



**Boscastle Breakdown**  
Southern English Country Music

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Breakdown

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**Walter and Daisy Bulwer**, fiddle and piano;  
**Billy Cooper**, dulcimer  
**Mr Dangar's Trio**, fiddles, concertina and mandolin  
**The Dorset Trio**, fiddle, melodeon or concertina and cello  
**Albert Farmer**, one-man band  
**William Hocken**, fiddle  
**Harry Lee**, fiddle  
**Scan Tester and Rabbidy Baxter**, concertina and tambourine  
**The Tintagel and Boscastle Players**, fiddles, concertinas accordions and cello

**Mr Dangar's Trio**  
**The Dorset Trio**  
**William Hocken**  
**The Tintagel & Boscastle Players** appear by arrangement with BBC Records

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Front cover photograph of a band from Co. Durham  
 courtesy Reg Hall

This collection of field recordings, made by the BBC during the War years and by a handful of enthusiasts in the early 1960s, presents a few aspects of the traditional instrumental music to be found in the English countryside. Most of the musicians featured here were born towards the end of the 19th century and developed their skills in the two decades before the Great War. All of them remained musically active in the face of changing social conditions, and while some, notably Scan Tester, Walter Bulwer and Billy Cooper, kept up with the times and assimilated new material from the world of popular music, they retained their earlier techniques and values. Regional styles, of course, exist, but such little recording and documentation have been carried out, that no firm conclusions can be drawn. Suffice it to say, this music is typical of that found throughout Southern England. Largely for dancing, it is the sort of music used for country dances, quadrilles and the round dance derived from the waltz and the polka once popular at harvest frolics and servants' balls. There are direct links with the church string bands described in Hardy's *Under The Greenwood Tree* and the old village bands associated with friendly societies, flower walks and fair days. The surviving village bands have long since gone over to the conventional style of Foden's and the Black Dyke Mills and Scan Tester used to speak with regret about the day he was told to give up playing the cornet in the Horsted Keynes Band when the new bandmaster insisted everyone should learn to read music.

Country pubs have been the focal point of village social life, with their pumpkin clubs, slate clubs, darts teams and all manner of other activities. Saturday night might find a sing-song under way, with a melodeon player or two, couples waltzing and some of the finest stepdancing to be found outside the West of Ireland. The carnage of the two World Wars, the shift of population from the country to the towns and the influence of mass media have all contributed to

the decline in country music, but perhaps the saddest and most disastrous blow has been the ruthless facelift given to country pubs by the combine breweries. You can't step-dance on a fitted carpet and, anyway, the passing vodka-and-orange trade makes more profit than the locals could ever provide.

### **Jenny Lind** **Untitled Polka**

*Scan Tester, Anglo-German concertina and Rabbidy Baxter, tambourine. Recorded by Ken Stubbs at The Half Moon, Balcombe, Sussex. June 27, 1962.*

Scan Tester and Rabbidy Baxter played together regularly in The Stone Quarry, Chelwood Gate, Sussex, nearly every Saturday night for forty years. It is hard to imagine such stability these days, but it is even more difficult to imagine that Scan was an active, much-sought-after musician for seventy-five years from the age of eight when he took up the tambourine until his death in May 1972 when he was eighty-three. He was out most weekends, playing wherever he was asked or felt his music would go down well. In later years rheumatism crippled his fingers unmercifully during the winter, but each spring he bounced back, with his needle-sharp wit, looking younger than ever and ready to accept any invitation to play his music.

His father kept *The Green Man* in Horsted Keynes and as his brothers, Trayton and Will, both played the tambourine and concertina, his earliest memories were of the Saturday night music and stepping in the public bar. As a lad he graduated to the melodeon, then to the concertina with a little guidance from Will, and later he picked up the fiddle on his own. His eyes used to gleam when he talked about the sessions up on Ashdown Forest in his youth. The pubs were old-fashioned even then with their brick floors, and the old boys used to



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step in hobnailed boots, kicking up the dust and beating out a marvellous tattoo. The fiddlers from whom he learnt his stepdance tunes were old men then and Scan was always conscious that his dance music went back a long way.

