

A BIO-BIBLIOGRAPHY OF  
NEWFOUNDLAND SONGS IN  
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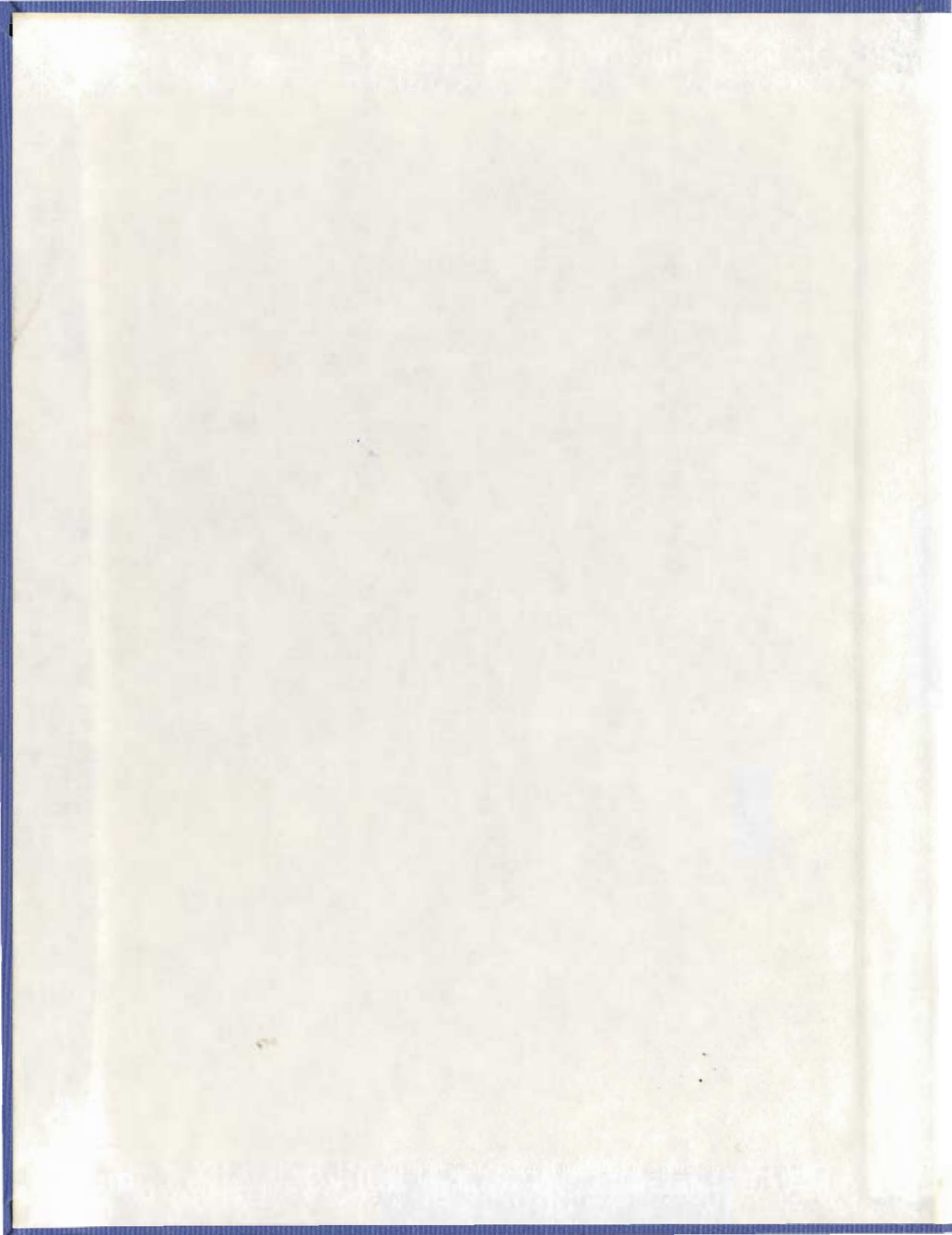
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A BIO-BIBLIOGRAPHY OF NEWFOUNDLAND  
SONGS IN PRINTED SOURCES

by

Harold Paul Mercer, B.A.



A Thesis submitted in partial fulfillment  
of the requirements for the degree of  
Master of Arts

Department of Folklore  
Memorial University of Newfoundland

August 1978

St. John's

Newfoundland

## ABSTRACT

Although it is well known that western folk song traditions have been strongly influenced by popular printed literature, folklorists have paid relatively little attention either to the particular literary forms involved, or the traditional uses of these documents.

This thesis consists of a detailed descriptive bibliography of the major sources of printed song in Newfoundland, as well as a series of biographical sketches of individuals involved in the publication of these songs. Its purpose is to bring together some of the basic data necessary to an understanding of the dynamics of the printed song tradition in Newfoundland.

The bibliography is based mainly on research in the major libraries and archival facilities in St. John's. Materials have been added from several private libraries, including that of the compiler. The biographies have also been researched in private libraries and archives, as well as in the course of fieldwork in and around St. John's in the period from 1973-1978.

