel & Toe xx

Folktrax 60-189
Folktrax FTX-189
BBC 22729
Folktrax FTX-064
BBC 22729

Folktrax FTX-064
Folktrax FTX-389
Folktrax FTX-389
Topic TSCD678
BBC 22729

Folktrax FTX-064
Folktrax FTX-255
Topic TSCD678
BBC 22729
Folktrax FTX-064
Folktrax FTX-389
Topic TSCD678
BBC 22729

Folktrax FTX-064
BBC 22729
Folktrax FTX-064
Folktrax FTX-389
Topic TSCD678
BBC 22729

Folktrax FTX-064
BBC 22729
Folktrax FTX-064
Folktrax FTX-389
Topic TSCD678
BBC 22729

Folktrax FTX-064
BBC 22729
Folktrax FTX-064
Folktrax FTX-389
Topic TSCD678
BBC 22729

Folktrax FTX-064
BBC 22729
Folktrax FTX-064
Folktrax FTX-389
Topic TSCD678
BBC 22729

Folktrax 064
BBC 22730

Folktrax FTX-064
BBC 22730
Folktrax FTX-064
Folktrax FTX-389
Topic TSCD678
BBC 22730

Folktrax FTX-064
BBC 22730
Folktrax FTX-064
Folktrax FTX-389
Topic TSCD678
BBC 22730

Folktrax FTX-064
BBC 22730
Folktrax FTX-064
Folktrax FTX-389
Topic TSCD678
BBC 22730

Folktrax FTX-064
BBC 22730
Folktrax FTX-064
Folktrax FTX-389
Topic TSCD678
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.

*Grand March: Bruce’s*  
*Caledonian March*  
*Circassian Circle*  
*The Venus Polka*  
*Scapa Flow*  

*Scapa Flow* [RH: Peter Kennedy voice over, *As I Roved Out*, 10 May 1956]  
*Country Dance – Rory O’More / The Blackthorn Stick*  
*Country Dance – Rory O’More: The Blackthorn Stick*  
*Waltz: The Shepherd’s Wife*  

**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
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: Byrne’s / 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: Glimpsolhm [RH correction: Glimps Holm]  Topic TSCD678
  The Glimps Holm March  BBC 22725
  6* March (unnamed)  Topic TSCD678
    Untitled March  BBC 22725
    *** 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*Sunday 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

*Two Quicksteps

*Four Hand (or Scots) Reel (Bonny Lass or Smith’s a Gallant Fireman) [RH correction: Mary Omand says Scotch not Scott’s]

*Scotch Reel

*Strathspey: Smith’s a Gallant Fireman

*Grand March (unnamed)

*Tune for the Grand March

*The Grand March (no.2)

** Words of the first Polka

***Words of the second Polka x

***The Four Posts of the Bed xx

***The Four Posts of the Bed (talk after) xx

****The Scotch Reel

****Grand March (talk before)

****Grand March (title before)

5*Talk [RH: As I Roved Out, 10 May 1956]

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

Lullaby (talk before)
Lullaby (talk before)
Hush-a-by, Peerie Thing

Farewell to Stromness

Farewell to Stromness (talk before)
Farewell to Stromness
Farewell to Stromness (talk before)

The Old Maid’s Lament
The Old Maid’s Lament

The Sailor’s Return (The Young & Single Sailor)
The Sailor’s Return (The Young & Single Sailor)

The Poor Auld Maid (verse 5 omitted)
The Poor Auld Maid

The Nor-West Song

JIM LESLIE of Rousay

accordeon
St. Ola, Orkney Islands, 18 July 1955.

The Red House
The Red House
The Red House

Shetland Reel: Rolling down the Hill
The House on the Hill
Shetland Reel (Villiafjord Jack)
The House on the Hill

Grand March: Bruce’s

Caledonian March
Orkney Grand March
Shetland March (Unnamed) [RH: Polka recorded by Honeyman’s Fiddlers]
Shetland Polka
Grimsetter Polka
Grimsetter Polka
Scapa Flow

DAVIE LAUGHTON [pronounced Lighten]

voice
Orkney Islands, 18 July 1955. [of The Greens, Upper Sanday]

Bold Dighton

Bold Dighton
Hoy’s Dark Lofty Isle (talk before)
Hoy’s Dark Lofty Isle (talk before)
Hoy’s Dark and Lofty Isle

Spanish Play (talk after)

Spanish Play (talk after)

Spanish Play

MRS. DOT FOURBISTER [incorrect] of Flotta [BBC];

DOROTHY FOURBISTER [Folktrax; Rounder];

DOT FOURBISTER [Topic]

Dot Foubister [RH: correct spelling] voice
Kirkwall, Mainland, Orkney Islands, 18 July 1955.

The Brig Columbus

The Brig Columbus
The Brig Columbus
The Brig Columbus
The Brig Columbus

The Twa Sisters [RH: 3 verses edited with other material]

Binnorie [RH: part only; Peter Kennedy voice over, As I Roved Out, 10 May 1956]

The Two Sisters [RH: part only; edited into other material]

The Two Sisters [RH: part only; edited into other material]

MRS. ANNIE PATTERSON [BBC & Folktrax];

ANNIE PATTERSON [Caedmon]

Annie Patterson voice
Her son voice
St. Andrews, Mainland, Orkney Islands, 18 July 1955.

The Auld Maid’s Lament

A Frog Came to Miss Mouse’s Door (The Frog & the Mouse)

The Frog and the Mouse
The Frog Song (talk before & after)
The Froggie Song (talk before & after)

Tam Gibbs Soo

Talk about Tam Gibbs Soo x
Tam Gibbs Soo x (explanation after by her son)
Tam Gibbs Soo x (talk by son)
Tam Gibb’s Soo x (talk by son)

Talk about Tam Gibbs Soo x

Two Sailors Walking (The Broken Token)

The Wee Cooper o’ Fife

The Wee Cooper o’ Fife

Will of the Lum

Will of the Lum

Will o’ the Lum (talk before)
**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
Many others

North Ronaldsay, Orkney Islands, 19 July 1955.

Talk about Custom: New Year’s Carols

Carol (Short Version) x

*The Orkney New Year’s Carol [RH: verses 3, 5, 6, 13, 16, 19, 20, 41, 44 & 46 out of 50]*

*Newr Even’s Song [RH: part only]*

*We Are All St. Mary’s Men (Nor Een’s Night Carol)*

*We Are All St. Mary’s Men (Nor Een’s Night Carol)*

North Ronaldsay New Years Eve Carol [RH: Peter Kennedy voice over, *As I Roved Out, 10 May 1956]*

*The New’r-Een Night Song (talk before) (12 minutes 34 seconds)*

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*

*The Barony (Strathspey and Reel) (talk before)*

*The Cottage Strathspey & Reel*

*Caledonian or Bruce March*

*The Foursome Reel (talk before)*

*The Foursome Reel*

*Rory O’More [RH: Jig]*

*Jig: Rory O’More*

*Babbity Bowster (Kissing Dance): The Rose Tree (talk before)*

*Two Marches / The Cottage (Strathspey & Reel) [RH: correction: Two Polkas / Strathspey & Reel: The Cottage] [RH: fades out]*

*Wedding March*

*Two Wedding March*

*Napoleon Crossing the Rhine*

*Napoleon Crossing the Rhine*

*The Rendal Polka*

*The Rendal Polka*

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.
The notes to Folktrax 60-189 describe Kate Newlands as a travelling draper. Peter’s pocket diary entry for 21st July 1955 (British Library) reads “Left Orkney”. On 22nd July, he drove to Tongue for car repairs. “Then to Muir of Ord to Tinkers.” (Scotland 1955, notebook; British Library) “Various tinkers by the roadside but no songs.” (Peter in his report dated 29 August 1955). The following day, 23rd July, almost certainly on the recommendation of Hamish Henderson, he recorded John MacDonald and his daughter Ena (19) at their home near Elgin in Morayshire.

JOHN MACDONALD; JOHN MCDONALD [Topic] *
JOHN MACDONALD & ENA MACDONALD [FSA 061];
JOHN MACDONALD & HIS DAUGHTER ENA [FTX-061] **
ENA MACDONALD ***

John MacDonald voice; accordion xx
Ena MacDonald voice xxx
Pitgaveny, Elgin, Morayshire, 23 July 1955.

*The Haughs of Cromdale x/xx
*The Haughs of Cromdale x/xx
*The Haughs of Cromdale x/xx
The Roving Ploughboy x/xx
*The Roving Ploughboy x/xx
*The Roving Ploughboy x/xx
*The Roving Ploughboy x/xx
*The Roving Ploughboy x/xx
*The Roving Ploughboy x/xx

The Buchan Miller x/xx
*The Buchan Miller x/xx
*The Buchan Miller x/xx
*The Buchan Miller x/xx
*The Buchan Miller x/xx
*The Buchan Miller x/xx
*The Buchan Miller x/xx
*The Buchan Miller x/xx

The Berryfields of Blair x/xx
*The Berryfields of Blair (talk before) x/xx
**Lizzie Lindsay x/xx/xxx
**Lizzie Lindsay x/xx/xxx
**Lizzie Lindsay x/xx/xxx
*The Braes of Dunphail x/xx
*The Banks and Braes of Dunphail (talk before) x/xx
*The Dying Ploughboy x/xx
*The Dying Ploughboy (talk before) x/xx
*Talk about himself
*Talk about himself and the melodeon
*Talk about himself and the melodeon x
*Lord Randal x/xx/xxx
**Lord Randal x/xx/xxx
*McGuiness’s Cross-Eyed Pet x/xx
*McGuiness’s Cross-Eyed Pet x/xx
*The Lodging Hoose x/xx
*Bonny Udny (talk before) x
*Farewell Tomintoul [RH: Farewell to Mintoul?] x/xx
*Farewell Tomintoul [RH: Farewell to Mintoul?] x/xx
*The Mains of Foggieloan x/xx
*The Mains of Foggieloan (talk before) x/xx
*The Lucky Ploughboy x
*The Lucky Ploughboy (talk before) x
*George Morris x/xx
*George Morris (talk before) x/xx

HMV DLP 1143
Folktracks FSA 061
Folktrax FTX-061
Folktrax FTX-310
Caedmon TC1144
Topic 12T159
Folktracks FSB 023
Folktracks FSA 061
Folktrax FTX-023
Folktrax FTX-061
Folktracks FSA 061
Folktrax FTX-061
Folktracks FSA 061
Folktracks FSA 061
Folktrax FTX-021
Folktrax FTX-061
Folktracks FSB 023
Folktracks FSA 061
Folktracks FTX-061
Folktracks FSA 061
Folktracks FTX-061
Folktracks FSA 061
Folktracks FSA 061
Folktracks FSA 061
Folktracks FSA 061
Folktracks FTX-061
Folktracks FSA 061
Folktracks FTX-061
Folktracks FSA 061
Folktracks FTX-061
Folktracks FSA 061
Folktracks FTX-061
Folktracks FSA 061
Folktracks FSA 061
Folktracks FSA 061
Folktracks FTX-061
Folktracks FSA 061
*The Bonny Banks of Ross-shire x/xx
*The Bonny Banks of Ross-shire x/xx
*The Motor Car x
*The Motor Car (talk before) x
*The Bonny Lady x/xx
*The Bonny Laidie x/xx
*The Shepherd Lad o’ Rhynie x
*The Shepherd Lad o’ Rhynie x
*Children’s Songs: Hotchie Potchie x
*Children’s Songs: Jamie Birdie Had a Coo / Old Bob Bristle x
*The Froggie Song x
*Marlin Fair x/xx
*Marlin Fair x/xx
***Mormond Braes xxx/xx
*March: Auchan Lochan xx
  *March: Auchan Lochan xx
  *March: Auchan Lochan xx
*Harvest Home Hornpipe xx
*Tenpenny Bit / As I Was Kissed xx
  *Jigs: Tenpenny Bit / As I Was Kissed Yestreen (talk before) xx
*Diddling: The Reel o’ Tulloch x
  *The Reel o’ Tulloch x
*Diddling: The Rakes of Kildare x
*(Talk) Strathspey / The Reel o’ Tulloch / Jig: The Rakes of Kildare xx
*Pibroch of Donald Dhu xx

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
*The Cuckoo Waltz  
*Swiss Yodelling Waltz  
*Lindsay’s Waltz  
**Marches: Australian Ladies / The Hills of Perth  
***Waltz: My Lodging Is on the Cold Cold Ground (with variations)  

![Photo: Peter Kennedy](image)

Peter (Scotland 1955, notebook; British Library): 28 July Blairgowrie Recording session machine running slow. Peter (Report, presumable to Marie Slocombe, but not specifically addressed to her, dated 29 August 1955, peterkennedyarchive.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**

Bob Rundle Northumbrian small pipes

**ALEC STEWART**

Highland bagpipes

**ALEC & BELLE STEWART**

voices

Blairgowrie, Perthshire, 28 July 1955.

*The Berryfields of Blair

*The Overgate

*The Silly Auld Man (The Flower of Servantmen) (with talk after after about the laird’s fool)

*The Famous Flower of Severn Men (edited with Carolyne Hughes’s recording)

*Here’s a Health to All TrueLovers

*The Mountain Dew (Political Parody) x

*Dance-song: I Wish I’d Never’ve Seen Your Face

*Dance-song: Kathleen Mavourneen

*Dance-song: The Beaux of Oakhill (diddled)

*The Beaux of Oakhill (diddled)

*Dance-song: The Tenpenny Bit (diddled)

*The Tenpenny Bit (diddled)

*The Tenpenny Bit (mouth music)

*Londonderry on the Banks of the Foyle (3 verses only)

*The Maid of Kilmore (first part only)

*The Maid of Kilmore (first part only)

Saydisc CD-SDL407

Folktracks 60-185

Folktracks 90-502

Folktrax FTX-185

Folktracks FSB 017

Rounder 11661-1778-2

Folktracks FTX-185

Folktracks FTX-185

Folktracks 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 Amang 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 Amang 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 Amang 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 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]

*Edward [RH: part only; edited with other material]

*What is the Blood?

*What is the Blood?

*Edward [part only; edited with other material]

*Edward [part only; edited with other material]

Caedmon TC1145

Topic 12T160

Folktracks 60-183

Folktrax FTX-183

Folktrax 60-501

Folktrax FTX-501
*Edward [part only; edited with other material] Rounnder 11661-1775-2
*The Poor Smuggler’s Boy Folktrax FTX-183
*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 Udny’s; & Jock the Worthy Folktracks 60-183
***Stories: Jimmy Freeman; The Laird o Udny’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 60-183
***Dance-Song: Hap an’ Row Folktrax FTX-183
****When I Was a Young Maid (Female Drummer) Folktracks 60-183
****When I Was a Young Maid (Female Drummer) (talk before & after) Folktrax FTX-183
****When I Was a Young Maid Folktracks 60-183
****I’m a Dundee Weaver (2 verses with talk between) Topic TSCD6737
****I’m a Dundee Weaver (2 verses with talk between) Folktracks 60-183
5*Benghazi (Second World War Ballad) (talk after) Folktrax FTX-183
5*Benghazi (Second World War Ballad) (talk after) Folktracks 60-183
5*Benghazi Folktrax FTX-516
5*In Dublin’s Fair City (The Murder of Miss Brown) Folktrax FTX-183
5*In Dublin’s Fair City (The Murder of Miss Brown) Folktracks 60-183
6*The Banks of Red Roses (2 verses & chorus only) Folktracks 60-183
6*The Banks of Red Roses (2 verses & chorus only) Folktrax FTX-183
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 60-183
8*Young Donald Campbell (Redcoat Battle Song) Folktrax FTX-183
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 Bute? (Hiring Song) (talk before) Folktracks 60-183
9*Come Fee wi Me, Tam Bute? (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
In July 1955, Isabel Sutherland & Joby Blanshard (husband & wife) were also at the berrypicking in Blaigowrie. 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 Pitlochry 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 Ecclefechan 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 7½” 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 7½” 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 7½” 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 “Ferrograph” 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
Caedmon TC1164
Topic 12T196
Folktracks FSB 036
Folktrax FTX-036
Folktrax FTX-516
Topic TSCD676

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 Courtiers 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 Folktax 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
* The St. Clement’s Song
* The St. Clement’s Song
* St. Clement’s Day Song
*I was reared with my grandparents, body-snatchers at Lichfield & a hanging of a Burntwood man at Stratford
** Talk
**Molly dancers in front of the pub

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] Film: Here’s Good Luck to the Barley Mow
Atmosphere shots in the pub 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 Copthorne, Sussex, for the recording. The Cherry Tree in Copthorne was Pop’s local.

