

**Rosanna Boylan interviewing Bill Crawford on the 9th December 2014 at Halsway Manor.**

**RB:** Hi Bill thanks very much for agreeing to be interviewed and as you know we are very interested to hear about your relationship with Halsway Manor and where it all began but perhaps may be start off telling me a little bit about yourself.

**BC:** Right, um well I was born in Exeter in August 1947 in Sanford Street which er was er er a steep road of of terraced houses um I got no recollection of that time um moved around Exeter a bit er remembered living in Clifford Close and Burrowing Close and then living above a shop back in Sanford Street which my grannie ran er off licence greengrocer and grocery shop which meant she had to keep shop hours and pub hours so they were long days and um then the family moved out to Redhills er which where I spend most of my um early sort of from junior school up to er first job and that sort of thing before the family moved back to Hevertry er where my mum who is now 95 still lives um I can vaguely remember dad singing the odd song here and there “There was an old farmer who had an old sow” and er things like that and second world war songs, he was in the RAF and I can remember going on holiday and singing er in the car with my sister and me mum and dad singing the odd what would have been popular songs in the second world war and er and years later I remember hearing Roger Watson actually perform on one of those songs in a folk club, and thinking I know that (laughter) I got that orally. But then when we lived out in in er Redhills that was where I was a teenager I suppose and er I was a bit of er like most teenagers a bit rebellious I suppose, I wanted to grow my hair long and er fought my parents like mad over that. I strayed into the Left Bank Coffee Bar which er the Left Bank was a record shop at the top of Paris Street in Exeter. er and the guy that founded it is still alive er and I have actually seen him in Halsway Manor and other places. um there was a record store on the ground floor and a coffee bar upstairs and I stumbled in there on a Friday night to find some people singing with guitars er there was Ken Penny and Dave Robbins er and um frequent visitors were sort of Tony and er um some of his friends John Steel from Plymouth and er another guy whose name escapes me. Er I’ve been in touch with fairly recently and it was whilst there one Friday night that someone came upstairs and said President Kennedy’s been assassinated. There was sort of a stunned hush in the room and um me a naive 16 year old sort of said to Dave Robbins er I suppose you’re going to stop the evening now as a mark of respect and his response was “why???” heh heh and the evening carried on and er and it was shortly after that, that was the November of 63 I think shortly after that, er Ken and Dave Robbins went on to start the Exeter Folk song club which was held in the Jolly Porter er in St Davids in Exeter for many many years er and it evolved into a traditional club whereas when it first started there was all sort of music played there um

**RB:** And were you playing any instruments at that time

**BC:** I still do not play any instruments at all. I’m an unaccompanied singer and that is not because I sing unaccompanied because I can’t play any instruments basically if I could play one I would probably accompany myself um but I choose to sing unaccompanied and in harmony groups um so the Jolly Porter started, there was another club that that evolved on the scene as well which started off in er St James in Exeter that was run by a guy called Dave Mudge and a another guy called John Remsbury. Dave Mudge went on to become quite well known. I believe he is now dead unfortunately, also went on to become a Punch and Judy man. um and it was at his club that I er as a sixteen year old one night I heckled and he put

