

Sampling *The Alan Lomax Collection*

Most readers of *Canadian Folk Music* are likely to have seen by now the sampler CD issued five years ago when Rounder Records first announced its commitment to release at least one hundred albums in *The Alan Lomax Collection*. The accompanying booklet made it clear that the *Collection* would be divided into a number of series: *Southern Journey*, *Prison Songs*, *The Caribbean Collection*, *The English, Scottish and Irish Recordings*, *The Spanish Collection*, *The Italian Collection*, *The Columbia World Library*, *Deep River of Song*, *Portraits*, and *The Ballad Operas*. Five years on, it is time to review what progress has been made in issuing Alan's field recordings, and to what extent the original plan has been modified, if at all.

When one consults the Rounder website to see which volumes in the *Collection* are currently listed as available in the USA, one finds that implementation of the grand plan has been far from even. Good progress has been made in some areas whereas in others the release of long-awaited material has been frustratingly slow. It is obvious that certain series have been given priority. For example, thirteen CDs have been issued in the *Southern Journey* series and it is probably complete, although this is not entirely clear. Similarly *Deep River of Song* has received privileged treatment, perhaps because Alan had already selected the material for twelve volumes, although it appears that additional volumes are now envisaged. The Caribbean collection, now retitled *Caribbean Voyage*, has also reached double figures. All of which is very impressive.

Rounder has been less prolific with the remaining series, however. To be sure, there is now quite a number of CDs to choose from in the *Portraits* series. The number of volumes reissued in the slightly retitled *World Library of Folk and Primitive Music* is also steadily growing, although there is still quite a long way to go. And a good start has been made on each of *The Spanish Recordings* and *The Italian Recordings*. On the other hand, less has been achieved with regard to *Folk songs of England, Ireland, Scotland & Wales*, since as yet only three volumes are available. The title of the series on ballad operas has been expanded in scope - it is now *The Concert & Radio Series* - but apparently only a

couple of items have so far been issued under this rubric. Two CDs of *Prison Songs* have so far been released and it is unclear whether there will be more. There are also two volumes in a new series, *The Classic Louisiana Recordings*, and it sounds as though there will be others coming. And there is at least one orphan, a selection of Christmas songs.

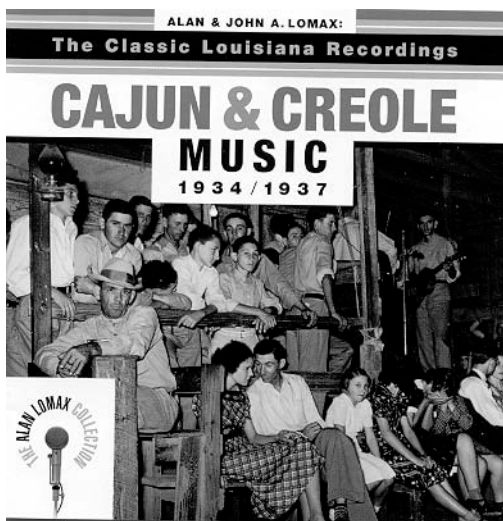
One thing that those of us living north of the 49th parallel have learned with great regret is that Rounder's Canadian distributor has not seen fit to release in Canada all the CDs apparently available in the USA. To be sure, we Canadians can buy them on-line direct from Rounder, but then we suffer - as ever - from the ridiculously low value of our currency versus the American dollar, we are charged exorbitant shipping and handling fees, and we run the risk of Canada Customs slapping on duty and/or GST and PST. All of which makes the CDs nearly twice as expensive as normal discs. That renders purchasing them direct less than attractive.

Since there are so many items in the collection and our funds are limited, your editors have decided for now to make do with those CDs actually available in Canada at our local (well, Edmonton) record store. Our review of the treasures in the *Collection* is therefore limited to a selection of those you may actually find in Canada.

THE LOUISIANA RECORDINGS

The Classic Louisiana Recordings: Cajun & Creole Music 1934/1937, Volumes I & II. Rounder 11661-1842-2 & Rounder 11661-1843-2 [1999]

These two CDs include some of the earliest field recordings so far available in the *Collection*, so readers will naturally be curious about the sound quality. It is a little harsh - I recommend a severe treble cut - and slightly metallic, but remarkably clear. Surface noise from the original discs is noticeable but not too obtrusive, and the Rounder engineers have apparently done an excellent job in balancing the competing demands of noise filtering and fidelity to the source.



No lover of francophone traditional music will want to be without this material. Nor will any lover of authentic Cajun and zydeco, for here we find the roots of the genre, undefiled by the corrupting impact of rock and commercial country & western music. About half of the first volume is devoted to performances by members of the Hoffpauir family - Elita, Mary, Ella and Julian - from New Iberia. One of the most remarkable is "La Belle et le capitaine", a ballad about a girl who feigns death for three days to avoid rape by the military. The rest of the disc includes songs - some humorous, others sorrowful - and fine fiddle, accordion and harmonica music by (among others) Wayne Perry, the Segura Brothers, and Paul Junious Malveaux and Ernest Lafitte.

The second disc begins with more ballads, laments, and drinking songs by a variety of performers, including Davous Berard from New Iberia, Fenelus, Isaac and Cleveland Sonnier from Erath, and the duo of Lanese Vincent and Sidney Richard who by good fortune happened to be visiting Kaplan the very day Alan was recording there. The second half of the CD is bluesier, consisting mainly of early zydeco songs and dance music. Two of the standout tracks are Joseph Jones' "Blues de la prison" and "La-bas chez Moreau", a blues lament by black Creoles Cleveland Benoit and Darby Hicks. Although Lomax was not the only one to capture *jure* songs and zydeco on disc before World War II - a handful of commercial 78s were made, for example, by Amadé Ardoin - these performances are rare and precious recordings. This is highly distinctive regional music at its finest and most authentic. Essential.

CONCERT AND RADIO SERIES

Concert & Radio Series: The Martins and the Coys. Rounder 11661-1819-2 [2000]

The "Concert & Radio Series" segment of the *Collection* brings together live concerts produced by Alan at New York Town Hall and Carnegie Hall and radio programs made for CBS and the BBC. The earliest recording so far available in this series was made in June 1944: the musical play *The Martins and the Coys*, written by Alan's wife, Elizabeth Harold. It is of interest mainly because the cast included Burl Ives, Will Geer, and Woody Guthrie, and because Pete Seeger, Holly Wood, Lily May Ledford and Fiddlin' Arthur Smith and Alan himself were among the featured musicians. From a melodic point-of-view the stand-out tracks are Burl Ives' "Black is the Color of My True Love's Hair" and Woody Guthrie's "Nine Hundred Miles", while of historical interest are Woody's wartime anthems "You Better Get Ready", "All of You Fascists Born to Lose" and "Round and Round Hitler's Grave", and Seeger's "Deliver the Goods". A bonus on the CD is a set of four unissued performances by Lily May Ledford recorded by Alan around much the same time: "East Virginia Blues", "Sugar Babe", "Gypsy Davy" and "The Girls in This Neighborhood".

Concert & Radio Series: Sing Christmas and the Turn of the Year. Rounder 11661-1850-2 [2000]



The BBC unfortunately failed to keep copies of the many radio or TV programs that Alan Lomax made

for it in the 1950s, although scripts for most are on microfilm at the BBC Written Records Archive at Caversham, near Reading. In the case of "Sing Christmas and the Turn of the Year" one complete copy was found on 78 rpm discs in the Lomax Archive in New York. We are fortunate to have it, because the program - broadcast on Christmas Day 1957 - was an innovative experiment by one of the most talented British radio producers of the time, Charles Parker, the man also responsible for the series of ballad operas on which Ewan MacColl and Peggy Seeger cooperated in the early sixties.