GEORGE MAYNARD [Topic 12T286; Folktracks];
George Maynard voice
At his cottage, Copthorne, Sussex, 3 December 1955.
A Sailor in the North Countrie
The Sailor in the North Country
A Sailor in the North Country
Three Sons o’ Rogues (King Arthur’s Sons)
Three Sons of Rogues
Three Sons of Rogues
Three Sons o’ Rogues (talk after)
Three Sons of Rogues
Down by the Seaside
Down by the Seaside
Down by the Seaside
Down by the Seaside
Bold William Taylor
William Taylor (talk before & after about rabbit-catching)
William Taylor
The Weaver’s Daughter (Poachers’ Song)
The Poor Old Weaver’s Daughter
The Poor Old Weaver’s Daughter (talk after)
The Weaver’s Daughter
The Weaver’s Daughter
Rolling (Dabbling) in the Dew
Rolling in the Dew
Rolling in the Dew (talk before about Marbles Championships)
Rolling in the Dew
Rolling in the Dew
The Claudy Banks
The Banks of Claudy
The Banks of Cloddy (talk before about his bicycle)
The Banks of Claudy
Claudy Banks
Keepers and Poachers
The Keepers and Poachers
Row-Dow-Dow (verses 6-8 omitted)
Row-Dow-Dow
Shooting Goschen’s Cock-ups (talk before about maker of song,
Fred Holman & about song)
Talk about himself
Talk about himself, his work, chopping bark for tanyards, harvesting,
hop-picking
The Irish Hop-Pole Puller
The Irish Hop-Pole Puller
Murder Ballad: Oxford City
Oxford City, further talk about hopping, travelers & learning the song from sister-in-law
Talk about the ballad: Prickly Thorny Bush
The Prickly Thorny Bush
Further talk, story and two riddles
Talk about the Marble-playing Championship
Marble Championships at Tinsley Green on Good Friday & about himself
Talk about brother’s ability to sing
Colin and Phoebe (talk before about his early life)
GEORGE MAYNARD

voice
The Cherry Tree, Copthorne, Sussex, 4 December 1955.

Rumpsy Bumpsy
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

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
*The Seeds of Love
*The Seeds of Love

*A Wager, A Wager (The Broomfield Wager)
*A Wager, a Wager
*A Wager, a Wager (Broomfield Hill)

*Lansdown Fair (Widdicombe Fair)
*Tom Pearce [RH: part only edited with other material]
*Tom Pearce [RH: part only edited with other material]
*Tom Pearce (Lansdown Fair)
*Tom Pearce "Lansdown Fair"
*Lansdown Fair (Tom Pearce) [RH: Introduced by Mervyn Plunkett; with chorus]

*The Sun Being Set (Ground for the Floor)
*Ground for the Floor
*The Sun Being Set
*Ground for the Floor [RH: Reg Hall’s recording of the same performance]

*The Aylesbury Girl
*The Aylesbury Girl

*Locks and Bolts
*Locks and Bolts
*Locks and Bolts
*Locks and Bolts (talk before about the story of the song)
*The Lost Lady Found (9 verses)
*Down in the Valley (Lost Lady Found) [RH: Introduced by Mervyn Plunkett; most choruses edited out]

**Blackberry Fold
**The Barley Mow
**The Barley Mow [RH: part only]
**The Barley Mow [RH: part only]
**The Barley Mow [RH: Reg Hall’s recording of the same performance]

**Searching for Young Lambs
**The Long and Wishing Eye (first 3 verses)

**The Cobbler
**The Cunning Cobbler [RH: part only]
**The Cunning Cobbler [RH: part only]
**The Cunning Cobbler (11 verses)
**The Cunning Cobbler
**The Cunning Cobbler

**The Folkstone Murder
**The Folkstone Murder
**The Folkstone Murder
**The Folkstone Murder
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 12T286]; *voice*

**PETER KENNEDY**; *melodeon*

**JEAN HOPKINS**; *voice*

**JEAN HOPKINS, MERVYN PLUNKETT, KENNETH STUBBS & PETER KENNEDY**

**MERVYN PLUNKETT, KENNETH STUBBS, JEAN HOPKINS & POP MAYNARD 5*; *voice*

**GEORGE HOLMAN** [RH correction: HARRY HOLMAN] 6*; *voice*

**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 Coldfinn*  
*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*
*Jack Pulled the String [RH: Mervyn Plunkett sings in the chorus]...Folktrax FTX-280

*Pull the String...Folktrax FTX-515

*Rumpsy Bumpsy [RH: with chorus]...Folktrax FTX-280

*The Sweet Primroses [RH: with other voices, Ken Stubbs being prominent]...Folktrax FTX-280

*The Tooting Murder [RH: with brief conversation with Mervyn Plunkett]...Folktrax FTX-280

*Pretty Susan [RH: Pretty Susan, the Pride of Kildare, with chorus]...Folktrax FTX-280

**Step-Dancing [RH: The Cliff Hornpipe]...Folktrax FTX-280

***Dame Durden...Folktrax FTX-280

****The Week before Easter...Folktrax FTX-280

*The Seeds of Love [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*Watchmaker’s Song [RH: Introduced by Mervyn Plunkett, with chorus & Peter Kennedy, melodeon]...Folktrax FTX-280

7*The Lazy Moocher...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


The Squire’s Dance...Folktrax FTX-116

Sally Luker...Folktrax FTX-116

A-Nutting We Will Go...Folktrax FTX-116

The Curly-Headed Ploughboy...Folktrax FTX-116

The Girl I Left Behind Me...Folktrax FTX-116

Jockey’s to the Fair...Folktrax FTX-116

The Princess Royal...Folktrax FTX-116

Peter ran the Ceilidh 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 Factory Girl*  Folktrax FTX-268
**The Mountain Road / The Heathery Breeze**  Folktrax FTX-268
***The Queen of the Fair***  Folktrax FTX-268
****The Flogging Reel****  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 Betenhaw, 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.
PHOEBE SMITH
Phoebe Smith voice
Joe Smith additional voice
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 (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 (words then song)
   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 Germanie
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
Peter (Report to Marie Slocombe but not specifically addressed to her, peterkennedymedarchive.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 their 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,
peterkennedymedarchive.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

*The Northamptonshire Poacher* [RH: part only]

The Northamptonshire Poacher

The Northamptonshire Poacher

Ratcliffe Highway

*Ratcliffe Highway* [RH: part only]

Ratcliffe Highway

*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]
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 (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 x / xx

The Smuggler’s Boy x / xx

BBC 23100
Talking Book 2/1501/26
Folktracks FSA 047
Folktrax FTX-047
BBC 23100
Folktrax FTX-208
Talking Book 2/1501/26
Saydisc CD SDL405
BBC 23100
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

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, peterkennnedyarchive.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 RAMILY // 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 [Folktrax FTX-099] (91)

voice
At Velvet Brightwell’s home, Leiston, Suffolk, 13 (not 14) July 1956.
Scarfรอบorough Banks (talks about himself before the song) Scarborough Banks (talk after) Folktracks FSA-60-099
The Faithful Plough Folktracks FSA-60-099
The Faithful Plough (talk after) Folktracks FTX-099
The Foggy Dew (talks about himself following the song) Folktracks FSA-60-099
The Foggy Dew (talk before & after) Folktrax FTX-099
The Loss of the Ramillies Folktracks FSA-60-099
The Loss of the Ramillies (fragment) Folktrax FTX-099
The Loss of the Ramillies Folktrax FTX-512

LOUISA HOWARD
Louisa Howard (60) voice x
Ernie Howard melodeon xx
At the Howards' house, Leiston, Suffolk, 14 July 1956.
The House of Ill Fame x
The House of Ill Fame x Folktracks FSA-60-099
The Sailor Boy x / xx Folktracks FSA-60-099
The Sailor Boy (Died for Love) 1 (talk before & after) x / xx Folktrax FTX-099
My father was a fisherman

Peter (Report to Marie Slocombe but not specifically addressed to her, peterkennedarchive.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

EDGAR BUTTON
voice
Flash Corner, Theberton, Leiston, Suffolk, 14 July 1956 [not 17 July as given on BBC discs].
The Oak and the Ash x BBC 23100
The Oak and the Ash Folktracks FSA-30-040
The Oak and the Ash (talk before) Folktrax FTX-040
The Oak and the Ash Topic TSCD676
Blow the Candle Out
Blow the Candle Out HMV 7EG 8288
Blow the Candle Out Folktracks FSA-30-040
Blow the Candle Out (verse 3 omitted) Folktracks FSB 017
Blow the Candle Out Folktrax-FTX 017
Blow the Candle Out (talk before) Folktrax FTX-040
Blow the Candle Out Topic TSCD676
The Larks (Pleasant and Delightful) BBC 23100
The Larks They Sang Melodious Folktracks FSA-30-040
The Larks They Sing Melodious (some choruses omitted) (talk before) Folktrax FTX-040
The Foggy Dew BBC 23100
The Foggy Dew Folktracks FSA-30-040
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];

voice
The Eel’s Foot, Eastbridge, Suffolk, 16 July 1956.

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. Markwell 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.

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.

Henry the Poacher (Fourteen Years Transported)

Henry the Poacher

The Old Drover
Windy Old Weather

Windy Old Weather
Windy Old Weather
Windy Old Weather (The Fishes)
Windy Old Weather (The Fisherman’s Lament)

John Reilly

John Reilly
John Reilly

Thornymoor Woods

Threshold Time (own composition)

The Turkish Lady (talk following)

The Bonny Labouring Boy
The Bonny Labouring Boy
The Bonny Labouring Boy
The Bonny Labouring Boy
The Bonny Labouring Boy
The Bonny Labouring Boy

The Old German Musicianer
The German Musicianer
The German Musicianer
The German Musicianer
The German Musicianer
The German Musicianer

The Female Drummer
The Female Drummer
The Female Drummer
The Female Drummer

The Maids of Australia
The Maid of Australia
The Maid of Australia
The Maid of Australia (verses 2-3 omitted)
The Maid of Australia
The Maid of Australia
The Maid of Australia
The Maid of Australia

Seventeen Come Sunday
Seventeen Come Sunday
Seventeen Come Sunday
As I Roved Out (or Seventeen Come Sunday)

The Spotted Cow
The Spotted Cow
The Spotted Cow (verses 5-6 omitted)
The Spotted Cow
The Spotted Cow
The Spotted Cow

The Apprentice Boy
The Apprentice Boy
The Apprentice Boy (Murder Ballad)
The Apprentice Boy (The Cruel Miller)
The Captain’s Apprentice

Jack Tar on Shore
Jack Tar on Shore
Jack Tar on Shore
Jack Tar on Shore
Jack Tar on Shore
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, peterkennedarchive.org): Monday 23rd: After much searching in Friday Bridge area found a singer out in the fens... 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.

The Brisk Young Maiden [RH: Box on her Head] BBC 23622

The Brisk Young Maiden (Undaunted Female) Folktrax FTX-423

My True Love (The Chain of Gold) (talk before) Folktrax FTX-423

Song: The Good Looking Man Folktrax FTX-423

All Jolly Fellows that Follow the Plough BBC 23622

All Jolly Fellows (2nd version) (talk before & after) Folktrax FTX-423

The Ship that Never Returned Folktrax FTX-423

The Three Butchers (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

**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 & Saffolk
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*  
**Died for Love** (talk before & after) BBC 23099
Talk about Song x Folktrax FTX-423

*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 1** Folktrax FTX-423

*Playing spoons x / 6x / xx [RH: The Cliff Hornpipe]* BBC 23099
**Playing spoons x / 6x / xx [RH: The Cliff Hornpipe]** Folktrax FTX-423

*Step Dancing x / 6x [RH: Four-Hand Reel]* BBC 23099
**Step Dancing x / 6x [RH: Four-Hand Reel]** Folktrax FTX-423

*Bold Drunkards (talk before & after) x* Folktrax FTX-423
Peter (Report to Marie Slocombe but not specifically addressed to her, peterkennedymedarchive.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


* Talk about Whitsuntide in Whaddon; speaks fragments and sings tune of The Whitsuntide Song

**Talk about Plough Monday at Long Stanton and Morris at Cambridge

**They used to call it Plough Monday, whip-cracking, Jack-in-the-Green, Sweeps Day, Frummetty & Feast Sunday

Peter (Report to Marie Slocombe but not specifically addressed to her, peterkennedymedarchive.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

Evening Chronicle, Empire News

Evening Chronicle

Piggy on the Railway

Piggy on the Railway

Piggy on the Railway

Teddy Bear

Teddy Bear

Teddy Bear, Teddy Bear

Up in the Loft

Up in the Loft

Up in the Loft a Long Way Off

Down in the Meadow

Down in the Meadow

Down in the Meadow – Skipping

The Ship Goes through the Illey-Alley-O

The Ship Goes through the Illey-Alley-O

The Ship Goes through the Illey Alley O – Round Game

I Sent a Letter

I Sent a Letter

I Sent a Ketter to My Love

In and out the Windows

In and out the Windows

In and out the Windows
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 xxxx

*McFadden’s Fancy – Reel x
*McFadden’s Fancy – Reel x
*The Lark in the Morn – Jig [RH correction: The Lark in the Morning] x
*The Lark in the Morn – Jig [RH correction: The Lark in the Morning] x
*The Broken Pledge – Reel x
*The Broken Pledge – Reel x
*Michael’s Reel x
*Michael’s Reel x
*Reel: Put the Cake on the Dresser x
*The Pigeon on the Gate – Reel x/xx
*The Pigeon on the Gate – Reel x/xx
*McFadden’s Reel x/xx
*McFadden’s Reel x/xx
*The Burnt Cabbage – Reel x/xx
*The Burnt Cabbage – Reel x/xx
*The Mountain Road x/xx
*The Mountain Road x/xx
*The Stray-Away Child – Jig x
*The Stray-Away Child – Jig x
*The Stray-Away Child – Jig x
*Jig: The Strayaway Child x
*Lord Gordon’s Reel x 2
*Lord Gordon’s Reel x/xxxx
*The Chanter Song – County Clare Lament x/xxxx
*The Chanter Song – County Clare Lament x/xxxx
*The Hare in the Heather / The Woman of the House x/xxxx
*The Hare in the Heather / The Woman of the House x/xxxx
*The Hare among the Heather [RH correction: The Hare in the Heather / The Woman of the House] x/xxxx
*The Boys of Ballisadare x/xxxx
*The Boys of Ballisadare x/xxxx
*Reel: The Boys of Ballisadare (or Dublin Lasses) x/xxxx
*Bonnie Anne x/xxxx
*Bonnie Anne x/xxxx
*Sligo Maid / Gannon’s Reel x/xxxx
*Sligo Maid / Gannon’s Reel x/xxxx
*The Star of Munster (2 versions) x/xxxx
*The Star of Munster (2 versions) x/xxxx
*The Humours of Lismadare [RH correction: The Humours of Lissadel] x/xxxx

Folktracks FSA60-174
Folktracks FSA60-174
Folktracks FSA60-174
Folktracks FSA60-174
Folktracks FSA60-174
Folktracks FSA60-174
Folktracks FSA60-174
Folktracks FSA60-174
Folktracks FSA60-174
Folktracks FSA60-174
Folktracks FSA60-174
Folktracks FSA60-174
Folktracks FSA60-174
Folktracks FSA60-174
Folktracks FSA60-174
Folktracks FSA60-174
Folktracks FSA60-174
Folktracks FSA60-174
Folktracks FSA60-174
Folktracks FSA60-174
Folktracks FSA60-174
Folktracks FSA60-174
Folktracks FSA60-174
Folktracks FSA60-174
Folktracks FSA60-174
Folktracks FSA60-174
Folktracks FSA60-174
Folktracks FSA60-174
Folktracks FSA60-174
Folktracks FSA60-174
Folktracks FSA60-174
Folktracks FSA60-174
*The Humours of Lisnadrone [RH correction: The Humours of Lissadel] x / xxxx

