

5 Richard Dyer-Bennet

*Dyer-Bennet
records*

TENOR, accompanying himself on the classic Spanish guitar
requests



Smithsonian Folkways Recordings

Richard Dyer-Bennet 5

Richard Dyer-Bennet was a major figure in the folk music revival of the 1950s and 1960s. He founded his own label in 1955 in order to avoid making the compromises in sound quality, repertory, and style often dictated by large recording companies. This reissue of the fifth Dyer-Bennet Records release includes folksongs and ballads such as "Greensleeves" and "Barbara Allen" from the 16th-century British Isles and classic American ballads and songs like "John Henry" and "I Ride an Old Paint." All are performed in the singular character and style of this highly cultivated interpreter of folksong. 20-page booklet, includes lyrics, 38 minutes.



1. Greensleeves 1:57
2. The Golden Vanity 3:40
3. The White Lily 2:29
4. Lord Rendal 5:02
5. Westryn Wynde 1:29
6. Barbara Allen 4:15
7. Venezuela 2:38
8. The Quaker Lover 2:03
9. John Henry 3:52
10. Spanish Is the Loving Tongue 3:34
11. I Ride an Old Paint 2:33
12. Edward 4:12



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Richard Dyer-Bennet 5

TENOR, accompanying himself on the classic Spanish guitar requests

Originally issued on Dyer-Bennet Records in 1958

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1. **Greensleeves** 1:57
2. **The Golden Vanity** 3:40
3. **The White Lily** 2:29
(Words by B. Jonson, arr. R. Dyer-Bennet)
4. **Lord Rendal** 5:02
5. **Westryn Wynde** 1:29
6. **Barbara Allen** 4:15
7. **Venezuela** 2:38
(John Jacob Niles)
8. **The Quaker Lover** 2:03
9. **John Henry** 3:52
10. **Spanish Is the Loving Tongue** 3:34
(Words by C. Badger Clark, arr. R. Dyer-Bennet)
11. **I Ride an Old Paint** 2:33
12. **Edward** 4:12

(Unless otherwise noted all songs are arranged by Richard Dyer-Bennet)

CURATOR'S INTRODUCTION

April 2001

Spanning most of the 20th century, the musical career of Richard Dyer-Bennet (1913–1991) reflects both the era in which he lived and the singular character and style of this highly cultivated interpreter of folksong. He was born in England to a British army-officer father and American mother and was raised in Canada, Germany, and the United States. He began his folksong career path in the 1930s as a college student in Berkeley, California. Encouraged by his vocal teacher, he traveled to Sweden to meet the renowned minstrel Sven Scholander. After returning to the U.S., he moved to New York City and eventually found success in the 1940s as a regular performer at the Village Vanguard cabaret theater and in well-received concerts at Town Hall and Carnegie Hall. Over the next 30 years, he was a major figure in the folk-music revival.

In the early 1950s despite unmerited harassment by the House Un-American Activities Committee, Dyer-Bennet persevered as a performer and recording artist. In 1955, he and Harvey Cort started their own record label to allow Dyer-Bennet maximum artistic freedom, unfettered by the profit-minded concerns imposed by most large recording companies. The label produced fifteen recordings of Richard Dyer-Bennet's distinctive high tenor vocal style, four of which at this writing have been reissued by Smithsonian Folkways Recordings (Volumes 1, 2, 5, and 6). The notes to *Volume 1* offer a biographical essay by the artist's daughter, Bonnie Dyer-Bennet, and a thoughtful description of his vocal style by his friend and music critic Conrad L. Osborne.

The Dyer-Bennet master recordings are now on loan to the Smithsonian Folkways Archives. All fifteen are listed in this booklet and available through our mail-order office, either as reissues or as special-order cassette and CD-R recordings with copies of the original liner notes. They may be ordered through our Web site, www.si.edu/folkways.