me on the spot and said you're going to sing here next week and I took that seriously and the following week I went there with a song and I can't remember what that song was but I remember singing it er and that was when I started singing so that would have probably been 1964 so this year I realised I had been singing for fifty years and I remember my mother saying to me so that's another 5 minute craze and here we are 50 years later and its been my whole life really. I got involved in the Jolly Porter as an MC and er as one of the resident singers um and in my early days er I'm not saying I'm a good singer now in my early days I was appalling um I'd difficulty holding a key and er I remember Tony Rose once asking me as I introduced a song once shouting out from the audience what four keys are you going to sing this in which was the friendly spirit of the Jolly Porter but I persevered and um and er I can hold a tune and I've been able to for years. I teamed up with my then girlfriend < strong>who became my fiancée and then we split up: Lyn Batman: and she is now in China running a children's hospice and another guy called Dave Weakston who was a student at Exeter University went on to become Dr Weakston, a botanist er er and he was a professor at Massachussetts University, unfortunately he died a few years ago. and er another friend Dave < strong>Lowry who is still a very good friend and the four of us together were the Oak Leaves: were a four part harmony group in the Jolly Porter um and in those early days there were folk clubs everywhere and it was possible to to virtually go to a folk club every other week if you wanted to. And because there was a growing number of artists that were being booked professionally although I wasn't actually involved in the booking side of things in those early days that was Dave Robbins and Ken Penny and the treasurer Dave Seewood otherwise known as Seedy he was a very good friend and is still around. There was a club in Swindon run by Ted Pool, Ted and Ivy Pool who they are still heavily involved in that club though Ted is well into his eighties so is Ivy and Ted managed to get together with load of other folk clubs from the south west to form a Federation of Folk song clubs which enabled us to book artists on the circuit so we that could offer something like 10 days work in 12 days so we could get them on a tour cover their traveling costs so get them at an economic rate and in those days you didn't travel from Exeter to Barnstaple for an evening as you do now um so this sort of distances between the clubs so that meant the audience were unique to the area nowadays people travel much much further to see artists so you you might not work so well er but we used to meet once a quarter at Halsway Manor and that was my first involvement with Halsway um I just used to go along for the ride cos' they were good fun weekends but eventually ended up attending the sort of official office meeting which decided who to book or not to book. Ted and Ivy got a lot of archive material from this including account books Paul Simon was £6 but Yeovil paid him £10 cos they thought he was good and he did the Jolly Porter, I've got photographs of Paul Simon in the Jolly Porter and he also did another club in Exeter which was, I mentioned the club in St James that closed and they had to find a new venue and er a school friend of mine he was in the year younger than me Tom Mason his father had bought a big old house er in the Overton area of Exeter if I remember rightly and in the grounds there was an old barn and he gave it to Tom as a den I suppose er a venue access was through a ladder and a trapdoor that was the only way in and out. The roof was lined with straw held back with wire netting as insulation and there was electricity there and we had a folk club there and er Paul Simon appeared there on the Friday before the Tuesday he appeared at Exeter and that was the Friday before his first British television appearance and I've got a recording of that night at home which er I have since had put on to a CD. The police discovered that place and closed it down because the only way in and out was the ladder we all smoked in those days, the ceiling was nothing but straw. I looked back at that it was a horrific fire trap um but it was a fantastic venue and um when it moved from there it eventually ended up in the basement of a working paper mill on the banks of the river Exe which became the Mill on the Exe, pub so there is a bit of background to the sort of things

that went on and as I say we booked Paul Simon through the Federation um we've got records of how much artists were paid and it is interesting to see artists rates going up year on year other artists going down "chuckle chuckle" and because there was no motorway in those days these meetings were once a quarter we had an informal song session in the Barracuda Bar above the Long Bar in North street Exeter on Saturday lunchtime so on the meeting weekend of the Federation meetings we would meet in the Barracuda Bar have a few pints and a song and then leap in our cars and drive up north as we used to say because it used to take us forever to get up here heh heh and we would stay the night and drive back the next day. Nowadays I drive up to Exeter from Bridgewater to see my mum of an evening and also I sing with Clach acapelle group and we practice once a week in Exeter Monday night and drive back on a Monday night it is remarkable how distances have shortened. But anyway the weekends I remember initially staying in Halsway Manor itself and um and the one thing which sticks in my mind was the first meal I had here on Saturday evening and it was cold lamb chops and cold lamb is not good at the best of times, cold lamb chops was not good at all. Um So the next time I remember I remember another time coming up here I don't know whether it was the next time or not and I actually had B & B in the Carew Arms down in Crowcombe um the format of the weekend if my memory serves me right was that there would be an afternoon official meeting of the Federation where we would, where it would be discussed who to book, any issues er I remember one of the issues that came up was when the Performing Rights Society discovered folk clubs were having live performance and demanded payment for copyright purposes um sort of issues like that um who to book, how to promote folk music and that sort of thing and um I only, I can only ever remember attending one of those meetings. I was on the periphery I was up for the crack um so what happened. The meeting would be the Saturday afternoon we would then have a meal then the evening I remember the very first one um it was decided that one of the clubs would put on an event for the evening and this particular one I think there was a dance being organised which was unusual for us. cos we were singers er and also we decided to do a Mummers Play er the Jolly Porter's Pub had a tradition of doing Mummers Plays every Christmas which would take to Plymouth club on a Monday night Folk Club, Exeter on a Tuesday and Barnstable on a Wednesday and it was a real hound dog job. I can remember the Russian Bear at Barnstable one time speaking for about 3 or 4 minutes and then drying up looking for the prompt to reply and she didn't have a clue as he hadn't yet started the script. It was a real ad lib job and good fun so we decided we would do our Mummers Play on the Saturday evening in Halsway Manor em and we were all in outrageous costumes and things like that. When we got here we were talking to Don and Elaine Morgan who ran Bournemouth and Poole Folk Club and their club was going to do their Mummers' Play and when we compared script it was virtually the same play but they were going to do theirs in traditional style all in tat suits um with their faces hidden with the tatters over their faces all in a line and take one step forward and say their lines and back into the line again . So we said You do yours in traditional style and ours is hammed up so they did theirs and we never did ours. em and it was a good evening em but as singers we used to go more down to the Carew Arms and we would spend the evening, the Saturday evening, eventually the events in the Manor dwindled because we were all going down the pub to sing there and we would be there until God knows what time and I did once ask Jack Fisher who was then the Landlord what time he closed and he pointed to a red faced man in the corner and he said when that man goes I close cos he's the village policeman. So then we were generally singing till midnight -1 o'clock and these were in the days when pubs closed at half past ten. So they were wonderful evenings er and I do have some photographs taken in that pub on those nights ehm, we also, the Sunday morning would be a walk around what is now become known as the Halsway Loop, up one side of the house on to the hills, when I say up one side of the house I don't

