

Detailed Footnotes

Note that where a song is printed in either of Ewan's or Peggy's Songbooks, its page number is given. If it's omitted then the song is not in the Songbook, which happens with several of the Radio Ballad songs - then the text will be in the transcripts. Occasionally the song as broadcast in the Radio Ballads has word changes or verse omissions in Ewan's Songbook.

1 Prologue

1 The letter from Charles Parker to Ewan MacColl on 12 July 1958 is in CPA 2/64/1/6.

2 Red Megaphone

The major written sources are *Journeyman*, *Joan's Book*, *Theatres of the Left*, and *Modern British Drama*. Note that many of the anecdotes were recorded by Ewan in different versions in different places. They are taken at face value unless clearly contradicted elsewhere.

4 Quotes about Ewan as a boy are from Betsy-69.

5 The 'darling boy' quote is from Betsy-62. 'My Old Man' is in Ewansongs 102.

6 'Nobody Knew She Was There' is in Ewansongs 104. Ewan tells the coat humiliation story in MacColl-TOL 213. The Jimmie the Toff anecdote is from Betsy-62. The stories about reading Darwin under the desk, and the onion-for-apple are from MacColl-TOL 209, and there are variants elsewhere.

7 Ewan's memories of the Sacco Vanzetti protest are from PSP 2. The Tom Paine quote comes from TV-Daddy. Ewan's father's persona as Wally McPherson comes from Betsy-69. Pete Seeger's recollection of their singing 'A Wee Drappie O't' is from PSP 2. Ewan's description of the street performers is in MacColl-TOL 212.

8 The story about the scurrilous 151st psalm is in MacColl-TOL 214. The library story is in *Bridson* 36, but the 'photographic memory' extract that follows is actually from *Landmarks*. Reading King Lear 'as his girlfriend was undressing' is from the PSP-offcuts. He talks about The Singing Jailbirds in MacColl-TOL 23.

9 All the quotes in the second paragraph come from *Bridson* 26 and following pages. The Salford/Irwell quotes come from TV-Daddy and PSP. The 'Dirty Old Town' verse is in Ewansongs 102. 'Engels was our mate' is from TV-Daddy, while the 'wretched, damp, filthy cottages' comes directly from Engels.

10 'Dirty Old Town' is again from Ewansongs 102. Betsy's story about Jimmie in St Peter's Square is in Betsy-69.

11 Natt Frayman's 'Jimmie's off again' anecdote is in PSP 2. The Reith quote about Harding being 'a very dangerous man' is in Street 47.

12 'Snarling out in seething anger' and the quote from May Day in England is from Bridson 35. Joan 73 is the source for her intention to 'stow away to the New World'. She goes on to recreate his booming quotation from Bridson's Tunnel in Joan 75.

13 Ewan's description of Joan's acting is in J 210-1, and her 'knocked you down' expression comes from Joan 89. My failure to record the source of the City News quote about John Bullion has left me struggling - I expected to retrieve it from one of the Goorney books, but it isn't there. Enlighten me someone... Joan talks about Betsy in Joan 98-9.

14 J and Joan differ somewhat over who'd found Will Miller after he'd tried to gas himself: perhaps there were two occasions. The marriage certificate is from Fam Hist, including the sequence 'Maudie Joan' rather than the other way round. The story of Prometheus the Engineer is in Bridson 39. The extract from Homeless People is in Scannell/Cardiff.

15 The story about Classic Soil is in Shapley 54, and the Paris trip's described in Shapley 55.

16 The verse of 'Jamie Foyers' comes from Ewansongs 76.

17 Here I've made a daft mistake in calling the Living Newspaper 'Living' Edition not 'Last' Edition, and a dafter one in not spotting it. Its review in the Manchester Guardian is reprinted in Joan 112. The verse of 'Browned Off' is in Ewansongs 298.

3 Officer and Gentleman

19 The Royal Show quote is from CPA 1/2/3. The Peggie Broadhead quote is from an interview in June 2007.

20 Charles Parker's family background is from Fam Hist. The Dip-Rod nickname is from Donnellan.

21 The citation for Charles Parker's DSC is in CPA 1/2/3. His wartime stories are from interviews with Pam Bishop, Philip Cox and Eileen Whiting in May 2007.

22 The 'rugged individualists' quotes are from the Peggie Broadhead interview in May 2007.

22-3 The extract about Charles's interviewing style is from Donnellan.

23 The various stories are from the Peggie Broadhead interview.

24-5 Quotes are from CPA 1/2/3.

26 The David Gretton letter and Radio Times quote is in CPA 1/2/3, and Charles's early Birmingham career comes from CPA 2/1/6/2. Donnellan tells the story of the 'tattered shreds of conversations'. The Duze Princesses anecdote is from Parker-Schooling chapter 9.

27 'Singers and musicians hanging from luggage racks' is from Peggy-unpub (and subsequently from Bob Clarke and Denny Perssaud, who were on the train, talking in May 2008 before an impromptu fiddle/guitar duet in a Dean Street pub...)

4 Dancing on the Staves

Information on Peggy Seeger's is parents from Tick unless stated.