Sing Christmas linked together live various regions of the British Isles and explored different kinds of Christmas music, ranging from traditional wassails to a skiffle version of "Good King Wenceslas". It was all very jolly, and Lomax's role was to act as host and switch the action back and forth between Belfast, Birmingham, Bangor (North Wales), Castleton (in the Peak District), London, Plymouth (in the South West) and an unidentified location in Scotland. He also had a few purple passages to deliver about old-time troubadours linking "the ivy of mysticism and meditation with the fat-cheeked holly of firelight and friendliness", which he did with appropriate Texan *chutzpah*.

So why should we want to listen to this stuff nearly fifty years later? The short answer is that there is some good music here. For example, Peter Kennedy's section from Plymouth included a "Padstow Wassail" sung by Charlie Bate, a "Boscastle Breakdown" played by Bate and fellow accordionist Bob Rundle, and a lesser-known carol "I Wonder As I Wander" sung by Petty Officer Cyril Tawney, on leave from the H.M.S. Murray. From Scotland came a Gaelic version of "The Christ Child Lullaby" sung by Flora MacNeil and a metrical psalm (also in Gaelic) performed by the precentor and congregation on the Hebridean island of Lewis. Belfast contributed Dominic Behan's "'Twas Mary Conceived" and the McPeake Family's rendition of "The Jug of Punch". Then there was Bert Lloyd's "The Derby Ram" and Peggy Seeger's "Pretty Little Baby". And not to be missed is Shirley Collins singing with a skiffle group, not to mention Ewan MacColl's "Ballad of Jesus Christ". Yes, with McCarthyism much in mind, he was deadly serious when he wrote it but, forgive me, forty-five years later I had a hard time keeping a straight face when I heard those earnestly political lines about cops and stool pigeons. Somehow, agit-prop and carols don't mix too well. O.K., so maybe those last two items

are primarily of interest to historians, but the CD does include much excellent Christmas music, and the fast pace of Charles Parker's production makes it easy listening. A curiosity, to be sure, but a fun one.

Songs of Christmas from the Alan Lomax Collection. Rounder 11661-1719-2.

Not to be confused with the previous CD, this one doesn't seem to belong to any series. It is really a sampler of almost all the different kinds of Christmas music that Alan ever recorded. It begins and ends with excerpts from a Symondsburry Mummers Play and it includes a fair number of British wassails and carols, some sung by Bob & Ron Copper, others by Charlie Bate, Tom Everleigh, Margaretta Thomas, Seamus Ennis, Ewan MacColl, and a group of Scottish crofters. But it ranges much farther afield than the British Isles. Spain and Italy are well represented, there is a "Dutch Midwinter Horn" solo, and a "Rumanian Midwinter Carol".

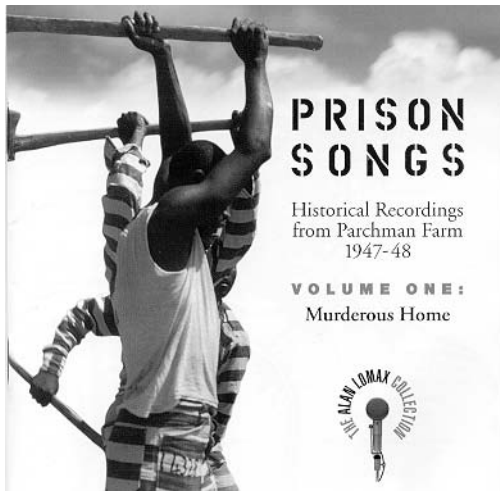
Crossing the Atlantic we find performances by Trinidadian Cantique singers, a couple of tracks from the Georgia Sea Islands, and, of course, an example of the Sacred Harp Singers at their best. The longest track is by Vera Ward Hall, a retelling of the birth of Jesus for a Sunday school class in the rural Alabama community of Tuscaloosa, framed by two spirituals. In a way this CD does on a larger canvas much the same as Alan and Charles Parker did on BBC Radio for the British Isles on Christmas Day 1957. The message is that the Christmas story is universal, but best celebrated by ordinary people in their own ways, free from the trappings of commercialism.

PRISON SONGS

Prison Songs, Volume 1: Murderous Home. Rounder CD 1714 [1997]

Prison Songs, Volume 2: Don'tcha Hear Poor Mother Calling? Rounder CD 1715 [1997]

These two CDs, which consist of recordings made, mainly in 1947, by Alan at the Mississippi State Penitentiary at Parchman Farm, were among the first released as part of *The Alan Lomax Collection* about five years ago. It is not surprising that they were accorded priority, given the emotional quality and power of the performances.



The first of the two discs presents the material issued on LP by Tradition in the USA and by Pye in the UK in the late 1950s, but the original record title *Murderers' Home* has been replaced by the politically correct *Murderous Home*. Actually both titles are accurate enough: the vicious treatment of inmates by sadistic guards did result in deaths as well as misery, while some of the inmates were self-confessed killers and, in any case, "The Murderer's Home" was their own name for the place (the phrase appears in the first song on Volume 1).

Anyway, it's good to have such classic performances as "Old Alabama", "Rosie", "Early in the Mornin'", "Stackerlee" and the amazing "Tangle Eye Blues" available again on CD (my old vinyl copy is decidedly worn by now), and even better to have another hour's worth of material that didn't make it on to LP. Many of the singers on the second volume are heard for the first time, although a few of the best performers on Volume 1, such as Bama, Tangle Eye, and "22", do reappear. The newcomers include Dobie Red, Curry Childless, Percy Wilson, George Johnson, and "88", while the extra songs include "John Henry", "I'm Goin' Home", "Stewball", "Katy Left Memphis" and the ubiquitous "O 'Berta". Although Alan's original sleeve notes (written in 1957) are reprinted in the booklet and commentaries on the tracks (with lyrics) are provided by Matthew Barton, the difficult task of identifying the best singers by their real names rather than by their prison numbers or nicknames has been shirked. That's a pity, but these two CDs are nonetheless well worth obtaining. Indeed, this is quintessential Lomax.

WORLD LIBRARY OF FOLK & PRIMITIVE MUSIC

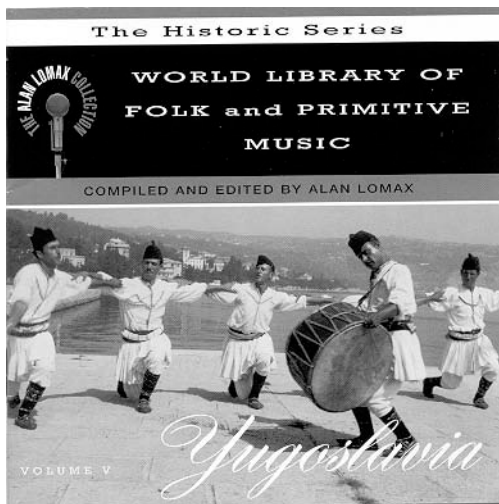
So, how many of the *Columbia World Library of Folk and Primitive Music* LPs have been reissued by Rounder in CD format, albeit with "Columbia" removed from the title and the volumes now confusingly renumbered? The short answer is: not as many as I would have hoped. I tried ordering them all from the Canadian distributor and wound up with only five: England, Scotland, Ireland, Yugoslavia, and Rumania. Additional volumes apparently available in the US include India and Spain, but not, as far as I can tell, the one for which I am most eagerly waiting. What's that? Canada, of course, but it would also be really nice to have the two Italian volumes back again.