*Roaring Mary / The Maid of Castlebar x / xxxx
*Roaring Mary / The Maid of Castlebar x / xxxx
*Carracastle Lasses x / xxxx
*Carracastle Lasses x / xxxx
*Jenny’s Welcome to Charlie x / xxxx
*Jenny’s Welcome to Charlie x / xxxx
*Reel: Jenny’s Welcome to Charlie

**The Blarney Stone xxx / xxxx
**The Blarney Stone xxx / xxxx
**The Blarney Stone xxx / xxxx
**The Blarney Stone xxx / xxxx

**The Factory Girl xxx / xxxx
**The Factory Girl (with talk and tune before) xxx / xxxx
**The Factory Girl xxx / xxxx
**The Factory Girl xxx / xxxx

**Kathleen xxx / xxxx
**Kathleen (or The Hills of Donegal) xxx / xxxx
**Kathleen xxx / xxxx

**Mother’s Banjo Breakdown xxxx

**Instrumental: Banjo Breakdown xxxx
**The Galway Shawl xxx / xxxx
**The Galway Shawl xxx / xxxx

**Let Mister Maguire Sit Down xxx / xxxx
**Let Mister Maguire Sit Down xxx / xxxx
**Let Mister Maguire Sit Down xxx / xxxx

**The Mantle so Green xxx / xxxx
**The Mantle so Green xxx / xxxx

**The Turfman from Ardee xxx / xxxx
**The Turfman from Ardee xxx / xxxx
**The Turfman from Ardee xxx / xxxx

**The Bard of Armagh xxx / xxxx
**The Bard of Armagh xxx / xxxx
**The Bard of Armagh xxx / xxxx

**Eddie Richardson, Cycling Champion xxx / xxxx
**Eddie Richardson (The Cycling Champion of Ulster) xxx / xxxx

**Martha of Strabane
**Martha, the Flower of Sweet Strabane xxx
**The Flower of Sweet Strabane xxx

**The Wild Colonial Boy xxx / xxxx
**The Wild Colonial Boy xxx / xxxx
**The Wild Colonial Boy xxx / xxxx

**Moses Ri-Too-Ra-Li-Ay xxx / xxxx
**Moses Ri-Too-Ra-Li-Ay xxx / xxxx
**Moses Ri-Too-Ra-Li-Ay xxx / xxxx
**Moses Ri-Too-Ra-Li-Ay xxx / xxxx

Folktrax 174-C60
Folktracks FSA60-174
Folktrax 174-C60
Folktracks FSA60-174
Folktrax 174-C60
Folktracks FSA60-174
Folktrax 174-C60
Topic TSCD679T
Folktracks FSA60-070
Folktrax FTX-070
Saydisc CD-SDL407
Rounder 11661-1774-2
Folktracks FSA60-070
Folktrax FTX-070
Saydisc CD-SDL411
Rounder 11661-1774-2
Folktracks FSA60-070
Folktrax FTX-070
Saydisc CD-SDL407
Folktracks FSA60-070
Folktrax FTX-070
Folktracks FSA60-070
Folktrax FTX-070
Rounder 11661-1774-2
Folktracks FSA60-070
Folktrax FTX-070
Folktracks FSA60-070
Folktrax FTX-070
Saydisc CD-SDL411
Folktracks FSA60-070
Folktrax FTX-070
Folktracks FSA60-070
Rounder 11661-1774-2
Folktracks FSA60-070
Folktrax FTX-070
Saydisc CD-SDL411
Rounder 11661-1774-2
THE ANTROBUS SOULCAKERS

Jim Wright        doctor
Wilfred Isherwood Beelzebub
Reg Collins       horse driver
Joe Prescott      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


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 Farrington, 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).
The Nightingale (The Soldier and the Lady)
   The Soldier and the Lady [RH: part only]
   The Soldier and the Lady [RH: part only]
   The Nightingales Sing (verse 3 omitted)
   The Nightingales Sing
   The Nightingale Song
   The Soldier and the Lady
The Husbandman & Serv'rgn
   The Husband-Man and the Servant-Man
   The Husband-Man and the Servant-Man

WILLIAM KIMBER
Anglo-German concertina 1; voice 2
Handkerchief Dance: 29th of May 1
   Handkerchief Dance: 29th of May 1
Stick Dance: Rodney 1
   Stick Dance: Rodney 1
   Stick Dance: Hunt the Squirrel 1
   Stick Dance: Hunt the Squirrel 1
   Morris Dance Tune: Hunting the Squirrel 1
Handkerchief Dance: Blue Eyed Stranger 1
   Handkerchief Dance: Blue Eyed Stranger 1
Stick Dance: Rigs o’ Marlow 1
   Stick Dance: Rigs o’ Marlow 1
Jig: Old Woman Tossed Up 1
   Morris Dance: The Old Woman Tossed Up in a Blanket
Song: Old Woman Tossed Up 2
   Jig: Jockey to the Fair 1
   Jig: Jockey to the Fair 1
   Jig: Old Mother Oxford 1
   Jig: Old Mother Oxford 1
Handkerchief Dance: Double Set Back 1
   Handkerchief Dance: Double Set Back 1
Corner Dance: Trunkles 1
   Corner Dance: Trunkles 1
   Morris Dance Tune: Trunkles 1
Jig: Shepherds Hey 1
   Jig: Shepherds Hey 1
Processional: Morris Off 1
   Processional: Morris Off 1
   Bacca Pipes Jig: Pipe Dance 1
   Bacca Pipes Jig: Pipe Dance 1
   Morris Dance Tune: Bacca Pipes
Country Dance: Hilly-Go Filly-Go 1
   Country Dance: Hilly-Go Filly-Go 1
Country Dance: Double Lead Through 1
   Country Dance: Double Lead Through 1
Country Dance: Ribbon Dance 1
   Country Dance: Ribbon Dance 1
Country Dance: Bonnets o’ Blue 1
   Country Dance: Bonnets so Blue
Four Hand Reel (Soldier’s Joy) 1
   Four Hand Reel (Soldier’s Joy) 1
Fool’s Dance (The Bold Hussar) 1
   Fool’s Dance (The Bold Hussar) 1
Hornpipe: Cliff 1
Schottische 1
Morris Dance: Bean-Setting 1
Morris Dance Tune: Bean Setting
Morris On (Processional Morris Tune from Winster, Derbyshire) 1
Morris Dance Tune: Morris On
Morris Dance: Constant Billy 1
Morris Dance: Laudnum Bunches 1
Morris Dance: The Willow Tree 1
Morris Dance Tune: The Willow Tree 1
Country Dance: Step and Fetch Her 1
Country Dance: Pop Goes the Weasel 1
Country Dance: Over the Hills to Glory 1
Country Dance: The Quaker’s Wife 1
Morris Dance: Country Gardens 1
Morris Dance: Haste to the Wedding 1
Morris Dance Tune: Haste to the Wedding 1
Morris Dance: Getting Upstairs 1
Country Gardens [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

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)]

Cross Hands Country Dance [RH: The Grand Old Duke of York (EFDSS version)]

Uncle George’s Jig
Uncle George’s Jig
Waltzes: Uncle Jim’s / Kestor Rock
Waltzes: Uncle Jim’s / Kestor Rock
Hornpipe: Manchester [RH: EFDSS version]
Polka: Climbing Up the Golden Stairs
Polka: Climbing Up the Golden Stairs
Barn Dance

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
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.


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.
The Liverpool Packet [RH: solo with chorus] x  
The Liverpool Packet [RH: solo with chorus] x [RH: part only]  
The Liverpool Packet [RH: solo with chorus] x  
The Liverpool Packet [RH: solo with chorus] x  
The Liverpool Packet [RH: solo with chorus] x

The Sailor’s Alphabet [RH: solo with chorus] x

Spanish Ladies
A-Roving
Rio Grande

The Drunken Sailor

What Shall We Do with a Drunken Sailor

Billy Boy

My Boy Billy

Farewell & Adieu (We’ll Rant & We’ll Roar)

The Robber’s Retreat

The Robber’s Retreat (The Cadgwith Anthem)

Row, Boatman, Row

The Jolly Jolly Roger (The Bold Buccaneers)

Farewell, My Own True Love

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/-.


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 TC1167
Topic 12T194
Folktrax FTX-309
Saydisc CD SDL405
BBC 23654
Folktrax FTX-309
Saydisc CD SDL405
BBC 23654
Saydisc CD SDL405
BBC 23654
Folktrax FTX-101
Folktrax FTX-010
Folktrax FTX-218
Folktrax FTX-218
Folktrax FTX-218
Folktrax FTX-218

277
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  Folktrax FTX-100
  *Wandering Down  Folktrax FTX-217
  *Any Old Thing Will Do  Folktrax FTX-217
  **Resplendent Beauty  Folktrax FTX-217
  **While Shepherds Watched (5 variants)  Folktrax FTX-010
    **While Shepherds Watched (Carol - 4 versions)  Folktrax FTX-217
  **Ring on ye Bells  Folktrax FTX-217


CLIFFORD JENKINS
Clifford Jenkins voice x
John Thomas   accordeon xx
Chorus 2
Scilly Isles, 20 November 1956.

The Sailor’s Alphabet x / xx  Folktrax FTX-217
  The Sailor’s Alphabet x / xx  Folktrax FTX-309
  The Sailor’s Alphabet – Shanty x / xx  Saydisc CD SDL405

The Wreck of the Delaware (talk before & after) x  Folktrax FTX-217
The Titanic x / xx  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.
*Joe Muggins [RH: with chorus] BBC 23654
  *Joe Muggins [RH: with chorus] Folktrax FTX-217
*The Golden Vanity (fragment) BBC 23654
  *The Golden Vanity [RH: part only] Caedmon TC1146
  *The Golden Vanity (talk after) Folktrax FTX-217
*Bob Ridley (fragment) BBC 23654
*Old Bob Ridley (Minstrel Song) Folktrax FTX-217
*Come, My Love, Come (Minstrel Song) Folktrax FTX-217
*The Black Velvet Band x Folktracks 60-029
  *The Black Velvet Band [RH: with chorus] x Folktrax FTX 029
  *The Black Velvet Band (with chorus) (talk after) x Folktrax FTX-217
*Mister Plimsoll (talk before) Folktrax FTX-217
  *Here's Success to Mr. Plimsoll Folktrax FTX-512
  *The Titanic x (talk after) Folktrax FTX-217
  *The Poor Sailor Boy (with chorus) (talk after) Folktrax FTX-217
  *Way down to Lamorna (or Wet Wet Wet) x Folktrax FTX-309
**The Bold Princess Royal (with talk) BBC 23654
  **The Bold Princess Royal (with talk) Folktrax FTX-217
**The Barque the Campanere BBC 23654
  **The Campanero (talk before) Folktrax FTX-217
**The Barque, the Campanero Folktrax FTX-512
  **The Campanero [RH: part only] Caedmon TC1167
  **The Campanero [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.
*Lo, the Eastern Sages Rise Folktrax FTX-217
*The Old Grey Duck Folktrax FTX-010
**Old King Cole Folktrax FTX-217
**The Old Grey Duck Folktrax FTX-217
**Old King Cole (with talk) Folktrax FTX-010


Constantine is midway between Helston & Falmouth.

JOE THOMAS (87) voice
Constantine, Cornwall, 22 November 1956.
It Rains, It Hails (40 Long Miles) [RH: interview by Peter Kennedy after] BBC 23654
  It Rains, It Hails, It Snows, It Blows Folktrax FTX-010
  It Rains, It Hails (talk after) Folktrax FTX-218
The House that Jack Built (Rhyme: Old Style, New Style) BBC 23654
  The House that Jack Built (Old & New Style) Folktrax FSC 101
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 EFDSS 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.
Reel: Colonel Frazer
Reel: Colonel Frazer
Reel: Colonel Frazer
Talk and Reel: The Cabin Hunter
Talk and Reels: The Cabin Hunter / The Pigeon on the Gate
Reel: The Cabin Hunter
Reel: The Pigeon on the Gate
Hornpipe: The Queen of the Fairies
Slow Reel: The Queen of the Fairies
Slow Air: The Coolin
Hornpipes: The Tailor’s Thimble / Untitled
Slow Air: Rocking the Cradle
Reels: Tarbolton / Miss McLeod
Talk and Reel: The Boy in the Gap
Reel: The Lord of Mayo
Slow Air: The Lord of Mayo
Reel: The Boy in the Gap
Pat Hanley’s Jigs [RH: These are slides not jigs.]
Pat Hanley’s Quadrilles [RH: These are tunes for the set not the quadrille.]
Slides: Pat Hanley’s No. 1 / Pat Hanley’s No. 2
Talking about learning the flute, his mother, country dances in Ireland and playing in ceilidhe bands in London
Talking about learning the flute, his mother, country dances in Ireland and playing in ceilidhe bands in London
Reels: Tarbolton / Miss McLeod
Reel: The Banks of the Glen
Slow Air: The Banks of the Glen
Reel: The Banks of the Glen
Jig: The Maid at the Spinning Wheel
Jig: The Maid at the Spinning Wheel
Slow Air: Lord Mayo
Slow Air: The Lord of Mayo
Reel: The Boy in the Gap
Reel: Down the Glen
Reel: Down the Glen
Rolling in the Ryegrass
Rolling in the Ryegrass
Rolling in the Ryegrass
Rolling in the Ryegrass
Reel: Down the Glen [RH correction: Music in the Glen composed by Neil O’Boyle]
Reel: Down the Glen [RH correction: Music in the Glen composed by Neil O’Boyle]
Reel or Hornpipe: Down the Glen [RH correction: Reel: Music in the Glen composed by Neil O’Boyle]
Hornpipes: The Tailor’s Thimble / Untitled
Hornpipes: The Tailor’s Thimble / Untitled
Slow Air: Rocking the Cradle
Slow Air: Rocking the Cradle
Old Loughill Set Tune [RH: This is actually two jigs]
The Old Loughill Set Tune [RH: This is actually two jigs]
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.]

Polka Selection: Dan Morrison’s / Hanley’s Favourite
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.]

Slow Air: The Battle of Ballingeary
Slow Air: The Battle of Ballingeary
Slow Air: The Battle of Ballingeary

Sweep’s Hornpipe
The Sweep’s (Royal Belfast or Millicent’s) Hornpipe
Hornpipe: The Sweep’s

[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 accordéon 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, uiléann pipes 2, tin whistle 3, voice 4

Two Reels - The Bush / Chicago Reel 1 / 2
Two Reels - The Bush / Chicago Reel 1 / 2
Two Reels - The Bush / Chicago Reel 1 / 2
Reels: The Old Bush / The Chicago 1 / 2
Father’s Hornpipe / Poll Halfpenny 1
Father’s Hornpipe / Poll Halfpenny 1
Hornpipe: Poll Halfpenny 1
Hornpipe: Poll Ha’penny 1
Reel - Reevey’s 1
Reavey’s [Correct spelling]
Reavey’s [Correct spelling]
Slip Jig - Rowsome’s Slip 2
Slip Jig - Rowsome’s Slip 2
Rowsome’s Slip Jig 2
Rowsome’s Slip 2
Single Jig (or Highland) - Ask My Father 1/2
Single Jig (or Highland) - Ask My Father 1/2
Jig: Ask My Father 1/2
Harvest Home Hornpipe 2
Harvest Home Hornpipe 2
The Harvest Home Hornpipe 2
The Sweep’s Hornpipe 2
The Sweep’s Hornpipe 2
The Sweep’s Hornpipe 2
Reels - The West Wind / Sean Reid’s Fancy 1/2
Reels - The West Wind / Sean Reid’s Fancy 1/2
Reels - The West Wind / Sean Reid’s Fancy 1/2
Reels - The West Wind / Sean Reid’s Fancy 1/2
Slip Jig 2
Slip Jig 2
Slip Jig: Give Us a Drink of Water 2
Air - The Dear Irish Boy 1
Air - The Dear Irish Boy 1
Air - The Dear Irish Boy 1
Air - The Dear Irish Boy 2
Air - The Dear Irish Boy 2
Air - The Dear Irish Boy 2
Reel - John in the Mist 1 [RH: This is only ever known by its Gaelic title, Sean sa Ceo]
Reel - John in the Mist 1
Reel - John in the Mist 1
Reel: Sean sa Ceo 1
Reel - The Beauty Spot 1
Reel - The Beauty Spot 1
Reel - The Beauty Spot 1
Reel - The Beauty Spot 1
Reel - Rakish Paddy 2
Reel - Rakish Paddy 2
Reel - Rakish Paddy 2
Song Air & Jig - When We Were Drinking 1/2
Song Air & Jig - When We Were Drinking 1/2
Jig: When We Were Drinking 1/2
The Flogging Reel 3/4
Talk by Willie about his music & travelling pipers, Garret Barry, John & Felix Doran with The Flogging Reel 3
Ditto
Jig: Munster Buttermilk 1/2
Jig: Munster Buttermilk 1/2
Jig: Munster Buttermilk 1/2
Reel: Connacht Heifers 2
Reel: Connacht Heifers 2
Air: The Bright Lady 3
Air: The Bright Lady 3
Varsoviana 2
Varsoviana 2
Slip Jig: The Foxhunters 3
Slip Jig: The Foxhunters 3
Song Air: The Red Haired Man’s Wife 3
Song Air: The Red Haired Man’s Wife 3
Polka: Jumping Charlie 3
The following two tracks, with Wilie 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 a unidentified person, it doesn't tie up with Peter's known activities in Ireland.