As a background to the bibliographical and biographical sketches, the major theoretical approaches to printed song are reviewed in the Introduction. It is seen that print, once viewed as an intrusion on the 'natural'



processes of oral transmission and variation, has only recently been widely accepted as a normal means of folk song transmission. Folklorists who have adopted this view have found that printed texts provide an original, against which variations can be closely measured. Recent studies of printed song have either treated particular types of popular print, such as broadsides or sheet music, or else they have focused on individual songs which have at one time or another been circulated in printed form. There have been no studies such as the present one, which examines a variety of types of song literature from a particular geographical area.

The history of printed songs in Newfoundland from the early nineteenth century down to the present, as well as the traditional uses of printed songs in Newfoundland, are discussed in Chapter II. Since the establishment of the first local printing facilities in 1807, print has served as one of the chief means by which songs are circulated in Newfoundland. As well, printed documents have functioned as artifacts within local musical traditions.

The biographical sketches and bibliographical descriptions occupy Chapters III and IV, respectively. The twelve biographies include scholarly and amateur folk song collectors, broadside poets, publishers, and recording artists, in an attempt to provide information on the persons who have most influenced the printed song traditions of Newfoundland. The 208 bibliographical entries cover broadside ballads,

popular songsters, sheet music, scholarly folk song collections, and a host of miscellaneous publications.

In the concluding chapter the bibliographical entries are analysed to show how they reflect the development of printed song in Newfoundland. The potential impact of the various types of publication on local folk song traditions is discussed.

## ACKNOWLEDGEMENTS

The assistance of all those who have in any way contributed to this thesis is gratefully acknowledged. Financial support in the form of a graduate fellowship was received from the Newfoundland Government. This was supplemented from time to time by assistantships from Memorial University of Newfoundland.

The bibliographies and biographical sketches which make up the core of the thesis required much detective work in libraries and archives around St. John's. For their assistance and for access to these research facilities, I would like to thank the following: Mona Cram and Kitty Power of the Provincial Reference Library, Newfoundland Section; Anne Hart and the staff of the Centre for Newfoundland Studies, Memorial University; David Davis and the staff of the Provincial Archives of Newfoundland and Labrador; and finally, The Memorial University Folklore and Language Archive.

Many individuals have supplied information and leads to unknown and long-forgotten publications; others have on occasion allowed me access to their private collections and even given or loaned me rare original broadsides and songsters to assist me in my work. I would especially like to thank the following: Anne Burke, Herbert Cranford, Kenneth



S. Goldstein, Pamela Gray, Herbert Halpert, Brendan Kenney, J.W. McGrath, Larry Malouin, The Mummers Theatre Troupe, Peter Narváez, Joseph O'Toole, Neil V. Rosenberg, Frances Sooley, George M. Story, Mac Swackhammer, Michael Taft, and Gerald Thomas, all of St. John's; John Caines, Long Pond, Manuels, Conception Bay; Gilbert Higgins, Stephenville; Carole Henderson-Carpenter, Toronto.

I would also like to acknowledge the assistance of the following people who in the course of formal interviews and informal conversations have provided me with much contextual data: Betti Duder, Ken Hall, Michael Harrington, Dick Harris, J.W. McGrath, J.M. McGrath, Keith Matthews, Michael P. Murphy, Dorothy Rowe, Frances Sooley, Bertha Yetman, and Ron A. Young, all of St. John's.

Many of the ideas in this thesis have been developed in discussions with professors, fellow students, and others at Memorial University. First and foremost among these is my thesis advisor, Neil V. Rosenberg. His helpful criticism and advice at all stages of this work have assisted me immeasurably. The bibliographical style was decided upon with advice from Drs. Kenneth S. Goldstein and Herbert Halpert of Memorial's Folklore Department, and also Marian Burnet and Charles Pennell of the Memorial University Library. Mac Swackhammer spent many hours discussing and debating various points in my introductory section, thus helping me to frame my own ideas. Similar discussion and considerable

moral support came from Marion Bowman.

I would like to thank Bill Wheeler of ETV's photography section for printing the illustrations which accompany the thesis, and Professor Gerald Pocius for helping me to photograph the broadsides. I would also like to thank Dallas Strange for typing a difficult manuscript in what seemed to me to be an impossibly short time.

Finally, I would like to thank Joan Kosby. One year ago when I was faced with the decision of either giving up my graduate programme, or embarking on a completely new thesis topic, it was her encouragement which helped me decide upon the latter course. Throughout the researching and writing of this thesis her constant support and gentle prodding have kept me on the track, and without her this work would never have been completed.