mean up the walls I means up the side across the top and down the other side and back here and that would clear the cobwebs from the previous night's drinking. And we still do that. I walk on the Quantocks a lot but that was my introduction to the Quantocks as well from Halsway Manor. Paul James the Chief Executive does ask me to lead walks from Halsway Manor now which is a great privilege to do. I really enjoy walking on the hills. But then Sunday lunchtime going back to these weekends there would be another session in the Carew Arms which would go on for as long as we wanted it to really er and I remember one particular occasion a group of blokes there who thoroughly enjoyed our singing and asked us where we were from and we said we were from Exeter but people were from elsewhere and he asked us if we would call in at the British Legion at Taunton on the way home that Sunday evening and sing for them in their British Legion Club. And I can remember we stayed in the pub all the afternoon and then we leapt in our cars and drove off to Taunton , parked outside the British Legion went in and had a night singing for them until half past ten when they closed drinking all the time and then leapt in our cars and drove back to Exeter. Its outrageous when you look back at it , thats what happened. I remember meeting various people for the first time at Halsway manor who have become firm friends over the years Meg Rose, who was married to Tony Rose for a while, she was a waitress and kitchen maid here when we used to come up here and I've got some wonderful stories about Meg but best left for Meg to tell (chuckle).

**RB:** Share one with us.

**BC:** I can remember I think I can this one now because I mentioned earlier my very good friend David Lowry who I sang with back in the 60s, in the Oak Leaves and em I remember being up here one weekend and seeing a curtain in one of the rooms, and I cant remember which room it was, moving , so I pulled it back and there was Meg Rose and David Lowry behind the curtain. (general laughter) But yes, we've often laughed at that. Meg has wonderful stories of her own about being here. I mentioned photographs taken in the Carew Arms and one of those photographs there is a young lady next to me, I'm stood up singing and for fifty years, forty nine/fifty years I have wondered who on earth she was and I can remember her I think she was another waitress with Meg but I didn't know who she was and I've vague recollections of engineering getting her sitting next to me but cant really recall. we organised a reunion last year and that lady attended so I now know who she was.

**RB:** Excellent

**BC:** Which is fantastic to look at this face for forty years, for forty nine years and wonder who it was and then to actually meet her again.

**RB:** Who organised the reunion?

**BC:** Ah well

**RB:** Was that through Halsway?

**BC:** Erm Meg and I were, cant remember whether we were Sidmouth or whether we were at somebody's funeral which we do a lot of nowadays, or something but we were talking about the old Federation Meeting weekends where we had such a wonderful time and thought it