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**

**acccordeon**

**JIMMY DORRIAN**

**fiddle**


*Hornpipe: Louis Quinn's [RH: Title on the original tape: The Clog Hornpipe (Louis Quinn record)]* Saydisc CD-SDL420

*Paddy O'Brien’s / Cooley’s* Saydisc CD-SDL420

*Hornpipe: The Independent* Saydisc CD-SDL420

**Highland – talk before and after**

**The Red Lark (Slow Air)** Folktrax FTX-371

**The Bright Silvery Light of the Moon (Slow Air)** Folktrax FTX-371

**The Dear Irish Boy (Slow Air)** Folktrax FTX-371
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
Hushed conversation in English between David and Thomas Jenkins inside the farmhouse, before the arrival of the Begging Horse Party

The Mari Lwyd Song in Welsh outside led by William David Thomas, with replies from inside by the farmer, David Jenkins

Sounds of the Mari Lwyd entering the farmhouse

The Farewell Song in Welsh and sounds of exit from house

Explanatory talk in English by David Thomas and David Jenkins

Further talk by Thomas Jenkins

Improvised verses in Welsh by David Jenkins & David Thomas with some verses answered in English

The Welsh “Mari Lwyd” Ceremony [RH: part only edited with other material]

The “Mari Lwyd” Ceremony [RH: part only edited with other material] Topic 12T197

Mari Lwyd Ceremony Rounder 11661-18719-2

MARGARETTA THOMAS [Folktrax; Rounder];
MARGARETTE THOMAS [Topic];
HOBBY HORSE PARTY [Caedmon]
Margarett Thomas voice
Nantgarw, Glamorgan, 28 December 1956.
Talk in English about the Mari Lwyd at Nantgarw with Song in Welsh

Explanation and description of custom including Punch and Judy

Talk about last performance & custom dying out

The Welsh “Mari Lwyd” Ceremony [RH: part only edited with other material]

The “Mari Lwyd” Ceremony [RH: part only edited with other material] Topic 12T197

Y Feri Lwyd (The Grey Mary [sic: Mare?]!) (with talk)

Mari Lwyd Description & Farewell Verse Rounder 11661-1719-2

Talk about learning the Nantgarw dances at the local fair

Further talk about dances with two songs in Welsh explained afterwards

Talk about Halloween Ducking for Apples, Nutting, Bonfires & other Customs, Here We Go round the Rose Bush and final Song: Coiminero

DAVIE STEWART
Davie Stewart voice & accordion

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.

Topic & Caedmon: Alan Lomax.

Tramps and Hawkers
Come A’ Ye Tramps an’ Hawkers

The Beggar Wench

The Beggar Wench
The Merchant’s Daughter

Macpherson’s Lament
Macpherson’s Lament
Macpherson’s Lament

The Nicky Tams
The Nicky Tams
Nicky Tams

Mormond Braes

Mormond Braes
Sweet Mormond Braes
Mormond Braes

The Hash o’ Belnagoak

The Hash o’ Belnagoak
The Hash o Belnagoak
The Hash o Bennagoak

Jimmy Raeburn

Jimmy Raeburn
Jimmy Raeburn
Jamie Raeburn

Auld Jockey Bruce o’ the Fornet

Auld Jockey Bruce o’ the Fornet
Aul’ Jockey Bruce o’ the Fornet
Auld Jockey Bruce o’ the Fornet

The Tarves Rant

The Tarves Rant
The Tarves Rant

Pipe Tunes: March: Glenduarel Highlanders / Strathspey: The Laird o’
Drumblair / Reel

Pipe Tunes: March: Glenduarel Highlanders / Strathspey: The Laird o’
Drumblair / Reel

Bogie’s Bonny Belle

Bogie’s Bonny Belle
Bogie’s Bonny Belle
Bogie’s Bonny Belle

McGinty’s Meal an’ Ale

McGinty’s Meal an’ Ale
McGinty’s Meal an’ Ale
McGinty’s Meal an’ Ale

The Dying Ploughboy

The Dying Ploughboy
The Dying Ploughboy

The Hash o Drumdelgie

The Hash o Drumdelgie

The Lady o’ the Denty Doon-by

The Lady o’ the Denty Doon-by
The Dainty Doonby
The Laird o Dainty Doonby

Go and Leave Me If You Wish It
Go and Leave Me If You Wish It
The Dowie Dens o’ Yarrow
The Dowie Dens o’ Yarrow
The Dowie Dens o’ Yarrow
The Dowie Dens o’ Yarrow
Rothsay-O
The Day We Went to Rothsay-Oh
Rothsay-O
I Binged Avree
The Merchant’s Son and the Beggar’s Daughter
The Merchant’s Son and the Beggar’s Daughter
Drumdegie
Drumdegie
The story of Johnny MacPhee
The story of the old widow woman
How to build a bender
Playing for an all-night hooley
They put a different turn in their tunes
Outside, on the safe side
It’s a long drow at the end
Old bodies, five or six pounds each
Did they kill children as well?
We are called the Buchan Stewarts
Dark-Eyed Lover
The story lives forever

DAVIE STEWART
voice & accordéon
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
Talk about his boyhood: begging & learning tunes on the road
Talk about schooling in Aberdeen
Talk about his cousin, Blin’ Robin, piper, to fairs & learning songs
Talk about being off on his own, hawking, & still able to do it today
Talk about being a tinker
Talk about the present time, living in Dundee, his age
Talk about going away busking at weekends
Talk about his liking to perform for farm servants, in bothies and the bothy ballads
Talk about it being a hard life but happy & not giving up till he dies
Talk about the Stewart family of Buchan mentioning Alex of Blairgowrie
Talk about his brothers & sisters mentioning Fetterangus & Jeannie Robertson
Talk about tobacco errand for his father & getting belted
Talk about drink & his father fighting in the house with McEwan
Talk about cheekiness of kids while busking in Dundee
Talk about playing games with children & singing in farmhouses
Talk about girls at school & court ing a Musselburgh lassie
Talk about his first sexual encounter & wondering about it afterwards
Talk about not being left alone with a woman in the house
Talk about leaving home with Blin’ Robin
Talk about upsetting a cart-load of dishes & paying for them
Talk about learning to read newspapers & story books
Talk about where he has travelled
Talk about Ireland in 1932, forgetting Scots songs & love of Irish pipes & music
Talk about Puck Fair at Killorglin, Co Kerry & buying a pony there
Talk about searching for the pony who preferred women
Talk about pub-fight & being respected by Irish for his music
**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

---

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 SEALY**  
[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)*  
Folktrax FTX-453

*We’d go right up under the apple trees (Wassailing)*  
BBC 26368

*The Blind Beggar’s Daughter*  
[talk preceding]

*The Blind Beggar’s Daughter*  
(talk preceding)

**Wassail Song**  
(talk following)

**Somerset Wassail Song**  
Caedmon TC1224

**Somerset Wassail Song**  
Topic 12T197

*[RH: no title]*  
Saydisc SDL 322

*[RH: no title]*  
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: PAIN, 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.

*Mashering-a-Diddle-O*  
(talk before & after)

Folktrax FTX-405

*Riddle-Come-a Didie-Doo (The Ferryman’s Daughter)*  
(talk before)

Folktrax FTX-405
The Coal Black Smith (Two Magicians) (talk before)

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
We look after Old Shep Haden, Cecil Sharp visited
The Gipsy Laddie (Daggle-Tailed Gipsies-O) (fragment)
Daggle-Tailed Gipsies-O
The Gipsy Laddie [RH: edited with other material]
Daggle-Tailed Gipsies-O [RH: edited with other material]

HARRY ILLES
voice
Lower Swell, Gloucestershire, 12 February 1957.
Wrap Me Up in My Old Stable Jacket (talk after)
When Jones’s Ale Was New (talk after)

BILL WILLIAMS (84)
voice
62 Alvin Street, Gloucester, 13 February 1957.
The Soldier and the Sailor (talk after)
The False-Hearted Man (Lady Isabel & the Elf or Outlandish Knight) (talk before)
The Lazy Moocher
Talk about father fighting…
Brian O Linn (fragment) (talk after)
Talk about his father playing the fiddle with Stephen Baldwin…
[RH: Talk about Morris, social dancing, musicians]

TOM DENLEY
voice
Brockhampton, Cheltenham, Gloucestershire, 13 February 1957.
The Wild Man of Borneo (talk before)
Jim the Carter’s Lad (chorus only) (talk after)

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
What a Fine Hunting Day or We’ll All Go A-Huntung Today
The Reaper Called Death (sung to psalm tune: The Old Hundredth)

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.

*Garland Dance Tune
*Garland Day
*Band again to the sound of horses hooves
*Band in churchyard with church clock striking eight & sound of collecting Boxes
*Extract of The Maypole Dance
*Maypole Dance
*Now Is the Hour / Last Post / The National Anthem
*Talk about Garland Day
**Talks about custom
**Castleton Customs and Clubs
**Talk about carol-singing
**Talk
**Talk about Club Walks at Castleton
**Garland Song
**Down in Yon Forest
**Down in Yon Forest (Corpus Christi Carol)
**All You That Are to Mirth Inclined (The Sinner’s Redemption)
***Talking about the custom & other local traditions
***The Crown of the Garland
****The bellringers & Garland Day
****Talk about local traditions

Castleton Oak-Apple/Garland Day [RH: as above] Saydisc CSDL 332
*The Garland Dance Folktrax FSC 101


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
GEORGEY LING ****
Geoff Ling voice chorus
CYRIL POACHER*****
Cyril Poacher voice 
chorus
6*ALDERMAN LING 5*
Alderman Ling voice chorus
Blashill, Suffolk, 31 August 1957
*(Newlyn Town) The Roaming Blade Caedmon
**Yellow Handkerchief Caedmon
***Nancy from Yarmouth Caedmon
****Maggie May Caedmon
*****The Broomfield Wager Caedmon
6*The Maid and the Magpie 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
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

The Marshfield Mummers [RH: part only; broadcast in BBC programme, *Sing Christmas and the Turn of the Year*, 25 December 1957]

The Marshfield Mummers [RH: part only; broadcast in BBC programme, *Sing Christmas and the Turn of the Year*, 25 December 1957]

Edgar Lewis talks about custom

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  Folktrax FTX-950
**Padstow Wassail  Rounder 11661-1850-2
***I Saw Three Ships Come Sailing In  Folktrax FTX-950

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: “Symondsbury”.

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

Symondsbury, Dorset, 9 December 1957 (not 16 December 1957 as given on the BBC disc).

No title [RH: Symondsbury Mummers Play]  BBC 25509
Symondsbury & Eype Mummers Play (complete in four parts)  Folktracks 60-103
Symondsbury Mummers (RH: part only)  Folktrax FTX-950
Symondsbury Mummers (RH: part only)  Saydisc SDL-332
Symondsbury Mummers (RH: part only)  Saydisc SDL-CD-425
[RH: No title given: two speeches only]  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”.

CLIFF YELDHAM
voice
The Cobbler and the Butcher Folktrax FTX-040
Down in Cinred’s Garden Folktrax FTX-040
The Nobleman’s Lady Folktrax FTX-040
The Sailor Boy (Sweet William) Folktrax FTX-040
The Tree in the Wood (verses 4-11 omitted) Folktrax FTX-040

‘SHEP’ HAWKINS [BBC]; GEORGE HAWKINS [Folktrax]
voice
Ebrington, Gloucestershire, 14 February 1958.
The Little Black Horse BBC 26368
The Penny Wager 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.
As I Came Home Late Last Night (Our Goodman) BBC 26071
As I Came Home So Late Last Night (or Seven Drunken Nights) Folktrax FTX-307
The Cuckold’s Song (or Our Goodman) (Miles Have I Travelled) [RH: part only; edited with other material] Folktrax 90-5-3
The Cuckold’s Song (or Our Goodman) (Miles Have I Travelled) [RH: part only; edited with other material] Folktrax FTX-503
The Soldier and the Sailor BBC 26071
The Jolly Herring (talk following) BBC 26071
Poem by Singer: No More I Wish to Roam BBC 26071
The Jolly Red Herring (Song) / No More to Roam (Recitation) Folktrax FTX-307
The Fall of the Leaf (What’s the Life of a Man?) BBC 26071
The Fall of the Leaf (What’s the Life of a Man?) Folktrax FTX-307
Toast: Here’s Luck to an English Soldier BBC 26071
May Song: The Hawthorn Bush BBC 26071
Local Song: Neath the Oak in the Garden at Home BBC 26071
The Box upon her Head - recited BBC 26071
The Box upon her Head - sung BBC 26071
Jimmy Murphy (one verse) BBC 26071
I Sit at My Window 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 EFDSS contact, Mr. Holland, Peter recorded Margaret Coulson.

MRS. M. COULSON [BBC]; MARGARET COULSON [Folktrax]
voice
Eastcote, Pinner, Middlesex, 21 February 1958.
May Carol BBC 26368
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

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 Har, 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
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 Thorneymoor 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).