In reissuing on CD a historic set of LPs such as this, the record company has a choice. They can either reproduce the originals exactly as they were, warts and all, or they can spruce up the new discs with additional material and an informative booklet. In the latter case, what was (and was not) on the LP should be made clear, and the original liner notes should be reproduced photographically as part of the new print material. The second option is, of course, the better one since otherwise one gets a CD with something between forty and fifty minutes of music, which is a waste of space and a bit of a rip-off to boot.

Record companies often go the first and easy route. Others, more reasonably, double up the vinyl, spread three LPs over two CDs, or add bonus tracks, usually out-takes from the original recording session. Unfortunately, for the *World Library* series Rounder has not made a clear and consistent choice between these alternatives. In some cases (Yugoslavia and Romania are exceptions) the CDs contain only the music on the original LPs. This is hardly generous, although Alan did squeeze the maximum possible on to each of his original releases. The excuse given is that Rounder didn't want to tamper with these venerable pieces of history. But that argument could apply equally to the other volumes where changes have been permitted. And if you are that concerned with historical veracity, why muck around with the liner notes in such a way as to make it impossible for the reader to know exactly what Alan and/or his collaborators actually wrote? I think the problem was that some of those old liner notes seemed a little embarrassing

in these days of political correctness. But rather than try to surreptitiously correct (and thereby distort) the past, the honest practice would have been to have treated the notes the same way as the recordings. Both could have been left intact, and then supplemented. This policy actually seems to have been followed in the case of the Yugoslavia volume, which now comprises two CDs instead of one LP. But why on earth wasn't it followed in the other cases?

World Library of Folk & Primitive Music, Vol V: Yugoslavia. Rounder 11661-1745-2.



Because the decision was made not to truncate Peter Kennedy's historic recordings (made at the 1951 Opatija folk festival), the Yugoslavia volume is perhaps the most successful of these reissues, with over two hours of music. One of the legitimate criticisms of the original LP was that in their effort to include "a bit of everything" (as Alan put it), Lomax and Kennedy cut many of the items too short. Thankfully, that is no longer a problem since they are now given in full. The original notes were written by Albert Lord, the author of *The Singer of Tales*, a pioneering study of oral composition in the Balkans, and I am glad to see that they have not been dumped as outdated. Ankica Petrovic and Rajna Laser have sensibly opted to provide additional notes in italics, sometimes quarrelling with Lord's interpretations, sometimes simply supplementing them with extra information about the instruments used and the singing styles. A good decision. As for the recordings, Alan recognised in his original liner notes that they were not perfect, given the conditions under which they were made

("full of noise and occasionally off-mike" were the way he put it), and also that some of the performances appeared rather polished ("too well prepared and too special to seem completely natural to the critical folklorist"). That remains true, but they are well worth having anyway. And they make an interesting comparison with the field recordings collected in Yugoslavia by Martin Koenig in the sixties and by Herman C. Vuylsteke in the seventies.

World Library of Folk and Primitive Music, Vol XVII: Romania. Rounder 11661-1759-2.

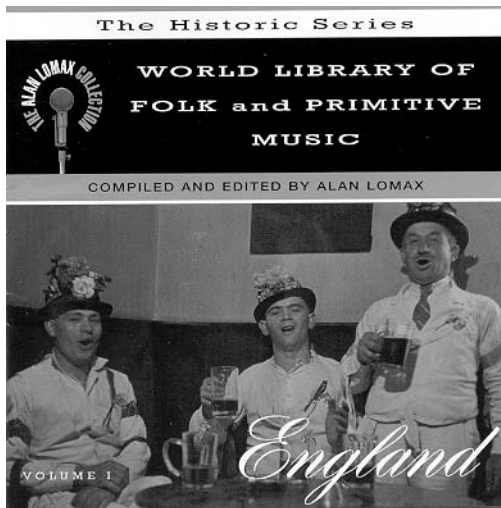
The editorial approach taken to this volume is quite different to that adopted for Yugoslavia. In this case, too, the CD is not merely a reproduction of the original LP since nearly twenty minutes of extra music has been added. The old items have also been re-sequenced to allow the additions to be fitted in the most suitable places. That's fine; the problem is that five items on the original LP have been omitted. The excuse given is that they were "played by folk orchestras [and] gave a distorted image of musical life in Romania between 1930 and 1960" and that their removal has "improved [the compilation] from the artistic viewpoint so dear to its authors". Well, that is a matter of aesthetic opinion, and the fact remains that buyers of the CD are unable to hear all of what A. L. Lloyd and Tiberiu Alexandru, rightly or wrongly, considered worth including on the original LP. That is very regrettable in a CD reissue, the consequence of a poor editorial decision by Speranta Radulescu. And since no different type face distinguishes them, it is impossible to tell what passages in the song notes were written by Alexandru and what are Radulescu's additions. That is also regrettable.

The net result of these additions, subtractions and modifications is that the original LP has almost disappeared from view. The new CD is a fine collection of Romanian folk music, and I know of no better introductory survey of the subject. But with a little more care and sensitivity it could have also preserved a valuable historical document in a more authentic manner.

World Library of Folk and Primitive Music, Volume I: England. Rounder CD 1741.

In the case of England we get a faithful audio reproduction of the original LP but no additional

tracks and no replacement of verses missing from the original performances. That explains why this CD clocks in at only 48 minutes. On the other hand, the accompanying booklet does *not* reproduce the LP sleeve, but includes a new introduction written by Bob Copper. The song notes appear to have been rewritten by Peter Kennedy, who I believe did the original ones. While I'm grateful to have this pioneering set of recordings available again, I do think it was a shame that the opportunity to restore various performances to their original lengths was missed. And I do not see the logic of preserving faithfully the audio part of a historical document if you are not going to do the same with the printed part of the same document. A strange editorial decision.



The music, incidentally, is a mix of Kennedy's and E. J. Moeran's field recordings of traditional singers and instrumentalists (Stanley Slade, Fred Perrier, Bert Pidgeon, Charger Salmons, Walter Lucas, Bunny Palmer, Jumbo Brightwell and Cyril Biddick among others) with Alan's (and the BBC's) recordings of such revival singers as Isla Cameron, Bert Lloyd and Ewan MacColl. Only seven of the tracks (by Cameron, MacColl and Jack Armstrong) were actually recorded by Alan, and he apparently left most of the item selection to Kennedy.

One could argue that the result was a bit of a mish-mash - it *would* have been more logical to stick to performances by source singers - but there is still plenty of good traditional music here. Two of my favourites are Bunny Palmer's "The Mallard" and Walter Lucas' "The Prickle Holly Bush", both fine examples of a cappella singing supported by rousing choruses by local villagers, no doubt swinging their

beer mugs in time to the music. Too bad these tracks remain truncated.

By the way, since all this dates from 1951 or before, it was still early days and Bert and Ewan were caught very close to their best. If you don't believe me, check out Ewan's "Four Loom Weaver" and Bert's "Polly Vaughan". Isla Cameron died young and didn't record much, so it is good to have three examples of her singing here: "My Bonny Lad", "Brigg Fair" and "Died for Love". And, yes, she does seem to have been the stylistic missing link between Joseph Taylor and Anne Briggs.

World Library of Folk and Primitive Music, Volume II: Ireland. Rounder 1742.

World Library of Folk and Primitive Music, Volume III: Scotland. Rounder 1743.