28 The chapter heading quotes are from Peggy-unpub.

30 The Pete Seeger quote on Asheville is from Tick 239. The quote about her mother as the woman 'beating on the walls' is from Peggy-unpub. 'Composing babies' is from Tick 253.

31 The Pete Seeger quotes (high on dreams and golden-haired tot) are on PSP. Pete as the 'tall exotic half brother' is from Peggysongs 9. Pete's 'only commies' quote is from Dunaway.

32 The stories about Libba Cotton are from Peggy-unpub and Tick 306. Peggy-unpub is the source of her mother's students' fingers like cooked macaroni. Tick 305 has the quotes about meal preparation. Peggy's stories of learning music from her parents and the 'dancing on the staves' quote are from Peggy-unpub.

33 The description of her talent show fear is from Peggysongs 9. The comments on her parents' political views are from Peggy-unpub.

34 'I sang to her conscious...' is from Peggysongs 10.

35 The quotes on the Belgian pastor interlude, and Alan Lomax's use of superlatives are from Peggy Seeger interviews in February 2007.

5 Man of Many Parts

36 The Sean O'Casey quote is from several secondary sources, but Ben Harker has tracked it down to Wilfrid Bannister (Harker 90). The chapter head quote from Ewan is in J 275.

37 The Butlin's review is in Harker 74. The Butlin's story itself is from J 251.

39 That Ewan 'played it up a treat' is from Betsy-62. Joan Littlewood's Milky Way quote is from Joan 178.

40 The McDiarmid quote is from the forward to Uranium 235. The Scotsman quote is from Joan 415, and 'Picasso of Drama' is from an article in Theatre Royal. 'Far more witty than Shaw' is from Lomax. Ewan speaks of his post-war plays in J 269.

41 The Swedish reviews are from Joan 370.

42 Joan 434 has the 'buggered off' extract.

- 43 Lomax 'gorges himself' in J 269. His 'glass based platters' are in Lomax, and the Tennessee Dam story is in Lomax 78.
- 44 Lomax's 'engaging vices' are in Bridson 101-2. Lomax 100 describes him setting sail for Europe. Bert Lloyd the 'walking toby jug' is in J 289. Genesis has the story about Lloyd, folksong and language.
- 45 The Ballads and Blues information comes from Genesis and Attenbro 27-8.
- 46 Ewan calls the Ballads and Blues benefit concert a 'fantastic success' in Genesis.
- 47 The Threepenny Opera story comes from Peggy-unpub. The verse of Mack the Knife can be found in Marc Blitzstein's translation of 1954. 'We courted for 11 weeks' is from Peggy-unpub.
- 48 The Ramblers 'didn't deserve to succeed' is in Peggy-unpub, as is the 'sickest she has ever been' transatlantic crossing. J 280 has the 'constant companions' quote. The verse of The First Time Ever I Saw Your Face is in Ewansongs 28.

6 Riding the Engine

- 49 The story about using the studio illicitly overnight is in Parker-Fisher.
- 50 'The most originally conceived...' quote from Hugh Greene is in Peggy-unpub and elsewhere. CPA 2/64/1/6 has the first Parker/MacColl letters about John Axon.
- 51 CPA 2/64/1/6 has Charles's commissioning letter to Ewan, and the quote from the boxing Traveller.
- 52 The 'Blackpool Rock' actuality is from Alec Watts. CPA 2/64/1/6 has the letter describing railwaymen's responses to a collision. I made a mistake in the text: the quote about conditions in the railway shed is not from Journeyman but from Singing English. J 313-4 has Ewan's recollection of his construction of the songs, his dismay when he played them back, and the effect of Peggy's return.
- 53 'What do you expect me to do with this?' is from Ewan-RB. Parker-Fisher describes Charles's initial excitement and subsequent difficulties. The story about rooming together yet not realising they had both worked on John Axon comes from phone conversations with both Bob Clarke and the late Jim Bray in June 2007. (My apologies to Bob Clarke for omitting the last letter of his name in the book).
- 54 Peggy's recollection of her first stab at orchestration, and Charles's recognition of the need for musical bridges, come from Peggy's interviews in February 2007, when we listened to and discussed the eight Radio Ballads over a three day period. Alf Edwards' speed at writing music comes from an interview with Louis Killen in February 2007. Fitzroy Coleman's Fireman's Calypso is in Ewansongs 114, and Isla Cameron's The Fireman's Not For Me from Ewansongs 118.
- 55 The Shovelling Shanty is sung by Ewan and the chorus. The (song) Ballad of John Axon is sung by Ewan.

56 The 'peel like an onion' quote is from Ron Scanlon. The Death of John Axon is sung by Ewan. Charles's post-production problems are from Parker-Fisher.

57 Charles asserts he would probably have been sacked in Parker-Fisher. 'This mad red-bearded producer' is from an interview with Alan Ward in January 2007. The Sara Moorsom memo is in CPA 2/64/1/8. The description of John Axon as 'technique run riot' is from Parker-Fisher.

58 CPA 2/64/1/8 has the Douglas Cleverdon 'slight salvage' letter. Press reviews are in CPA 2/64/2/1. That there was no British traditional music played then comes from the Peggy interview.