Babes in the Wood
Babes in the Wood
Babes in the Wood
Babes in the Wood
Babes in the Wood
Babes in the Wood
Babes in the Wood

Talk about the next song [RH: The Two Brethren]

Two Young Brethren
Two Young Brethren
Two Young Brethren
Two Young Brethren
The Two Brethren
The Two Brethren
Two Young Brethren
Two Young Brethren

Honest Labourer [RH: Ron only]
Talk about the next song [RH: The Honest Labourer]
The Honest Labourer (or The Nobleman and the Thresher) [RH: Ron only]
The Honest Labourer (or The Nobleman and the Thresher) [RH: Ron only]
The Honest Labourer [RH: Ron only]
The Honest Labourer [RH: Ron only]

Birds in the Spring
Birds in the Spring
Birds in the Spring
By the Green Grove (or Birds in the Spring)
By the Green Grove (or Birds in the Spring)
Birds in the Spring
Birds in the Spring

Talk about the next song [RH: The Shepherd of the Downs]

Shepherd in Love
Shepherd in Love
Shepherd in Love
The Shepherd of the Downs
The Shepherd of the Downs
Shepherd of the Downs
Shepherd in Love

Threshing Song [RH: Bob only]
Threshing Song [RH: Bob only]
Threshing Song [RH: Bob only]
Threshing Song [RH: Bob only]
"The Threshing Song [RH: Bob only]"
"The Threshing Song [RH: Bob only]"

The Lark in the Morning
The Lark in the Morning
The Lark in the Morning
The Lark in the Morning
The Lark in the Morning
The Lark in the Morning

When Spring Comes In
When Spring Comes In
When Spring Comes In
When Spring Comes In
When Spring Comes In
When Spring Comes In

Cupid’s Garden
Cupid’s Garden
Cupid’s Garden
Cupid’s Garden
Cupid’s Garden
Cupid’s Garden

Spencer the Rover
Spencer the Rover
Spencer the Rover
Spencer the Rover (verse 1, 4-6)
Spencer the Rover
Spencer the Rover
Spencer the Rover
Spencer the Rover
Spencer the Rover
Spencer the Rover

Good Ale
Good Ale
Good Ale
Good Ale
Good Ale
Good Ale

Month of May
Month of May
Month of May
Month of May
Month of May

Talk about the next song [RH: The Seasons Round]
Season Round
Season Round
Season Round
Season Round (or The Ploughshare)

Topic TSCD534
Fledg'ling FLED3097

EFDSS LP1002
Folk Legacy FSB-19
Folk Legacy C-19
Folk Legacy CD-19
Folktracks 60-081
Folktrax FTX-081

Topic TSCD534
Fledg'ling FLED3097

EFDSS LP1002
Folk Legacy FSB-19
Folk Legacy C-19
Folk Legacy CD-19
Folktracks 60-081
Folktrax FTX-081

Topic TSCD534
Fledg'ling FLED3097

EFDSS LP1002
Folk Legacy FSB-19
Folk Legacy C-19
Folk Legacy CD-19
Folktracks 60-081
Folktrax FTX-081

EFDSS CD02
Topic TSCD534

Fledg'ling FLED3097

EFDSS LP1002
Folk Legacy FSB-19
Folk Legacy C-19
Folk Legacy CD-19
Folktracks 60-082
Folktrax FTX-025
Folktrax FTX-082

Topic TSCD534
Fledg'ling FLED3097

EFDSS LP1002
Folk Legacy FSB-19
Folk Legacy C-19
Folk Legacy CD-19
Topic TSCD534

EFDSS LP1002
Folktracks 60-081

EFDSS LP1002
Folk Legacy FSB-19
Folk Legacy C-19
Folk Legacy CD-19
Folktracks 60-081
Folktrax FTX-081
The Season Round
Season Round

Innocent Hare

The Morning Thrush
Lament of the Fox

The Mountain of the Women

Probably not a Peter Kennedy recording, uilleann pipes

SEAMUS ENNIS
credited in the BBC Written Archive
session with
made
the same of 374 (British Library) give
Permanaent Library produced by Madea
music on the uilleann pipes at a three
ended in March 1957.

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 Madea 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
uleann pipes


The Mountain of the Women – Air

Lament of the Fox –Air

The Morning Thrush / The Dublin Reel

Dublin Reel [RH: fragment. Radio broadcast with Tom Comac, drums, playing live in the BBC Birmingham studio to the recording]

Dublin Reel [RH: fragment. Radio broadcast with Tom Comac, drums, playing live in the BBC Birmingham studio to the recording]
<table>
<thead>
<tr>
<th>Song Title</th>
<th>Recordings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chief O’Neill’s / The Boys of Bluehill – Hornpipes</td>
<td>Folktracks 45-374</td>
</tr>
<tr>
<td>Chief O’Neill’s / The Boys of Bluehill – Hornpipes</td>
<td>Folktrax 374-C45</td>
</tr>
<tr>
<td>Chief O’Neill’s / The Boys of Bluehill (Hornpipes)</td>
<td>Folktrax FTX-374</td>
</tr>
<tr>
<td>Jockey to the Fair – Set Dance</td>
<td>Folktracks 45-374</td>
</tr>
<tr>
<td>Jockey to the Fair – Set Dance</td>
<td>Folktrax 374-C45</td>
</tr>
<tr>
<td>Jockey to the Fair (Set Dance)</td>
<td>Folktrax FTX-374</td>
</tr>
<tr>
<td>Tatter Jack Welsh / Paddy O’Rafferty – Jigs</td>
<td>Folktracks 45-374</td>
</tr>
<tr>
<td>Tatter Jack Welsh / Paddy O’Rafferty – Jigs</td>
<td>Folktrax 374-C45</td>
</tr>
<tr>
<td>Tatter Jack Welsh / Paddy O’Rafferty(Jigs)</td>
<td>Folktrax FTX-374</td>
</tr>
<tr>
<td>The Groves Hornpipe</td>
<td>Folktracks 45-374</td>
</tr>
<tr>
<td>The Groves Hornpipe</td>
<td>Folktrax 374-C45</td>
</tr>
<tr>
<td>The Groves Hornpipe</td>
<td>Folktrax FTX-374</td>
</tr>
<tr>
<td>The Connaught Heifer / The Braes of Busby – Reels</td>
<td>Folktracks 45-374</td>
</tr>
<tr>
<td>The Connaught Heifer / The Braes of Busby – Reels</td>
<td>Folktrax 374-C45</td>
</tr>
<tr>
<td>The Connaught Heifer / The Braes of Busby (Reels)</td>
<td>Folktrax FTX-374</td>
</tr>
<tr>
<td>Dark Lady of the Glen – Air</td>
<td>Folktracks 45-374</td>
</tr>
<tr>
<td>Dark Lady of the Glen – Air</td>
<td>Folktrax 374-C45</td>
</tr>
<tr>
<td>The Dark Lady of the Glen (Air)</td>
<td>Folktrax FTX-374</td>
</tr>
<tr>
<td>SEAMUS ENNIS</td>
<td></td>
</tr>
<tr>
<td><em>voice x; uilleann pipes xx; tin whistle xxx; fiddle xxx</em></td>
<td></td>
</tr>
<tr>
<td>The Brown Thorn xx</td>
<td>Caedmon TC1142</td>
</tr>
<tr>
<td>The Brown Thorn xx</td>
<td>Topic 12T157</td>
</tr>
<tr>
<td>The Brown Thorn xx</td>
<td>Folktrax 079-C60</td>
</tr>
<tr>
<td>The Brown Thorn xx</td>
<td>Saydisc CD-SDL416</td>
</tr>
<tr>
<td>The Brown Thorn xx</td>
<td>Folktrax FTX-079</td>
</tr>
<tr>
<td>The Brown Thorn (Slow Air) xx</td>
<td></td>
</tr>
<tr>
<td>The Boyne Hunt xx</td>
<td>Folktracks 60-079</td>
</tr>
<tr>
<td>The Boyne Hunt xx</td>
<td>Folktrax 079-C60</td>
</tr>
<tr>
<td>The Boyne Hunt xx</td>
<td>Folktrax FTX-079</td>
</tr>
<tr>
<td>The Boyne Hunt xx</td>
<td>Saydisc CD-SDL416</td>
</tr>
<tr>
<td>The Trip over the Mountain xx</td>
<td>Folktracks 60-079</td>
</tr>
<tr>
<td>The Trip over the Mountain xx</td>
<td>Folktrax 079-C60</td>
</tr>
<tr>
<td>The Trip over the Mountain xx</td>
<td>Folktrax FTX-079</td>
</tr>
<tr>
<td>The New Demense xx</td>
<td>Folktracks 60-079</td>
</tr>
<tr>
<td>The New Demense xx</td>
<td>Folktrax 079-C60</td>
</tr>
<tr>
<td>The New Demense xx</td>
<td>Folktrax FTX-079</td>
</tr>
<tr>
<td>Music at the Gate xxx</td>
<td></td>
</tr>
<tr>
<td>Music at the Gate xxx</td>
<td></td>
</tr>
<tr>
<td>Music at the Gate x</td>
<td></td>
</tr>
<tr>
<td>Music at the Gate xxx</td>
<td></td>
</tr>
<tr>
<td>My Father and Mother Are Irish x</td>
<td></td>
</tr>
<tr>
<td>My Father and Mother Are Irish x</td>
<td></td>
</tr>
<tr>
<td>My Father and Mother Were Irish x</td>
<td></td>
</tr>
<tr>
<td>The Banks of the Roses x / xxx</td>
<td></td>
</tr>
<tr>
<td>The Banks of the Roses x / xxx</td>
<td></td>
</tr>
<tr>
<td>The Banks of the Roses x / xxx</td>
<td></td>
</tr>
<tr>
<td>Molly Bawn x</td>
<td></td>
</tr>
<tr>
<td>Molly Bawn x</td>
<td></td>
</tr>
<tr>
<td>Molly Bawn x</td>
<td></td>
</tr>
<tr>
<td>The Praties Are Dug x</td>
<td></td>
</tr>
<tr>
<td>The Praties Are Dug x</td>
<td></td>
</tr>
<tr>
<td>The Praties Are Dug x</td>
<td></td>
</tr>
<tr>
<td>The Bonny Boy is Young but He’s Growing x</td>
<td></td>
</tr>
<tr>
<td>The Bonny Boy is Young but He’s Growing x</td>
<td></td>
</tr>
<tr>
<td>The Bonny Boy is Young but He’s Growing x</td>
<td></td>
</tr>
<tr>
<td>The Whistling Thief x</td>
<td></td>
</tr>
<tr>
<td>The Whistling Thief x</td>
<td></td>
</tr>
<tr>
<td>The Whistling Thief x</td>
<td></td>
</tr>
</tbody>
</table>
302

The Whistling Thief x
Brian O’Linn x
Brian O’Linn x
Brian O’Linn x
Captain Wedderburn’s Courtship x [RH: part only]
Captain Wedderburn’s Courtship x [RH: part only]
Captain Wedderburn’s Courtship x
Captain Wedderburn’s Courtship x
Captain Wedderburn’s Courtship x
Captain Wedderburn’s Courtship x
Captain Wedderburn’s Courtship x

The Mountain Dew x
The Mountain Dew x
The Mountain Dew x
Uncle Rat Went out to Ride x
Uncle Rat Went out to Ride x
Uncle Rat Went out to Ride x
Sho-Heen Sho-Ho x
Sho-Heen Sho-Ho x
Sho-Heen Sho-Ho (Fairy Lullaby) x
The Old Orange Flute x
The Old Orange Flute x
The Old Orange Flute x
Calm Avonree x
Calm Avonree x
Calm Avonree x
Cucanandy Nandy / The Old Woman Tossed up in a Blanket x / xxx
Cucanandy Nandy / The Old Woman Tossed up in a Blanket x / xxx
Cucanandy Nandy / The Old Woman Tossed up in a Blanket x / xxx
Lord Gregory x
Lord Gregory x
Lord Gregory x
Football Crazy x
Football Crazy x
Football Crazy x
The Herring Song x
The Herring Song x
The Herring Song x
The Herring Song x

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 [Folktracks & Saydisc]:
Jimmy Hogan  accordeon
Bobby Hall  piano
Brian Green  drums

Hornpipe: The Bee’s Wing / The High Level
Hornpipe-time - The Bee’s Wing / High Level Hornpipe
Encore - Johnson’s / 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

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 [Folktracks & Saydisc]:
Jimmy Hogan  accordeon
Bobby Hall  piano
Brian Green  drums

Hornpipe: The Bee’s Wing / The High Level
Hornpipe-time - The Bee’s Wing / High Level Hornpipe
Encore - Johnson’s / 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
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 Tunney 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**


*When a Man’s in Love [RH: part only]*  
*When a Man’s in Love [RH: part only]*  
*When a Man’s in Love*  
*Our Wedding Day (talk before)*  
*Johnny, Lovely Johnny*  
*The Lowlands of Holland*  
*The Lowlands of Holland*  
*Tavrin Green*  
*Caigy Hills*  
*The Green Fields of Amerikay*  
*The Banks of the Tweed*  
*Prince Charlie Stuart*  
*Prince Charlie Stuart [RH: one verse only edited with other material]*  
*Mary on the Banks of the Lee*  
*The Greenwood Laddie*  
*The Shamrock Shore*  
*Lilt: Paddy’s Return [RH: a jig]*  
*Rocking the Cradle (Song followed by liling)*  
*Scots Bagpipe Litts*  
*The Blackbird (lilted slow and fast)*  
*The Wearing of the Breeches*  
*The Old Hug’s Rhyme*  
*Lilting: Reels & Jigs*  
*Edward (Son, Come Tell It Unto Me) [RH: part only edited with other material]*  
*Edward (Son, Come Tell It Unto Me) [RH: part only edited with other material]*

Edward (Son, Come Tell It Unto Me) [RH: part only edited with other material] Caedmon TC1145

*Son, Come Tell It unto Me (Edward)  
*My Charming Buachal Roe (Paddy joins in the last verse)*  
*The Tailor by Trade [RH: part only]*  
*The Tailor by Trade [RH: part only]*  
*The Soldier and the Sailor [RH: part only edited with other material. With either unidentified guitar at the time, or Peter Kennedy, guitar, dubbed on later]*

Folktrax FTX-516
WILLIAM HUNTER & WILLIAM JOHNSON
Willie Hunter  fiddle
Willie Johnson  guitar
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:
A file at the BBC lists fewer titles, but The DeV(?)il Stick the Minister appears between The Cambridge Hornpipe and The Duke of Fife’s Welcome to Deeside.

JEANNIE ROBERTSON
voice
Dandling & Children’s Songs & Fragments: We’re a Blin’ Drunk
Dandling & Children’s Songs & Fragments: Bonnie Lassie-O
Dandling & Children’s Songs & Fragments: Maggie
Dandling & Children’s Songs & Fragments: Rub-a Dub-Dub
Dandling & Children’s Songs & Fragments: Flashy D Ashy Petticoats
Dandling & Children’s Songs & Fragments: Eenny Peeny (Counting out rhyme)
Dandling & Children’s Songs & Fragments: My Daddy Woudna
Dandling & Children’s Songs & Fragments: The Bonny Wee Highland Man
Cumulative Type Story: The Old Witch Woman
Little Musgrave and Lady Barnard (Little Matty Groves)

The notes accompanying Folktracks 60-139, Sam Larner, 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
41 Stainforth Road, Battersea, London, 1 December 1958.

*Won’t You Buy My Sweet Blooming Lavender?
Sweet Blooming Lavender?
*Won’t You Buy My Sweet Blooming Lavender?
**I went round with my mother selling lavender

[Folktracks FSA 031]

[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

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 specific 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. Used to play to regular practice, though not as given on the tape box) August, 1959.

LOUIS ROWE  [incorrect]

Bromley Carr, Wortley, near Sheffield, Yorkshire, 20 (not 10 as given on the tape box) August, 1959.

Grenoside Sword Dance: Talk, Songs and Music x / xx BBC 26582

Begging Song: Six Jolly Miners (with talk) x BBC 26582

Six Jolly Miners x Caedmon TC 1224

Six Jolly Miners x Topic 12T197

Six Jolly Miners x Folktracks 60-021

Six Jolly Miners x Folktrax FTX-021

Song: Six Jolly Miners. 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

Six Jolly Miners: talk about custom; the song; further talk Folktrax FSC-60-213

The Captain’s Song x Folktrax FTX-212

Louis introduces the dance and plays tunes on concertina: The Jig (Drops of Brandy) / Single and Double Swords (Roxburgh Castle) / The Song, Tantiro, tune played / The Reel (The Wonder Hornpipe) / The Roll (Smash the Windows or Roaring Jelly) / The Roll or Ring a Roses (Soldier’s Joy) 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 Calling-on Song or Nominy 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 Old Waltz x 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 FTX-212

GEORGE “CAVILL” HOYLAND

voice x; melodeon xx

Louis Wroe    voice xxx
Chapeltown, near Sheffield, Yorkshire, 21 August 1959. (Identification of the speaking voices needs to be reconsidered)

The Old Tup - talk about Custom, song (Derby Ram) and Mummers Play

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; description of play, remembers Butcher, Doctor, Fool, Devil Doubt with money-box, Eezum-Squeezum (i.e. Beelzebub) with long broom

Talk about the custom

The Old Tup: talk, song, words of the play

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.