These two albums were the product of Alan's collaboration with Seamus Ennis and Hamish Henderson respectively. They were - and remain - fine collections that for decades stood as the best single-record overview of their respective region's folksong. The CD versions employ the same editorial approach as the English volume, *i.e.*, no new material, and even no lengthening of songs by including verses that were cut because of space-limitations. That is a pity since there was room for an additional twenty-five minutes of music on each volume. Again it is curious that although the LP tracks have been reproduced faithfully, the old liner notes have not, even if most of Alan's remarks have been incorporated in the booklets. Quite why it was felt impossible or unnecessary to make a photo-reproduction of the LP back-covers is beyond me.

For Ireland we have a new introduction by Nicholas Carolan, who has also revised the song notes. To his credit, he has placed his additional comments in square brackets, although he also admits to doing some "silent correction of typographical errors and light editing for clarity and accuracy". The Ireland booklet also includes a delightful and informative *mémoire* by Robin Roberts, Alan's companion on his first Irish expedition. The music is excellent of course, a mix of Gaelic and English-language ballads and songs, with a leavening of fiddle tunes, reels played on the uilleann pipes, and band instrumentals. From among many exceptional tracks I'll mention only Maire O'Sullivan's "An Cailin Areach", Colm Keane's "Bean Phaidon", Margaret

Barry's "She Moved Through the Fair", and Kitty Gallagher's "Keen for a Dead Child". When the LP was released Alan was criticised for including nine performances by Seamus Ennis, who at the time was regarded by some as a singer of folksongs but not a genuine folksinger. In retrospect it seems a tendentious quibble.

For Scotland we have a new introduction by Hamish Henderson, and Alan's original song notes have also been revised by Hamish and Margaret Bennett. Unfortunately they have failed to make clear what is original text, what has been "corrected", and what is new. As before, the album is divided into the music of the Highlands and Islands and the music of the Lowlands. The Gaelic material was - and is - magnificent: from authentic waulking songs to haunting laments such as "Cairistiona". The best of the English language performances, such as Jimmy MacBeath's "MacPherson's Lament" and "Tramps and Hawkers", are equally fine, but oddly enough Ewan MacColl's contributions are not as compelling as his English ones, and, despite her name, Isla Cameron hailed from Newcastle. Alan's decision to include revival singers thus seems even more questionable than with the English volume.

FOLK SONGS OF ENGLAND, IRELAND, SCOTLAND & WALES

Classic Ballads of Britain and Ireland, Volumes 1 & 2. Rounder 11661-1775-2 & 11661-1776-2.

These are the CD equivalents of the two volumes of Child ballads (actually Vols 4 & 5) in the old Caedmon/Topic LP series called *The Folk Songs of Britain*. With only the occasional exception, all the material on those discs has been retained, and, I am glad to report, more has been added to bring the running time of the CDs to over 75 minutes each. Extensive scholarly notes are provided by Peter Kennedy, although he too has failed to distinguish clearly between his and Alan's original commentaries and the new matter.

Given the wealth of good recordings of fine singers performing the cream of the crop of traditional ballads on these two volumes, it may seem churlish to say I was a little disappointed by them. Yet I was, and I must hasten to explain why.

On the old LPs Kennedy and Lomax, faced with an abundance of available field recordings (their own,

and the BBC's) and the time limitations imposed by vinyl, chose to illustrate the provenance of an oft-collected ballad by stringing together excerpts from a number of different singers performing their own variants of the same song. So, for example, the track titled "Edward" was actually a composite of verses sung by Jeannie Robertson, Paddy Tunney, and Angela Brasil. Now I had hoped that instead of giving us fragments, the new CDs would provide the entire rendition by each singer. That would have necessitated going to two CDs for each of the original LPs, but why not? After all, that was precisely the solution chosen for a similar dilemma with Kennedy's 1951 Yugoslav recordings.

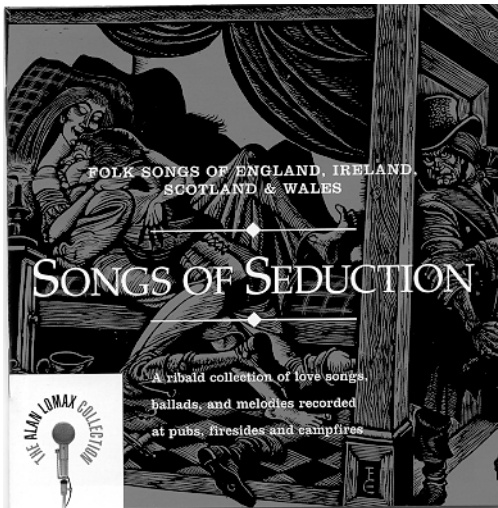


What we have instead is the old practice of making up rather artificial composites. This time around "Edward" is a somewhat different creation, comprising versions by Mary Ellen Connors, Jeannie Robertson, Thomas Moran, and Angela Brasil. Although we have gained two versions, we have lost another, and Angela Brasil's is still incomplete.

I could multiply examples of this kind of thing, but that might be tedious. The bottom line is that Kennedy (or whoever made the editorial decisions) has given us *more* of the old recordings but many of the performances remain truncated and a few of the original items have actually been omitted. That seems a great shame. To be fair, one must recognise that Kennedy has done as much as he possibly could with the space available, and I'm sure he hated cutting verses just as much as I hate seeing them left out. The fundamental mistake was the earlier decision (Rounder's?) not to allow a doubling of the number of CDs available for these exceptionally important field recordings.

But buy these two CDs of Child ballads anyway. There are so many wonderful performances of many of the finest big ballads here that it is impossible in a few lines to do justice to them. I'll just mention four to whet your appetite: Elizabeth Cronin's "Lord Gregory" (recorded by Alan in County Cork in 1951), Jeannie Robertson's "Matty Groves" (recorded by Peter in London in 1958), George Fosbury's "False Lamkin" (recorded by Bob Copper in Hampshire in 1955) and Carolyne Hughes' "The Famous Flower of Servingmen" (recorded by Peter in Dorset in 1968). No lover of narrative song can afford to be without these quite exceptionally important releases. This is the mother lode.

Songs of Seduction. Rounder 11661-1778-2.



"Songs of Seduction" was Vol 2 in the old Caedmon series. It too has been reworked for CD, with some previously unreleased tracks added, including Dickie Lashbrook's "Blackbirds and Thrushes", William Rew's "The New-Mown Hay", Harry Cox's "Firelock Stile" and "The Knife in the Window", Belle Stewart's "The Overgate" and Jeannie Robertson's "She is a Rum One". Not much has been lost, although I looked in vain for Harry Cox's "Cruising Round Yarmouth", the last song on the original LP.

Once again, though, the opportunity to provide full versions of the songs, exactly as recorded in the field, has sometimes been missed. For instance, Lal Smith's "The Bold English Navy" has eight verses, but we only get four. And, unfortunately, examples of this kind of trimming could be multiplied.

Although I sympathise with Kennedy's desire to squeeze in as many songs and performers as possible, I cannot agree that this sampling method is the best way to go. I do hope that when "Songs of Courtship", the original first volume in the Caedmon set, appears in the new format we will be given the luxury of complete performances and a two CD set.