59 The story about the West Indian fireman comes from Jack Pickford.

60 Audience research comments are in CPA 2/64/2/1.

61 Peggy's postcards are in CPA 2/64/1/6.

7 BBC Voices

62 The 'bloody or bugger' quote is from Shapley 46.

64 The description of the first 'Listening' play is in Scannell/Cardiff.

65 The descriptions of Harding's early programmes are in MacColl-RB.

66 The extracts from March of the '45 are from Bridson 59-60.

67 The 'man in the street' quote is from Bridson 51-2, and the banning of spontaneous speech from Bridson 53. The further quote about the Durham miners is in Shapley 46.

68 The description of Olive Shapley's work comes from Scannell/Cardiff. Ewan talks about John Pudney in J 231-3. Genesis has the story about 'flyting'.

70 The description of Lorry Harbour is from Genesis. The impact of ITV on BBC thinking is from Bridson 228-230. Ewan's analysis of radio features is from MacColl-RB.

71 Ronald Lewin is described in Bridson 236. Bridson 225 talks about My People and Your People, and the John Clarence anecdote is from Peggy's interview. The piece in Charles's letter to Ewan about Denis Mitchell's standards of actuality is in CPA 2/64/1/6.

8 Muck Shifting

72 The first quote from Charles's Song of a Road ideas paper is in CPA 2/74/1/1. The song Cats and Back-acters is in Ewansongs 122.

73-4 The Parker/Gilliam/Morris exchange over Peggy is in CPA 2/64/1/6.

75 The Alex Campbell quotes are in Harper 98-9. The description of her wedding and swearing allegiance are from Peggysongs 11.

76 Charles's description of the first meeting with John Laing is in CPA 2/74/1/2. The Dr Casey anecdote is in CPA 2/74/2/3. The ideas paper is in CPA 2/74/1/1.

77 The letter commissioning Ewan is in CPA 2/74/1/1. The letter to the Laing woman Charles had harangued is in CPA 2/74/1/2. Peggy Seeger spoke about the homesick Irish lad in her interview.

78 'Patrolling the length of the motorway' is in MacColl-RB. The letter song was sung by Ewan.

79 'Tailored and polished actuality inserts' is from MacColl-RB. The Driver's Song was sung by Francis McPeake and is in Ewansongs 124. Jimmie McGregor's description is from an interview in November 2006.

80 The Louis Killen quote is from an interview in February 2007. His Engineer's Song is in Ewansongs 120.

81 Charles writes about the programme 'in bits on 32 tapes' in CPA2/74/1/1, and the description of his post-production troubles and the Radio Times quote are in CPA 2/74/1/6.

82 Seamus Ennis's The Road is Done is in Ewansongs 130. Charles is 'over his boots in mud' in CPA 2/74/1/2. The 'brindle and all' quote from the programme is by Jack Hamilton. Her view that Song of a Road is better than she remembered is from Peggy's interview.

83/4 Press reviews are in CPA 2/74/2/2.

84 Isla Cameron sings Come, Me Little Son, from Ewansongs 126. The Louis McNeice quote is in J 315. Charles's draft letter to the Listener and the reaction it provoked are in CPA 2/74/2/4.

85 Post-broadcast letters are in CPA 2/74/2/1. The 'no work in Peterhead' quote is from David Buchan.

9 From Microphone to Broadcast

86 The letter from David Gretton to the Chief Engineer is in CPA 1/2/1. Gillian Ford's 'Create' anecdote comes from an interview in February 2007.

87 MacColl-RB tells of Charles's 'life of drudgery' letter.

88 The 'When Charles heard the tapes' quote is in MacColl-RB.

89 The anecdote about the flowers and chocolate peace offering is from the Peggy Seeger interview in February 2007. The piece on processes and workers' relationships to them is in J 318.

90 Geoffrey Bridson writes about his first encounter with the Magnetophon in Bridson 120. The EMI Midget's qualities are expounded in Pawley. The story about the BBC man's visit to the Nagra factory comes from a Skyped discussion with Peggy Seeger in October 2007.

91 The quotes by Alan Ward are from his interview in January 2007. The description of BBC engineers as a class apart comes from Donnellan. Charles's piece on editing is in CPA 1/2/1.

92 The internal memos on Laings' interference and Engineering's obstruction are in CPA 2/74/2/3. 'Wrought marvels' is in CPA 1/2/1.

93 David Gretton's exchange with the Chief Engineer is in CPA 1/2/1. Alan Ward 'becoming a musician' comes from his interview.

94 Alan Ward's adeptness is described by Peggy Seeger in her February 2007 interview. Gillian Ford's cross-fading story is from her interview earlier that month, and John Clarke's 'blue take' anecdote is from his interview a few days earlier in January 2007.

95 Mary Baker's testimony is from Baker. Charles in the studio is described in John Clarke's interview.

10 The Big Catch

96 Peggy Seeger and her 'Amazing performing people' is from John Clarke's interview. The 'cajoling them into the nets' actuality is from Ronnie Balls.

