

6

Dyer-Bennet  
records

# Richard Dyer-Bennet with young people in mind



Smithsonian Folkways

# Richard Dyer-Bennet 6

## Songs with Young People in Mind

Richard Dyer-Bennet, world-renowned troubadour, performs sixteen songs that have captivated children and their parents for centuries. With origins in England and the United States, some resemble fairy tales, while others sound more like adventure stories, and still others seem just for fun. Dyer-Bennet's high tenor voice, clear diction, and masterful guitar accompaniment create a variety of moods and rhythms through which children can explore these fantasies.

Originally released in 1958 on Dyer-Bennet Records Volume 6. Original notes and song texts included; 18 page booklet. 35 minutes.

**"Probably we have no greater bal-ladeer in America than Richard Dyer-Bennet.... No musically inclined family can afford to miss it."**

— Emma Dickson Sheehy  
*Parents Magazine*

1. Come All Ye 1:22
2. Old Bangum 4:11
3. Three Jolly Rogues of Lynn 2:05
4. Aunt Rhody 1:51
5. Frog Went A-courtin' 2:24
6. John Peel 2:59
7. The Leprechaun 1:43
8. The Piper of Dundee 1:29
9. Bow Down 4:50
10. The Tailor and the Mouse 1:56
11. I Went Out One Morning in May 1:04
12. Green Corn 1:15
13. Buckeye Jim 1:40
14. Little Pigs 1:13
15. Three Craw 1:43
16. The Hole in the Bottom of the Sea 2:41



Smithsonian Folkways Recordings

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Originally issued as Dyer-Bennet Records 6 (1958)

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SPW CD 45053



# RICHARD DYER-BENNET 6

## SONGS WITH YOUNG PEOPLE IN MIND

SFW CD 45053

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### CURATOR'S INTRODUCTION, JANUARY 2000

Here is a selection of songs that have captivated children and their parents for centuries, performed by a master musician in a high, clear, tenor voice, accompanying himself on acoustic guitar. These are mostly story songs, to be listened to like bedtime stories. Some of the old English ballads resemble fairy tales, with strange events resolving themselves into happy endings. Others, like the song about the boy who overcomes a man-eating wild boar, may have roots traceable to the Sumerian epic *Gilgamesh* or to Homer's *Odyssey*: they are ancient adventure stories, whose counterparts are today's video games. Others are just for fun.

These are not all happy songs about nonsensical subjects. They deal with experiences children feel deeply, like sibling jealousy (the jealous sibling is eaten by cannibals in the end), death and bereavement (of a goose), danger,

and sometimes violence. But don't be shocked — these sequences are also reflected in Walt Disney's *Snow White* and *Bambi*, Woody Woodpecker and Road Runner cartoons, and Grimm's fairy tales. For centuries children have explored the deep realities of life through fantasies like these. There is whimsical humor here too: the children of a frog and a mouse have long tails and webbed feet; a leprechaun tricks a man out of a purse of gold; and a song about three crows has a verse about a fourth.

Richard Dyer-Bennet (1913–1991), a major figure in the folk music revival of the 1940s–1970s, performed English ballads and American folk songs, blending indigenous rural and traditional materials with his unique musicality and urban artistry. Dissatisfied with his earlier recordings, Dyer-Bennet founded his own record company in partnership with Harvey Cort in 1955 to ensure that his recordings would truly

reproduce his voice and guitar as they sounded in live performance and that the songs on each record would be grouped as on his concert programs. Dyer-Bennet records were released to high critical acclaim. All fifteen albums in the collection were acquired for pressing, reissue, and distribution by the Center for Folklife and Cultural Heritage in 1995. Consult *Richard Dyer-Bennet 1* CD Booklet (SFW 40078) or our Web site ([www.si.edu/folkways](http://www.si.edu/folkways)) for a complete listing of the songs on each Dyer-Bennet recording.

*Anthony Seeger, Curator and Director  
Smithsonian Folkways Recordings*

## SONG NOTES BY RICHARD DYER-BENNET, 1958

### I. COME ALL YE

*Though obviously an Irish song, I learned this over twenty years ago from a person of German extraction in Minden, Nevada, a small ranch town near Carson City.*

As I was strolling down the lane  
The dew was sparkling on the grass  
I heard the sound of the fiddler's tune  
And the merry song of the dancers.