Daniel Sheehy Director and Curator, Smithsonian Folkways Recordings

NOTES ON THE SONGS**Richard Dyer-Bennet**

One unexpected result of operating a recording company has been the volume of cards and letters received containing suggestions, advice, requests, reprimands, and, happily, some immoderate praise. My partner and I are of course pleased by the praise, and I am personally grateful for much musical, literary, and historical information about the songs. Advice and suggestions are carefully considered and will no doubt influence my future work.

An occasional reprimand has raised the question of taste and morality with regard to this or that song or footnote. Here I wish to make a point central to my whole career. It is my own musical feeling, my own poetic sense, my own taste and morality which form the only ground on which I can firmly stand. If I step from this ground, I am lost in a sea of conflicting opinions as to what the public wants of me, and I no longer know what I want of myself. Therefore, though I do not set out to offend anyone, it is particularly myself I must not offend, and if, while adhering to my own ground and my own standards, I chance to affront someone else, it must be accepted on both sides as an unfortunate but unavoidable result of sound operational procedure.

Finally, we have received requests for many songs previously recorded on other labels which are now out of print or were

never well recorded. Here are ten of them. The remaining two—"I Ride an Old Paint" and "Edward"—I have not previously recorded, nor are they often requested. They are, however, songs with which I would like to become identified, and I therefore include them at my own request.
September, 1958

1. Greensleeves

From the time of Queen Elizabeth I, perhaps earlier. In 1642, new words were published to be sung to the old tune as a Christmas carol. In the mid-twentieth century, it has twice been published as a "pop" song with bastardized lyrics. This old version will survive all later ones.

*Alas my love, you do me wrong
To cast me out discourteously
When I have loved you so long,
Delighting in thy company.*

*Greensleeves is my delight,
Greensleeves is all my joy,
Greensleeves is my heart of gold
And who but my lady Greensleeves.*

2. The Golden Vanity

Also from Elizabethan times. I got this version from Scholander in Stockholm in 1935.

*There was a ship that sailed upon the
lowland sea,
And the name of our ship was the
Golden Vanity,
And we feared she would be taken by the
Spanish enemy
As we sailed upon the lowland, lowland,
lowland, / We sailed upon the lowland sea.*

*Then up stepped our cabin boy and boldly
out spoke he,
And he said to our captain, "What will you
give to me
If I'll swim alongside of the Spanish enemy
And sink her in the lowland, lowland, lowland,
And sink her in the lowland sea?"*

*"Oh, I will give you silver, and I will give
you gold,
And my own fair young daughter your bonny
bride shall be
If you'll swim alongside of the Spanish enemy
And sink her in the lowland, lowland, lowland,
And sink her in the lowland sea."*

*Then the boy he made him ready, and
overboard sprang he,
And he swam alongside of the Spanish enemy,*

*And with his brace and auger in her side he
bored holes three
And sank her in the lowland, lowland,
lowland, / And sank her in the lowland sea.*

*Then quickly he swam back to the cheering
of the crew,
But the captain would not heed him for his
promise he did rue,
And he scorned his poor entreatings when
loudly he did sue,
And left him in the lowland, lowland, lowland,
And left him in the lowland sea.*

*Then round about he turned and swam to
the port side,
And up unto his messmates full bitterly
he cried,
"Oh, messmates, draw me up, for I'm drifting
with the tide,
And I'm sinking in the lowland, lowland,
lowland, / I'm sinking in the lowland sea."*

*Then his messmates drew him up, but on
the deck he died,
And they stitched him in his hammock which
was so fair and wide,
And they lowered him overboard, and he
drifted with the tide
And sank into the lowland, lowland, lowland,
And sank him to the lowland sea.*

3. The White Lily

The words are from Ben Jonson's *The Devil Is an Ass* (1616). I do not believe the composer is known.