97 The quotes from Charles, Ewan and David Gretton are from CPA 2/78/1/1.

98 Ewan tells of meeting Sam Larner in J 318-9. 'Piers Plowman/Indo-European legends' are from MacColl-RB. The original idea of tracking the fishermen across the North Sea is from Landmarks.

99 The actuality quotes are, as indicated, from Sam Larner, Ronnie Balls and George Draper. Ronnie Balls' love of the steam drifter is in J 321, and recording on the Honeydew comes from J 323.

100 The David Gretton memo is in CPA 2/78/1/1. Ewan's description of playback and transcription is from MacColl-RB.

101 Elizabeth and Jane Stewart's Fishgutters' Song is in Ewansongs 144. The 'breaks your skin' anecdote is from Mrs Burnett.

102 Her memories of Singing the Fishing are from an interview with Elizabeth Stewart in January 2007.

102-3 Ian Campbell's memories are from Campbell, and from his interview in February 2007.

103 Charles Parker's approach in the studio, and the story about his being forewarned about Singing the Fishing being entered for the Italia Prize, are from John Clarke's interview.

104 The post-production letters from Peggy and others are in CPA 2/78/2/2. Ewan describes the way they tackled the programme in Landmarks.

105 Ewan's North Sea Holes is in Ewansongs 138. And his Cabin Boy is printed in Ewansongs 134-7. Ewan sings 'Our Ships are Small'.

106-7 The quotes from the Radio Times and Miss Langley are in CPA 2/78/2/1, the post-broadcast letters in CPA 2/78/2/2.

10 Big Hewer

108 The quotation about the miners' effect on Charles is in J 329. The 'Big Man' extract from The Big Hewer is by Jack and Rees Elliott. It is Jack Elliott's death that is featured in Philip Donnellan's TV film Death of a Miner.

109 The piece on interviewing the miners is from Louis Killen's interview. The 'firing metaphors' quote is from Landmarks, as are those about Jack Elliott and Ben Davies. Ben Davies was a noted local poet, and was known as Sunshine. He can be seen in the Donnellan 'Big Hewer' film. The Dick Beamish story comes from the Peggy Seeger interview, and Charles's 'Panglossian view' is from MacColl-RB.

110 The piece about Pitmatic is from Landmarks.

111 The quotes about the legendary Big Hewer figure are by the Elliott brothers, 'Mr' Baker (for whom the BBC files provide no surname) and Evan Williams. Ewan's Big Hewer song is in Ewansongs 154. The piece alleging Charles and Ewan were taken in is from Dave Harker 183, and Peggy's view from her February 2008 interview.

112 *Schooldays Over*, sung by Louis Killen, Bert Lloyd and Ewan, is in Ewansongs 157. The 'When I was a boy' quotes are from Ben Davies and Ernest Black. The story of the length of the Welsh S comes from Eileen Whiting's interview in May 2007.

113 The extract from the 'Going to Work' recitative is sung by Ewan. The actuality quotes are from Ben Davies and Johnny Handle. *Miner's Wife* is sung by Isla Cameron, Ewansongs 156.

114 'Every Village in the Rhondda' is sung by the Big Hewer chorus. The Dust quote is from Ben Davies, and 'Cut my finger' from Ernest Black. The stories about Doc Thomas and 'fetch the plumber' are from Peggy Seeger's interview. The 'Cut his throat' anecdote is from an interview with Bob Blair in January 2007.

116 Ewan talks of 'dealing with all the miners, alive or dead' in MacColl-RB.

11 Radio on the Cheap

117 The teeth cleaning extract from Body Blow is by Norma Smith. The 'In the shit' quote is from Ian Campbell's interview.

118 The 'continued usefulness' quote is referred to by Charles in a letter to Ewan in CPA 78/2/2, and in Parker-Fisher. The David Attenborough quote is in from Attenbro-Obs.

119 The quotes on The Jewellery are from interview with Ian Campbell and Alan Ward, and a conversation with Brian Vaughton in February 2007.

120 Charles's ideas about regional Radio Ballads and David Gretton's response are in CPA 2/29, which Ian Parr and I have discussed in a subsequent conversation - they could do with further research, as could all Parker's post-1964 programmes.

121 Ian Campbell (and Lorna) spoke about Charles's response to his decision to turn professional in their February 2007 interview.

122 Charles's memo talking of a deliberate limiting of the programme to 30 minutes is in CPA 2/87/1/1, as is his letter about the suffering of his Body Blow subjects. The extract about falling ill and coming to is from Norma Smith.

123 The 'flame of the human spirit' quote also comes from the letter in CPA 2/87/1/1. The story about the montage blocks is told by Ewan in J 331, and extended - as is often the case - in MacColl-RB. The letters are in CPA 2/87/1/1.

124 The Body Blow quotes are from Jean Haggar and Paul Bates.

125 The extracts here are from Paul Bates, Norma Smith and Heather Ruffell...

126 ...and here from Norma Smith, Dutchy Holland and Jean Haggar.

126/7 Reviews and audience research are in CPA 2/87/2.

127 The letter from Denis Morris and the unattributed one from BBC London are in CPA 2/87/2, and the post-broadcast series in CPA 2/87/3/1.

