I've played two versions; initially in Scotsbroome a version in Bm, coming from Laurie Andres via Mike Richardson's transcription. And later an Am vers from Vivian Williams (which evidence indicates was the original key), in Small Pleasures.

Authorship had earlier been thought to be Don Messer, perhaps because his band Don Messer and His Islanders recorded a version on Apex Records 26375. And because "by" vs "version from" tends to get treated casually (eg Andy DeJarlis had a well known version of the trad tune Whiskey Before Breakfast, which managed to appear in one or more copyright tunebooks and recordings as "by" DeJarlis.)

In fact it subsequently came to light that the tune was made by Emilien "Pete" Couture, of which the Traditional Tune Archive (TTA) has this to say. <https://tunearch.org/wiki/Annotation:Peas\_Breakdown>

PETE'S BREAKDOWN. AKA - "Peas Breakdown." Canadian, Breakdown. C Major (‘A’ part) & A Minor (‘B’ part). Standard tuning (fiddle). AB. Composed by **Edmonton, Alberta, fiddler Émilien "Pete" Couture** (1903-1977). Couture was a college educated musician who studied violin in Winnipeg, followed by two years tutelage under Alfred Mergelin in Los Angeles. In addition to his various endeavors with his fiddle ensembles, he played with the Winnipeg Symphony Orchestra and had a popular broadcast on Canadian radio and TV.

(Recall that the great fiddler and tunesmith Andy DeJarlis {who died 2 yr before Couture} got himself some classical training, as well

Interestingly this information accompanies a version from Gaston Bernard (an Acadian from Rogersville, NB), that's up a note from the original, and with the minor part first (Bm, then D) just as Laurie Andres plays, for contras. Bernard plays more notes, consistent with Quebec trad dancing which includes continuous stepping (jigging) not only in demonstration stepdancing, but also during quadrilles, squares, and set dances, thus requiring the tune to "pump more energy" to keep the dancers going.

Bernard is a modern fiddle and fret-board player, appearing with Benoit Bourque, and in Matapat

LaBouttine Souriante also plays it in Bm&D (perhaps due to a 1-row D boxplayer), but with the major part first, on their CD "En Spectacle". <https://youtu.be/JgxTIhoi\_Hk> at the 3.44 point. I confess to not being a great fan of the "so much" sound of La Bouttine; I had to listen awhile before recognizing the tune.

I've found no indication for the motivation for using different but similar sounding names for the C&Am vers and the Bm&D vers. To keep them distinct? Copyright?