Have you seen but a white lily grow
 Before rude hands had touched it?
 Have you marked but the fall of the snow
 Before the earth hath smucht it?
 Have you felt the wool of beaver
 Or Swansdown ever?
 Or have smelt of the bud of the briar,
 Or the nard in the fire,
 Or have tasted the bag of the bee?
 Oh, so white, oh, so soft, oh, so sweet,
 so sweet, /So sweet is she. (2x)

4. Lord Rendal

An old ballad of English or Scottish origin, this being a north-country English version.

"Where have ye been all day, Rendal, my son?
 Where have ye been then, my handsome
 young man?"
 "I've been with my true love, mother. (2x)
 Oh, make my bed soon, / For I'm sick to the
 heart, / And I fain would lie down."

"What did ye have to eat, Rendal, my son?
 What did ye eat then, my handsome
 young man?"
 "I'd eels and eel's broth, mother. (2x)

*Oh, make my bed soon, / For I'm sick to the
 heart, / And I fain would lie down.*

"What was their color, Lord Rendal, my son?
 What was their color, oh, ill-fated one?"
 "Spickelt and spackelt, mother. (2x)
 Oh, make my bed soon, / For I'm sick to the
 heart, / And I fain would lie down."

"I fear ye are poisoned, Lord Rendal, my son,
 I fear ye are poisoned, oh, ill-fated one."
 "In truth I am poisoned, mother. (2x)
 Oh, make my bed soon, / For I'm sick to the
 heart, / And I fain would lie down."

"What will ye leave your mother, Rendal,
 my son?
 What will ye leave me, oh, ill-fated one?"
 "My gold and my silver, mother. (2x)
 Oh, make my bed soon, / For I'm sick to the
 heart, / And I fain would lie down."

"What will ye leave your sweetheart, Rendal,
 my son?
 What will ye leave her, oh, ill-fated one?"
 "A rope from hell to hang her. (2x)
 Oh, make my bed soon, / For I'm sick to
 the heart, / And I fain would lie down."

5. Westryn Wynde

Well known in 16th-century England, the single verse is a classic of early English poetry; and according to John M. Ward, the melody may be "a remnant of the earlier courtly art of the troubadours."

*Westryn wynde, when wilt thou blow?
 The small rain down doth rain.
 Christ, that my love were in my arms
 And I in my bed again!*

6. Barbara Allen

Probably the most widely sung ballad in the English language. First mentioned in Samuel Pepys's diary under the date January 2, 1666. The melody and all but the last two verses are from the most familiar English version, the last verses being transplanted from a current American version—a minstrel's liberty.

*In Scarlet Town, where I was born,
 There was a fair maid dwellin',
 Made every youth cry, "Well-a-day!"
 Her name was Barbara Allen.*

*All in the merry month of May,
 When green buds they were swellin',
 Young Jemmy Grove on his deathbed lay
 For the love of Barbara Allen.*

He sent his man unto her then,

*To the place where she was stayin',
 "Oh, you must to my master straight
 If your name be Barbara Allen."*

*Then slowly, slowly she drew nigh,
 Then slowly she drew nigh him,
 And all she said when there she came,
 "Young man, I fear you're dyin'."*

*"Oh, don't you remember in yonder town
 While drinking in the tavern?
 You gave a toast to the ladies fair,
 But you slighted Barbara Allen."*

*"Oh, yes, I remember in yonder town
 While drinking in the tavern,
 I gave a toast to the ladies fair,
 But my heart to Barbara Allen."*

*As she was wandering o'er the fields,
 She heard the deathbell knellin',
 And every note did seem to say,
 "Oh, cruel Barbara Allen."*

*"Oh, mother, mother, make my bed,
 Oh, make it long and narrow,
 Young Jemmy died for the love of me,
 And I shall die of sorrow."*

*They buried her in the old churchyard,
 They buried him beside her,
 And out of her grave grew a red, red rose,*

And out of his a green briar.

They climbed and they climbed up the old
church tower,
Till they couldn't climb any higher,
And there they tied a true-lovers' knot,
The red rose and the green briar.