He knew all the musicians for miles round. There were always gypsies camped up on Ashdown Forest and they went in a lot for the fiddle and the mouth-organ and tambourine played together (just like the pipe and tabor). They could all play *The Girl I Left Behind Me* if nothing else! There were also plenty of melodeon players about, and Scan used to partner an older man, Bill Gorringe who was a fiddler, and Dido Wickham, who played the piccolo. They were booked regularly for servants' parties at the big houses, and at Christmastime they played for dancing at The Nutley Inn, now called The Shelley Arms in Nutley, when they were joined by Tommy Stevenson and his sister on concertinas, their father on a tambourine two feet across, a pianist and a mandolin player. After the Great War Scan organised what he called his jazz band, *The Tester Imperial*. He hired private rooms in pubs in the neighbouring villages and taught all the dances, *The Lancers*, *The Galop*, *Schottisches*, *The Waltz Vienna*, *The Polka* and many more before the dance proper started. People used to come for miles, even from Brighton, just for the round dancing. The band consisted of Scan on the fiddle, his wife on the drums, his daughter Daisy on the piano and Will played a bandeon which he had bought in Germany immediately after the Armistice and the clarinet which he had learnt in The Royal West Kents. They prided themselves that they had never had to repeat a tune all night and they kept up with the latest tunes through the 1920s and 30s. The jazz band tag was really because Mrs Tester played a set of drums, which was quite an innovation in the country in those days: their style for the one-step was little removed from what Scan had heard in his youth and owed little to the commercial dance music of the day.

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Scan is one of the very few English traditional musicians ever to have become known outside his own locality and his music was displayed in his last few years to a new audience of folk music enthusiasts at a number of festivals and clubs. Many budding musicians captured his attention for advice, but few seemed able to grasp the most obvious lessons he had to teach them.

Rabbidy Baxter's tambourine has a vellum head fourteen inches in diameter, tuneable with thumb screw adjusters, with twelve sets of brass jingles round the frame. He beat it, as Scan did, with the second joint of his middle finger, and he was quite prepared to follow Scan on anything he chose. This style has been widespread throughout Southern England and is of course closely related to the bodhran styles currently in vogue in Ireland. Jenny Lind was the operatic soprano, affectionately known as The Swedish Nightingale, who took London by storm in 1847 following her appearance at Her Majesty's Theatre. Quadrilles and this polka were named in her honour and the tune still enjoys currency throughout the British Isles and America. The untitled polka is one of the large number of tunes that seem to be unique to Scan.

**The Irish Washerwoman / Garryowen / Rory O' More / St Patrick's Day**

*Billy Cooper, dulcimer.*

*Recorded by Bill Leader at Shipdham,  
Norfolk on August 4, 1962.*

Billy Cooper was born in London in 1883 and his family moved back to Hingham, Norfolk when he was a year old. His father was the only musical member of the family and played the euphonium in the local band, and the dulcimer. He showed Billy how to play a scale and left him to work out the rest for himself, promising him a dulcimer of his own

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if he could play a tune by his tenth birthday. Needless to say, he could play three or four by the set date. He pulled up with two young lads, one called Jack who played an auto-harp made by Billy's father and the other, Walter Baldwin, whom Billy described as "the best working player I have ever heard". They formed a nigger minstrel band and played at dances for years before and after the Great War. He spent some time in Bury St Edmunds, and played the fiddle with his sister-in-law at many dances in that area. He joined the army in 1915, and as a corporal in the Suffolk Regiment he was in charge of the fife and drum band. While the regiment was stationed on the East Coast he played the dulcimer for the Army church services. The dulcimer is an uncommon instrument these days, although it seems to have had special popularity in East Anglia and Glasgow, and with street musicians in general. Billy had several dulcimers in his time, one of which his father made, and he used to do repairs for players all over Norfolk. He kept two instruments tuned to the piano in his local pub; each one had over 120 strings and when he had to play in Shipdham he had to tune to Daisy Bulwer's piano.

He would complete the task in fifteen minutes flat and quite happily reverse the operation in the pub in the evening. He had an amazingly sharp ear, could vamp and play parts to any tune he heard, and could alter his style to suit the company. For dance tunes he would strike the strings with cane mallets and for song accompaniments and waltzes he would pick the string with his first finger and thumb. He also played the one-string fiddle, auto-harp and Anglo-German concertina, and sung comic songs.

In his latter years he played mainly at *The Eight Ringers* in Hingham with Jack, the auto-harp player from his youth on the guitar, and a woman on the piano. They covered the whole range of popular songs and the pianist usually took the lead. In November, 1959 he went to the BBC

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Birmingham studios for a radio appearance on Scan and a year later he appeared on Anglia Television. He went out several times with Daisy and Walter Bulwer to play at old people's clubs, and his last engagement was at Cromer in November, 1963. He died at the age of 80 on January 19th, 1964.