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## CHAPTER I

### INTRODUCTION

Every folk song scholar who has published a field collection from Newfoundland has commented on the influence of the popular media, including print, on local folk song traditions. To date, however, there has been little detailed investigation of printed or written media in Newfoundland folk song scholarship.<sup>1</sup> Nor has there been any concerted attempt to assemble collections of songbooks and related publications.<sup>2</sup> It is my intention, in this thesis, to bring together and examine some of the basic data necessary to an understanding of the role of popular printed literature in Newfoundland folk song traditions. The thesis will consist of two main sections: first, a series of biographical sketches of the major authors, compilers, and publishers of printed Newfoundland song; and second, a detailed descriptive

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<sup>1</sup>One exception is the grant given by the Canadian Folk Music Society to two Memorial University folklore graduate students to research Newfoundland popular music. The students, Michael Taft and Sheldon Posen, concentrated mainly on recorded popular music and musicians. See I. Sheldon Posen and Michael Taft, "The Newfoundland Popular Music Project," Canadian Folk Music Journal, 1 (1973), 17-23.

<sup>2</sup>The Memorial University Folklore and Language Archive (MUNFLA) has a small collection of local songsters, most of which were deposited by Dr. Herbert Halpert, the Archive's founder.

bibliography of the printed sources of Newfoundland songs.<sup>3</sup>

Although there are, to date, only four major scholarly folk song collections from Newfoundland, there has been a surprisingly large output of popular and ephemeral song literature in broadsides, songsters, sheet music and the like dating from the mid-nineteenth century. The continuing market for such publications would tend to indicate that they have had a significant role to play in shaping local traditions. Although it is not the purpose of this thesis to assess this role in detail, it does provide much of the bibliographical data necessary to such a study.

As I have noted elsewhere,<sup>4</sup> there have been no attempts to make a complete listing of the popular materials mentioned above. The ephemeral nature of some publications, especially the early broadsides and songsters, has meant that much of this material is probably lost to us. Nevertheless, the number of such items listed in the bibliography indicates that we are dealing with a substantial tradition of popular printed song and not just a few isolated publications. It is important to study this material now before more is lost.

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<sup>3</sup> A song title and first-line index to these publications is presently being prepared for publication by the Folklore Department of Memorial University.

<sup>4</sup> See A Title and First Line Index of Newfoundland Songs and Ballads in Print (St. John's: Memorial University of Newfoundland, in preparation).

As a child growing up in St. John's, the capital city of Newfoundland, I was first introduced to the folk song through the popular songbooks of Gerald S. Doyle and the performances on radio and record of Omar Blondahl.<sup>5</sup> It was Doyle's 1955 publication The Old-Time Songs of Newfoundland, that was most familiar to me at the time, and if anyone had asked me to describe Newfoundland songs I would probably have referred them to that book. It was not until I began studying folklore in University that I became aware of a wider variety of traditional Newfoundland songs, through the "standard" collections of Peacock, Leach, Karpeles, and Greenleaf and Mansfield. Although intrigued by the richness and variety of the Newfoundland folk song tradition as portrayed by these collections, I was also struck with the realisation that many of the songs that I had come to know as "standard" Newfoundland folk songs were not in these standard works on the subject. It became apparent that the academic folk song collectors had overlooked to some extent the important smaller published collections of Newfoundland songs.

In 1971, as part of an introductory folk song course at Memorial University, I researched the lives of four compilers of popular Newfoundland songbooks, one of whom was Gerald S. Doyle. At the time, I was concerned with the

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<sup>5</sup> Biographies of both Doyle and Blondahl are included in Chapter III of this thesis.



value of the songbooks as repositories of song, and in their compilers' status as amateur folk song collectors. It was in the course of this work that I first encountered the name of John Burke (1851-1930), a prolific songwriter and publisher of broadside ballads and songsters.

The following year I began graduate work in folklore and at the suggestion of my thesis advisor, Dr. Neil V. Rosenberg, I undertook a life study of Burke as my thesis topic. In the meantime, I maintained my general interest in printed songbooks. In 1974, while still a graduate student, I began to compile a title and first line index of published Newfoundland songs, as one of a proposed series of publications to be issued by the Memorial University Folklore and Language Archive (hereafter MUNFLA). Work on the index began to draw my attention away from my thesis topic and I gradually lost interest in my study of Burke. Finally, in 1977, on the advice of the head of the Folklore Department, Dr. Kenneth S. Goldstein, and my advisor, Dr. Rosenberg, I abandoned my original thesis topic for the present one.

I began my research using the bibliography which I had compiled for the song index. At an early stage it was decided to include only the most important publications, the main concern being with primary sources such as broadsides, popular song collections, scholarly collections, and other significant groupings of song. Smaller items, such

as brief articles and individual songs published as separate items in periodicals, were dropped from the working list. Many new publications were added in the course of research in libraries and archives around St. John's. Thus, even with the elimination of several items from my original bibliography, the total number of items listed has more than doubled. For the most part, except for a few items from private collections (including my own), all publications listed are available in public facilities. It is possible that further publications could have been listed through field work with private individuals and collectors. Unfortunately, time was not available for this, and it became necessary to concentrate my efforts on public collections.