Come all ye, oh, why do you wait?  
The fiddler's down from Dublin Town  
The gardener will open the gate  
So early of the morning.

Then dance, dance, and trip on the green  
The fiddler's tune is gay as June  
Each lad thinks each lass  
The queen of the morning.

### 2. OLD BANGUM

*Another gift from the manuscript collection of Fletcher Collins, who found it in North Carolina.*

Old Bangum, will you hunting ride?  
Dillum down dillum  
Old Bangum, will you hunting ride?  
Dillum down  
Old Bangum will you hunting ride  
With sword and pistol by your side?  
Copy kie, kittle down, killie quo quam.

There is a wild boar in the wood,  
Dillum down dillum  
There is a wild boar in the wood,  
Dillum down  
There is a wild boar in the wood/He'll  
eat your flesh and drink your blood.  
Copy kie, kittle down, killie quo quam.

Oh, how may I that wild boar see?  
Dillum down dillum  
Oh, how may I that wild boar see?  
Dillum down  
Oh, how may I that wild boar see?/Just  
blow a blast and he'll come to me.  
Copy kie, kittle down, killie quo quam.

Old Bangum blew both loud and shrill.  
Dillum down dillum  
Old Bangum blew both loud and shrill.  
Dillum down  
Old Bangum blew both loud and shrill.  
The wild boar heard on Temple's Hill.  
Copy kie, kittle down, killie quo quam.

The wild boar came with such a brash  
Dillum down dillum  
The wild boar came with such a brash  
Dillum down  
The wild boar came with such a brash  
He tore his way through oak and ash.  
Copy kie, kittle down, killie quo quam.

They fit from dusk till break of day.  
Dillum down dillum  
They fit from dusk till break of day.  
Dillum down  
They fit from dusk till break of day,  
And then that wild boar slunk away.  
Copy kie, kittle down, killie quo quam.

Old Bangum followed him to his den.  
Dillum down dillum  
Old Bangum followed him to his den.  
Dillum down dillum  
Old Bangum followed him to his den,

And found the bones of a  
thousand men.  
Copy kie, kittle down, killie quo quam.

Old Bangum drew his wooden knife  
Dillum down dillum  
Old Bangum drew his wooden knife,  
Dillum down  
Old Bangum drew his wooden knife,  
And robbed that wild boar of his life.  
Copy kie, kittle down, killie quo quam.

He left the carcass in the den  
Dillum down dillum  
He left the carcass in the den  
Dillum down  
He left the carcass in the den/To rot with  
the bones of the thousand men.  
Copy kie, kittle down, killie quo quam.

### 3. THREE JOLLY ROGUES OF LYNN

*A New England descendant of an old  
English ballad about three sons of King  
Arthur.*

In the good old colony days  
When we lived under the king  
Lived a miller and a weaver and  
a little tailor,

Three jolly rogues of Lynn, (3x)  
Lived a miller and a weaver and a  
little tailor,  
Three jolly rogues of Lynn.

Now the miller he stole corn  
And the weaver he stole yarn  
And the little tailor he stole broadcloth  
For to keep these three rogues warm, (3x)  
And the little tailor he stole broadcloth  
For to keep these rogues warm.

Now the miller drowned in his dam  
And the weaver hanged in his yarn  
And the devil got his paw on the  
little tailor  
With his broadcloth under his arm, (3x)  
And the devil got his paw on the  
little tailor  
With his broadcloth under his arm.

Now the miller still floats in his dam  
And the weaver still hangs in his yarn  
And the little tailor still skips  
through Hell,  
With his broadcloth under his arm, (3x)  
And the little tailor still skips  
through Hell,  
With his broadcloth under his arm.

### 4. AUNT RHODY

*Widely sung in the United States; about  
the only thing that changes from place to  
place is the name of the aunt. I learned it  
from Burl Ives, and we sang it as a duet  
on an experimental television show for  
Gilbert Seldes in the good old days before  
World War II, when CBS TV was a  
relaxed outfit operating from a floor of  
the Grand Central Terminal Building. I  
believe the idea of singing two verses in  
the parallel minor was Ives' — at any  
rate it's a good one.*

Go tell Aunt Rhody (3x)  
The old gray goose is dead.