7. Venezuela

John Jacob Niles published this in a book
called *Songs My Mother Never Taught Me*.
At the time of publication, Niles claimed to
have heard Barbados sailors singing this in
Boulogne, France, at the close of World War I.

I met her in Venezuela
With a basket on her head,
And if she loved others, she did not say,
But I knew she'd do to pass away,
To pass away the time in Venezuela. (2x)

I gave her a silken sash of blue,
A silken sash of blue
Because I thought that she would do
With all the tricks I knew she knew
To pass away the time in Venezuela. (2x)

And when the wind was out to sea,
The wind was out to sea,
And she was a-taking leave of me,
I said, "Cheer up, there'll always be
Sailors ashore with leave in Venezuela. (2x)

8. The Quaker Lover

I am indebted to Margaret and Fletcher
Collins for this ballad. Fletcher learned it
from Mrs. Newman of Alamance County,
North Carolina.

Once there was a Quaker lover
Court'd a Presbyterian's daughter,
"Here's a ring cost many a shillin',
Oh dear, oh dear me,
Take it and wear it if thou art willin',
Oh dear, oh dear me."
"What do I care for you and your money,
Tee I dinktum, tee I day,
Want a man to call me honey,
Tee I dinktum, tee I day."

"Madam, I have home and land,
Oh dear, oh dear me,
And both shall be at thy command,
Oh dear, oh dear me."
"What do I care for your home and land,
Tee I dinktum, tee I day,
All I want is a handsome man,
Tee I dinktum, tee I day."

"Madam, I have come a-courtin',
Oh dear, oh dear me,
'Tis not for pleasure, nor for sportin',
Oh dear, oh dear me."
"What do I care for your desire,
Tee I dinktum, tee I day,

If you come, you'll court the fire,
Tee I dinktum, tee I day."

"I'll go home and tell my mother,
Oh dear, oh dear me,
She'll go straight and find me another,
Oh dear, oh dear me."
"What do I care for you and your mother,
Tee I dinktum, tee I day,
She's on old Quaker and you're another,
Tee I dinktum, tee I day."

9. John Henry

I have heard many versions of this classic
American tragic ballad. This is a composite,
both verbally and melodically.

Now when John Henry was a little baby
Sittin' on his mammy's knee,
He took a piece of steel in his right hand,
Said, "Steel will be the death of me, Lord God,
Steel will be the death of me."

Some say he was born in Texas,
Some say he was born in Maine,
But I say he was born in North Carolina,
He was a steel drivin' man, Lord God,
He was a steel drivin' man.

John Henry drove steel on the Southern,
Drove it on the CB & Q,
On the old Rock Island and the Santa Fe,

Baltimore Ohio too, Lord God,
Baltimore Ohio too.

John Henry had a little woman,
Dress she wore was green,
She used to make a trip to the mountain
every day / Just to hear John Henry's
hammer ring, Lord God,
To hear John Henry's hammer ring.

Now the Captain said to John Henry,
"I'm gonna to bring my steam drill around."
John Henry said, "I'd rather be dead
Than let a steam drill beat me down,
Lord God,
Let a steam drill beat me down."

John Henry said to his shaker,
"Shaker, you'd better pray
'Cause if I miss this six foot of steel,
Tomorrow'll be your buryin' day, Lord God,
Tomorrow'll be your buryin' day.

John Henry was hammerin' on the mountain,
His hammer was strikin' fire,
He hammered so hard that he broke his
poor back, / He laid down his hammer
and he died, Lord God,
He laid down his hammer and he died.

Now they took John Henry from the mountain,
And buried him down in the sand,

And every locomotive comes roarin' by
Says "There lies a steel-drivin' man,
Lord God,
There lies a steel-drivin' man." (2x)

10. Spanish Is the Loving Tongue

The words are from a poem called "A Border Affair" by Charles Badger Clark. I do not know the source of the tune. I learned both words and melody from some Swarthmore College students, who in turn had learned it from Sam Eskin.