Superficially this would seem to be a selection of Irish jigs, although Billy probably didn't think of them as that. While known in Ireland and bearing *Irish* titles, they scarcely form part of the mainstream repertoire of contemporary Irish musicians, with the exception perhaps of *St Patrick's Day* with its special function for a particular set-dance (solo stepdance) and its token airing each year on the 17th March. O'Neill in *Irish Folk Music*, Chicago, 1910 - points out that *St Patrick's Day* and *Garryowen* first appeared in English and Scottish publications; the former in Rutherford's *Two Hundred Country Dances* in 1748 and the latter in a pantomime called *Harlequin Amulet* produced in 1800. *The Irish Washerwoman*, perhaps the most hackneyed, over-exposed double jig of all time was published in an English country dance collection even earlier; in a less developed version under the title *Dargason* it appeared in 1651 in Henry Playford's *The Dancing Master*. O'Neill, assuming its Irish origin, hypothesised that the original title must have been *The Washerwoman* (as indeed Michael Gorman, the Sligo fiddle player called it), but he could find no support for this in the earliest documentary evidence. More than likely at some time it was fashionable in England to give jigs Irish sounding names just as country dances and quadrilles were given French ones. All these tunes have had some currency throughout the British Isles, and passed into the standard repertoire of village and military bands in the last century, and their existence as regimental marches has probably kept them alive in the minds of English country musicians.

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### **The Boscastle Breakdown**

*The Tintagel and Boscastle Players*

#### **The Boscastle Breakdown (six hornpipes)**

*William Hocken, fiddle*

*Recorded by Richard Dimbleby for the BBC at The Wellington Hotel, Boscastle, Cornwall on October 9, 1943.*

The talents of two small communities on the North Cornish coast were brought together under the direction of Reginald Redman purely for the purpose of recording. Little relevant information can be found in the BBC Sound Archives, but local residents have identified those playing as follows: William Hocken, leader and fiddle; Percy Hoskins, fiddle; George Bone, English concertina; Cyril Biddick, cello; and his two young sons, Arthur and Bob, piano accordions, all from Boscastle, and Harry Dangar and George Walker fiddles, and Mr Burden, concertina, from Tintagel. Mr Stedman's name has been mentioned without further identification.

Mrs Hocken reports that her husband, George Bone and Cyril Biddick were the main musicians and were in great demand for social events locally. 'Mr Bone lost his concertina when his ship was torpedoed in the 1914 War and the one being played in the 1943 session was subscribed and given to him by his shipmates. He was no doubt exceptionally talented and his solo, *The Bells*, made one feel it was more like a mighty organ being played. I don't know that any of them could read (with the exception of my husband who did not rely on it but very little) and they were of course all self-taught.' Besides playing the fiddle in this rough, country style, William Hocken was the bandmaster of the local brass band and it can fairly safely be assumed that it is he who plays the solos and breaks out on his own on the band recording. *The Boscastle Breakdown* is another way of saying *The Boscastle Hornpipe* - the normal music for

Saturday night stepdancing in the pub. The delightful local rationalisation for the title, however, is that the musicians had to carry on until the dancers broke down. All manner of stepdances and broom dances have been popular in the country and this tune seems to have been associated with *The Four Hand Reel* (not to be confused with the Irish and Scots dances of the same name). Billy Cooper, Walter Bulwer and Scan Tester all knew it and it has appeared on commercial records under a variety of titles by artists as diverse as Phil Tanner from Glamorganshire, Frank Quinn from Co. Longford and Jimmy Shand from Fifeshire.

William Hocken's hornpipes are untitled, but the fairly standard names for them are 1. *The Four Hand Reel* or *The Dublin Hornpipe*, 2. *The Man From Newry*, 3. *Rickett's Hornpipe* or *The Manchester Hornpipe*, 4. *The Navy On The Line*, 5. *The Morpeth Rant* and 6. *The Liverpool Hornpipe*. All of them have turned up from other English musicians, and have appeared in print, and all with the exception perhaps of *The Morpeth Rant* exist within the Irish and Scottish traditions as well. In spite of his literacy within the brass band world, William Hocken must have learnt these by ear; the clue is the complete absence of triplets which would appear in any printed copies.