The one that she's been saving (3x)  
To make a feather bed.

The goslings are crying (3x)  
Because their mammy's dead.

She died in the millpond (3x)  
A-standing on her head.

Oh, go tell Aunt Rhody,  
Go tell Aunt Rhody,  
Go tell Aunt Rhody,  
The old gray goose is dead.

### 5. FROG WENT A-COURTIN'

*There may well be historical allusions  
here, though I am unaware of them.  
Pertinent information gratefully received.  
So far as I know the song is English in  
origin, though this is an American version,  
and the last verse is my own.*

Frog went a-courtin', he did ride,  
um hmm, (2x)

Frog went a-courtin', he did ride  
With a sword and a pistol by his side,  
Um hmm, um hmm, um hmm.

He rode till he came to Miss Mouse's  
hall, um hmm, (2x)

He rode till he came to Miss Mouse's  
hall/Where he most tenderly did call,  
Um hmm, um hmm, um hmm.

"Oh Mistress Mouse, won't you come  
down," um hmm, (2x)

"I dare not for my life come down  
'Cause Uncle Rat is not at home,"  
Um hmm, um hmm, um hmm.

But Uncle Rat he soon came home, um  
hmm, (2x)

Uncle Rat he soon came home/Says,  
"Who's been here while I've been  
gone?"

Um hmm, um hmm, um hmm.

"Here's been a fine young gentleman,"  
um hmm, (2x)

"Here's been a fine young gentleman  
Who swears he'll marry me if he can."  
Um hmm, um hmm, um hmm.

Then Uncle Rat gave his consent, um  
hmm, (2x)

Then Uncle Rat gave his consent  
And made a handsome settlement.  
Um hmm, um hmm, um hmm.

Then Frog and Mouse lived happily, um  
hmm, (2x)

Then Frog and Mouse lived happily/And  
they were blessed with children three.  
Um hmm, um hmm, um hmm.

And one did croak and two did squeak,  
um hmm, (2x)

One did croak and two did squeak  
And they had long tails and webbed feet.  
Um hmm, um hmm, um hmm.

## 6. JOHN PEEL

*We all know this as an English fox-hunt-  
ing song, but I dimly remember reading  
or hearing that it was originally composed  
as a jest or to win a wager.*

D'ye ken John Peel with his coat so gay,  
D'ye ken John Peel at the break of day,  
D'ye ken John Peel when he's far, far  
away  
With his hounds and his horn in the  
morning.

Chorus:

For the sound of his horn brought me  
from my bed,  
And the cry of the hounds which he  
ofttimes led,  
Peel's "View halloo!" would awaken  
the dead  
Or the fox from his lair in the morning.

Yes, I ken John Peel and his Ruby too,  
Ranter and Ringwood, Bellman,  
and True,  
From a find to a check, from a check  
to a view,  
From a view to a death in the morning.

Chorus

D'ye ken John Peel with his coat so gay,  
He lived at Troutbeck once on a day,  
Now he has gone so far, far away  
We shall ne'er hear his voice in the  
morning.

Chorus

## 7. THE LEPRECHAUN

*According to my friend David Flaherty,  
who ought to know, the leprechaun is  
native to Ireland and stands only so high,  
or at most an inch more — the lep-  
rechaun, that is. Flaherty himself is a full-  
grown man. To get back to my footnote,  
leprechauns are shoemakers by trade,  
dress colorfully, and are to be found only  
on moonlit nights under a bush on some  
desolate hillside. Mountain dew is appar-  
ently their main sustenance, this being a  
delicate and harmless liquid formed by  
the condensation of fog on the leaves of  
certain plants found only on Irish soil. The  
dew which forms on Scottish and  
American plants is much less delicate.  
Flaherty tells me that up in Vermont, for*