*Spanish is the loving tongue,
Soft as music, light as spray;
'Twas a girl I learned it from,
Livin' down Sonora way,
I don't look much like a lover,
Yet I say her love-words over,
Often when I'm all alone,
Mi amor, mi corazón.*

*Moonlight on the patio,
Old señora nodding near,
Me and Juana talkin' low,
So the madre couldn't hear;
How those hours would go aflyin',
And too soon I'd hear her sighing,
In her little sorry tone,
Mi amor, mi corazón.*

Never seen her since that night.

*I can't cross the line, you know.
I'm wanted for a gambling fight.
Like as not, it's better so;
Yet I've always kind of missed her,
Since that last sad night I kissed her,
Left her heart and lost my own,
Adiós, mi corazón.*

11. I Ride an Old Paint

My source is Carl Sandburg's *American Songbag*. Sandburg attributes his version to the singing of Margaret Larkin and Lynn Riggs. (A dogie is a motherless calf.)

*I ride an old paint, I lead an old Dan,
I'm a-goin' to Montan' for to throw
the houlihan
They feed in the coulees, they water in
the draw,
Their tails are all matted, their backs are
all raw.
Ride around, little dogies, ride around
and slow,
For the firey and snuffy are a-rarin' to go.
Old Bill Jones had two daughters and a song.
One went to Denver, and the other went
wrong.
His wife she died in a poolroom fight.
Still, he sings from mornin' till night.
Ride around, little dogies, ride around
and slow,
For the firey and snuffy are a-rarin' to go.*

*When I die, take my saddle from the wall.
Put it on my pony, lead him out of his stall.
Tie my bones to his back, turn our faces to
the west,
And we'll ride the prairie that we loved
the best.
Ride around, little dogies, ride around
and slow,
For the firey and snuffy are a-rarin' to go.*

12. Edward

One of the Scottish-English border ballads, this version was collected some forty years ago in the Southern Appalachian Mountains by Cecil J. Sharp. I have taken some liberties.

*"How comes this blood on thy shirt sleeve?
Oh, dear love, tell me."
"It is the blood of my old gray mare
That plowed the field with me." (2x)
"It is too pale for the old gray mare
That plowed the field with thee." (2x)
"How comes this blood on thy shirt sleeve?
Oh, dear love, tell me."
"It is the blood of my old gray hound
That traced the fox for me." (2x)
"It is too pale for the old gray hound
That traced the fox for thee." (2x)
"How comes this blood on thy shirt sleeve?
Oh, dear love, tell me."*

*"It is the blood of my brother-in-law,
Who went away with me." (2x)*

*"And it's what did you fall out about?
Oh, dear love, tell me."
"About a little bit of bush
That soon would have made a tree." (2x)*

*"And it's where will you go now, my love?
Oh, dear love, tell me."
"I'll set my foot in yonder ship,
And I'll sail across the sea." (2x)*

*"And it's when will you come home, my love?
Oh, dear love, tell me."
"When the sun sets under yonder sycamore tree,
And that will never be." (2x)*

DYER-BENNET RECORDS**A Complete List**

Dyer-Bennet Records 1, Richard Dyer-Bennet (1955), reissued as **Smithsonian Folkways SFW CD 40097** (1997)

Oft in the stilly night; Molly Brannigan; Down by the Sally Gardens; The bold Fenian men; Three fishers; The bonnie Earl of Morey; Fine flowers in the valley; The vicar of Bray; So we'll go no more a-roving; Phyllis and her mother; The joys of love; I'm a poor boy; Pull off your old coat; Down in the valley; Pedro; The lonesome valley

"The first release under his own label is the finest album he has yet recorded. The singing is tops, the engineering is superb, the production job is excellent. Without a doubt this is a masterpiece of its kind"

—Kenneth Goldstein, *The Record Changer*

Dyer-Bennet Records 2, Richard Dyer-Bennet (1956) reissued as **Smithsonian Folkways SFW CD 40142** (2001)

When cockleshells turn silverbells; Corn rigs are bonnie; The garden where the praties grow; The bailiff's daughter of Islington; Two maidens went milking; Who killed Cock Robin?; Jan Hinnerk; Woman! Go Home!; Blow the candles out; Eggs and marrowbone; The beggar man; *The Turkish Revery*

"Marvelous: I shall never tire of it and neither will you."