would be good to do it again the one off to see if we could get as many people as possible to come. So we had words with Halsway Manor and they were delighted at the idea eh so Meg and I organised it as a nostalgic revival weekend if you like, contacted as many people as we could get hold of that were involved back in the 60s em a lot sadly are not with us any more, but a lot we're still in touch with and people actually crept out the woodwork as well or heard about it and in fact as an aside here the event was in March of 2014, the reunion event and I was in India on holiday in the early part of March and I came back on a particular, on the Friday before the Friday it was going to happen, in order to be back the week before to make sure everything was running correctly and at Heathrow airport I bumped into Elaine Morgan who I mentioned earlier from Bournemouth & Poole FolkClub, she had been in India as well and she had flown back the same day to come to this event. her and Don are no longer together havent been for years and she's with Colin Wakener so she's Elaine Wakener but Ive been in touch with her for years and years because we see each other at Padstow May day and so yes people just came from all over the place, we managed to get in touch with ex Jolly Porter people who had only ever been at the Jolly Porter as students , Bernard Davis from Liverpool, he came down for it and Gerry Hickson, who sang, I mentioned right at the start the Club was organised by Dave Robins and Ken Penny and sadly we lost Ken some years ago to Motor neurone disease but Dave Robins is still around eh although he had a stroke quite a few years ago now and is no longer able to sing and I recently saw him and he very sadly I thought he said to me he searched and searched his brain but he cannot find the Dave Robins that used to be the dynamic folksinger we knew back in the 60s and I think that was really really sad because he was such a fine singer. But Dave and Ken sang with another guy Jed Hickson I always get his name wrong, he was down here as a teacher down in Exeter as a teacher , he now lives up north, he came down for the reunion as well so it was great to meet people that we hadn't seen for 40 or 50 years , all with old Halsway memories.

**RB:** Thats amazing.

**BC:** And also Tony Rose well known singer professionally again sadly died and he is well, I don't know how many years ago now, but quite a few. When he was home from university in the summer or other university holidays he would team up with those other three and the Journeymen they called themselves and a lot of people think the Journeymen were a four piece but they were actually just the three with Tony during holiday periods. And I've actually got a recording made by my friend Bill Evers of the Journeymen singing in the Jolly Porter back in the 60s which I was able to give a copy to Dave Robins who was absolutely over the moon to have that record. Em phew, so yes Meg and I decided to organise this reunion so in discussions with Halsway Manor and with Bonny Sartin we discovered that the Halsway Manor was actually only up and running as a traditional folk art centre from a year after what we thought it was so when we had this anniversary, 50th anniversary for 2014, it was actually it should have been 2015.

**RB:** You were a year early

**BC:** And this is the same thing has happened to me with Padstow May Day, I discovered May 1st in Padstow 50 years ago and last year I mentioned to one of the editors of the Padstow Echo that, when I say last year, earlier this year 2014 I mentioned to one of the editors of the Padstow Echo that it was my 50th May 1st so he asked me to write an article for the Padstow Echo about coming to May Day for 50 occasions which was obviously 49 years and when I sat down to work it all out I realised I was a year adrift with that as well and

next year is my 50th May 1st but I did the article anyway which went down quite well in Padstow, Padstow May Day seen by an outsider and how its changed over the years. This confusion with years is this thing that comes with age really, they all merge into one. Other people have reminded me of things that happened here I said I never use to after the first time stay at Halsway Manor I stayed in the Carew Arms , well I can remember booking into the Carew Arms I was with me then fiancée the former mentioned Lynn Batten and em but Dave Lowry reminds me that one session and it was a February me and him slept in my Morris Minor outside the Carew Arms and were woken up by the milkman about 5 o'clock in the morning and not really woken up because we were already awake freezing to death. (Chuckle chuckle). I dont personally remember that but he assures me that happened we actually, kipped in my own Morris Minor OTA 606 which was er did a lot of things. I also remember coming to Halsway Manor, Dave Robins worked for awhile for Bill Rutter in the FDS office in Exeter and organised a traditional song weekend here er which wasn't that well attended and to give Dave a bit of suport er I came up to that and Im not sure whether Lynn was with me or whether I was on my own for that but what does stick in my mind is a small group of us exchanging songs around a room and that same group visiting Ruth Tong in Crowcombe in the house she lived in er and I can't Ive looked around Crowcombe and I cant visualise where that was and I remember sitting in her house and exchanging songs and stories with her which I think is rather remarkable really and I didn't know who she was at the time , I was only about 17/18 eh but I look back at that. One of the other stories is eh we were down Carew Arms we were driving back up here in various states of inebriation er and I remember Ken Penny not stopping his car in time for one occasion and hitting the balustrade out there and knocked the concrete balls off the top , falling off, and Marjory shouting out that one of those drunken Exeter lads had knocked off one of her husband's balls (laughter) which , you can imagine the laughter that ensued where with that I can also remember someone and I cant remember what the discussion had been about, I think it might have been about the attitude but the em personalities of Bill Rutter and Marjory Hunt and I can remember someone saying you cant tell Marjory from Rutter which harks back to the old Stork margarine advert. (laughter) I cant remember the context I just remember that line "You can't tell Marjery from Rutter. but eh yes its quite amusing, quite amusing times we had really. One of the problems with the folk song revival was that the EFDS in those early 60s largely were dance orientated organisation. I well remember the early days of the song revival at Sidmouth festival where the people that ran Sidmouth were mainly dancers they didn't know how to cope with these people who actually drank because a folk song club was generally on licensed premises and we generally drank and they had great difficulty coping with people that would drink too much . So there was always the sort of friction there and I think that one of the problems which doesnt exist anymore, but em which in those early days, I dont know if that really effected us coming here, but I do remember that they didnt like us going down the Carew Arms and drinking.