*instance — but I'm getting ahead of my  
story. The point is that, if you can catch a  
leprechaun, he will give you, as ransom  
for his freedom, a purse of gold. And no  
matter how much you take out, the purse  
will remain full. This is not so with moun-  
tain dew, by the way. I well remember  
the night Flaherty and I were out looking  
for a penny stamp on Black Mountain.  
We chanced upon an old stone jug into  
which some Vermont dew had fallen.  
"Dave," I said, "let's see if this jug  
remains full, like the leprechaun's purse."  
Dave agreed. In fact, I remember his  
exact words. "Dick," he said, "it may not  
be as delicate as the dew of Ireland, but  
since we cannot find a penny stamp, let  
us be thankful for what we have found  
and, in the interest of folklore, explore  
the permanence or impermanence of the  
cubic capacity of this jug." Dave has a  
nice way of turning a phrase, which is  
why I quote him verbatim. To make a  
long story short, we took alternate sips,  
and after my second or third sip the jug  
appeared empty. To make certain, I tilted*

it to an extreme angle, thus eclipsing the moon, and everything went black.

"Dave," I said, "the jug is empty, and what's more, the moon has gone out." Dave seized the jug and verified my findings. Again I have his exact words, having jotted them down at the time. In a characteristically apt phrase he began thus, "Oh dear!" — the balance is really not pertinent and as a matter of fact tends to damage the sonority of his opening cadence.

I have gone into the above incident at some length in order to simplify the task of future musicologists. I refer of course to the matter of the penny stamp. This fixes the date of the whole extraordinary episode as not earlier than late summer of 1958, for it was in August of that year that the Postal Rate Increase came into effect, giving rise to the so-called Penny Panic and Great Stamp Hunt, which in turn culminated in the "Black November" elections and the ensuing congressional investigation of the Post Office Department.

In a shady nook one moonlit night  
a leprechaun I spied,  
With scarlet coat and cap of green,  
a crushkin by his side,  
T'was tick tack tick his hammer went  
upon a tiny shoe,  
And I laughed to think of a purse of gold,  
But the fairy was laughing too.

With tiptoe step and beating heart,  
quite softly I drew nigh,  
There was mischief in his merry face,  
a twinkle in his eye,  
He hammered and sang with tiny voice  
and drank his mountain dew,  
And I laughed to think  
he was caught at last,  
But the fairy was laughing too.

As quick as I thought I seized the elf,  
"Your fairy purse," I cried,  
"The purse," he said, "is in the hand of  
the lady by your side,"  
I turned to look, the elf was gone,  
oh what was I to do,  
I laughed to think what a fool I'd been,  
But the fairy was laughing too.

## 8. THE PIPER OF DUNDEE

*A traditional Scottish song with a wee change of key added.*

The piper came to our town,  
to our town, to our town,  
The piper came to our town,  
and he played bonnilie.  
He played a spring, the laird to please,  
A spring brent new frae yant the seas,  
And then he gave his bags a wheeze,  
And played anither key.

Chorus:

And wasna he a roguy,  
a roguy, a roguy,  
And wasna he a roguy,  
the piper of Dundee.

He played "The Welcome Owre  
the Main"  
And "Ye'se Be Fou and  
I'se Be Fain,"  
And "Auld Stuart's Back Again,"  
wi' muckle mirth and glee.  
He played "The Kirk,"  
he played "The Queer,"  
"The Mulin Dhu" and "Chevalier,"  
And "Lang Away, But Welcome Here,"  
sae sweet, sae bonnilie.

Chorus

It's some gat swords,  
and some gat nane,  
And some were dancing mad their lane,  
And many a vow o' weir was ta'en that  
nicht at Amulrie,  
There was Tullibardine and Burleigh,  
And Struan, Keith, and Ogilvie,  
And brave Carnegie, who but he,  
The piper o' Dundee.

Chorus

### GLOSSARY:

*spring* — a kind of dance  
*brent new frae yant* — brand new from over  
*gat* — got  
*nane* — none  
*their lane* — alone, by themselves  
*vow o' weir* — (this I admit is beyond me)  
— R D-B

## 9. Bow Down

*An American song possibly related to the old Scottish ballad "Binnorie."*

There lived an old lord in the north coun-  
tree./Bow down,  
There lived an old lord  
in the north countree,  
The bows they bend to me,  
There lived an old lord  
in the north countree,  
And he had daughters, one, two, three,  
Singing "I'll be true to my love,  
If my love will be true to me."

The sisters stood by the river's  
brim./Bow down,  
The sisters stood by the river's brim,  
The bows they bent to me,  
The sisters stood by the river's brim/And  
the elder, she pushed the younger one in,  
Singing "I'll be true to my love,  
If my love will be true to me."