—John M. Conly, *Atlantic Monthly*

"A superb release by a superb artist. Miss it at your peril."—Howard La Fey, *High Fidelity Magazine*

Dyer-Bennet Records 3, Richard Dyer-Bennet (1957)

The lady's policy; Dinah and Vilikens; Fain would I wed; Willie Taylor; Charlie is my Darling; Lilli Bulero; The beloved kitten; Spottedlied auf Napoleons Rückzug aus Russland 1812; The lass from the low country; The swapping song; The house carpenter; The lady who loved a swine; Go down, Moses

"Artistic gems . . . high style, immaculate timing and admirable . . . again produce a decisive success. The sound is excellent, the repertoire is chosen with discernment."

—Christian Science Monitor

"An essential part of any group of folk recordings"—New York Folklore Quarterly

Dyer-Bennet Records 4, Richard Dyer-Bennet (1957)

A May Day carol; The rising of the moon; The Kerry recruit; Searching for lambs; The bonnets of Bonnie Dundee; The Spanish lady in Dublin City; The three ra'ens; Song of reproach; Jag vill gå vall; The three tailors; The swagman; The foggy, foggy dew; The fox; Drill, ye tarriers, drill!

"An outstanding recording. Once again the minstrel lives up to the high standards he has set for himself, and once again the superb engineering captures every nuance of his singing with flawless clarity and lifelike presence. Needless to say, all the songs are stamped with Dyer-Bennet's exceptional artistic and musical integrity. Belongs in every serious collection."—Robert Sherman, American Record Guide

Dyer-Bennet Records 5, Richard Dyer-Bennet: Requests (1958)

The *Golden Vanity*; The white lily; Lord Rendal; Westryn Wynde; Barbara Allen; Venezuela; The Quaker lover; John Henry; Spanish is the loving tongue; I ride an old paint; Edward

"Can be recommended unreservedly"

—Nat Hentoff, The Reporter

Dyer-Bennet Records 6, Richard Dyer-Bennet: With Young People In Mind (1958), reissued as Smithsonian Folkways SFW CD 45053 (2000)

Come all ye; Old Bangum; Three jolly rogues of Lynn; Aunt Rhody; Frog went a-courting; John Peel; The Leprechaun; The piper of Dundee; Bow down; The tailor and the mouse; I went out one morning in May; Green corn; Buckeye Jim; Little pigs; Three crows; The hole in the bottom of the sea

"Probably we have no greater balladeer in America than Richard Dyer-Bennet. . . . No musically inclined family can afford to miss it."—Emma Dickson Sheehy, Parents Magazine

Dyer-Bennet Records 7, Beethoven's Scottish and Irish Songs (1958)

Richard Dyer-Bennet, tenor; Natasha Magg, piano; Urico Rossi, violin; Pritz Magg, cello

Faithfu' Johnie; On the massacre of Glencoe; Bonnie laddie; Highland laddie; Sunset; The lovely lass of Inverness; The pulse of an Irishman; Once more I hail thee; Morning a cruel turmoiler; The morning air plays on my face; The return to Ulster; Oh! Who my dear Dermot; Again, my lyre

"It is amply apparent that the songs recorded by Dyer-Bennet are the work of Beethoven in the full tide of his career. They stand up with the best of Beethoven's chamber music. Such, at least, is their effect when they are so well performed as they are in this instance."