PORTRAITS

Harry Cox: What Will Become of England?
Rounder 11661-1839-2



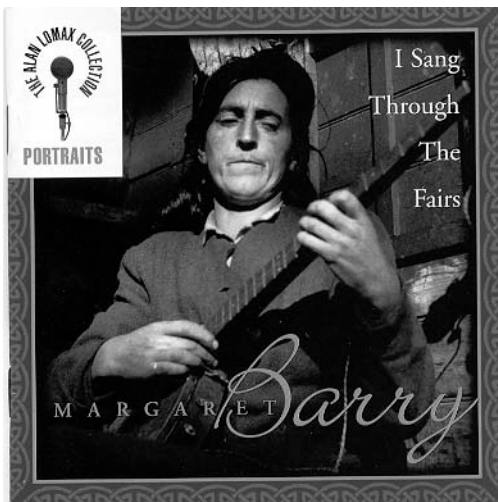
Lomax on more than one occasion remarked that his greatest talent was for getting people to be themselves in front of a microphone. Peter Kennedy also had that talent, and this CD brings together the fruits of both of their interviews with Harry Cox in the fifties. Anyone buying it should be aware that quite a lot of this disc therefore consists of Cox talking about his upbringing, his life as a farm labourer and as a fisherman, and the songs he learned from his father. It reproduces in part material already available on Kennedy's Folktrax album *The Barley Straw: Documentary of an English Folksinger (Songs and Stories of Country Life)* (Folktrax FSA 034).

Yet there are a lot of good songs too, including several that we have come to associate especially with Harry, such as "The Spotted Cow", "The Barley Straw", "Rap Tap Tap", "Jack Tar on Shore", "Blackberry Fold" and "Adieu to Old England". Also included are his versions of "Up to the Rigs of London Town" (perhaps better known as sung by Charlie Wills), "The Foggy, Foggy Dew" (usually

linked to another Norfolk singer, Phil Hammond) and "Windy Old Weather" (popularized by Bob Roberts). In all, there are 46 tracks, and the CD runs for 78 minutes, so you can see there is a feast here for Harry Cox *aficionados*, and I admit I'm one. One of the most important traditional musicians to be rediscovered in East Anglia in the fifties, he was a fine singer and he had a huge repertoire.

This CD may include all Alan's recordings of Harry, but more of Peter's can be found on the Folktrax albums *Harry Cox: English Love Songs* (FSA 032) and *Harry Cox: English Sea Songs* (FSA 033). And there is also a recent 2-CD collection, *Harry Cox: The Bonny Labouring Boy*, on which Paul Marsh has pulled together recordings made by a variety of other collectors, including E. J. Moeran, Ewan MacColl, Charles Parker, Frank Purslow, Mervyn Plunkett and Leslie Shepard (Topic TSCD 512D), which we must review on another occasion. So there is a lot of Harry Cox to choose from, but I recommend *What Will Become of England?* as the best place to start for anyone who is about to begin exploring Harry's recorded legacy.

Margaret Barry: I Sang Through the Fairs.
Rounder 11661-1774-2



Alan probably met Margaret Barry on his first Irish collecting trip in 1951 since the *World Library* volume on Ireland includes a fragment of "She Moved Through the Fair". Anyone annoyed by the way that beautiful performance is faded out after two verses will find two versions on this CD: one recorded as part of an interview Alan did with the "Queen of the Tinkers" in London in 1953, and the

other (the longest, with all four verses) by Peter Kennedy in Dundalk, County Louth, in 1952. The CD also has two performances of another song that will always be associated with Margaret Barry, the 'broken token' ballad "Her Mantle So Green", one a solo version and the other a live performance (with Michael Gorman playing fiddle) at the Bedford Arms in Camden Town, made for Alan's BBC radio program "A Ballad Hunter Looks at Ireland". Other highlights of the CD include "The Blarney Stone", "The Factory Girl", the patriot song "Gra Machree", and two songs with particularly beautiful melodies, "Ballyjamesduff" and "My Lagan Love". On listening for the first time to Margaret's clanking banjo and piercing voice, someone once said to me that her music was an acquired taste. Maybe, but if you've already succumbed you will not want to be without this "Portrait". And if you haven't, you're missing something unique.

Jeannie Robertson: The Queen Among the Heather.
Rounder 11661-1720-2.



One of the most striking omissions from the *World Library* volume on Scotland was the voice of Jeannie Robertson. The reason was simple: Hamish Henderson only discovered her in Aberdeen in 1953, two years after he first introduced Alan to the varieties of Scottish folksong. It only took one appearance at the People's Festival Ceilidh in Edinburgh in 1953 for Hamish's account of the majesty of her singing and the depth and breath of her repertoire to be widely believed. Alan brought her to London to appear on his BBC TV series, *Song*

Hunter: Alan Lomax, later that year, but a sudden illness prevented her participation. Released from hospital, she spent several weeks recuperating in Alan's London apartment and it was then (November 1953) that these recordings were made, most likely the first time ever that Jeannie talked and sang extensively into a microphone.

Truth to tell, she wasn't always at her best, but there are some gems here, some of them previously unreleased. One example is "The Battle of Harlaw" (Child # 163) which I had never previously heard sung by anyone other than Ewan MacColl. There are also her versions of Child # 13, which she called "My Son David", Child # 75, "Lord Lovatt", and Child #233, "Bonnie Annie and Andrew Lammie". Other songs include "The Handsome Cabin Boy", the feminist "Wi' My Rovin' Eye", the ever-popular "Never Wed an Old Man", and the title track, "The Queen Among the Heather". Given the singer and the material, this is hardly a CD that needs my recommendation, but of course it's another one that falls into the "essential" category.

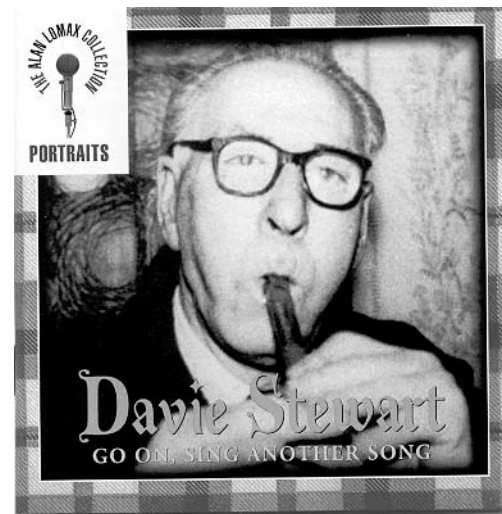
John Strachan: Songs from Aberdeenshire. Rounder 82161-1835-2.

Although they missed Jeannie Robertson in 1951, Hamish did introduce Alan to another singer from the North East of Scotland, Aberdeenshire farmer John Strachan. He had been one of James Madison Carpenter's informants in 1930. In July of that year they spent several days recording him at Turriff and on his farm near Fyvie. Although three of Strachan's performances were included in the Scottish volume of the *World Library*, most of the rest were never released on vinyl. Listening to this CD is therefore a voyage of discovery. One finds a mix of both ballads, such as "The Hairst of Rettie" and "The Guise o' Tough" and songs such as "MacPherson's Rant", "The Bonny Lass of Fyvie" and "The Beggar Man". There are also many Child ballads, including "Binnorie" (# 10), "The Knight and the Shepherd's Daughter" (#110), "Clyde's Water" (# 216), "The Laird o' Drum" (# 236), "Johnnie o' Braidislie" (# 114), "Lang Johnnie More" (# 251), and even "Robin Hood and Little John" (# 125). Enough said?

Jimmy MacBeath: Tramps and Hawkers. Rounder 82161-1834-2.