### **Helston Furry Dance**

#### **Lady Evesham's Jig**

*Mr Dangar's Trio*

*Recorded by the BBC at Tintagel, Cornwall on January 26, 1944.*

Notes in the BBC Sound Library give the musicians as Harry Dangar and George Walker, fiddles, and Mr Burden, concertina, but make no mention of the mandolin which is clearly audible. The sweet, relatively lethargic interpretation of the tunes is contributed to largely by the concertina

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which sounds as if it is the English variety. This instrument has little potential for adequate, rhythmic dance music and the Anglo-German concertina has usually been favoured by English country musicians. *The Furry Dance*, now exclusively associated with the Cornish town of Helston, where the whole community turns out on the 8th of May each year for processional dancing through the streets and houses to the music of the Town Band, is regarded by many Cornish people as common property. The tune itself is one of a number of variants associated with ritual dance ceremonies throughout England. *Lady Evesham's Jig*, fairly typical of English dance tunes in polka time, is related in the first 8 bars to *The Jenny Lind Polka*.

### Untitled Polka

*Walter Bulwer and Reg Hall, fiddles; Daisy Bulwer, piano  
Recorded by Bill Leader at Shipdham,  
Norfolk on August 4 or 5, 1962.*

Walter Bulwer's father has been taught to play the violin from written music and when his elder son, Chamberlain was four years old he gave him some instruction. Two years later when Walter (born 4.12.88) was four, he too was given lessons and he possessed a photograph of the three playing together at this period. They were taught strictly to read from music, although very soon Walter started playing second parts of his own by ear, and he prided himself in being able to pick up a tune the second time round.

When he was seven he joined the village orchestra of two violins, viola, cello, cornet, flute and bass fiddle. They played arrangements of popular tunes of the day and played in church and the chapels at the important festivals. After a while several players left the area and the orchestra broke up. There was also a brass band in the village when he was very small, but by the time he was old enough to take an

interest it had disbanded. Around the turn of the century the postmaster formed a Boys Brigade troop and Chamberlain, who was by that time working in the Post Office, became the band sergeant and taught the boys to play the bugle and flute. At King Edward's Coronation (1903) he got together eight of the musicians from the old brass band and kept them going for some years, until they disbanded when he left the village. He played the side drum, and then the cornet, and Walter came in on the piccolo. Later a cornet player and his three sons came to live in Shipdham and they re-formed the band. It was then about nine-strong with Walter playing the slide trombone and sometimes clarinet. He was unable to take part in the marching engagements, but he played regularly for dances and garden parties. This band continued playing until about 1914, when several of the members went away to Military Service.

Around 1920 a new vicar came to the village. Walter told him about the old orchestra and they decided to re-form. Walter, several of his pupils and the vicar's wife played violins, the doctor's wife played the cello, they had a pianist, and they got a farmer to play the bass-fiddle. This orchestra practiced each week at the Rectory and played at concerts and in church. Their repertoire was largely light music and hymns, but they also played dance music. They continued until about 1935, by which time some of the members had died. There is no way of knowing now what these bands and orchestras really sounded like. Bertie Clark, the late fiddler for the Bampton Morris, one of the roughest and rhythmically most exciting of the recorded fiddlers, also played in a string orchestra in the 1920s and as neither Walter nor Bertie used conventional academic bowing techniques, finger vibrato or expression in their playing the mind boggles at the thought. Recordings by the great brass bands of New Orleans - The Olympia, The Eureka, The Young Tuxedo and The Gibson - can give some insight into

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what happens when traditional musicians read from stock arrangements! Judging by Walter's description his father was an accomplished traditional fiddler, and although there was no organised dance band in the village, he and his two sons played regularly for dancing. There used to be sixteen pubs in Shipdham and Walter played in all of them, along with a much rougher musician, Fiddler Brown. From about 1910 to 1914 he played at the local servants' balls with a pianist. In 1916 he married a girl from the nearby village of Bradenham. Daisy had been taught the piano and she began to play at dances and weddings with him (He has played at over a hundred weddings). He taught her the banjo, and she also played the organ in church. In the mid-1920s a small band began to practice a few doors away. They had fiddle, cornet and piano and Walter used to sit at home and listen to them. Eventually they asked him to join and he helped them out - and brought them to life - with the mandolin. They played the old dances - polka and schottisches - as well as the latest one-steps, etc., and after a while they asked him to organise them properly. Walter Bulwer's Band, with the legend *Time and Rhythm* painted in fairground style on the brass drum, carried on until the late 1930s. Daisy came in on the piano and Walter played the drums until they found someone to take over. The War put an end to village hops in the area, but they continued to play off and on with different local bands until about 1953.