Research for the biographies has similarly been limited to public facilities, although in this respect I was able to make use of much of the data gathered in field work for my original thesis topic. Again, there is little doubt that further field research could have provided me with more data for the biographies. Nevertheless, the material that was available in the sources consulted has proved most helpful. Because of the limited time available for research, it is not possible to present biographies of every individual involved in the publication of Newfoundland songs. However, enough information has been compiled to show the importance of the individual's role in song publishing.

In the past, folklorists have generally limited their concern with printed songs to two areas. Firstly, they have used printed song texts in annotating texts collected from traditional singers. Such annotation can involve merely listing printed references to songs, or it can extend to detailed comparisons of texts from various sources with a view to possibly tracing the history and/or geographical distribution of a song. Secondly, folklorists have been concerned with printed texts as a factor in folk song transmission. As the following discussion shows, there have been theoretical differences among scholars as to the value and significance of songs learned from print as compared with those learned from oral sources.

Although folklorists have long been aware of the influence of printed literature on folk song traditions, they have, until recently, tended to view such influences as harmful. This tendency has its roots in the widespread belief that folk song traditions are, or should be, exclusively oral, and that only songs spread from singer to singer by word of mouth are true folk songs. As will be seen, this insistence on an exclusively oral tradition has at times led scholars to reject songs known to have been learned from print as not being "folk." Where it has been accepted that traditional singers draw some of their materials from printed sources, there has been little investigation of the dynamics of this process.

Francis James Child, whose magnum opus, The English and Scottish Popular Ballads,<sup>6</sup> is the departure point for much of twentieth century folk song scholarship, was essentially a literary scholar. His view of popular-printed materials as agents of ballad transmission was ambivalent, to say the least. On the one hand he saw broadside ballads as harmful to traditional balladry, in that the widespread practice of rewriting old traditional ballads for the broadside press "seriously enfeebled" or "retrenched and marred" the traditional text.<sup>7</sup> However, he was also aware that broadsides were, on another level, a part of the ballad tradition: "A broadside may itself become tradition."<sup>8</sup>

The key to Child's view on printed ballads lies in his literary approach to the subject. As a literary scholar Child was interested in authentic original texts of the ballads he studied, and thus viewed change of any sort as a destructive force. The best texts were those caught early and "fixed in print."<sup>9</sup> This view did not, however, prevent Child from seeing that ballads could be altered as well as preserved by printers; nor was he unaware that printed texts,

<sup>6</sup> Francis James Child, The English and Scottish Popular Ballads (Boston, 1882-1898; rpt. New York, 1965).

<sup>7</sup> Walter Morris Hart, "Professor Child and the Ballad," Publications of the Modern Language Association of America, New Series, 14:4 (1906), p. 765.

<sup>8</sup> Hart, "Professor Child," p. 766.

<sup>9</sup> Hart, "Professor Child," p. 770.

both old and new, could also enter tradition.

The publication of Child's ballad collection precipitated a conflict among scholars over the supposed origins of folk ballads. On one side were the "communalists," who argued that ballads were the spontaneous creations of a "singing dancing throng." On the other side stood the individualists, who felt that like most art forms, ballads were created by talented individuals.<sup>10</sup> Although both sides claimed Child as an ally, he was clearly an individualist who stated that ballads were made by "a man and not a people."<sup>11</sup>

Child's collection furnished much of the evidence for the protagonists in the early years of this "ballad war," but the texts presented by Child were soon supplemented by a growing body of material collected from current oral singing traditions. Thus, the emphasis in folk song scholarship gradually shifted from ballads as literary phenomena, to ballad texts collected from traditional singers.

This concentration on songs from oral tradition resulted in a definition of balladry that included oral transmission (i.e., transmission from singer to singer by

<sup>10</sup>For a description of this theoretical conflict, see chapters one and two of D.K. Wilgus, Anglo-American Folksong Scholarship Since 1898 (New Brunswick, New Jersey, 1959).

<sup>11</sup>Francis James Child, "Ballad Poetry," in Johnson's New Universal Cyclopaedia (New York, 1875), p. 367.

word of mouth), as one of the defining characteristics. For many scholars oral transmission, which to Child had simply been one of the methods by which old ballads were preserved over long periods of time, now became the sine qua non of traditional balladry. Child was aware that oral transmission involved a certain amount of variation, which could be observed simply by comparing texts from different sources. To Child, however, textual variation of any sort was contamination of the original text. Later scholars took a different view. Textual variation came to be seen as the norm-- a natural concomitant of the process of oral transmission. Thus, oral transmission and textual variation came to be seen as essential characteristics in the definition of folk songs. This view was summarised by G.L. Kitteredge in 1904:

Old stanzas are dropped and new ones are added; rhymes are altered; the names of characters are varied; portions of other ballads work their way in . . . . Taken collectively these processes of oral tradition amount to a second act of composition in which many persons share.<sup>12</sup>

In this context print was seen as an accidental and contaminating influence on the essentially "oral" folk song tradition. Gerould, in his book The Ballad of Tradition (originally published in 1932), commented on what he saw as the threefold influence of print on folk singing.<sup>13</sup>

<sup>12</sup> Quoted in Wilgus, Anglo-American, pp. 276-277.