"Come All Ye Tramps and Hawkers", long one of my favourite vernacular ballads, was the signature tune of traveller Jimmy MacBeath, a wandering minstrel who roamed Britain and Ireland, and even strayed as far west as Canada. Alan and Hamish first recorded him in Elgin (Moray) and Turriff (Aberdeenshire) in July 1951, and his versions of "Tramps and Hawkers" and "MacPherson's Lament" appeared on the Scottish volume of the *World Library*. Naturally both songs are included in this "Portrait", with "Tramps and Hawkers" appearing twice: from that first recording session, and from Jimmy's performance at the Edinburgh People's Festival ceilidh later that summer. Other recordings on the CD date from November 1953 when MacBeath visited London to take part in Alan's BBC television series. Maybe a third of the disc consists of Alan interviewing Jimmy about his life and songs. The songs themselves include "Drumdelgie", "The Moss o' Burreldale", "The Muckin of Geordie's Byre", "The Dowie Dens o' Yarrow", "McCafferty", "Mormond Braes", and Burns' "John Anderson, My Jo". Strongly recommended.

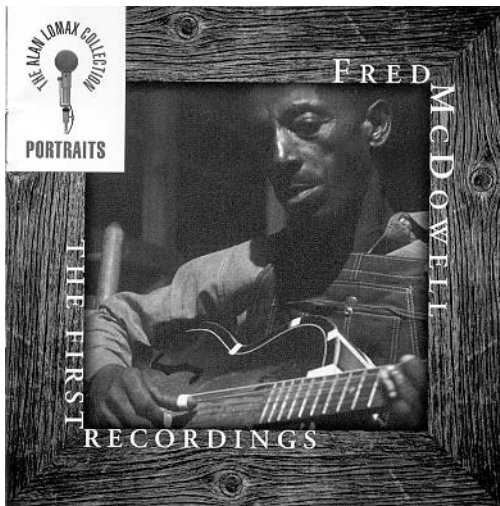
Davie Stewart: Go On, Sing Another Song. Rounder 82161-1833-2.



Discovered living in Dundee in 1955 by Hamish Henderson and Canadian anthropologist Frank Valee, Davie Stewart was a member of the traveller community that wandered back and forth from Banff to Blairgowrie in eastern Scotland. A friend of Jeannie Robertson, he was also a sometime travelling companion of Jimmy MacBeath and there was some overlap in their repertoires. The two men's

styles make an interesting contrast: MacBeath was the more forceful singer, Stewart the more subtle, with an obvious love for soaring melody. On this CD we find Davie's versions of "Tramps and Hawkers", "MacPherson's Rant", "The Dowie Dens of Yarrow", and "Mormond Braes", so direct comparison with Jimmy is easy. But there is plenty of other good material on the CD, for example the transportation ballad "Jamie Raeburn", the ribald ditties "Maggie the Milkmaid" and "The Highland Tinker", and the bothy ballads "McGinty's Meal and Ale" and "Bruce o' the Fornet". Recommended.

Fred McDowell: The First Recordings.
Rounder CD 1718.



It was in Como, Mississippi, in September 1959 that Alan and Shirley Collins made perhaps the most remarkable discovery of a highly successful field trip: a truly masterful bottleneck blues guitarist who had never before been recorded. Mississippi Fred McDowell would go on to make several LPs for Testament and Arhoolie in the early sixties and in 1964 he played the Newport Folk Festival before going to Europe to perform at various blues festivals. He even had one of his songs, "You Got to Move", covered by the Rolling Stones. In 1959, of course, all this was in the future, and what we have on this CD are his very first recordings. And what stunning recordings! If you don't believe me, just take a listen to "Worried Mind". Other tracks include "Going Down the River", "61 Highway Blues", "Shake 'Em On Down", "Good Morning Little Schoolgirl" and three gospel songs, "Woke Up this Morning With My Mind on Jesus", "I Want Jesus to Walk With Me" and "Keep Your Lamps Trimmed

and Burning". My only complaint about this CD is that there is only 50 minutes of music. Essential for blues fans.

Neville Marcano: The Growling Tiger of Calypso.
Rounder CD 1717.

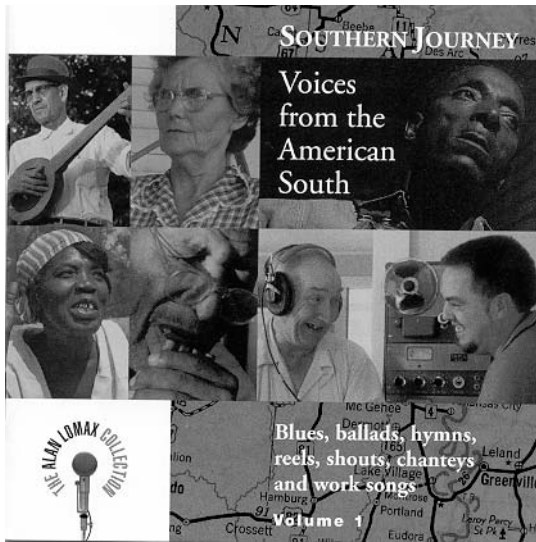
The Growling Tiger was the only professional calypsonian that Alan recorded on his 1962 Caribbean field trip, although he did tape large numbers of stick-fighting songs, *zoropos*, and calypsos by unpaid performers in rural areas. Lomax made an exception to his policy of recording only amateurs because of the way Marcano, who grew up speaking French patois, had retained elements of his Creole roots, and had also incorporated Latin American and African rhythms into his songs. He seemed to personify Alan's theory that the folk music of the Caribbean was a blend of African, Spanish, French and English elements. Calypso was in any case an improvised and humorous music of grassroots expression and popular protest, qualities that Alan found attractive. In such Growling Tiger performances as "War", "Money Is King" and "Atomic Energy Calypso" self-deprecating comedy and serious political comment are mixed together in about equal quantities. It's interesting stuff, but personally I don't find this style has much in the way of melodic beauty or emotional power. But you can see the roots of rap in Marcano's rhymes.

SOUTHERN JOURNEY

Alan's field trips during 1959-60 resulted in the gathering of over eighty hours of recordings from disparate cultural traditions located in a variety of regions stretching from Arkansas to Alabama and from Mississippi to the Georgia Sea Islands via the Southern Appalachian mountains. A good selection from his field tapes appeared on seven Atlantic LPs entitled *Sounds of the South* and twelve Prestige LPs entitled *Southern Journey*. This set of 13 Rounder CDs contains all the performances on the Prestige albums (expanded to full length if they had been shortened), plus additional unreleased material. On the other hand, it does not incorporate any music from the Atlantic LPs since these have been reissued separately as a 4 CD set. To obtain a complete sense of what Alan and Shirley Collins found on their southern travels one must therefore listen not only to these thirteen CDs but also to the four Atlantic ones. Moreover, various CDs in the "Portraits" series will

draw heavily on the same field tapes. The Fred McDowell album, *First Recordings*, is a case in point. But the obvious place to start is with the CDs in the new *Southern Journey*.

Southern Journey, Volume 1: Voices from the American South. Rounder CD 1701.



This first volume is a sampler - Matthew Barton calls it a "road map" - of the many artists and styles represented on the other twelve CDs. Since the material on those twelve is grouped by style or region, it would have been helpful to organize this sampler chronologically, retracing Alan's steps as he journeyed from place to place. No such luck! The CD begins with one of his last recordings, made in April 1960, on St. Simon's Island, Georgia. It is difficult to discern any logic in the track arrangement, but it may be that Barton was trying to place the stylistically most primitive performances first.