Song & Tune [RH: Six Jolly Miners] x / xx

Talk & plays A Brass Band Tune, the first he played on the accordion; talk about learning to play x / xx

The first tune he played on the accordion: talk before & after

Talk & The Lancashire Break Down / Clog Dance x / xx

The Lancashire Clog Dance (talk before) x / xx

Talk & Schottische learned from travelling organ-grinder x / xx

The Organ Grinders Barn Dance Tune (talk before) x / xx

The Varsoviana (talk before) x

Talk about the revival of the Grenoside Morris Dance x

Calling On Song x / xx

Music for the dance xxxxx

Song xxx / xxxxx

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 Wensleydale 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)

The Burning of Owd Bartle

Further Interviews with people in the crowd

Bartle Carriers’ Cry and Cheers by Crowd

Cry by an old man

Crowd singing last part of song White Cockade
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
Swithinwaite, Wensleydale, Yorkshire, 23 August 1959.
Interview about Burning the Bartle

TOM HORNER (69)
voice
Swithinwaite, Wensleydale, Yorkshire, 23 August 1959.
Rhyme: Yorkshireman’s Coat of Arms
The Yorkshireman’s Coat-of-Arms
The Yorkshireman’s Coat of Arms
The Yorkshireman’s Coat of Arms & Customs
Pace-Egging: Talk about Custom and Song
Pace-Egging
Preston-under-Scar Pace-Egg Song (talk before & after about custom)
Pace-Egging Song (Preston-under-Scar) (with talk)
New Year Begging Rhyme
New Year Custom
New Year Begging Rhyme
God Rest You Merry Gentlemen (Christmas Carol) and talk about The Vessel-Cup Singers
God Rest You Merry Gentlemen (Christmas Carol) and talk about The Vessel-Cup Singers
Local Christmas Song
Poem about Bartle Fair at Reith
Wensleydale Song and talk about Nigger [sic] Troupe
Talk about his life

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 use 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 Folktrax FTX-117
*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...
Young, Maggie]

**La Varsoviana**

**La Varsoviana**

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

The Cottagers
The Cottagers

The Lancers (Quadrille) – Fig 1
The Huntsman Lancers (Quadrille) (talk before & after)

Lancers – Fig 2
Lancers – Fig 2
Lancers – Fig 3
Lancers – Fig 3
Lancers – Fig 4
Lancers – Fig 4

John Peel: Story of song by W. R. Mitchell & friends

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

John Peel for dancing – version no.2

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, Westmorland, 28 August 1959.

The Tenth Day of March (talk after)

The Tenth Day of March (talk before)

Auththwaite Fells

Auththwaite Fells

Nay Not a Bit on’t

Talk about previous song and story of courting in the old days

Wi’ My Courtin’ Coat On

Talk about previous song & another courting story

The Gay Young Spark (talk before)

The Gay Young Spark (talk before)
Talk about hunting with songs: Ye Dalesmen; Drink Puppy Drink; When Adam Was First Created
Talk: hunting, hare as well as fox; Songs: Ye Dalesmen; Drink Puppy Drink; When Adam Was First Created

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
*What makes a good hunting song Folktrax FTX-307
*Story about a local fox hunt and talk about hunting songs Folktrax FTX-410
*A llwater Pack (talk after) Folktrax FTX-410
**Song: We’ll All Go A-Hunting Today BBC 26583
 **We’ll All Go A-Hunting Today (verses 1, 2, 4, 5 & 7) Folktracks FSB 023
 **We’ll All Go A-Hunting Today Folktracks 90-120
 **Song: We’ll All Go A-Hunting Today Folktrax FTX-023
 **We’ll All Go A-Hunting Today Folktracks 90-120
 **Song: We’ll All Go A-Hunting Today Folktrax FTX-120
 **We’ll All Go A-Hunting Today Folktrax FTX-307

**Joe Bowman (four verses)
 **Joe Bowman Folktracks 90-120
 **Joe Bowman (four verses) Folktrax FTX-120
 **Joe Bowman Folktrax FTX-410

***Hunting Song: Windham (talk preceding) BBC 26582
 ***Windham (talk before) Folktracks 90-120
 ***Hunting Song: Windham (talk preceding) Folktrax FTX-120

***Hunting Song: The Horn of the Hunter of John Peel’s Echo (talk following) BBC 26582
 ***New Year’s Day Hunt at Kirkstile x / xx Folktracks 90-120
 ***New Year’s Day Hunt at Kirkstile x / xx Folktrax FTX-120

HARRY & DEREK IRVING
voices singing separately
Bootsle Fell, Cumberland, 28 August 1959.

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 revialist performers. Seamus Ennis’s singing was accompanied by revialist musicians, and he played the tin whistle to accompany a revialist 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

Brian O’Linn
The Mary Anne McHugh
Fine Girl You Are
My Lovely Dinah (banjo, bass, chorus)

HMV CLP 1362
HMV CLP 1362
Folktrax 512-C60
Folktrax FTX-512

My Lovely Dinah (banjo, bass, chorus)

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


*The Jug of Punch* x / xxx / xxxx / 5x / 6x
  *The Jug of Punch* x / xxx / xxxx / 5x / 6x
  *Maidrin Rua (The Little Red Fox)* xx / xxxx / 6x
  *Maidrin Rua (The Little Red Fox)* xx / xxxx / 6x
  *My Singing Bird* x / xx / xxxx / xxxx / 5x / 6x
  *My Singing Bird* x / xx / xxxx / xxxx / 5x / 6x
  *The Fairy Revels / The Green Flag (Marches)* xx / xxxx / 6x
  *The Bonny Bunch of Roses-O*x
  *Reels: Mrs. McLeod’s / Swanlow’s Tail* xx / xxxx / 6x
  *Irish Reel* [RH; Miss McLeod’s]
  *Mrs. McLeod’s Reel* xx / xxxx / 6x
  *An Doro Faine (Welcome Home)* x / xxx / xxxx / 5x / 6x
  *Doro Féinne* x / xxx / xxxx / 5x / 6x
  *The Blackbird (Song Air & Hornpipe)* xxxx / 6x
  *Erin the Tear* x / xxx / xxxx / 5x / 6x
  *Lament for Aughrim* xx / xxxx / 6x
  *The Mountain Dew* x / xxx / xxxx / 5x / 6x
  *The Verdant Braes of Skrene (or The False Young Man)* x / xxx / 5x / 6x
  *The Verdant Braes of Skrene* x / xxx / 5x / 6x
  *The False Young Man*  
  *Ireland, Boys, Hooray* x / xxx / xxxx / 5x / 6x
  *The Coulin* xxxx / 6x
  *Siuban ni Dhuibhir (Susan Maguire)* x / xxx / xxxx / 5x / 6x
  *Siuban ni Dhuibhir (Susan McGuire)* x / xxx / xxxx / 5x / 6x
  *Jigs: Blackthorn Stick / Saddle the Pony* xx / xxxx / 6x
  *Jigs: Blackthorn Stick / Saddle the Pony* xx / xxxx / 6x
  *Carraig Donn* xxx / 5x / 6x
  *Se Fa Mo Mhiughrach (The Cause of My Sorrow)* xxxx / 6x
  *The Road to Ballynure* x / xxx / 5x / 6x
  *March: Juanita* xx / xxxx / 6x
  *Juanita 2* xx / xxxx / 6x

Folktrax FTX-071
Saydisc CD-SDL411
Folktrax FTX-071
Saydisc CD-SDL416
Folktrax FTX-071
Folktrax FTX-071
Folktrax FTX-071
Folktrax FTX-071
Saydisc SDL 416
Folktrax FTX-071
Saydisc SDL411
Folktrax FTX-071
Folktrax FTX-071
Saydisc SDL411
Folktrax FTX-071
Folktrax FTX-071
Saydisc SDL411
Folktrax FTX-071
Folktrax FTX-071
Folktrax FTX-071
Saydisc CD-SDL411
Folktrax FTX-071
Folktrax FTX-071
Saydisc CD-SDL416
Folktrax FTX-071
Folktrax FTX-071
Saydisc CD-SDL416
Folktrax FTX-071
Folktrax FTX-071
Folktrax FTX-071
Saydisc CD-SDL416
Folktrax FTX-071
Folktrax FTX-071
Saydisc CD-SDL416
Folktrax FTX-071
Folktrax FTX-071
Folktrax FTX-071
Saydisc CD-SDL416
Folktrax FTX-071
Folktrax FTX-071
Saydisc CD-SDL416
Folktrax FTX-071
Folktrax FTX-071
Saydisc CD-SDL416
Folktrax FTX-071
### Lullaby: Seothin Seo x / xxx / xxxx / 5x / 6x  
Seothin Seo (lullaby)  
Folktrax FTX-071  

### The Wild Mountain Thyme x / xxx / xxxx / 5x / 6x  
The Wild Mountain Thyme x / xxx / xxxx / 5x / 6x  
Saydisc CD-SDL411  

* Jack and the Lord High Mayor (Story) x  
Folktrax FTX-303  

* Jack and the Three Giants (Story) x  
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.....

---  

<table>
<thead>
<tr>
<th>BELLE STEWART*</th>
</tr>
</thead>
</table>
| Belle Stewart  | voice  
| Others         | voices x  
| ALEX STEWART** |  
| Alec Stewart   | Highland bagpipes x; goose (bag & chanter) xx  
| Unidentified   | dancer xxx  
| CATHIE HIGGINS (née 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  
*Two Pretty Boys  
*Bonny Wee Jeannie MacKay  
*The Bonny House o’ Airlie  
*The Three Gallant Sons (The Canty Auld Wife)  

---  

*My Name is Betsy Belle  
Two Pretty Boys  
Bonny Wee Jeannie MacKay  
The Bonny House o’ Airlie  
The Three Gallant Sons (The Canty Auld Wife)  

---  

Belle & Alec Stewart at the time of the recording. [Peter Kennedy Archive]
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

Bonny at Morn

Bonny at Morn

Concert Hall AM2339
Folktrax FTX-330
Salmon Tails
Salmon Tails up the Water
The Wild Hills o’ Wannies
The Wild Hills o’ Wannies
Ward’s Brae
Ward’s Brae
Whittingham Green Lane
Lads of Alnwick / Johnnie Armstrong
Lads of Alnwick / Johnnie Armstrong
The Redsdale Hornpipe
The Redesdale Hornpipe

HARRY COLVILLE [Caedmon];

HARRY COLVILL [Folktrax];

HAROLD COVILL [Topic]
Harold Covill (56) voice
March, Cambridgeshire, 11 February 1962.
The Happy Family [RH: part only]
The Happy Family [RH: part only]
The Happy Family
William Taylor [RH: part only]
William Taylor [RH: part only]
Bold William Taylor (gives story beforehand)

BOBBY CASEY & SEAN KENNY
Bobby Casey fiddle
Sean Kenny piano
Jig: The Frieze Britches
Reel: The Flax in Bloom

Following a volcano eruption on Tristan de Cunha, 1500 miles from Cape Town in the south Atlantic, in October 1961, 260 islanders were brought temporarily to England for their own safety. Peter and Maud Karpeles, by arrangement with the Administrator of The Colonial Office, visited their camp and recorded songs and dances.

BASIL LAVARELLO*
voice & guitar
MARY SWAIN**
voice
PERCY LAVARELLO***
accordeon x; voice xx
With Maud Karpeles at the former RAF camp at Calshot, near Southampton, Hampshire, 30 August 1962.
**The Highwayman Outwitted
** Barbara Allen
**Talk about dances in Tristan
**The Miser in London
**The Girl I Left Behind Me – Talk about Andrew playing fiddle
**The Step Dance (tune: St. Helena Girls) (talk after)
**The Light in the Window
**Talk about people from whom she learned songs
**Darling Nelly Gray
**The Golden Vanity (talk before)
**Talk
**Talk: All in a day’s work
*Fifteen Hundred Miles from Table Bay
*There’s a Little Bit of Everything on Tristan

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, 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
<table>
<thead>
<tr>
<th>Song Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>John Barleycorn</td>
<td>Folktrax FTX-130</td>
</tr>
<tr>
<td>Down the Road and Away Went Polly</td>
<td>Folktrax FTX-130</td>
</tr>
<tr>
<td>Granny’s Old Armchair</td>
<td>Folktrax FTX-130</td>
</tr>
<tr>
<td>The Bonny Boy Is Young but Still Growing</td>
<td>Folktrax FTX-130</td>
</tr>
<tr>
<td>Down by the Riverside</td>
<td>Folktrax FTX-130</td>
</tr>
<tr>
<td>O, Now, Polly, She’s the Girl for Me</td>
<td>Folktrax FTX-130</td>
</tr>
<tr>
<td>The Ship that Never Returned</td>
<td>Folktrax FTX-130</td>
</tr>
<tr>
<td>Three Old Crows</td>
<td>Folktrax FTX-130</td>
</tr>
<tr>
<td>Three Old Crows</td>
<td>Folktrax FTX-501</td>
</tr>
<tr>
<td>The Farmer’s Boy</td>
<td>Folktrax FTX-130</td>
</tr>
<tr>
<td>When the Stormy Wynds Do Blow</td>
<td>Folktrax FTX-130</td>
</tr>
<tr>
<td>Jealousy (Poison in a Glass of Wine)</td>
<td>Folktrax FTX-130</td>
</tr>
<tr>
<td>The Ordinary Soldier (Cut down in his Prime)</td>
<td>Folktrax FTX-130</td>
</tr>
<tr>
<td>On the Banks of the Sweet Primeroeses</td>
<td>Folktrax FTX-130</td>
</tr>
</tbody>
</table>

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.

*The Story Book Song (Turn over another Leaf)*

*The Story Book (Turn over another Leaf)*

[photo: Eddis Thomas; Peter Kennedy Archive]

On the Banks of the Sweet Primeroeses

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Where I was born and bided (Cider drinking)</td>
<td>Folktrax FTX-453</td>
</tr>
<tr>
<td>The Story Book (Turn over another Leaf)</td>
<td>Folktrax FTX-097</td>
</tr>
<tr>
<td>The Story Book Song (Turn over another Leaf)</td>
<td>Folktracks 60-097</td>
</tr>
</tbody>
</table>
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.

The Young Cavalier

Kitty Wells (talk before)

The Seeds of Love

Left Holding the Baby in a Railway Carriage (or Black and Rolling Eye)

Stationed at Low Fell (First World War)

When Jones’s Ale Was New (talk before)

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.