They owned a large stack of printed music and used to amuse themselves working through it, but in spite of their musical literacy they were essentially ear players and Walter's fiddle style in particular owed little to the academic violin tradition. The tunes he enjoyed playing in his last few years, at least, were hornpipes, jigs, waltzes and an endless stream of polkas, some traditional, some modified snatches of Victorian and Edwardian composed pieces, and some he used to make up as he went along. He got a great kick

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out of playing parts on the viola and cello, and he could play competently on the double bass, a variety of banjos, the flexophone, the auto-harp and melodeon. Music was clearly a driving force throughout his life but it never swamped his other interests. Few men are able to work at two skilled trades, but for years he worked a long day at tailoring and then after the pubs had shut at night he opened his barbershop. In the old days they had to make their own fun in the country, and if there was fun to be had he was in the centre of it.

### **The Yarmouth's Hornpipe introducing the Four Hand Reel and The Sailor's Hornpipe Dulcie Bell**

*Billy Cooper, dulcimer*

*Recorded by Bill Leader at Shipdham,  
Norfolk on August 4, 1962.*

George S Emmerson's extensive account of *The Sailor's Hornpipe* (sometimes called *The College Hornpipe* or *Jacky Tar*) in *Folk Music Journal* 1970 suggests that whatever its origin it matured on the London stage in the late eighteenth century. Its use as a novelty character dance in the Scottish dance academic follows in direct line of descent, and while it is the professional piccolo player's idea of what English folk music is all about, it remains fairly remote from the English country tradition. Strange that both Billy Cooper and Walter Bulwer should have played it when so many other comparable musicians were never attracted by it. It has been printed in countless tune books and been recorded by every combination from pipe band to salon orchestra.

The earliest known recording by a traditional musician dates from about 1902 when Peter Wyper, the Hamilton accordion player, issued his own cylinders from his music shop. The re-make for Regal sold so well that it remained in the catalogue from before the Great War until the late 1930s.

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Billy had a particular flair for hornpipes, and liked to be called *The Hornpipe King*. His pupil, Billy Bennington, plays *The Sailor's Hornpipe* and *The Four Hand Reel* on Topic's album 'English County Music from East Anglia' and makes an interesting comparison. They both play *Dulcie Bell* which they learnt from Billy Cooper's father - but they have different tunes! The one here sounds like a Victorian or Edwardian concert waltz; no doubt Billy would have forgotten the *rallentando* had there been couples on the floor.

### **The Breakdown The Flowers of Edinburgh**

*Harry Lee, fiddle*

*Recorded by Steve Pennells and Ken Stubbs at Borough Green, Kent on October 7, 1962.*

The horse-fair at Horsemonden, Kent is held in the second week of hopping, and in 1962 there was a lot of music in the pubs. Among the gypsies there was a family of Smiths who were hot on the tambourine and mouth-organ, but on the particular Sunday it was arranged to record them at Lingfield, they had moved on in typical gypsy style without trace. Enquiries, however, revealed that some miles away a family of Essex gypsies from around Dunmow were camped in a field. They were fairly affluent scrapdealers doing a little seasonal farm work more out of custom than necessity. Around 4pm the men drifted back from the pub and settled down in the open air drinking tea, while Harry Lee played his fiddle. Harry's two hornpipes are essentially intended for step-dancing (something of a gypsy speciality) and are rather eccentric versions of well-known tunes. The first eight bars of *The Breakdown* are common to *The Lass On The Strand* or *The Strand Hornpipe* and *The Flowers of Edinburgh* is a perennial favourite in Scottish country dance circles.

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Emmerson dates its first appearance as 1742 under the title *My Love's Bonny When She Smiles On Me*, but it is by no means exclusively Scottish, and turns up throughout the British Isles and America.