—Alfred Frankenstein, San Francisco Chronicle

Dyer-Bennet Records 8, Richard Dyer-Bennet (1959)

The Agincourt song; Come live with me; Come away, Death; I care not for these ladies; Flow, my tears; All in a garden green; Henry Martin; All mein Gedanken; Die bekehrte Schäferin; Kränzelkraut; Jagdabendteuer; Warnung; Le brave marin; Aminta

Dyer-Bennet Records 9, Richard Dyer-Bennet (1960)

The Laird o' Cockpen; The two sisters of Binnoire; Early one morning; The pride of Petravore; Gently, Johnny, my Jingo; The British light dragoons; Schneider's Höllenfahrt; Der Tod von Basel; Le joli tambour; The buffalo skinnners; John Riley; The cherry-tree carol

Dyer-Bennet Records 10, Richard Dyer-Bennet (1962)

The Lincolnshire poacher; Lowlands; I once loved a girl; She moved thro' the fair; The seven little pigs; O speak then my love; Le véritable amour; The unfortunate troubadour; The reaper's ghost; Two comments; Go 'way, old man; The wife wrapped in wether's skin; My good old man; No hiding place

"A feast of balladry. . . . He gives each piece its particular character of pain, passion, joy, love, humor and even an eeriness to those ballads steeped in the lore of the supernatural. His voice and guitar transcend time and space to breathe life into notes and verses."

—The Hartford Times

Dyer-Bennet Records 11, Richard Dyer-Bennet: Stephen Foster Songs from the Original Editions (1962)

Richard Dyer-Bennet, vocals; Harry A. Rubenstein, piano
Linger in blissful repose; Gentle Annie; Come with thy sweet voice again; If you've only got a moustache; Jeanie with the light brown hair; For thee, love, for thee; Ah, may the red rose live away!; Beautiful dreamer; Sweetly she sleeps, my Alice fair; There are plenty of fish in the sea; Open thy lattice, love; Come where my love lies dreaming

Dyer-Bennet Records 12, Richard Dyer-Bennet: Of ships, seafaring men, watery graves, card sharpers, a giant ram, an Indian scalping, and one edible rat (1964)

Shallow Brown; The drunken sailor; The Eddystone light; Hullabaloo belay; The mermaid; The willow tree; The Charleston merchant; Peter Gray; The roving gambler; Billy Barlow; Australian girls; Hanging Johnny; The Derby ram; Plain language from Truthful Jones

Dyer-Bennet Records 13, Richard Dyer-Bennet: Stories and songs for children and their parents (1964)

The soldier and the lady; The tale of the tales; The man who was full of fun; The king of the noise; The devil and the farmer's wife; The old gray goose; The wolf who was a friend; The fox

and the geese.

"A selection of enchanting folk tales with equally enchanting ballads. . . . Will divert the most cynical as well as the most innocent audiences. . . . Highly recommended."

—High Fidelity

"He is an artfully simple tale spinner, neither overdramatizing nor indulging in coyness, and always keeping the lines of suspense taut. . . . For children and their parents who are still open to the wonder and fantasy of the inner life of children."

—Nat Hentoff, Hi-Fi Stereo Review

Dyer-Bennet Records 1601, Mark Twain's 1601, Fireside conversation in the time of Queen Elizabeth I, and songs in the same free spirit. Read and sung by Richard Dyer-Bennet (1962)

Warning: This is not a record for children or the easily shocked adult. The language is strong and explicit.

Mark Twain's 1601; Old Joe Clark; The old she-crab; The tailor's boy; The Eer-i-e Canal; There was a friar in our town; The gatherin' o' the clan

"Dyer-Bennet has produced a masterpiece—a reading of Mark Twain's irreverent Elizabethan sketch and a group of ribald American and British songs and ballads. Only a seasoned performer should dare such a disc; only a master of nuance could do it justice."

Dyer-Bennet far exceeds the qualifications for such a task. It is the work of a mature artist....The result is excruciatingly funny as well as aesthetically right. The songs admirably complement the reading....As hilarious and uninhibited a collection as ever was recorded. Praise to Mr. Dyer-Bennet for his gentlemanly delivery, bold honesty, and uncompromising language withal! Caveat emptor. Not for the squeamish!
—Henrietta Yurchenko, *The American Record Guide*

"A comic masterpiece"—The New Records.