RB. Was the bar open at Halsway?

**BC:** There was a bar here, yes and you just reminded me of something else actually, I left Exeter in 1969 for work, I moved away, the afore mentioned Lynn Batten and I had split up, Dave Wickes who I was staying with had finished his university career and had moved on to Coventry so I decided perhaps it was time for me to move on and I moved to Aylesbury in Buckinghamshire and Im losing my thread now: where was I going with that: oh yes I moved away from Exeter and eh had no, I used to come back and visit the Jolly Porter for any big event or whenever I could infact, and still kept in touch with all my friends in eh Exeter and in the West Country but didnt come back to Halsway Manor and then after being away for, I lived in Aylesbury then in Hertfordshire for many many years where I was, when I was in

Aylesbury I got involved with Amersham Folk Club and em used to sing alot in that area, then I moved to Hertfordshire and got involved in Welyn Garden City Folk Club and em Stevenage Folk CLub and Hitchin Folk Club . By this time I was married and I sang with my wife, she was a multi instrumentalist and we performed together at various clubs all over the place. And I moved back to the West Country in 1990 and lived in Bridgwater which was only just over the hill from Halsway Manor but still I never never came back here at all and then, in 2003 my wife was diagnosed with a brain tumour and I looked after her until she died in 2007. And not longer after she died I was in Bridgwater Library and I saw a flyer for a folk event at Halsway Manor with Dr. Faustuss and I knew Tim Van Ikem was in Dr Faustass and I knew Tim quite well and Nick quite well so I thought oh I will go along to that. And I realised as I walked in the door that it was probably the first time I'd been here for over 40 years and I walked in that door and nothing had changed, it looked exactly the same and I found that really spooky. Em since then Ive been back alot. I was involved a lot in Bridgwater (what is reputed to be the oldest Arts Centre in the country) it was funded by the Arts Council thats where I think they get that from. I was on the board of directors there and helped with folk development there, and one of the staff was Rachel, and when the arts centre lost all its funding and she lost her job, she ended up working in Halsway Manor and since then Ive been alot more involved.

**RB:** You said you come here to do walking groups is that ongoing?

**BC:** It is ongoing, its a sad old story really, Paul James asked me twice or maybe three times to lead walking weeks and each time there has not been sufficient people signed up to actually run it. The last one was going to be with Taffy Thomas where I would lead walks and Taffy would leap out from under a mushroom somewhere on the Quantocks and tell us a story that he could relate to the patch, and things like that, but even that was unfortunately cancelled. But Im helping them with Halsway doing a day in Cecil Sharp House in February which Ive offered my services to help with that. And we are involved with organising yet another reunion weekend only its not a reunion this time. If I go back to that Meg and I organised this 50 Years On thing at Halsway. It was a great success, largely just singarounds with a session of people telling anecdotes about the days the earlier days of the folkclub revival. Ted and Ivy Poole talking about the Swindon Folk CLub, I talked about the Jolly Porter, other people talked about their clubs. We had a Desert Island Discs for Ted and Ivy which was great and it was, and lots of people brought scrapbooks and things so we had an amazing archive and I've been fortunate enough to get copies of that stuff em. But everybody felt they wanted another one next year so Meg and I are currently working on the next one which is next April. I think its almost a sellout. I was a little bit apprehensive with the first one with regard to the bar because the bar normally only has bottled beer and if we were going to recreate what we did back in the sixties we were going to have to have some decent draught beer. So I said leave the beer to me, I'll sort that out. And I ordered two firkins, 2 x 9 gallons from one of the breweries in Wiveliscombe They came over here and set them up behind the bar with Rachel's help and after the Friday night there was only one left and that one had been started so Paul managed to get more beer in. I think he was over the moon with just how much was drunk cos with although I organised the beer, the arrangement was they would pay me the cost of the beer but the profit was for the bar: Halsway yes. they were over the moon because we had the song sessions going on until cocoa which was on the agenda but then late night singing if you wanted to with Ive got a personal license to run a bar so I was allowed to run the bar after the volunteer bar staff wanted to go home. So we were singing and chatting and drinking till the early hours of the