128 Quotes from post-broadcast letters are from CPA 2/87/3/1. The 'bad for morale' extract is from Paul Bates, and the information about his later life are from Bates (Horizontal Man) and from a phone conversation with his widow Ann in June 2007.

129 Again the letters are in CPA 2/87/3/1.

130 The Norah Mash quotes are from Flatman. The photo is of Heather Ruffell, whose earlier photo in her hospital bed being interviewed by Charles heads the chapter. She became a successful mouth painter, later as Heather Strudwick, and is featured in two published collections of mouth and foot paintings.

13 Growing Pains

131 The Michael Kustow review quote is from an undated, unnamed, newspaper article provided by Pam Bishop. I'd be grateful to know if anyone can identify it more precisely. Peggy's 'dark and slimy pool' quote is in CPA 2/92/1/1.

- 132 The Wesker and New Left quotes are from Filewod/Watt 73.
- 133 The Kustow review quote is from the same source as on page 131.
- 134 The Maker and the Tool information comes from a long fascinating letter from Eileen Whiting of April 2007, and her subsequent interview in May.
- 135 The 'Folk in the Pubs' quote is from Campbell. Charles's letter to Ewan and Peggy is in CPA 2/92/1/1.

136 The story about Charles's (and Phyl's) misuse of the Morris Minor comes from an interview with the late Bob Etheridge in May 2007. I left out Bob's anecdote (why? I now ask myself) about Charles turning in a fury on one occasion and kicking the car door so hard that it buckled and wouldn't open.

Ewan's extract about interviewing teenagers and subsequent quotes are in MacColl-RB. Peggy's letter is in CPA 2/92/1/1, and she talked about Charles battling his recurrent migraines in interview.

- 137 The letters quoted here are in CPA 2/92/1/1. Peggy's later views are from her interview.
- 138 The Radio Times quote is in CPA 2/92/2/1. Children of a Troubled World is sung by Ewan.
- 139 The interwoven fantasies come from Ann Tanner and Mai Alman. Peggy's comments again are from her later interview.
- 140/1 Reviews and audience research comments are from CPA 2/92/2/1.

14 Boxing Clever

- 142 The "Problem of the artist' quote is from FG-prep. The boxer's rueful anecdote is by Peter Keenan.
- 143 The 'carefully worked-out structure' comes from MacColl-RB, and Ewan talks about the choice of professional boxing in J 334. The quote about economic necessity in Fight Game I think is by Joe Gans.
- 144 The extract about the nature of boxing is in FG-prep. The Fight Game song is sung by Ewan.
- 145 The 'tannings' quote is from Sonny Wilson. The original couplet is from FG-prep. The two verses of The Fight Game song are sung by Ewan and Bob Davenport.
- 146 Ewan's quote about Charles's insistence on long runs is from PSP-offcuts. Ronnie Hughes spoke about playing in Fight Game in an interview in June 2007. The 'lump of wood' quote is from Peter Keenan.

147 Peter Keenan's Song, sung by Gordon McCulloch, is in Ewansongs 166. Ewan sings When You're a Fighter, from Ewansongs 168, and the training-run recitative. I haven't been able to identify which boxer talks about training being the hardest part of boxing.

148 John Clarke spoke about the skipping sequence in his interview, and the other quotes are from Joe Gans and Henry Cooper. The extract from the Skipping Song, from Ewansongs 170, is sung by John Reavey.

149 The piece about song design comes from FG-prep. The quote is from Walter McGowan, and Gordon McCulloch sings The Day of the Fight, from Ewansongs 177. Charles Parker's story about failing to record comes from a letter in FG-prep.

150 Ewan's story about being at the fight is from MacColl-RB, Peggy's is from her interview. The extracts from The Fight song, Ewansongs 178, are from Ewan and Gordon McCulloch. The trainer's anecdote is by Joe Gans.

151 The manager quoted is Joe Biddles. Ewan sings the extract from The Fight, Ewansongs 178, and from The Battle is Done With, Ewansongs 180. He speaks of the demands made on the musicians in MacColl-RB and PSP-offcuts.

152/3 The reviews and audience research comments are in CPA 2/94/2/1.

153 Charles's 'how ignorant I am' self-flagellation is in CPA 2/94/2/1. Peggy's 'no theory' assertion is from her interview.

15 Killed at the Crossroads

154 The 'Old Traveller' quoted is named as RT Baker in the production script.

155 Ewan's piece about Travellers being the perfect Radio Ballad subject is from MacColl-RB, not Journeyman as I incorrectly recalled. Peggy's advice letter to Charles is in CPA 2/97/1/1.

156 The 'begat begat' explanation of Gypsy ancestry is by Wester Boswell. The story about access to the Appleby horse fair is from Peggy's interview.

157 The mother giving birth in her 'carryvan' is Minty Smith. Ewan sings the Moving On Song, Ewansongs 204. That it wasn't yet 'sung-in' comes from Peggy's interview.

158 I'm not sure which Scots Traveller speaks the 'Our Saviour' extract. Again Ewan's Moving On Song is in Ewansongs 204. It was in Peggy's interview that she spoke about Traveller etiquette and the relationship between Charles and Ewan.