"A delightfully bawdy disc"—Everett Helm, *Musical America*

"Could not be better!"—Stephanie Gervis, *The Village Voice*

"Uncompromising Honesty—high artistry"—O. B. Brummel, *High Fidelity*

Credits

Originally issued in 1958 by

Dyer-Bennet Records

Produced by Harvey Cort

Annotated by Richard Dyer-Bennet

Original LP design by Martin Rosenzweig

Engineered by J. Gordon Holt

Cover photo by Archie Lieberman

Rearcard photo by Clemens Kalisher

Reissue mastered by Pete Reiniger

Reissue production supervised by Daniel

Sheehy and D. A. Sonneborn

Reissue production coordinated by

Mary Monseur

Editorial assistance by Jacob Love

Design and layout by Visual Dialogue,
Boston, MA

Additional Smithsonian Folkways staff:

Judy Barlas, manufacturing coordinator;

Carla Borden, editing; McLean Brice, fiscal assistant; Lee Michael Demsey, fulfillment;

Betty Derbyshire, financial operations manager; Katina Epps, fulfillment; Sharleen Kavetski, mail-order manager; Helen Lindsay, customer service; Kevin Miller, fulfillment;

Margo Nassau, licensing and royalties; John Passmore, fulfillment; Edmé Pernía, program assistant; Jeff Place, archivist; Evelyn Russell, customer service; Ronnie Simpkins, audio specialist; John Smith, marketing and radio promotions; Stephanie Smith, archivist.

Special thanks to Melvene Dyer-Bennet, Bonnie Dyer-Bennet, Brooke Dyer-Bennet, Harvey Cort, and Trisha Murakami



Photo by Archie Lieberman

ABOUT SMITHSONIAN FOLKWAYS RECORDINGS

Folkways Records was founded by Moses Asch in 1948 to document music, spoken word, instruction, and sounds from around the world. In the ensuing decades, New York City-based Folkways became one of the largest independent record labels in the world, reaching a total of nearly 2,200 albums that were always kept in print.

The Smithsonian Institution acquired Folkways from the Moses Asch estate in 1987 to ensure that the sounds and genius of the artists would be preserved for future generations. All Folkways recordings are available by special order on high-quality audio cassettes or CDs. Each recording includes the original LP liner notes.

Smithsonian Folkways Recordings was formed to continue the Folkways tradition of releasing significant recordings with high-quality documentation. It produces new titles, reissues of historic recordings from Folkways and other record labels, and in collaboration with other companies also produces instructional videotapes and recordings to accompany published books and other educational projects.

The Smithsonian Folkways, Folkways, Cook, Dyer-Bennet, Fast Folk, Monitor, and

Paredon record labels are administered by the Smithsonian Institution's Center for Folklife and Cultural Heritage. They are one of the means through which the center supports the work of traditional artists and expresses its commitment to cultural diversity, education, and increased understanding.

You can find Smithsonian Folkways Recordings at your local record store. Smithsonian Folkways, Folkways, Cook, Dyer-Bennet, Fast Folk, Monitor, and Paredon recordings are all available through:

Smithsonian Folkways Recordings
Mail Order

750 9th Street, NW, Suite 4100,
Washington, DC 20560-0953
phone 1 (800) 410-9815 (orders only)
fax 1 (800) 853-9511 (orders only)
(Discover, MasterCard, Visa, and
American Express accepted)

For further information about all the labels distributed through the center, please consult our Internet site (www.si.edu/folkways), which includes information about recent releases, our catalogue, and a database of the approximately 35,000 tracks from the more than 2,300 available recordings (click on *database search*). To request a printed catalogue write to the address above or e-mail folkways@aol.com

"Can be recommended unreservedly"—Nat Hentoff, The Reporter



Smithsonian Folkways Recordings

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