<sup>13</sup> Gordon H. Gerould, The Ballad of Tradition (New York, 1932; rpt., 1957), p. 239 ff.



In the first place, according to Gerould, new songs which were written to the tunes of older traditional ballads and circulated in printed form tended to replace the original ballads in the traditional repertoire. This was undesirable, since in Gerould's view the newer ballads lacked the "dramatic intensity" of the older ones, not having been "submitted to the full operation of those processes [i.e., oral transmission and variation] by which traditional songs have at times become great poetry."<sup>14</sup>

A second effect of print is to produce an artificially stabilised text of a song, and to spread this text over a large geographical area:

The circulation of songs in printed texts necessarily dislocated the normal course of things since it spread them widely in a fixed form and indicated the melodies by which they should be accompanied. In the place of the slow process of dissemination that had been customary from singer to singer, from older folk to younger, there came at a single stroke a totally alien process. . . . There can be no doubt whatever that a pure tradition of oral descent became an impossibility as soon as the purveyors of broadsides had established their trade in the sixteenth century.<sup>15</sup>

Finally, Gerould held that in addition to its effects on individual songs, print had a deleterious effect on "the art of the folksong as a whole":

The rapid adoption of a great number of pieces, both lyrical and narrative, some set to old tunes and some to new, for the most part completely devoid of beauty in form and substance could not have failed

<sup>14</sup> Gerould, Ballad of Tradition, p. 241.

<sup>15</sup> Gerould, Ballad of Tradition, pp. 241-242.

to lower the standards of taste that had been developed. The wonder is that the power of musical and poetical expression among the common folk was not altogether destroyed by this assault on the integrity of tradition.<sup>16</sup>

An early challenge to this view of print as a destructive force in tradition came from the pioneering work of Phillips Barry, who called for a more realistic understanding of print as an integral part of tradition. As early as 1914 Barry wrote that: "The media for the transmission of folk-song are twofold--first, the folksinger; second, the printed text as circulated by broadside, 'songster', and . . . newspapers."<sup>17</sup> In a later article he wrote:

We have been taught in the past to fear the influence of print and much good textual material not to speak of the precious traditional music has been lost because a ballad might have been "learned from print."<sup>18</sup>

That scholars were willing to reject songs learned from print was no exaggeration. For instance, Maud Karpeles, while collecting songs in Newfoundland in 1929 and 1930, went to great pains to explain to her informants that she was looking for "songs that had not been put into books or that had no 'music' to them, which to the folk means the printed air."<sup>19</sup>

<sup>16</sup> Gerould, Ballad of Tradition, p. 243.

<sup>17</sup> Phillips Barry, "The Transmission of Folk-Songs," Journal of American Folklore, 27 (1914), 59.

<sup>18</sup> Phillips Barry and Fanny Eckstorm Hardy, "What is Tradition?", Bulletin of the Folksong Society of the Northeast, No. 1 (1930), 85.

<sup>19</sup> Maud Karpeles, Folk Songs from Newfoundland (London, 1971), p. 18.

It was Barry's contention that ballads did not have to be transmitted orally over long periods of time to be traditional. He suggested that the rapid distribution of ballads over a large geographical area in short periods of time was as valid a process of transmission as the long drawn-out process of oral transmission and variation. This rapid transmission, which Barry labelled "tradition in space" (as contrasted with "tradition in time"),<sup>20</sup> was naturally aided by print and other forms of mass communication. Thus, ballad printers, as well as ballad singers could be considered "keepers of tradition."<sup>21</sup>

Neither did print significantly hinder the process of variation in oral singing traditions:

Print is, in fact, but an accident in the history of a folk song. It may enter into a tradition at any time. But the stabilised text may not be expected to remain static--once passing into tradition [i.e., oral circulation] it will undergo the same sort of changes as the original text of a ballad.<sup>22</sup>

Interestingly, this conclusion is supported by recent research involving the application of psychological theories of memorisation to folk song study. Preliminary work in

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<sup>20</sup> Barry and Hardy, "What is Tradition?," p. 84. Tradition in time was Barry and Hardy's term for the longer process of oral tradition.

<sup>21</sup> Gerald R. Alvey, "Phillips Barry and Anglo-American Folksong Scholarship," Journal of the Folklore Institute, 10 (1973), 95.

<sup>22</sup> Alvey, "Phillips Barry," 95.

this area by Neil V. Rosenberg and Tim Rogers,<sup>23</sup> indicates that memorisation process accounts for a large part of the variation that occurs. This would indicate that the actual source of the text would have little effect on the amount of variation.