159 The quote likening Travellers to starlings is from Alderman Harry Watton. The letters from Philip Donellan and Barbara Cartland are in CPA 2/97/1/1; the Gretton and Parker memos, and the Radio Times quote, in CPA 2/97/2/1.

160 The Belle and Jane (Urquhart) Stewart verse is from Thirty-Foot Trailer, Ewansongs 212. The Radio Times article extract is again from CPA 2/97/2/1. The story about recording Maggie Cameron's ghost story is from her interview.

161 The ghost story from the programme is Maggie Cameron's. The 'message laddie' anecdote comes from Belle Stewart. Charles's 'No room at the inn' plea for a Christmas broadcast is in CPA 2/97/1/1.

162 Charles's notes to himself after Travelling People are in CPA 2/97/1/1.

163 The *Gypsy is a Gentleman* is sung by John Faulkner, Ewansongs 208. Reviews and audience research are in CPA 2/97/2/1.

164 'Some of them were gassed at Belsen' is sung by Ewan. Charles's 'exterminate' interruption is of Alderman Harry Watton.

16 Word Hewers. The major sources are Landmarks, Parker-Training, Parker-FSU and MacColl-RB.

165 The 'spark gap' quote is from Parker-FSU. Ewan talks about the force of Sam Larner's memory in J 319.

166 Charles's 'astronomical expense' letter is in CPA 2/78/2/2.

167 All quotes are from Landmarks.

168 'The survey's been made' extract from *Song of a Road* is by 'Mr' James. Ewan's comparisons of working- and middle-class speech are from MacColl-RB.

169 The Laban table is from *Goorney* 133. Ewan's description of workmen's speech is from Ewan-RB. The 'grub's very poor' extract from *Song of a Road* is Jack Hamilton.

170 The muck shifting quote from *Song of a Road* is by James Cryer. Charles's 'reasserting the oral tradition' is an extract from Parker-Training. The piece about Mr Strangeward from *Travelling People* is in Landmarks. 'They think of us as animals' is from an unnamed teenage Traveller. Landmarks is the source of the quotes about Dot's weeping and the 'damp course'

171 The first quotes about interviewing are from Landmarks; those in the second paragraph from Parker-Training. Sam Larner's 'same as miners' reflection is of course from *Singing the Fishing*.

172 The anecdote about Charles's 'little man in the microphone', to get Sam Larner to speak rather than gesticulate, comes from Doc Rowe's interview in October 2007, after the little annual ceremony to mark Ewan's death at the tree planted in his honour in Russell Square Gardens in London. The extracts about manipulating a silence, and dealing with monotonous speakers, are from Landmarks. Charles's letter to Ronnie Balls is in CPA 2/78/2/2.

17 Song Smith. The major sources are the unpublished Landmarks, and Peggy's introduction to Ewan's Songbook.

173 Peggy's piece about Ewan's song writing is in Ewansongs 11. His comments on music are from Landmarks.

174 The quote about the Pavilion in Felixstowe is from Landmarks.

175 The Ballad of the Carpenter is in Ewansongs 66.

176 Peggy's piece Ewan's songwriting is in Ewansongs 13. The quotes from the charming Jim Bray are from a telephone conversation with him in Hyderabad in May 2007. We arranged to meet in London when he was back in England, but it was not to be: he died a few weeks later.

177 Ballad of Accounting is in Ewansongs 358.

178 Ewan's piece about the rhythm of the train in John Axon is from Landmarks. His dismissal of his Song of a Road songs as 'shoddy work' is in Ewan-RB.

179 All quotes are from Landmarks.

180 All quotes are from Landmarks, and there is corroboration in Peggy's introduction to his Songbook. This is important, because rumours were spread that he'd 'stolen' the tune of Shoals of Herring. It's quite untrue.

181 The Shoals of Herring opening verse is sung by Bert Lloyd in Singing the Fishing. Ewan's piece about 'cumulative' songs is from Landmarks.

182 All quotes are from Landmarks.

183 The quote about recitatives is from Landmarks. The Piers Plowright interview was in June 2007. Peggy's 'An aquifer all his own' is in Ewansongs 16.

184 The quote from Jimmie McGregor is from his interview in November 2006.

18 Trickling Marbles. Unless stated, all quotes from Peggy Seeger are from her interviews on 26-8 February 2007.

185 The Alexander Walker review is in CPA 2/64/2/1

187 The Gladys Axon quote is from the programme. Bert Lloyd sings 'John Axon was a Dancing Man'.

188 Edwin Bolus and Terry Burkitt were interviewed (with Andrew Johnston for his film on The Ballad of John Axon) in October 2007.

189 The comment about Bruce Turner's clarinet piece from the Going to Sea recitative is from Tessa Murray, with whom I discussed the music in August 2007.

190 The Cabin Boy song of Ewan and Sam Larner are in Ewansongs 134.

191 The Beaufort Scale Song is sung by Ewan, and the sailor's tag is Sam's. The '12 or 15' takes piece is from John Clarke's interview in January 2007.

