

REEL 49A

7268-A

7268-B

7269-A

7269-B

7270-A

7271-A

174A-178A

Fiddle, good tune, well  
played but scratchy

Fiddle & piano, good tune, well played

Fiddle " " " " "

Fiddle " " " " "

Mouth organ, well played, not  
so scratchy. Needs stuck in  
groove

Fiddle, good, unaccompanied, not  
scratchy

Fiddle " " " "

Indian (rooster in background)

Rocky Mountains, canyons, took  
canoes on levels, went up.

Mountains and looked on level

reached head part of Miss. ~~pp~~ i  
Went to tide. Said like own river  
Tide coming in. Came east to  
New York, clear water. Then Boston  
Young men took sick & died there.  
River named for him. Explored  
to St. John, means delicate stream  
flows back and forth. Came to  
Shubonocadie is called for wild  
nets. Explored for eatable animals.  
Gave great wish forever so they  
can live here better than where  
they came from. No disasters,  
no thunderstorms, no earthquakes  
Everything here ready to hold  
The life up.

Africans Songs, well sung

Hebridean Songs

Maori Songs

175A

5A. Fiddle.

Recorded by Helen Creighton.

May 5, 1944.

At No. 6 District Depot, Halifax, Nova Scotia.

Fiddler: James Hamm, otherwise known as Fiddlin' Jim; in middle twenties; comes from Mahone Bay where most of the inhabitants are of German or, as they say, Dutch, descent. They came from Hanover and settled there. Private Hamm used to know some 2000 tunes and had a book with 1000 tunes written down which he sold. Before the war he had an orchestra and played over the coast to coast network of the Canadian Broadcasting Corporation. He said that if he could only get down to his home he could get an orchestra together and give me somereal music.

1. Judique Reel. I think this must be a local reel, as Judique is a French settlement in Cape Breton.

2. Practise.

3. Chicken Reel played by Fiddlin' Jim with Fred Bruhm accompanying him on the guitar.

• Silver and Gold played by Fiddlin' Jim and Fred Bruhm.

175B.

recorded by Helen Creighton.

May 5, 1944.

At No. 6 District Depot, Halifax, Nova Scotia.

Fiddler; James Hamm, Mahone Bay; aged in middle twenties. See note accompanying 175A

1. Little Brown Jug. Fiddlin' Jim accompanied by Walter Horton, Sydney on the guitar.
2. Christmas Whisky played by Fiddlin' Jim with mouth organ accompaniment by Clarence Ward, Canning.
3. Miss McLeod's Reel, played by Fiddlin' Jim with mouth organ accompaniment by Clarence Ward, Canning.
4. American Reel, played by Fiddlin' Jim with mouth organ accompaniment by Clarence Ward, Canning.

I thought Private Ward gave a much better accompaniment than the two who played the guitar. In fact he seemed to me quite an accomplished harmonica player and he looked very professional with a box of five or six mouth organs, changing about among them for different numbers. Would you like me to record him playing alone?

176 A

143A. Micmac.

Recorded by Helen Creighton.

April 30, 1944.

At the Indian Reservation, Shubenacadie, Nova Scotia.

Informant; William Paulaged 87; chief for 35 yrs.; now retired as chief but still active woodsman.

This is his story of how the Micmac Indians came to Nova Scotia.

*Pens in background.*

*Mount A re-recording No. 18 v 20*

176B  
143B.

Recorded by Helen Creighton.

April 30, 1944.

At the Indian Reservation, Shubenacadie, Nova Scotia, in the house of Martin Sack.

Informant; William Paul; aged 87; chief for 35 yrs.; now retired as chief but still active woodsman.

~~176 A re-told~~  
I am not sure what this record is about, but the story is told by Mr. Paul, and part of it is repeated in the Micmac tongue.

Mount A re-recording No. 15

177B. South African Songs in Africans.

Recorded by Helen Creighton.

May 6, 1944.

Halifax, Nova Scotia.

Singer; This is the husband of the singer of the Hebridean songs, and he too wishes only his initials used. In this case they are, R.L.S.

1. Jou Kombuis en mij kombuis.  
Your kitchen and my kitchen, or Your home and my home.
2. Sarie Marais; the Grahamstown version which the singer heard and was accustomed to singing as a youth ~~when~~ living there.
3. Brandewyn; otherwise Brandy leave me alone.
4. Moscow's Burning; sung in Kaffir. This is a version of the song, London's burning.

177A

17A.

Recorded by Helen Creighton.

May 6, 1944.

Halifax, Nova Scotia.

The informant wishes her initials used only. M.C.S. She is a professor's wife living in Halifax, and came originally from Argyleshire, Scotland. Songs from the Hebrides were sung in her home where she heard them from earliest childhood.

1. Mull Fisher's Love Song.
2. The Cockle Gatherer.
3. Dierdre's Farewell to Scotland.

music gone to #2,3

~~1. xxx o xxx Mhairread og Mhairread my girl,  
Thy sea blue eyes with witchery. xxxxx~~

10 Mhairread xxxxxixxxx og, mhairread, my girl,  
Thy sea blue eyes with witchery.

3. Dearest Albyn, Land o'er yonder  
Thou dear land of wood and wave.



179A. Maori Songs.

Recorded by Helen Creighton.

May 10, 1944.

At Professor<sup>r</sup> Douglas<sup>r</sup> house, Lower Sackville, Nova Scotia.

Singer; Alison McClement who before her marriage lived at Wanganui, North Island, New Zealand. I believe she left when she was fifteen and studied music in England for some years. While living in New Zealand her family used to go into the country for holidays, and it was there she heard the Maori songs. She and a friend decided to learn them. She uses the poi very skillfully. The poi is a sort of ball with a reed covering and as she sings she swings one in each hand, knocking them against her hands, shoulders or knees in a strongly rhythmic motion. Some songs call for only one poi and some have none. She is very particular about singing the songs exactly as she heard them from the natives. She is going to type the words out, and I will send them to you later.

1. Haka (with introduction).
2. Hoki hoki tonu mai.
3. Practise.
4. Moe Mai E Hine (Sleep Gently, O Maid!)
5. For He's A Jolly Good Fellow, in Maori.