morning and it was brilliant there was some absolutely superb singing, very high quality singing all weekend and everybody wanted us to do it again so the next one is going to be, we're still going to have it with a bit of archive stuff but a lot of people we know said they didn't come because they said they weren't around in the sixties and they felt it wasn't for them which was not our intention really. We wanted everybody to experience the sort of weekends we had then. So the next one, we got, I think it's virtually a sellout again already, which is good, and what we're hoping to do is we'll have another Desert Island Discs. We've got Bob and Gill Berry who were founded the Chippenham Folk Club and organised the nice Chippenham Folk Festival for donkeys years. They are going to be talking about their club and organising the festival. They're also going to do Desert Island Discs so we're keeping some of the things the same. But we're also hoping to get old West World Television archive footage. They did a weekly half hour folk programme which ran for about six weeks and em I think Plymouth Club did the very first week and Exeter Club the second week, but it might have been the other way around but I know the Exeter Club drank the whole series' beer budget. (laughter) And what we're hoping to be able to do is to show some of those programmes, snippets from them to see how we were, and em I'm also talking to Doc Rowe, folklorist, another Devonian from Newton Abbot way. he has got some fantastic archive material and I'm hoping we can get him to put on something, I'm not saying what yet, in case he can't, I know what we've got in mind but I'm not going to say it here because it might not materialise. Em so next April promises to be as good as the last one.

**RB:** So you see yourself continuing your relationship with Halsway?

**BC:** As a result of last year I became a friend of Halsway and over the years I've also done a lot of family history research and my mother comes, her line comes from north Devon, Merton, North Taunton, Doulton all around that area and there are lots and lots of Routcliffes or Routliffes, depending on how you spell it and I am intrigued to find that the Routcliffes once owned Halsway Manor. That was in the, it was long after in the early part of the 20 century, so it was long after my Mum come down one line and it's an unusual name linked to the area so undoubtedly if we got that far enough this place was descended from somebody I might be descended from.

**RB:** It was in the blood

**BC:** It is interesting things like that em I mentioned 50 years ago going to Padstow May Day, during that family history search and I found one line of the family er on my father's side was Pearn's, that's a very common name in Cornwall, er, my grandfather was purportedly born in Bridgwater but I don't think that's the case and his mother came from Gloucestershire and their family came from Swansea er and then I discovered that they actually came from Cornwall and they moved on to Swansea via Padstow. And I just find things like that spooky.

**RB:** Fantastic

**BC:** Absolutely, so it er who knows.

**RB:** We need to think about finishing up now but as was mentioned it would be fantastic if you would consider singing something but I don't like to put you on the spot. If you're willing

BC. I dont mind, er over the years Ive come to, I used to sing all sorts and I still do to a certain extent but most of my repertoire that I use frequently is West Country based. Er, and Im just mulling over in my mind what to do here. My all time favourite singer/songwriter is Cyril Tawney and without Cyril what happened in the West Country might have not happened. He was a great guy and I remembr once having dinner with hime at Dave and Gill Lowry's house, him and Rosemary and me and my wife he talking about collecting songs from descendants of the people that collected from. I have respect for Cyril, for his own writing, and for some of the songs that he introduced and but having said all that, I think, I'm going to stick with, Ive got one recording of my late wife singing a lullaby which Dave Lowry collected from a lady from the South Hamms, near Plymouth and I dont know what sort of kid she had but I used to sing my boys to sleep and even a 10 verse song you had to sing three or four times to get them to sleep. This is a lullaby called "Pretty Cow" it's only got two verses and its a lovely song.

"Thank you pretty cow that gives the precious milk to soak our bread  
Every morn and every night fresh and clean and pure and white  
Where the purple heather grows where bubbling stream runs clear  
Where the grass grows fresh and fine  
Pretty cow go there and dine."

**RB:** Thank you so much that is really a special way to round it off. Thank you