"Sister, oh sister, pray give me your  
hand,"/Bow down,  
"Sister, oh sister, pray give me your  
hand,"/The bows they bent to me,  
"Sister, oh sister, pray give me your

hand,"/And I will promise both home  
and land."  
Singing "I'll be true to my love,  
If my love will be true to me."

"I'll neither give you hand nor  
glove,"/Bow down,  
"I'll neither give you hand nor  
glove,"/The bows they bent to me,  
"I'll neither give you hand nor glove,  
Unless you promise me your true  
love,"  
Singing "I'll be true to my love,  
If my love will be true to me."

Down the river the maiden swam,  
Bow down,  
Down the river the maiden swam,  
The bows they bent to me,  
Down the river the maiden swam  
Until she came to the miller's dam,  
Singing "I'll be true to my love,  
If my love will be true to me."

The miller's daughter stood at the door,  
Bow down,  
The miller's daughter stood at the door,  
The bows they bent for me,  
The miller's daughter stood at the

door/Looking very much like a gilly  
flower.  
Singing "I'll be true to my love,  
If my love will be true to me."

"Father, oh, father, here swims a  
swan,"/Bow down,  
"Father, oh, father, here swims a  
swan,"/The bows they bent for me,  
"Father, oh, father, here swims a  
swan./Looking very much like a gen-  
tlewoman."  
Singing "I'll be true to my love,  
If my love will be true to me."

The miller he ran for his rod and  
hook./Bow down,  
The miller he ran for his rod and  
hook./The bows they bent for me,  
The miller he ran for his rod and hook  
And he fished the maiden out of  
the brook,  
Singing "I'll be true to my love,  
If my love will be true to me."

The elder sister fled over the seas,  
Bow down,  
The elder sister fled over the seas,  
The bows bent to me,

The elder sister fled over the seas/And  
there was eaten by wild savages,  
Singing "I'll be true to my love,  
If my love will be true to me."

## 10. THE TAILOR AND THE MOUSE

*Traditional English children's song.*

There was a tailor had a mouse,  
Hi diddum cum feedle,  
They lived together in one house,  
Hi diddum cum feedle.

Chorus:

Hi diddum cum taruntantum  
Through the town of Ramsey,  
Hi diddum cum over the lea,  
Hi diddum cum feedle.

The tailor had a tall silk hat,  
Hi diddum cum feedle,  
The mouse he ate it, fancy that,  
Hi diddum cum feedle.

Chorus

The tailor thought his mouse was ill,  
Hi diddum cum feedle,



He fed him part of a large blue pill,  
Hi diddlum cum feedle.

Chorus

The tailor thought his mouse would die,  
Hi diddlum cum feedle,  
He baked him in an apple pie,  
Hi diddlum cum feedle.

Chorus

The pie was cut and the mouse ran out,  
Hi diddlum cum feedle,  
The tailor followed him all about,  
Hi diddlum cum feedle.

Chorus

The tailor chased him over the lea,  
Hi diddlum cum feedle,  
The last of that mouse he never did see,  
Hi diddlum cum feedle

Chorus

## 11. I WENT OUT ONE MORNING IN MAY

*A children's play-party song from North  
Carolina. Collected by Fletcher Collins.*

I went out one morning in  
May/Gathering flowers all so gay,  
I gathered red, I gathered blue/Every lit-  
tle thing that a love could do.

Here sits a young lady, she once said no/  
She now says yes and it shall be so,  
So rise you up upon your feet/And ask  
some gentleman to take your seat.

Shall I go bound, shall I go free/Shall I  
love a pretty gal that don't love me?  
Oh, no, no, no, that never shall be/That  
ever love should conquer me.

## 12. GREEN CORN

*I learned this from Huddie Ledbetter  
(also known as Lead Belly) in 1942.  
"Lead" called it a "sukey-jump tune" — I  
understood him to mean a dance song of  
some kind.*

Chorus:

Green corn, come along, Charlie, (4x)  
Green corn, green corn, come along,  
Charlie (4x)

Wait, snakes, day's a-breakin'/Peas in  
the pot, and hoecake's a-bakin'.