The earliest tracks date from August 1959: "Cripple Creek", an instrumental by a Virginia hillbilly group, the Buck Mountain Band, and the murder ballad "Pretty Polly", sung by Estil C. Ball, surely a candidate for a future CD of his own in the "Portraits" series. Highlights include two traditional ballads by Ozarks singers: Ollie Gilbert's "The Diver Boy" (a variant of "Edwin in the Lowlands Low"), and "The Lass of Loch Royale" by Neil Morris. Other stand-outs are Fred McDowell's "Wished I Was in Heaven Sitting Down", "Sweet Roseanne" by the Bright Light Quartet, a hillbilly version of "Three Nights Drunk" by J.E. Mainer's

Mountaineers, and "Pharaoh", a superb example of unaccompanied singing by Mrs. Sidney Carter of Senatobia, Mississippi. No question, the CD succeeds in making one eager to explore the other twelve volumes in the series.

Southern Journey, Volume 2: Ballads and Breakdowns. Rounder CD 1702.

This is a fine collection of instrumental and vocal music in the style that is usually called 'old timey'. The CD conjures up the sounds of music-making in the heart of the Blue Ridge Mountains in southwestern Virginia. The main performers are singers Estil Ball, Texas Gladden, Spencer Moore, Hobart Smith, Ruby Vass, banjo-players George Stoneman and Wade Ward, and a galaxy of fiddlers, including Glen Stoneman, Norman Edmonds and Charlie Higgins. The music is a characteristic mixture of fiddle and banjo tunes, songs such as "The Girl I Left Behind Me" and "Peg an 'Awl", and traditional ballads. The latter include Texas Gladden's "Three Little Babes" (a variant of "The Wife of Usher's Well"), and Hobart Smith's "The Little Schoolboy" (a variant of "The Twa Brothers"). Also deserving of special mention is Ruby Vass' version of the well known American murder ballad, "The Banks of the Ohio".

Southern Journey, Volume 3: 61 Highway Mississippi. Rounder CD 1703.

This CD has a mixture of country blues, rural dance music, spirituals, and work songs, all recorded in Mississippi in September and October of 1959. Lomax visited two penitentiaries: Parchman Farm and 'Camp B' at Lambert, and found prisoners who still sang both worksongs and blues. One of his discoveries, John Dudley, had been a travelling bluesman in the late twenties and performed "Clarksdale Mill Blues" in a style redolent of Charlie Patton and Tommy Johnson. Also included is "Soon One Mornin'", one of several fine bottleneck style performances by Fred McDowell, a song that echoes Blind Willie Johnson's classic "You Gonna Need Somebody on Your Bond". The Delta blues tradition was clearly still alive and well in the Mississippi bottomlands. Also surviving, although perhaps only barely, was a form of instrumental music still occasionally to be found at country dances, that dated from at least the time of the Civil War if not earlier: it came in different forms but the

core instruments were quills or fife backed by drums. The Young Brothers band perform one version of this style on the CD, Sid Hemphill and Lucius Smith another. Fascinating material that makes very enjoyable listening.

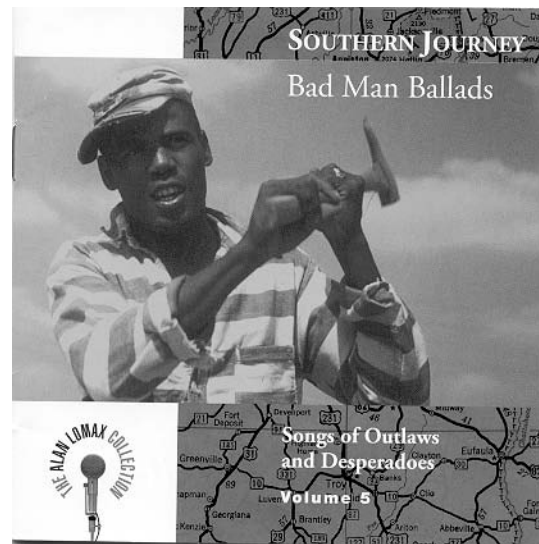
Southern Journey, Volume 4: Brethren, We Meet Again. Rounder CD 1704.

There is a great deal of religious music on these *Southern Journey* CDs. This is the first volume of several to be devoted primarily to white hymns and spirituals. Some of the performances are by the Virginian 'old timey' musicians heard on Volume 2, including Texas Gladden, Hobart Smith, Ollie Gilbert, and Ruby Vass. Others were recorded in Old Regular Baptist churches, in Blackey and Mayking, Kentucky, the congregations led by, respectively, Elder I. D. Beck and George Spengler. This kind of traditional psalm and hymn singing, although often of great beauty, was much simpler in form than the New England tradition of three- or four-part Sacred Harp singing using 'shape-note' hymnals. The examples of the latter style on this CD are by the Alabama Sacred Harp Singers. Impressive as this polyphony may be, my favourite performances come from the mountains: Ozark ballad singer Almeda Riddle's a cappella "Poor Wayfaring Stranger" and Hobart Smith's version of "See that My Grave Is Kept Clean" (associated, incidentally, with Blind Lemon Jefferson, who recorded it in 1928, and not with Blind Willie Johnson, as the booklet erroneously states).

Southern Journey, Volume 5: Bad Man Ballads. Rounder CD 1705

From the picture of a convict wielding an axe on the cover of this volume I thought it might consist entirely of worksongs recorded in penitentiaries, but such is not the case. There are four songs by prison gangs, "John Henry", "Early in the Mornin'", "Tom Devil" and "Po' Lazarus", and there is one blues by Parchman inmate Floyd Batts, but this CD contains a surprisingly large number of ballads. They include Neil Morris' "Willie Brennan" (yes, an Ozarks version of "Brennan on the Moor"), Almeda Riddle's "Hangman Tree" (aka "the Maid Freed from the Gallows" or "The Prickly Bush"), Estil Ball's "Pretty Polly", Oscar Gilbert's "Cole Younger", and Spencer Moore's "The Lawson Murder". So we see plenty of evidence of how British broadside ballads were

adapted to fit local circumstances. There are also songs, such as the J. E. Mainer Band's "Columbus Stockade" and Hobart Smith's "Claude Allen" that show sympathy for the prisoner, guilty or innocent, trapped behind bars and separated from his (or her) lover. It is interesting, too, to compare the three quite different versions of "Po' Lazarus" on this CD, one performed by a close harmony group from Virginia, the Bright Light Quartet, the second an a cappella version by St. Simon's Island tavern keeper Henry Morrison, and the third a bluesy work song led by inmate James Carter (yes, the recently rediscovered James Carter of "O Brother Where Art Thou?" fame).



Southern Journey, Volume 6: Sheep, Sheep, Don'tcha Know the Road. Rounder CD 1706.

With Volume 6 we move from the sinners to the righteous, although many of the songs on this CD tell the stories of men and women who strayed from the straight and narrow. Alcohol, seen as the juice of forbidden fruit, and Eve, the temptress, are two themes that appear and reappear in these songs, with the hills of Hell the inevitable destination of the fallen. There is plenty of stylistic variety on this CD, since it draws on Alan's recordings in the Georgia Sea Islands, Virginia, Mississippi, Alabama, and the Ozarks. The stand-out tracks include Hobart Smith's hiccupping fiddle accompaniment to his version of a well known lament on the consequences of combining whisky and gambling ("Jack of Diamonds"), Neil Morris' satirical barb against hypocritical preachers of various stripes ("Corn

Dodgers"), and, above all, Almeda Riddle's impressive, full-length interpretation of "The House Carpenter".

Southern Journey, Volume 7: Ozark Frontier.
Rounder CD 1707.