### **The Italian Schottische The Lass of Dalogil**

*The Dorset Trio: Charles Pond, fiddle; Willam Hooper, melodeon or Anglo-German concertina; Purcell Damer, cello.  
Recorded by the BBC at Kingston, Dorset on September 17, 1943*

The BBC Archives list William Hooper as a concertina player, but the instrument played here, with its characteristic grunting bass, sounds more like a melodeon with only one set of reeds working in the treble. Charles Pond, sole surviving member of this band, recalls: 'It was never more than a scratch get-together affair and I think never more than four occasions was I called on to take part. The first was a local pageant about Dorset through the ages, twice for recording for the BBC and for a local wedding reception. The members varied from time to time, but was usually a concertina, cello and violin. I remember there were no less than three quite able concertina players and two cello players. As to the music, it was never noted down and for the programmes I myself had to be taught it aurally by the concertina player. I was persuaded to take up the violin which I do not reckon to play anyway.'

The Italian Schottische, no more Italian than Corfe Castle itself, was in all probability a couple-dance known in the South as a children's jingle:

*One, two, three, four, five, six, seven,  
All good children go to heaven.*

and as *The Seven Step Polka*. It was first recorded in 1926 by the Four Provinces Orchestra consisting of fiddle, dulcimer, tenor banjo and piano, specifically for the Irish community

in Philadelphia, and was subsequently issued in Britain. A version of *The Lass of DaIogil*, a title with an un-English ring, was noted down by Cecil Sharp from Jim Pole, a pipe and tabor player from Bucknell, Oxfordshire and published in *Morris Dance Tunes, Set X* under the title *Saturday Night*. It turns up again in the Yorkshire Dales to accompany the sword dancers at North Skelton and Boosbeck (George Tremaine, melodeon, HMV B9539).

### **Bonfire Tune**

**Polka** - Albert Farmer's composition

**Waltz** - Albert Farmer's composition

### **The Cuckoo Waltz**

*Albert Farmer, melodeon, bass drum and cymbal*  
*Recorded by Ken Stubbs, Lingfield, Surrey, 1964*

Ken Stubbs, one-time resident of Lingfield, has this to say about his friend Albert: 'Albert was born in 1893 and lived in Lingfield all his life. Before the First World War he worked as a butcher, but when he returned, having fought in the Dardenelles, he found the shop where he worked had been pulled down and another built in its place. Work being hard to find, he became a builder's labourer; later he graduated to painting and decorating and finished up on the maintenance staff of Hobbs' Barracks for seventeen years. 'He learnt the bombardon, the E flat horn and the bass in Lingfield Band. An old photograph shows it included mouth-organs. He taught himself the concertina and melodeon, and with a drum-set he set himself up as a one-man band. He also played the mouth-organ together with the tambourine. He would accompany carol singers on their rounds and was in demand at parties. Until a few years ago he was a leading light of the East Grinstead Ole Tyme Dancing Club.'

*The Cuckoo Waltz* is a composed piece, usually played in a flashy continental accordeon style. It probably dates from

the 1920s, but was very popular on the radio just after the War. Arthur Farmer's melodeon style is sparse and direct and he seems to have reduced this to its bare bones.

### **Unidentified tune**

*Harry Lee, fiddle*

*Recorded by Steve Pennells and Ken Stubbs at Borough Green, Kent on October 7, 1962*

In many ways the music of gypsies in the South of England is quite different from that of the settled English population and by no stretch of the imagination could this recording have been made by an English country musician. The romantic expression and the wandering pulse are quite foreign - but it is nonetheless interesting for that. The tune seems to be a sentimental parlour ballad at times suggesting a waltz, but it never becomes quite that explicit.

### **The Sailor's Hornpipe / The Shipdham Hornpipe / Untitled Polka / The White Cockade / Untitled Polka**

*Walter Bulwer, fiddle; Daisy Bulwer, piano*

*Recorded by Bill Leader at Shipdham, Norfolk on August 4 or 5, 1962*

This is Walter Bulwer with his hair down, playing just as the fancy takes him. He delighted in playing endurance test selections, getting more inventive (and the tunes getting more vague) as he went on. *The Shipdham Hornpipe* combines the first part of the Scottish reel, *The Breakdown* and the turn of the Irish hornpipe, *The Sligo Fancy*. O'Neill's researches into *The White Cockade* date its first appearance in print as 1687 in *Apollo's Banquet* under a Scottish title *The Duke Of Buccleugh's Tune* and he quotes Gratton Flood as saying it was a popular air of the period 1615-30. Three hundred years old it may be, but we have to thank the military bands for keeping it in circulation.



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