Chorus

All I want in this creation/Little bitty  
wife and a big plantation,  
Two little boys to call me Poppa/One  
named Sop and one named Gravy.

Chorus

## 13. BUCKEYE JIM

*Poetic nonsense from North Carolina.  
Thanks again to Fletcher Collins.*

'Way up yonder above the sky/  
A jaybird built in a bluebird's eye.  
Be nimble, Jim, you can't go/  
Go weave and spin, you can't go,  
Buckeye Jim.

'Way up yonder above the moon/  
A bluebird lived in a silver spoon.  
Be nimble, Jim, you can't go/  
Go weave and spin, you can't go,  
Buckeye Jim.

'Way down yonder in a holler trough/  
An old woman died of the whooping  
cough.  
Be nimble, Jim, you can't go/  
Go weave and spin, you can't go,  
Buckeye Jim.

#### 14. LITTLE PIGS

*Taught to me by a California girl in 1934. She learned it from her grandmother, who said it was sung as a lullaby in Scotland.*

Little pigs lie in the best of straw/With  
an onk (snore) onk (whistle) onk,  
shenan little dog

(Repeat)

Chorus:

O lily bolay, o lily bolay, o lily bolay,  
o lily bolay,  
Ah, my daddy's a bonny wee man,  
With an onk (snore) onk (whistle) onk  
(snore) onk (whistle) onk,  
shenan little dog.

Little pigs maketh the best of pork/With  
an onk (snore) onk (whistle) onk,  
shenan little dog

(Repeat)

Chorus

#### 15. THREE CRAW

*A Scottish mystery, learned in New York in 1942.*

Chorus:

Three craw sa' upon a wa'  
Sa' upon a wa'/Sa' upon a wa',  
Three craw sa' upon a wa'  
On a cold and a frosty mornin'.

The first craw, he couldna find his maw,

Chorus

The second craw he fled awa' the wa',

Chorus

The third craw, he couldna flee ata',

Chorus

The fourth craw, he wasna there ata',

Chorus

#### GLOSSARY:

*craw* — crow or crows  
*sa'* — sat  
*wa'* — wall  
*couldna* — could not  
*fled awa'* — flew away from  
*ata'* — at all  
*wasna* — was not

#### 16. THE HOLE IN THE BOTTOM OF THE SEA

*I jotted this down in a tavern in New York in 1939, from the singing of some N.Y.U. students celebrating the completion of final examinations.*

There's a hole in the bottom of the sea,  
There's a hole in the bottom of the sea,  
There's a hole, there's a hole,  
There's a hole in the bottom of the sea.

There's a log in the hole in the bottom of  
the sea,  
There's a log in the hole in the bottom of  
the sea,  
There's a log, there's a log,  
There's a log in the hole in the bottom of  
the sea.

There's a bump on the log in the hole in  
the bottom of the sea, etc.

There's a frog on the bump on the log...  
etc.

There's a wart on the frog on the bump...  
etc.

There's a hair on the wart... etc.

There's a germ on the hair... etc.

There's a microbe on the germ... etc.

There's an atom on the microbe... etc.

There's an ion on the atom... etc.

There's an electron on the ion... etc.

There's a hole, there's a hole,  
There's a hole in the bottom of the sea.

## DYER-BENNET RECORDS A COMPLETE LIST

Available on cassette and CD through Smithsonian Folkways Mail Order (1-800-410-9815) or outside the U.S. (202-287-7298).

- Dyer-Bennet Records 1*, D-1000 (1955), reissued in 1997 as Smithsonian Folkways SFW 40097
- Dyer-Bennet Records 2* (1956), D-2000
- Dyer-Bennet Records 3* (1957), D-3000
- Dyer-Bennet Records 4* (1957), D-4000
- Dyer-Bennet Records 5* (1958), D-5000
- Dyer-Bennet Records 6, With Young People In Mind* (1958), reissued on Smithsonian Folkways (1999) as SFW 45053
- Dyer-Bennet Records 7, Beethoven: Scottish and Irish Songs* (1958), D-7000
- Dyer-Bennet Records 8* (1959), D-8000
- Dyer-Bennet Records 9* (1960), D-9000
- Dyer-Bennet Records 10* (1962) D-10
- Dyer-Bennet Records 11, Stephen Foster Songs from the Original Editions* (1962), D-11

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

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

*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), D-1601

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

### BIBLIOGRAPHY:

- About Richard Dyer-Bennet*
- Dyer-Bennet, Bonnie. 1997. "Biographical Essay on Richard Dyer-Bennet." In *Richard Dyer-Bennet 1* CD Booklet, Smithsonian Folkways Recordings SFW 40078, pp. 3-14.