- 192 'Here they are, spin up' is Ronnie Balls.. 'At last I was going to see...' is Johnny Handle. The *Going to Work* recitative extract is sung by Ewan.
- 193 The 'All they had' quote is from Doc Thomas.
- 194 'Hangers and pulleys and rattles' is Norma Smith.
- 195 The 'Home Again' song from *Body Blow* is sung by Ewan.
- 196 The walking/stalking sequence from *On the Edge* is alternately Ewan and Dot Dobbie.
- 197 Ewan's comments on the *Fight Game* are from Ewan-RB.
- 198 It's George Biddles who doesn't want any drones in his organisation in *Fight Game*. Ewan sings *The Boxing Business*, *Ewansongs* 176; his *Fight Game* song is not in the songbook; *The Battle is Done With* is on page 180.
- 200 *Gypsy Jack of All Trades* from *Travelling People* is sung by Belle and Jane (Urquhart) Stewart, and 'Till Doomsday in the afternoon' is the quote from Belle Stewart that Ewan and Peggy subsequently took as the title for their anthology of Scots' Travellers' songs. Ewan sings *The Winds of Change*.

19 Old Hands and Young Voices. Information comes from the interview with the participant unless stated.

- 203 The remarks about Alf Edwards come from interviews with Peggy, John Clarke, Louis Killen - and Dave Swarbrick in November 2006.
- 204-5 The information on Bruce Turner comes from Peggy's interview, phone conversations with the late Jim Bray and with Bobby Mickleburgh (March 2008), and the Chilton (largely) and Turner autobiographies. John Chilton, who was in only one, writes about the Radio Ballads, but Bruce, who was integral to four, doesn't mention them. His effusive letter to Charles after *Singing the Fishing*, though, is in *CPA* 2/78/2/2.
- 206 The sources here are the phone conversations with Bob Clarke and the late Jim Bray, the Ian Campbell interview, and an interview with Kay Graham in January 2007.
- 208 The information about Fitzroy Coleman comes from Joseph, partially corroborated by a barely decipherable phone conversation with Fitz in Trinidad in May 2008. Peggy discusses Fitzroy Coleman in *Peggysongs* 48.
- 209 Fitz's Calypso comes from *Peggysongs* 49.
- 210 The Stan Kelly-Bootle (Bootle on his birth certificate and in the computer world, Kelly in the folk world, and Kelly-Bootle when he cares to be joined up) information comes from his interview - though that word doesn't do it justice - in September 2007.
- 211 The Seamus Ennis stories come from Stan K-B's interview and Donnellan.

214 The Ray Fisher and Colin Ross information comes from a phone conversation in October 2007.

215 The Hamish Henderson 'Collecting in the Berryfields' quote comes from several unattributed Internet sources.

216 The description of Bert Lloyd as a Dickens character comes from MacColl-RB.

218 Bert Lloyd sang the Fitter's Song, Ewansongs 125.

20 Ballads to Banners

219 The Dilip Hiro quote comes from an interview in November 2007. The quote about the BBC and eccentrics comes from Donnellan.

220 The anecdote about Charles mistaking cheese for butter comes from the Doc Rowe interview. The Lee Farmer letter is in CPA 2/124B.

221 The story about Charles and the blind comes from the Frankie Armstrong interview in October 2007 and Armstrong.

223 The letters here all come from CPA 2/124B, as does Charles Parker's note to himself.

224 The 'Whickerwork front man' is from Donnellan (who else?!)

225 'Genius with sound comes from the Dilip Hiro interview'. The extract from Paul Fox's open letter is from CPA 1/2/1.

225/6 Whitby's recipe is in CPA 1/2/1.

228 'A prayer for an old sinner' comes from the Peggy Seeger interview. Ian Campbell's interview provided his animated story of Charles Parker's religious debate with George Thomson.

229 Donnellan provides the Christianity and BBC masters quotes. Trevor Fisher's description of him as a lecturer is from his interview in October 2007.

230 The Karl Dallas letter (which he doesn't now remember, but then he wrote a lot of letters) is in CPA 2/104. The Dave Rogers and Rhoma Bowdler interviews took place in July 2007.

232 Close the Gates is in Rogers 15.

233 'I like teaching' is from Parker-Schooling.