Barry's assessment of the effects of print on singing tradition varies little from the views of the "print-as contaminant" school represented by Gerould. Both sides agree that print has the effect of shortening the process of transmission. There is agreement also that print has an initial stabilising effect on song texts, although Barry did not feel that this effect was a lasting one. The major difference between Barry and Gerould is one of approach. Barry accepts print as a necessary factor in a vital singing tradition, and proposes that printed texts be collected and studied along with oral ones. To assume from the outset that print is a harmful influence is to close the door on a lot of valuable material.

This realistic attitude towards print was a reflection of the situation encountered by fieldworkers, who like Karpeles, found a great number of ballads which derived ultimately from printed sources, in their search for "the ballad of tradition." It was only natural that theories of ballad tradition, transmission and variation should grow to

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<sup>23</sup> Neil V. Rosenberg and Tim Rogers, "Textual Variation and Folksong: A Psychological Perspective," unpublished paper, 1977.

include this material as being in some sense "of tradition."

Although the assertions of Barry and others have served to make folklorists more tolerant of printed balladry, scholars have until recently favoured the study of orally transmitted folk songs over those learned from printed sources, G. Malcolm Laws is typical of many scholars when he states in his American Balladry from British Broad-sides that texts learned directly from print may not be traditional, but such texts become traditional when passed on by word-of-mouth.<sup>24</sup> This insistence on oral transmission creates obvious technical difficulties since it must then be decided how many singers have to pass on a song to make it traditional, a question to which there is, as yet, no satisfactory answer. In fact, the whole idea of studying printed tradition versus oral tradition involves the researcher in an assumption that there is a qualitative difference between the two.

A much more realistic approach is that offered by Barry: print should be viewed as a means by which songs are communicated to singers. Printed documents thus parallel the sung (or spoken) word as agents of communication. This is not to say that there is no real difference between the spoken word and the printed page. As we shall see, the one major difference is that printed documents, because they

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<sup>24</sup>G. Malcolm Laws, American Balladry from British Broad-sides (Philadelphia, 1957), p. 58.

are tangible objects, can function as artifacts of the musical tradition in which they are found. It is probably this more than anything else which separates them from oral forms of transmission.

In recent years, folklore scholarship shifted from concern with texts per se to an interest in functional aspects of folk tradition<sup>25</sup> and processes of communication and group interaction. In conjunction with this change folklorists have begun to change their attitudes towards print as a factor in folk song traditions. For instance, Rainer Wehse, in an article entitled "Broadside Ballad and Folksong: Oral Tradition Versus Literary Tradition,"<sup>26</sup> speaks of a "new trend in ballad scholarship," quoting as evidence David C. Fowler's assumption that "'a given ballad took the particular shape it has about the time it was written down, unless there is specific evidence to the contrary'."<sup>27</sup> Wehse's own contention is that "singers will use all available means to obtain a song: printed sources, handwritten texts, records, tapes and by merely listening to a song performance. What counts is the easiest, in other words the

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<sup>25</sup>For a critical review of functional approaches to folklore, see Elliot Oring, "Three Functions of Folklore: Traditional Functionalism as Explanation in Folkloristics," Journal of American Folklore, 89 (1976), 67-80.

<sup>26</sup>Rainer Wehse, "Broadside Ballad and Folksong: Oral Tradition Versus Literary Tradition," Folklore Forum, 8 (1975), 324/2-334/12.

<sup>27</sup>Wehse, "Broadside Ballad and Folksong," 324.



fastest way to memorize an item."<sup>28</sup> In his article, Wehse makes statistical comparisons between reported "oral" variants of a group of humorous songs and broadside versions of the same songs, and concludes that just over 70 per cent of the broadside originals are represented by oral variants. Wehse's statistical evidence points to a marked influence of printed balladry on oral singing traditions.

Once it is accepted that print does not hinder the processes of variation in folk tradition, it becomes possible to make use of printed texts as models against which variations can be measured. Thus, for instance, Anne and Norm Cohen published two studies documenting the influence of "Tin Pan Alley" songs on folk music traditions.<sup>29</sup> They found that a large body of printed originals has afforded a unique opportunity to study precisely the variations in tune which have occurred in the folk singing traditions where the songs have been encountered.

This is not to say that scholars have totally abandoned the prejudice against printed literature in their studies of oral tradition. A case in point is David Buchan's recent historical study of Highland Scottish singing

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<sup>28</sup> Wehse, "Broadside Ballad and Folksong," 324.

<sup>29</sup> Norm Cohen, "Tin Pan Alley's Contribution to Folk Music," Western Folklore, 29 (1970), 9-20; Anne and Norm Cohen, "Tune Evolution as an Indicator of Traditional Musical Norms," Journal of American Folklore, 86 (1973), 38-46.

traditions, The Ballad and the Folk.<sup>30</sup> In this work Buchan seeks to correlate certain social and historical changes with developments in the singing traditions of the highlands during the eighteenth and nineteenth centuries. A major change documented by Buchan is the arrival of widespread literacy, which, according to Buchan, was the main contributing factor in the decline of the old oral singing tradition.