Osborne, Conrad L. 1997. "The Voice of a Genuine Original." In *Richard Dyer-Bennet 1* CD Booklet, Smithsonian Folkways Recordings SFW 40078, pp. 15-18.

Shirk, A.V. 1998. "Richard Dyer-Bennet, The Classical Folksinger." *Sing Out! Magazine* 43 (20): 56-62.

### CREDITS:

- Recording engineer: J. Gordon Holt
- Produced by Harvey Cort
- Original album design by Martin Rosenzweig
- Photos by Clemens Kalischer
- Reissue sound supervision by Pete Reiniger
- Mastered by Randy Kling, Discmastering
- Reissue production supervised by Anthony Seeger and Atesh Sonneborn
- Reissue production coordinated by Mary Monseur
- Editorial assistance by Peter Seitel and Carla Borden
- Reissue design and layout by SueEllen Lawton, Chameleon Design, inc.

**Additional Smithsonian Folkways staff:** Heather Berthold, financial officer; Lee Michael Demsey, fulfillment; Kevin Doran, licensing; Scott Finholm, audio assistant; Brenda Dunlap, marketing director; Sharleen Kavetski, mail order accounts manager; Matt Levine, fulfillment; Michael Maloney, product manager; Nakieda Moore, fulfillment; Jeff Place, archivist; Ronnie Simpkins, audio specialist; John Smith, marketing assistant; Stephanie Smith, assistant archivist.

### ABOUT SMITHSONIAN FOLKWAYS

The Smithsonian Institution's Center for Folklife and Cultural Heritage began to acquire record companies in 1987, to ensure that the sounds and genius of the artists would be preserved for future generations. After starting with Folkways Records, other labels were added: Cook Records, Paredon Records, Dyer-Bennet Records, Monitor Records, and Fast Folk Musical Magazine. All recordings on these labels are available from Smithsonian Folkways Mail Order.

In 1988, the Center established Smithsonian Folkways Recordings to produce new titles and to reissue historic recordings from the other labels. Smithsonian Folkways Recordings are available in better stores.

**To order recordings contact:**

Smithsonian Folkways Mail Order  
955 L'Enfant Plaza, Suite 7300  
Washington, DC 20560-0953

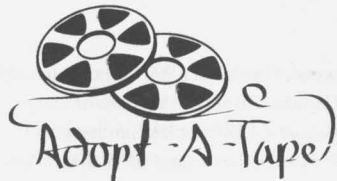
**phone** (202-287-7298); **fax** (202-287-7299)

**orders only** (1-800-410-9815)

(Discover, MasterCard, Visa, AMEX accepted)

For further information about all the labels distributed through the Center, please consult our Internet site (<http://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: Catalogue, Smithsonian Folkways Recordings, at the address above, or use our catalogue request phone (202-287-3262), or e-mail [folkways@aol.com](mailto:folkways@aol.com)



The purpose of the Adopt-A-Tape Program is to preserve the unique recordings and documentation released on the Folkways Records label over the past fifty years. By adopting one or more recordings, your tax-deductible donation contributes to the digitization of the 2,168 master tapes, album covers, and liner notes, thus preserving the Folkways collection and insuring its accessibility in the future.

To adopt an original Folkways tape, send your check for \$250.00 (per title) payable to: Smithsonian Folkways Recordings/Adopt-A-Tape, 955 L'Enfant Plaza, Suite 7300, Washington, DC 20560-0953. Please include your name, address, phone, and e-mail address.

For more information, visit our Web site at [www.si.edu/folkways/adopt.htm](http://www.si.edu/folkways/adopt.htm) or e-mail [adopt@folkways.si.edu](mailto:adopt@folkways.si.edu) or write to D.A. Sonneborn, assistant director (202-287-2181) at the address above.