234 Both Mason and Karpf quotes are from Karpf.

21 Ballads of Accounting

- 235 Ewan's postcard to Bruce Dunnet was provided by Bruce's widow Jacqui.
- 236 Charles's letter about Kilroy was here is in CPA 1/7/4
- 237 The anecdote about contract stipulations is from an interview with Ken Hall in November 2007.
- 238 The quote about living with Betsy Miller is in Peggy-unpub, as is the story about Sandra Kerr and Gypsy Laddie. The interview with Sandra Kerr was in February 2007.
- 239 The 'Didn't have to take it' quote is from an interview with Gordon McCulloch in January 2007. The Brian Pearson interview was in May 2007.
- 240-1 The Festival of Fools stories are from Peggy-unpub, and the loo paper song is from PSP, and in the original script kindly lent by Brian Pearson.
- 242 The story of the ending of the Critics Group comes from the interviews with Peggy, Brian Pearson, Sandra Kerr and Frankie Armstrong.
- 244 The pre-war 'In Durham County' song comes from Goorney/MacColl 46.
- 245 The 'best thing I've ever done' quote is in J 380. Joan's 'put it right in a week' is from the Joan Littlewood correspondence in MacColl/Seeger. Daddy, What Did You Do in the Strike is in Ewansongs 96.
- 246 The Joy of Living is in Ewansongs 372.
- 22 Different Therefore Equal.** Almost all the source information here, when not from Peggy herself, is from Amber Good.
- 247 The Activist with Attitude quote is from pegseeger.
- 248 I'm Gonna Be an Engineer is from Peggysongs 110. The 'usual domestic chaos' is from a Skype interview in November 2007. 'Appeared so fast on the page' is from Amber Good 44.
- 249 Darling Annie is from Peggysongs 106. The later quotes are from Peggysongs 17.
- 250 The Songbook quotes are successively from Peggysongs 40, 41 and 42.
- 251 Gordon McCulloch's Melody Maker review is quoted in Amber Good 34. The surrogate father extract is from Amber Good 43. 'Should have thought What?!' is from Amber Good 67, and seeking out battered wives is in Amber Good 65.
- 252 The Housewife's Alphabet is in Peggysongs 130, Lady What Do You Do All Day from Peggysongs 150. 'I sat down to write' is in Amber Good 71.
- 253 Different Therefore Equal is in Peggysongs 158, Jayaben Desai 'hearing herself talking' appears on Peggysongs 144, Winnie and Sam on Peggysongs 156, and Talking Matrimony Blues on Peggysongs 139.

254 Colin Irwin's review is quoted in *Amber Good* 72. The 'single-handed infuriated response' is from *Amber Good* 31, and 'YOU HAVEN'T TIME??!' from *Amber Good* 66. *Dangerous Women* is in *Peggysongs* 224, *You Men Out There* from *Peggysongs* 330.

255 Ewan's *Looking for a Job* is in *Ewansongs* 98, Peggy's equivalent on *Peggysongs* 300.

256 *Bush Went to Kyoto* is adapted from *Bush Has Gone to Rio* in *Peggysongs* 302.

257 The 'Leftover of a dead duo' quote is from Peggy-unpub. 'Going to a class reunion' appears in the sleeve notes for *Songs of Love and Politics*. 'Bring Me Home' is published by Appleseed 2008. 'My perspectives' comes from an email written about her teaching in December 2007. The problem of 'running into interesting women' is mentioned in *Amber Good* 79.

23 Sound In Vision. Unless stated quotes are from Donnellan, Corporation Street

258 The Scott letter is quoted in Donnellan. Ewan's new verse for the *Big Hewer* comes from Donnellan's *Big Hewer* film.

259 The speculation about music and speech comes from Mithen and others, but is not universally accepted by any means.

262 The Rushmores' Kessingham story comes from the *Shoals of Herring* film. *Sailin' Over the Dogger Bank* is sung by Sam Larner, recorded by Philip Donnellan before *Singing the Fishing*. The *Fishgutters' Song* is in *Ewansongs* 144.

263 The extra verses of *Shoals of Herring* are from the Donnellan film, and not included in *Ewansongs* 140.

264 The 'animal in people' quote in the *Fight Game* film is by John H Stracey. The 'Little breather now' verse from *Fight Game* is omitted in *Ewansongs* 178, though it's in the radio programme.

266 'A good tombstone' is from Ernest Black. The two new verses for the *Big Hewer* film are not included in *Ewansongs* 154.

267 Comments on the sound on the *Radio Ballad* films come from the interviews with Peggy and Sandra Kerr.

24 A New Generation

268 Recording the *Lambeg Drum* came from an interview with Vince Hunt in October 2007.

269-271 John Tams was interviewed in May 2007.

272 John Tams' *Vulcan and Lucifer* comes from *Song of Steel*. Sara Parker was interviewed in May 2007.

274 Jez Lowe's interview was in February 2007, Julie Matthews in November. Julie Matthews' Crane Driver is from Song of Steel.

275 John Leonard was interviewed in May 2007. The Karine Polwart quote comes from the 2006 Radio Ballad website - www.bbc.co.uk/radio2/radioballads.

276 John Tams' Steelos is from Song of Steel. The storytellers are unnamed: if anyone knows them please let me know.

277 Jez Lowe's Black Trades was written for Ballad of the Big Ships.

278 Karine Polwart's You Can't Weld a Body is from Ballad of the Big Ships. Julie Matthews' The Sum of What I Am is from The Enemy Within.

279 John Tams' Pull Down Lads was written many years earlier and has been recorded by several singers. (I first heard it in the June Tabor version).

280-1 Jez Lowe's Good Dog and True was written for The Horn of the Hunter, and his The Miami for Thirty Years of Conflict. Tommy Sands wrote Troubles and Bloody Sunday for Thirty Years of Conflict.

283 The quotes are from interviews with Peggy, Sara Parker, John Tams - and Gillian Reynolds, interviewed in December 2007.