Now we are back to Arkansas for more ballads and old timey music from the Ozarks. Almeda Riddle and Ollie Gilbert are the stars of this set, so you know there is plenty of unaccompanied ballad singing of high quality. Almeda's songs include "Bury Me Beneath the Willow" (usually associated with the Carter Family), "Merry Golden Tree" (aka "The Golden Vanity"), "The Titanic" and "Alan Bain" (an Australian 'rescue from the gallows' ballad). The subjects of Ollie's ballads include wife-beating ("Willow Green"), a lover locked-up by her parents ("Once I Courted a Lady Beauty Bright"), a Jewish ritual murder (a version of "Little Sir Hugh" called "It Rained a Mist"), a "Lord Bateman" who has migrated to Georgia, and a deserted maid turned soldier ("Pretty Polly Oliver"). Another highlight of the CD is Neil Morris' account of the seduction ballad "The Nightingale", here titled "The Irish Soldier and the English Lady". Interspersed between the ballads are numerous banjo and fiddle instrumentals, but I think you need to be an *aficionado* of a cappella ballad singing to really enjoy this disc. Highly recommended to lovers of vernacular narrative song.

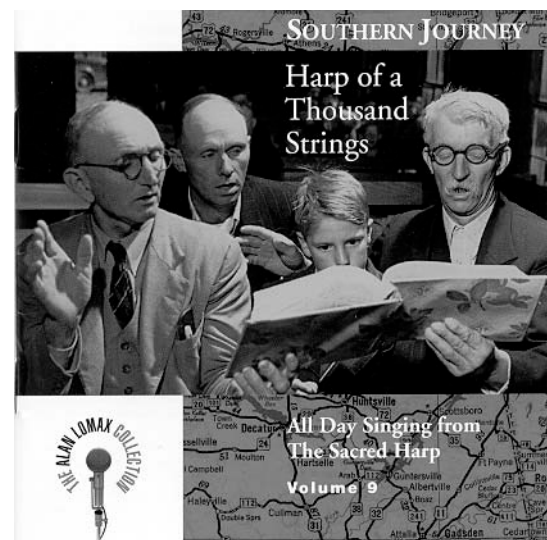
Southern Journey, Volume 8: Velvet Voices.
Rounder CD 1708.

The next four CDs in the series are predominantly religious music. Apart from two tracks from St. Simon's Island, Georgia, the material on Volume 8 was recorded in Virginia during April and May 1960. In response to a request from the Williamsburg Museum to recreate the authentic sound of African-American plantation music in Virginia for a film about life in the colonial era, Alan assembled an "orchestra" that included singers from the Georgia Sea Islands, cane fife player Ed Young from Mississippi, Bahamian drummer Nat Rahmings, and Blue Ridge banjo player and vocalist Hobart Smith. Several tracks by members of this ensemble are included on the CD, for example Young and Smith's "Joe Turner" and "The Titanic" performed by Bessie Jones and her Sea Island singers to Smith's guitar accompaniment.

The remainder of the disc consists of performances by a number of black vocal groups, mainly singing spirituals and gospel numbers: the Silver Leaf Quartet, the Bright Light Quartet, the Belleville A Cappella Choir, and the Peerless Four. There is a noticeable difference between the smooth, close harmonies of the older style Bright Light Quartet and the looser, more vigorous, gospel singing of the eight young members of the Peerless Four, accompanied by electric guitar, piano and drums. The CD thus covers several centuries of stylistic development in Afro-American religious music.

Southern Journey, Volume 9: Harp of a Thousand Strings. Rounder CD 1709.

Southern Journey, Volume 10: And Glory Shone Around. Rounder CD 1710.



These are two volumes of vigorous, polyphonic shape-note hymn singing recorded at the annual United Sacred Harp Musical Association Singing Convention, held on September 12th, 1959, in Fyffe, Alabama. The tunes fall into four categories: folk melodies, psalms, revivalist hymns, and fuguing tunes. The words, of course, reflect biblical stories and Protestant theology. It is powerful and often beautiful choral music, and I liked it more than I expected.

In a way listening to this kind of choral singing is an acquired art, rather like listening to a mass by Guillaume Dufay or a late Elizabethan madrigal. You have to keep several musical lines in mind simultaneously and abandon modern notions of

harmony. It works better when one is already familiar with the main tune since it is then easier to separate the melodic line from the other parts. I also found that it helped a great deal to follow the words as I listened. The accompanying booklets do provide all the words, and also the four-part scores for selected examples of each of the four types of tune. Nonetheless, interesting as this was, I can only take Sacred Harp singing in small doses. For me one CD would have been enough; two was gilding the lily.

Southern Journey, Volume 11: Honor the Lamb.
Rounder CD1711.

I was afraid that this was going to be a third CD of Sacred Harp singing, but, thankfully, such is not the case. This disc consists entirely of performances by a Virginia black gospel group, the Belleville A Cappella Choir of the Church of God and Saints of Christ. The choir used no written music and learned its spirituals, hymns and other gospel songs by ear, yet it was highly trained, its arrangements complex, and its performances polished. Its style combined the controlled approach of the Fisk Jubilee Singers with some of the techniques of more modern gospel groups. The choir's repertoire was a mix of traditional spirituals ("Swing Low", "Steal Away", "Golden Slippers") with hymns ("The Lord Is My Strength and Song" and "The House of the Lord") and a few swinging gospel numbers like "Gospel Train" and "What a Time". Lomax was highly impressed when he heard the group and quickly decided that it warranted an album of its own in the Prestige series. This CD is an expanded version of that LP.

Southern Journey, Volume 12: Georgia Sea Islands.
Rounder CD 1712.

Southern Journey, Volume 13: Earliest Times.
Rounder CD 1713.

Most of the material on the final two CDs was recorded on St. Simon's Island, Georgia, in either October 1959 or April 1960. The only exceptions are more of the tracks made by the pick-up "orchestra" assembled by Alan to record colonial-

style performances for the Williamsburg Museum movie. The CDs are expanded versions of two LPs: the second volume in the Prestige *Southern Journey* set, and another LP of *Georgia Sea Island Songs* subsequently released on New World records.

Lomax had first visited the island in 1935, and he remembered it as the place above all others where old performance styles had persisted into the twentieth century. Much of the material he recorded was religious in nature: spirituals and other biblical songs, performed by groups of singers usually led by Bessie Jones, John Davis or William Proctor. The songs were often about figures in the Old Testament: Adam, Moses, Daniel, and David, but some, such as "John (the Baptist)" and "Rock in a Weary Land" reflected New Testament texts. The best known of all Bessie Jones' religious songs, however, was "O Death", learned in North Georgia before she married into the Sea Islands community.

Volume 13, *Earliest Times*, has the subheading "Georgia Sea Island Songs for Everyday Living". These are worksongs and playsongs of various kinds: music for working in the rice fields, for log rolling, for rowing, for fishing, for dancing, and for prayer meetings. The playsongs include "The Buzzard Lope", "See Aunt Dinah" and "East Coast Line", the worksongs "Ain't I Right?" (sung while working in the fields), "Row the Boat, Child", "You Got My Letter" (a hauling shanty), and "Riley" and "Old Tar River" (both timber-loading shanties).

All of this older Sea Islands music retained many of the stylistic characteristics of West African song and dance, but the islanders also performed more recent songs in a more contemporary 'quartet' style, and a few examples of this ("You Better Mind" and "Everybody Talking About Heaven") are included. However, the oldest chants, such as "Live Humble", "Carrie Belle" and "Rollin' Under", were almost certainly slave songs dating back to well before the Civil War. The unique nature of this material makes it an essential listening experience for anyone interested in Afro-American history and culture.

David Gregory