Buchan's concept of the oral singing tradition is based mainly on Albert B. Lord's earlier studies of Yugoslavian epic singers.<sup>31</sup> In the tradition studied by Lord, composition and performance are essentially the same process. That is to say that the epic poems were composed in performance by the singers, who made use of traditional expressive formulae and themes to build the songs around a skeletal plot outline. Thus, there is no ballad text as such, since each performance produces its own text. The whole idea of a fixed text is viewed as a literary concept which is totally alien to the oral-formulaic epic tradition.

Critics of Buchan's approach<sup>32</sup> have focused mainly on his attempt to apply concepts which may indeed work for

<sup>30</sup> David Buchan, The Ballad and the Folk (London, 1972).

<sup>31</sup> Albert Lord, The Singer of Tales (Cambridge, Mass., 1960).

<sup>32</sup> For reviews of Buchan, see: Sandra Brown-Eminov, "The Ballad and the Folk, by David Buchan," Folklore Forum, 6 (1973), 109-110; E.B. Lyle, "The Ballad and the Folk by

Yugoslavian epic poetry to Scottish balladry, and on his apparent assumption that the presence of formulaic elements in the Scots ballad tradition is genuine evidence of an oral-formulaic tradition of ballad composition. It is well known, for instance, that literate broadside composers make use of what Edward D. Ives calls "a large stock of commonplace lines, stanzas, plot situations, structures, moral attitudes and tunes."<sup>33</sup> To assume that these elements are the marks of an improvisational-oral singing tradition is an obvious mistake, just as it is to assume that the presence of formulaic elements in the ballads studied by Buchan is an indication of oral provenance.

It is also possible to question Buchan's theory that literacy destroys oral poetry. As Ruth Finnegan states in her recent book, Oral Poetry:

Detailed evidence tells strongly against . . . this general view. In practice, interaction between oral and written forms is extremely common, and the idea that the use of writing automatically deals a death

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David Buchan, "Folklore, 84 (1973), 173-174; Wm. Hugh Jansen, "The Ballad and the Folk by David Buchan," Southern Folklore Quarterly, 37 (1973), 134-136. Prior to Buchan's study, the application of Lord's models to the Child ballads had been suggested by James H. Jones in "Commonplace and Memorisation in the Oral Tradition of the English and Scottish Popular Ballads," Journal of American Folklore, 74 (1961), 97-112. Jones' application was rebutted in the following issue by Albert B. Friedman, in an article entitled, "The Formulaic Improvisation Theory of Ballad Tradition--a Counter-Statement," Journal of American Folklore, 74 (1961), 113-115.

<sup>33</sup> Edward D. Ives, Larry Gorman, the Man who Made the Songs (Bloomington, Indiana, 1964), 168.

blow to oral literary forms has nothing to support it.<sup>34</sup>

This conclusion is supported by the work of modern communications theorists. For instance, Marshall McLuhan (whom Buchan claims was an inspiration for his own work) speaks of the fruitful interplay between oral and written literature:

As long as the oral culture was not overpowered by the technological extension of the visual power in the alphabet there was a very rich cultural result from the interplay of oral and written forms.<sup>35</sup>

The longstanding bias of folklore scholarship against print as an agent of folk song transmission has resulted mainly from the rigid application of the criteria of oral transmission and concomitant variation in defining folk songs. The growing emphasis on field collection in the early twentieth century brought folklorists to an awareness of the widespread use of printed and manuscript songs among literate traditional singers. In recent years, an emphasis on functional aspects of folklore has led students to a more considered study of the role of printed materials in oral singing traditions.

It is ironic that even as folklorists are becoming more aware of the continuing influence of print on folk

<sup>34</sup> Ruth Finnegan, Oral Poetry, Its Nature, Significance and Social Context (Cambridge, 1977), p. 160.

<sup>35</sup> Marshall McLuhan, "Introduction," in H.A. Innis, The Bias of Communication (Toronto, 1951), p. xi.

song, they must also take into account the comparatively recent influence of the electronic media (radio, phonograph recordings, television, tape recording). While it is plausible to view these forms as analagous to printed media, and thus state, for example, that phonograph recordings are a type of modern broadside,<sup>36</sup> it should be noted that there is at least one important difference between printed and recorded songs. Whereas printed songs offer a person the opportunity to learn the text, and possibly the tune of a given item, phonograph recordings allow the singer to hear and possibly emulate a given performance style.