Waltz No.1 (The Man in the Moon) 2 [RH correction: Scan Tester did not call it The Man in the Moon (waltz) xx]

Waltz No.1 xx

Talk about instrument. Waltz No.2 [RH correction: Scan Tester called it The Nutley Waltz] xx / xxx

Talk about the bandonion / Waltz No.1 / Waltz No.2 / talk after xx / xxx

Schottische No.1 xx

Schottische No.1 xx

Talk about music in his family xxx

Talk about the previous tune and music in his own family xxx

The Jenny Lind Polka xx

The Jenny Lind Polka xx

Schottische No.2 (two versions) xx

Schottische No.2 (take 1) xx

Schottische No.2 (take 2) xx

The Heel and Toe Polka xx

The Heel and Toe Polka xx

Schottische No.3 (with talk) xx / xxx

Schottische No.3 (with talk) xx / xxx

Talk about other instruments

Talk about other instruments

Polka No.3 (with talk) xx / xxx

Schottische-Polka [RH correction: Polka] xx / xxx

The Step Waltz (Waltz-O-Vienna) [RH correction: Scan Tester called it The Step Waltz or The Waltz Vienna] xx

The Step Waltz (or Varsoviana) [RH correction: Scan Tester called it The Step Waltz or The Waltz Vienna] xx

The Broom Dance (with talk) x

Folktracks FSA 085
Folktracks FSA 085
Folktracks FSA 085
Folktracks FSA 085
Folktracks FSA 085
Folktracks FSA 085
Folktracks FSA 085
Folktracks FSA 085
Folktracks FSA 085
Folktracks FSA 085
Folktracks FSA 085
Folktracks FSA 085
Folktracks FSA 085
Folktracks FSA 085
Folktracks FSA 085
Folktracks FSA 085

The Broom Dance (talk before & after) x
The Monkey Hornpipe x
Country Step Tune No. 1 [RH correction: The Monkey Hornpipe] x
Country Step Dance x
Country Step Tune No. 2 x
The Lakes of Coldflynn [RH: Scan Tester sang ‘Coleflin’] xxx
The Lakes of Coldflynn [RH: Scan Tester sang ‘Coleflin’] xxx
Oxford City (two verses only) xxx
Song: Jealousy (or Poison in a Glass of Wine) (2 verses with talk) xxx
Two verses of Oxford City
The False Bride (two verses only) xxx
Song: The False Bride (or Forlorn Lover) (2 verses) xxx
Two verses of A Week before Easter
Tune of the Previous Song x
Tune of the Previous Song x
Talk about concertina: Brighton Beach xxx
Talk about concertina and playing on Brighton Beach xxx
A pound a year for to play along Brighton beach xxx
Learning the concertina xxx
Barbary Bell [RH: Scan Tester called it 17th of March or St. Patrick’s Day] x
Barbary Bell (country dance) [RH: Scan Tester called it 17th of March or St. Patrick’s Day] x
Jig: The Seventeenth of March or St. Patrick’s Day x
Last Figure of Lancers [RH: Polka / Roaming in the Gloaming / Horsey, Keep Your Tail Up / Loch Lamond / Polka] x
The Lancers Tunes [RH: Polka / Roaming in the Gloaming / Horsey, Keep Your Tail Up / Loch Lamond / Polka] x
The Last Figure of Lancers: Unidentified / Roaming in the Glooming / Horsey, Keep Your Tail Up / Loch Lamond / Unidentified] x

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)  
*The Rose of Ardee  
Talk about the Willett family
**The Coachman’s Whip** (verses 1-2 only) Folktracks FSB 017

**The Coachman’s Whip**

**The Coachman** (talk after)

**Thorny Park, near Buckinghamshire** Folktrax FTX-042

**Thorny Park** Topic TSCD672D

*My Love is But a Sailor Bold* (including talk) Folktrax FTX-042

*Down by the Tanyard Side* Folktrax FTX-042

*Down by the Tanyard Side* Topic TSCD672D

**The Little Ball of Yarn**

**The Roving Journeyman** (verses 3-4 omitted)

*The Roving Journeyman*

*The Roaming Journeyman* 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:

**Fig. 14.1.** Table of Recordings

<table>
<thead>
<tr>
<th><strong>TOM POTTER</strong> (75)</th>
<th>voice x; melodeon xx</th>
</tr>
</thead>
<tbody>
<tr>
<td>With Ken Stubbs at Tom’s home, 11 Station Road, Hawkhurst, Kent, 4 September 1963.</td>
<td></td>
</tr>
<tr>
<td><em>Rags and Bones</em> (talk after) x Folktrax FTX-428</td>
<td></td>
</tr>
<tr>
<td><em>Old Joe the Boat Is Going Over</em> xx Folktrax FTX-428</td>
<td></td>
</tr>
<tr>
<td><em>The Broom Dance</em> (The Keel Row) (talk after) xx Folktrax FTX-428</td>
<td></td>
</tr>
<tr>
<td><em>While Shepherds Watched – Old and New</em> xx Folktrax FTX-428</td>
<td></td>
</tr>
<tr>
<td><em>There Goes Old Tom</em> (talk after) x Folktrax FTX-428</td>
<td></td>
</tr>
<tr>
<td><em>Wheel the Perambulator, Tom</em> x Folktrax FTX-428</td>
<td></td>
</tr>
<tr>
<td><em>Old-Time Waltz</em> xx Folktrax FTX-428</td>
<td></td>
</tr>
<tr>
<td>Talk about Horsmonden Fair x Folktrax FTX-428</td>
<td></td>
</tr>
<tr>
<td>Talk about Christmas x Folktrax FTX-428</td>
<td></td>
</tr>
</tbody>
</table>

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:

**Fig. 14.2.** Table of Recordings

<table>
<thead>
<tr>
<th><strong>CHARLES GEERING</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Charlie Geering (84) voice</td>
</tr>
<tr>
<td>Jack Geering voice (speech)</td>
</tr>
<tr>
<td><strong>JOE SPICER</strong> [known as Prooshy]**</td>
</tr>
<tr>
<td>voice</td>
</tr>
<tr>
<td><strong>JACK EDMUNDS</strong>* (52)</td>
</tr>
<tr>
<td>voice</td>
</tr>
<tr>
<td>With Ken Stubbs, Hastings, Sussex, 4 September 1963.</td>
</tr>
<tr>
<td><em>The Basket of Oysters</em> (talk after by his brother Jack Geering) Folktrax FTX-428</td>
</tr>
<tr>
<td><strong>Heave on the Trawl</strong> (talk before) Folktrax FTX-428</td>
</tr>
<tr>
<td><strong>Heave on the Trawl</strong> Folktrax FTX-515</td>
</tr>
<tr>
<td><strong>Heave on the Trawl</strong> Topic TSCD671</td>
</tr>
<tr>
<td><em><strong>The Drunken Sailor</strong></em> Folktrax FTX-428</td>
</tr>
</tbody>
</table>

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:

**Fig. 14.3.** Table of Recordings

<table>
<thead>
<tr>
<th><strong>HARRY UPTON</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>voice</td>
</tr>
<tr>
<td><strong>JACK &amp; EDITH WHEATLAND</strong> [428 &amp;453];</td>
</tr>
<tr>
<td><strong>MR. &amp; MRS. WHEATLAND</strong> [101] **</td>
</tr>
</tbody>
</table>
voices

THE UPTON FAMILY***
voices

*Jerusalem Cackoo
*A Woman’s Work
  *A Woman’s Work Is Never Done
*The Wreck of the North Fleet (talk after) [RH correction: Northfleet]
  *The Wreck of the Northfleet
*The Wreck of the Northfleet
*Canadee-i-O or The Wearing of the Blue
  *Canada-i-o
  *Canadiee-i-o
*They used to shear by hand
**Talk about houses & shepherding on the South Downs
**Talk about the Sussex Downs
  **In those days it was all open farmland (The South Downs)
***The Ship that Never Returned

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
Crowd
Unidentified

EM ELLIOTT**
voice
*The Celebrated Working Man x / xx / xxx
*The Putter’s Song x
*Where Are We Gang, Says Billy to Bob x
**Talk about family, Birtley folk club & children’s songs, Paperbags & Colours
& Look on the Wall and You’ll See a Big Spider

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 EFDSS 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 at Castleisland, for instance. In Sligo I believe there is brother of James Gannon 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 kown 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 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 Lisannanny, 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 Rososky 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 Rososky, 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, Rososky, Co. Mayo, 14 May 1964.

Slow Air: Drimin Drum Deelish (talk after)
The Wise Maid – reel (talk before)
   The Wise Maid – reel [& talking]
Henry’s No. 1 Double Jig [Is this The Flowers of Redhill listed elsewhere?]
   Henry’s No.1 – double jig
Patsy Hunt’s Reel (talk before)
Black-haired Lass – reel (talk before)
   The Black Haired Lass – reel
Talk
The Highlander’s Kneebuckle – Reel
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 Cheoil na hÉireann, Town Hall, Co. Monaghan, [sic: no town] Eire: British Library): 14th April, 1964. // Dear Sir, // I am hoping to attend the Fleadh Cheoil 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 Cheoil 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 Cheoil na hÉireann, 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 Cheoil office...

Jack Wade, Fleadh Cheoil na hÉireann, 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

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*
uillean pipes
FELIX DORAN, LEO ROWSOME, SEAN SEERY, PAT McNULTY, DAN DOHERTY & SEAMUS DOWLING**

Felix Doran uillean pipes
Leo Rowsome uillean pipes
Sean Seary uillean pipes
Pat McNulty uillean pipes
Dan Doherty uillean pipes
Seamus Dowling uillean 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 22nd 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.

*Strathspey and Reel: Grey Daylight*  
EFDSS LP1003

*Song Air and Set Dance: The Blackbird*  
EFDSS LP1003

*Descriptive Piece: The Atlantic Sounds*  
EFDSS LP1003

*Song: Moorlough Mary*  
EFDSS LP1003

*Hornpipe: The Postman’s Knock*  
EFDSS LP1003

*Story and Song Air: The Girl’s Croon*  
EFDSS LP1003

*The Exhibition Waltz*  
EFDSS LP1003

*Story and Air: The Lord of Mayo*  
EFDSS LP1003

*Talk about father and McSweeney’s Reel*  
EFDSS LP1003

*Two Descriptive Pieces: The Fox-Chase and The Hunt of the Hare*  
EFDSS LP1003

*Song: Rocking the Cradle*  
EFDSS LP1003

*Dark Girl Dressed in Blue and Jig: The Irish Washerwoman*  
EFDSS LP1003

*Song Air: The Wounded Hussar*  
EFDSS LP1003

*Two Hornpipes: High Level and Madam Vanomi*  
EFDSS LP1003

*Story and Jig: The Old Hag and The Churn*  
EFDSS LP1003

*Descriptive Piece and Story: The Four Posts of the Bed*  
EFDSS LP1003

*Song: The Three O’Donnells*  
EFDSS LP1003

*Marches: Welcome Home, Graniu*  
EFDSS LP1003

---

John Doherty. [A frame from the film]
Bard Bracey (letter to Peter, 10th November 1964; British Library): 38, South Audley Street, London, W.1. // Dear Mr. Kennedy, // It was delightful to have your letter reviving memories of Phil Tanner of thirty years ago, and to have news of Maud Karpeles to whom greetings. // In reply, I cannot do better than enclose my only copy of a script prepared for the B.B.C. which came to nothing partly because Seamus Ennis was quite impossible to work with and Francis Dillon had pushed the material through to him. I think this answers a lot of the questions. We had tried to record Green Bushes and the Dark Eyed Sailor unsuccessfully in Lambeth where I was then a social worker. The visit of Maud and Susanna [Sharp] raised it to establishment level! And we were very grateful, though I have since lost the discs. // In all modesty, I think my wife and I can claim to have been closer to him and probably did more for him than the considerable army of people who claimed to have discovered him. He had already broadcast, both from London and from Cardiff, before the Welsh Region caught up! The only person who knew him earlier than me was Pennyman from the Pitt-Rivers Museum in Oxford, who memorised the songs and who, like myself, was a friend and colleague of Jim Forrester, who as the Earl of Verulam was your President until his death. But Pennyman never wrote down the songs and disapproved of the recordings until they were a success. My wife in those days ran the Boyd Neel Orchestra and on one occasion, when he was at the Work-house he sang to us and Maurice Clare and Wynford Vaughan Thomas from 12.30 until 6.15, 88 songs in all and all true to the note. // Best wishes, // BARD BRACEY

Pete Seeger’s Dublin concert was on Sunday, 24th May 1964. Peter was on his way home sometime that day:


John Doherty’s concert appearance for the EFDSS was arranged to launch his LP, Pedlar’s Pack, but he pulled out at the last moment. Malachy McCloskey had previously also recommended in a general way the Donegal singer Packie Manus Byrne, and that recommendation had been strongly supported by Sean O’Boyle. And so it was that McCloskey substituted Packie Manus Byrne, thus co-incidentally launching Packie into a career on the folk scene.

Malachy McCloskey, Glenties, Co. Donegal (letter to Peter, 19 May 1965; British Library): Dear Peter, // There’s an ex-Sergeant of the Civic Guards here who is a fanatic about ballads & traditional music etc. who is constantly asking me if Packie Manus Byrne made any records since he went to England. I promised him before that I’d write you and find out. When I was leaving London I think you were arranging to have him to your house to do some recording. We would be very interested here if you made any discs. // Ulster Television were here last week filming Johnny Doherty. He both played & sang for them. He will appear on a programme called “From Glen to Glen”. I think there’s some arrangement with teletis Eireann whereby it will be shown from there as well. It should mean something to John...

In 1964, Peter was preparing an LP of Phil Tanner for the EFDSS and he asked Maud Karpeles for information on him. She referred Peter to F. A. Bracey in London, who had referred Tanner to her in the 1930s. He had previously brought Phil to the Decca recording studio in Brixton Road, Lambeth, where the recordings had been considered unsuccessful, and to Broadcasting House for a live broadcast in In Town Tonight. Having later contacted Maud Karpeles, he brought Phil to the Columbia recording studio in London for the four recordings sponsored by the EFDSS in 1936 (British Library).

F. A. BRACEY & PADDY PALMER

Bard Bracey voice x
Paddy Palmer (Paddy Bracey) piano xx

John Lewis Store, Oxford Street, London, 22 December 1964 (not 23 December as given on Folktrax).

How he first encountered [Phil] Tanner while he was attending an undergraduate camp in S. Wales at which Tanner joined in one of their sing-songs x

Folktrax FTX-057
A Welsh parody of *Erin-go-Bragh* (extract) x / xx 
*The Boxing Ballad: My Brother Sylvest* (extract) x / xx 
Further talk about Tanner’s first performance at the camp x 
Talk with Peter Kennedy about mouth music at performances in parish and London x 
Further talk with Peter Kennedy about how Tanner came to be recognised and recorded in London x 
Talk with Peter Kennedy by Paddy and Bracey about transcribing the music x / xxx 
Bracey with stories of Tanner in London, at the BBC & Buckingham Palace x 
Peter Kennedy asks Bracey about Tanner’s song repertoire x 
Bracey talks about Tanner’s work, status & his home, etc. x 
Talk with Peter Kennedy about travel, local gossip and attitudes x 
Talk: his dialect speech, singing style, sense of local ritual and customs x 
*The Pottery Canal (The Morriston-Swansea Canal)* (extract) x 
*Young Roger Esquire* (extract) x 
Further talk about Tanner, on one occasion, in *The King’s Head* at Reynoldstown singing 88 songs, bawdy songs and enjoying giving local offence, and a particular local song x 
Talk with Peter Kennedy about wassailing with Tanner’s secret recipe for the Wassail Bowl x 

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.

*The Banks of the Dee* HMV CLP 1910
*Jowl and Listen Lad* HMV CLP 1910
*Rap Her to Bank* HMV 7EG 8911
**The Verdant Braes of Screne** HMV CLP 1910
***Kissin’ in the Dark*** HMV CLP 1910
****The Wedding Song** HMV CLP 1910
5*How Pleasant and Delightful** HMV CLP 1910
5*The Sweet Nightingale** HMV 7EG 8911
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.

*Instrumental: The Fox Chase / Foxhunter’s Jig (talk before)*

- The Fox Hunt
- The Fox Hunt

*Reels: The Pigeon on the Gate/ Miss Monaghan’s*
- The Pigeon on the Gate/ Miss Monaghan’s
- Reels: Pigeon on the Gate/ Miss Monaghan

*Jig: The Lark in the Morn*
- The Lark in the Morning
- Jig: The Lark in the Morn

*Air: The Coolin*
- Air: The Coolin
- Air: The Coolin

*Reel: The Ash Plant*
- Reel: The Ash Plant
- Reel: The Ash Plant

*Air: In Bodenstown Graveyard*
- Air: In Rolands town Graveyard
- Air: In Rolands town Graveyard

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 interested 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 rauaoly [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, Lindays 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 Sheepcrook
*Blackdog and Sheepcrook (or Flora) (talk after about her grandmother)
*My Black Dog and Sheep Crook
*Blind Beetles
*Blind Beetles (or Died for Love) (talk after)
*Died for Love
*The Butcher Boy (talk after)
*The Butcher Boy
*The Jew’s Garden
*The Jew’s Garden (talk before & after)
*The Jew’s Daughter [RH: part only, edited with other material]
*The Jew’s Daughter [RH: part only, edited with other material]
*Lord Thomas & Fair Ellender
*Lord Thomas & Fair Ellen (talk after)
*Lord Thomas & Fair Ellender
*The Bird in the Bush
*The Bird in the Bush (or Three Maidens)
*The Bird in the Bush
*Paddies Lie Down
*Paddies Lie Down (or Paddy Backwards) (talk before)
*Paddies Lay Down
*Billy Boy
*Billy Boy (or My Boy, Billy)
*Billy Boy
*The Draggle-tailed Gipsies
*The Draggle-tailed Gipsies (talk before & after)
*Raggle-Taggle Gypsies
*The Gipsie Laddie [RH: part only, edited with other material]
*The Draggle-tail Gypsies

Tuning Up for Step-Dancing
*Tuning Up (two pieces for step-dancing) (talk before)
*Tuning Up
*Tuning Up
*Mouth-music fragments
*Tuning

Folktracks FSA 043
Folktrax FTX-043
Topic TSCD672D
Folktracks FSA 043
Folktrax FTX-043
Topic TSCD672D
Folktracks FSA 043
Folktrax FTX-043
Topic TSCD672D
Folktracks FSA 043
Folktrax FTX-043
Topic TSCD672D
Folktracks FSA 043
Folktrax FTX-043
Topic TSCD672D
Folktracks FSA 043
Folktrax FTX-043
Topic TSCD672D
Folktracks FSA 043
Folktrax FTX-043
Topic TSCD672D
Folktracks FSA 043
Folktrax FTX-043
Topic TSCD672D
Folktracks FSA 043
Folktrax FTX-043
Topic TSCD672D
Folktracks FSA 043
Folktrax FTX-043
Topic TSCD672D
Folktracks FSA 043
Folktrax FTX-043
Topic TSCD672D
*Flash Girls and Airy-O

*Flash Girls and Airy Too (or Seventeen Come Sunday)

*Flash Girls and Airy

*As I Was A-walking

*The Banks of the Sweet Primroses (talk after)

*As I Was A-walking One May Summer’s Morning

*The Drowsy Sleeper

*The Drowsy Sleeper (talk after)

Not listed [RH: Georgie]

*Georgie (talk before & after)

*Georgie

*I Am a Romany

*I Am a Romany (The Song of the Thrush) (talk before)

*The Soldier and Lady

*The Soldier and Lady (Nightingales Sing) (talk before & after)

*The Soldier and the Lady

*Adieu to Old England, Adieu

*Adieu to Old England, Adieu (talk before & after)

*Adieu to Old England

*The Servantman

*The Flower of Servantmen (talk before)

*The Famous Flower of Servant Men (edited with Belle Stewart’s recording)

*The Flower of Servant Men [RH: part only, edited with other material]

*The Famous Flower of Servantman

*The London Murder

*The London Murder (Cruel Miller) (talk after)

*The London Murder

*Down by the Riverside

*Down by the Old Riverside

*A Blacksmith Courted Me

*A Blacksmith Courted Me (talk after)

*A Blacksmith Courted Me

*The Sprig of Thyme

*The Sprig of Thyme (talk before)

*The Sprig of Thyme

*The Sprig of Thyme

*The Little Boy

*The Little Boy (Lady Maisry)

*Lord Maisry

*Lord Maisry

*The Little Boy

*Mandi Went to Poov the Grai

*Mandi Went to Poov the Grai

*Mandi Went to Poove the Grai

*Mandi Went to Poove the Grai (talk before & after)

*Mandi Went to Poove the Grai (English Romany Song)

*If I Were a Blackbird (talk before & after)

*If I Were a Blackbird

*Catch Me Bold Rogue If You Can (talk before & after)

*Catch Me, Bold Rogue, If You Can

*Young Willie (talk before & after)

*Young Willie

*My Father He Built Me a Shady Bower

*The Brakes of Briars (talk before)

*The Brake of Briars
*Jealousy Thoughts (Poison in a Glass of Wine)  Folktrax FTX-143
*The Wager Song (Broomfield Wager) (talk before & after)  Folktrax FTX-143
*A Wager, a Wager  Topic TSCD672D
*The Game of Cards (talk before)  Folktrax FTX-143
*The Game of Cards  Topic TSCD672D
*Once I Had a Colour (False-Hearted Lover) (talk after)  Folktrax FTX-143
*Once I Had a Colour  Topic TSCD672D
*Polly and the Sailor (talk after)  Folktrax FTX-143
*My Truelove Was a Sailor Lad  Topic TSCD672D
*My Truelove Was a Sailor Lad  Topic TSCD672D
*Meet Me Tonight by Moonlight (Prisoner Song)  Folktrax FTX-143
*Meet Me Tonight by Moonlight  Topic TSCD672D
*O Lord I've Shot My Child (Burglar Song)  Folktrax FTX-143
*She Was a Beautiful Golden Picture  Folktrax FTX-143
*The Roaming Beggar  Folktrax FTX-143
*The Land Where the Shamrock Grows  Folktrax FTX-143
*Mother’s Last Letter  Folktrax FTX-143
*Erin-Go-Bragh  Folktrax FTX-143
*The Three-Leaf Shamrock  Folktrax FTX-143
*The Blue-Eyed Lover  Folktrax FTX-143
*Never Leave Your Mother, Tom (A Mother’s Grave)  Folktrax FTX-143
*Buttercup Joe  Folktrax FTX-143
*Ring Dan Doo (talk before & after)  Folktrax FTX-143
*Alice Benbow  Folktrax FTX-143
*Cold Winter’s Night (The Forsaken Mother and Child)
  *The Forsaken Mother [RH: talk before]  Folktrax FTX-143
   *Old Folks at Home or Swanee (talk before)  Folktrax FTX-143
   *Way Down upon the Swan-Neck River  Folktrax FTX-143
   *Old Folks at Home or Swanee (talk before)  Folktrax FTX-143
*Bold Robert Emett (talk before)  Folktrax FTX-143
*Old Time’s Sake  Folktrax FTX-143
*Meet Me Tonight in Dreamland  Folktrax FTX-143
*Donnelly and Cooper  Folktrax FTX-143
*What Is the Meaning of Mother?  Folktrax FTX-143
*Come Back to Erin  Folktrax FTX-143
*Come All You Feeling Mothers (talk after)  Folktrax FTX-143
*The Cuckoo  Topic TSCD672D
**The Brakes of Briars
  **The Brakes of Briars (Bridgewater / Bruton Town) (talk after)  Folktrax FTX-143
**Barbara Ellen (talk after)
  **Barbary Allen  Folktrax FTX-143
  **Barbry Allen  Topic TSCD672D
**The Long Lost Child (Little Chimney Sweep) (talk after)
  **The Long Lost Child  Topic TSCD672D
****Jealousy Thoughts
  ****Jealousy Thoughts (Poison in a Glass of Wine)
  ****Jealousy Thoughts  Topic TSCD672D
5*Henry, My Son  Folktracks FSA 043
5*Henry, My Son  Folktrax FTX-043
5*Henry, My Son [RH: part only, edited with other material]  Folktrax 60-501
5*Henry, My Son [RH: part only, edited with other material]  Folktrax FTX-501
5*Henry My Son  Topic TSCD672D
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

Talk about himself: age, work, school, shepherding & songs

_The Flag of Old England_ (talk after about song)

_The Flag of Old England_ (talk after)

_The Flag of Old England_

_The German Clockmaker_

_Folktracks FSB 017_  
_Folktrax FTX-097_

_The Female Cabin-Boy_ (with talk)

_The Female Cabin-Boy_

_The Female Cabin-Boy_

_The Cuckold Old Man_ (talk after)

_The Cuckold Old Man_

_The Little Ball of Yarn_ (fragment: verse & chorus)

_The Little Ball of Yarn_

_The Foggy Dew_ (being remembered and the chorus sung)

_The Foggy Dew_ (with story of song)

_The Foggy Dew_ (with story of song)

Folktracks 60-097

Folktrax FTX-097

Folktracks 60-097

Folktrax FTX-097

Folktracks 60-097

Folktrax FTX-097

Folktracks 60-097

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.

_The Suit of Corderoy_  
_The Suit of Corderoy_  
_It’s a Wonder I’m Alive to Tell the Tale_  
_It’s a Wonder I’m Alive to Tell the Tale_  
_Go and Leave Me If You Wish It_  
_Go and Leave Me If You Wish It_

Folktracks 60-097

Folktrax FTX-097

Folktracks 60-097

Folktrax FTX-097

Folktracks 60-097

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 Darlington 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, Totness, 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
Morty Unlucky Old Chap (talk before)
Folktracks FSA 086
Folktrax FTX-086

NO ARTIST CREDIT*

The crowd voices
Helston Town Band

HELSTON TOWN BAND**

Helston, Cornwall, 8 May 1970.

*Hal-An-Tow
*Hal-An-Tow
Hal-An-Tow

*Hal-An-Tow
Hal-An-Tow

*Hal-An-Tow
Hal-An-Tow

**No title [RH: Helston Furry Dance, fragment]

* The Furry Dance
The Furry Dance

* Helston Furry Dance

Folktrax FTX-010
Saydisc SDL 332
Saydisc CSDL 332
Saydisc CD-SDL 425
Folktrax FTX-010
Saydisc SDL 332
Saydisc CSDL 332
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 know 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 Iddesbury, 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.

* The Sweet Primerooses
  *The Sweet Primerooses (talk before)
  *The Banks of the Sweet Primerooses (talk before)
  *The Banks of Sweet Primerooses
*Talk about her life and work
  *Talk about her life and work
*Remembering the song The Nightingales Sing
  *Remembering the song The Nightingales Sing
  *Remembered The Nightingale Song
*Talk about her mother’s song: Meeting Is a Pleasant Place
*Meeting Is a Pleasant Place
*Further talk about her mother
  *Talk about her mother and song Meeting Is a Pleasant Place
**The Poor Orphan Boy
  **The Poor Orphan Boy
*Talk and song The Banks of the Sweet Dundee
  *Talk and The Banks of the Sweet Dundee
  *The Banks of the Sweet Dundee

CHILDREN
In the school yard, Sidbury, Devon, 29 January 1971.

Green Gravels
One-Two-Three-A-Loopah (general atmosphere with talk)
Have a Cigarette, Sir (with talk)

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

* Toll the Bell, Sammy
* The Cottage by the Sea

Folktrax Film FF-1101
Folktrax Film FF-1101
Folktrax Film FF-1101
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 Harberton, Devon, 1972.” It might be by a revival singer.

UNIDENTIFIED
voice
Soundpost Studios, Harberton, Devon, 1972.
A Blacksmith Courted Me

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 PRIMEROSES 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 Folktrack 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 a 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 again 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......

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 Cobleight*]

Widecombe Fair & talk about Gypsy fortune-teller

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
***Cockles and Mussels 1  
***The Little Lamb Went Astray 2  
***The Little Lamb Went Straying 2  
*The Farmer’s Boy  
*The Farmer’s Boy  
***Buttercup Joe  
***Buttercup Joe  
***The Wedding that Wasn’t  
***The Wedding that Wasn’t  
***The Dog’s Meeting  
***The Dog’s Meeting  
*Lamorna  
*Lamorna  
***The White Rose  
*The White Rose led by Charlie Jose)

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 Trotlers

Talk about his family, the pubs & Song: ‘Alf a Pint of Ale & A Street Cry: Pig’s Trotlers 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

Folktrax FTX-332

Folktrax FTX-332

Folktrax FTX-332

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Folktrax FTX-331

Fol...
**Song: Down the Road and Away Went Polly**
Folktrax FTX-332

**Talk about milkmen & Song: Pretty Polly Perkins**
Folktrax FTX-332

**Talk & Song: She Cost Me Seven and Sixpence**
Folktrax FTX-332

**Suicide Ballad: Villikins and his Dinah**
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 & Song: Knees Up, Mother Brown**
Folktrax FTX-332

---

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


**The Smacksman**
Folktrax FTX133

*The Smacksman*
Saydisc CD SDL405

**The Man Who Played the Trombone**
Folktrax FTX133

**Bell Bottom Trousers / The Parson & the Curate**
Folktrax FTX133

**Crusing round Yarmouth**
Folktrax FTX133

**Clarence**
Folktrax FTX133

**The Barley Straw**
Folktrax FTX133

**The Faithful Sailor Boy**
Folktrax FTX133

**Mary Went to Tea-Party**
Folktrax FTX133

**Give Me a Ticket to Heaven**
Folktrax FTX133

**Wheel the P’rambulator**
Folktrax FTX133

**On the Dole**
Folktrax FTX133

**The Old House**
Folktrax FTX133

**Extensive interview material between tracks**
Folktrax FTX133

**The Caister Lifeboat Disaster, 1901**
Folktrax FTX134

**I Wish Thy’s Do It Now**
Folktrax FTX134

**The Doffer Mistress** (Bertha Brown only)
Folktrax FTX134

**Magherafelt Hiring Fair (or Tom Boy) (with Bertha Brown)**
Folktrax FTX134

**The Female Drummer** (with Bertha Brown)
Folktrax FTX134

**Windy Old Weather**
Folktrax FTX134

**The Maid of Australia**
Folktrax FTX134

**Butter and Cheese and All**
Folktrax FTX134

**The Great Meat Pie**
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 give 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

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: *Country Magazine*; Song: *Claudy Banks; The Hard Times of Old England; 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

*Claudy Banks* (one verse)  
Folktrax Film FF-2202

*The Hard Times of Old England*  
Folktrax Film FF-2202

*The Hard Times of Old England*  
Folktrax 90-238

*The Hard Times of Old England*  
Folktrax FTX-238
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.
Charming Molly 1
The Bold Dragoon 1
The Game-Cock 1
The Cod-Fish 1
Pull the String 1
My Love in June 1
The Drowned Lover 1
The Old Farmer of Cheshire (The Highwayman Outwitted) 1
Searching for Young Lambs 1
The Bold Princess Royal 1
The Shepherd and his Bride 1 / 2
Admiral Benbow 1 / 2
Lord Thomas and Fair Eleanor 1 / 2
The Turn of the Year (Christmas and New Year Song) 1 / 2
The Lawyer Bold 1 / 2
Come All You Bold Britons 1 / 2
The White Cockade 1 / 2
While the Gamekeepers Lie Sleeping 1 / 2
Bold General Wolfe 1 / 2
You Seamen Bold (The Ship in Distress) 1 / 2
What's the Life of a Man 1 / 2
When Adam Was First Created 1 / 2
Sweet Lemeney 1 / 2
The Spotted Cow 1 / 2
Cupid's Garden 1 / 2
The Honest Young Labourer 1 / 2
The False Bride 1 / 2
Come Write Me down the Powers above (The Wedding Song) 1 / 3
The Sheepshearing Song (The Black Ram) 1 / 3

The Sheepshearing Song (The Black Ram) 1 / 3

Adieu, Sweet Lovely Nancy 1 / 4

Adieu, Sweet Lovely Nancy 1 / 4

The Mummer’s Song (The Dying British Soldier) (Talk before about the last 1896 performance by the Rottingdean Mummers) 1 / 4

The Mummer’s Song (The Dying British Soldier) (Talk before about the Last 1896 performance by the Rottingdean Mummers)

Softly the Night (Shepherd’s Carol) 1 / 4

Softly the Night (Shepherd’s Carol) 1 / 4

The Brisk and Lively Lad 1 / 4

The Brisk and Lively (Gloucester) Lad 1 / 4

The Heights of Alma 1 / 4

The Heights of Alma 1 / 4

Bold Reynolds 1 / 4

Bold Reynolds 1 / 4

Mary on the Wild Moor 1 / 4

Mary on the Wild Moor 1 / 4

Wop-She-Ad-It-I-O 1 / 3 / 4

Wop-She-Ad-It-I-O 1 / 3 / 4

The Suit of Cord-e-roy 1 / 3 / 4

The Suit of Cord-e-roy 1 / 3 / 4

The Rose of Allendale 1 / 3 / 4 / 5

The Rose of Allendale 1 / 3 / 4 / 5

No, John 4 / 1 / 3

No, John 4 / 1 / 3

The Spring Glee 1 / 3 / 4 / 5

The Spring Glee 1 / 3 / 4 / 5

Shepherds Arise 1 / 3 / 4

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

THE ANTROBUS SOULCAKERS

Interviews (no details)

Probably Antrobus, Northwich, Cheshire, 1983.

STEP IN, WILD HORSE. DVD published 1983.

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.

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:

CASTLETON GARLAND DAY
Filmed outdoors at Castleton, Derbyshire, on Oak Apple Day, 29 May 1983.

The sequences listed in the catalogue:
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.


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.

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 MARSHFIELD PAPERBOYS (Mummers)
THE CELEBRATED PAPERBOYS. DVD published 2004 Folktrax Film FF1119
WALTER ALDRIDGE
Walter Aldridge  mouth-organ & voice
Peter Kennedy  voice
Leedstown, near Hayle, Cornwall, 22 November 2006.
Cornish Breakdown  Musical Traditions MTCD373
Hornpipe  Musical Traditions MTCD373
Cock of the North  Musical Traditions MTCD373

**********************************************************************************