As Finnegan states, the electronic media are a decidedly "oral" form of communication,

but not in the sense used in traditional ballad scholarship. The purist is tempted to try to exclude them from his study of transmission, but this is unrealistic. In this century they form one of the main means of distribution of oral poetry and not just in industrial countries.<sup>37</sup>

It is also possible to assume that electronic media, because they offer a more rapid form of mass communication, would come to replace printed documents in folk song transmission.<sup>38</sup> This is plainly not the case. Certain forms of

<sup>36</sup> D.K. Wilgus extends his usage of the term broadside to include records as well as song folios and a variety of printed literature produced by the modern popular music industry. See his Anglo-American Folksong Scholarship, p. 259.

<sup>37</sup> Finnegan, Oral Poetry, pp. 168-169.

<sup>38</sup> Not surprisingly, phonograph records are now being viewed as a harmful influence on songs and singing traditions in much the same way that broadsides were once considered a

printed balladry, such as the broadside per se, have declined in popularity at the same time as recordings have become more popular. It should be remembered, however, that the popular music industry has its own printed literature, which includes songbooks and folios, music magazines (which include lyrics to current popular hits), individual songs issued as sheet music, and so on. In addition to these, older forms such as broadsides and songsters continue to be published more or less independently of the popular music industry, albeit in smaller numbers than in former times. As already noted, the idea of replacement of one form of transmission with another goes against modern communications theory, and this applies as much to the growth of electronic media as it did to the earlier spread of literacy and literate culture: "The revival of oral culture in our own electronic age now exists in a similar fecund relationship with the still powerful written and visual culture."<sup>39</sup>

Thus, the media of transmission of folksong, as discerned by Phillips Barry, have now been added to and are threefold: the traditional singer, the printed (and/or written) text, and the electronic media.<sup>40</sup>

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destructive force. See Bertrand H. Bronson, "Folksong and Live Recording," in his The Ballad as Song (Berkeley and Los Angeles, 1969), pp. 202-210.

<sup>39</sup> McLuhan, "Introduction," p. xi.

<sup>40</sup> Cf. Finnegan, Oral Poetry, p. 169. The expansion of media influence on folksong traditions brought about by



To date there have been relatively few studies of printed songs and these have taken one of two approaches. The first type of study is the "generic" study, which looks at a particular form of printed song and its particular association with a singing tradition. Leslie Shepard's studies of broadside ballads and related forms,<sup>41</sup> and the Cohens' studies of "Tin Pan Alley" songs,<sup>42</sup> are of this type. A more extended type of generic study is G. Malcom Laws' American Balladry from British Broad-sides, in which ballads current in American singing traditions are traced to their origins in popular British ballad prints.

The second type of study has been the study of individual ballads in their various printed and oral forms. One such study, related to the portrayal of a particular ballad hero is Américo Paredes' With his Pistol in his Hand.<sup>43</sup> Another which deals with a particular ballad and

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the rapid growth of electronic communications media, has prompted at least one scholar in recent years to suggest that folklore will, as time goes on, become more and more allied to the field of media studies, and may become overshadowed by the larger field. See Ed Kahn, "Folklore: A Sub-Discipline of Media Studies?," John Edwards Memorial Foundation Quarterly, 6 (1970), 2-5.

<sup>41</sup> For example, see Shepard's The Broadside Ballad: A Study in Origins and Meaning (London: Herbert Jenkins, 1962); The History of Street Literature (Detroit: Singing Tree, 1973).

<sup>42</sup> Norm Cohen, "Tin Pan Alley's Contribution To Folk Music"; Norm and Anne Cohen, "Tune Evolution as an Indicator of Traditional Musical Norms," cited above.

<sup>43</sup> Américo Paredes, With his Pistol in his Hand (Austin: University of Texas Press, 1958).

its author is Edward D. Ives' "A Man and his Song: Joe Scott and 'The Plain Golden Band'." <sup>44</sup>

To the best of my knowledge there have been no studies such as this one, which attempts to document a variety of different types of printed song literature relating to a particular geographical area. <sup>45</sup> Yet, as Taft has shown in his Regional Discography of Newfoundland and Labrador, regional studies of popular media can be particularly useful in showing the media's role in the development of local music traditions. <sup>46</sup> In addition, a study of this sort can provide much of the raw data for the types of generic and individual ballad studies described above.

One area that has been particularly neglected in studies of printed songs is the role of individuals, as publishers, composers and editors. Again, Ives has published biographies of songwriters such as Joe Scott, and Leslie Shepard has contributed material on ballad printers in

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<sup>44</sup> In Henry Glassie, Edward D. Ives, and John F. Szwed, Folksongs and their Makers (Bowling Green, Ohio: Bowling Green University Popular Press, 1974), pp. 69-146.

<sup>45</sup> Regional and national bibliographies (have been published for Canada and Newfoundland). See Edith Fowke and Barbara Cass-Beggs, "A Reference List on Canadian Folk Music," Canadian Folk Music Journal, 1 (1973), 45-56; P. Mercer, "A Supplementary Bibliography on Newfoundland Music," Canadian Folk Music Journal, 2 (1974), 52-56.

<sup>46</sup> Taft, Discography of Newfoundland, pp. xx-xxiv.

England.<sup>47</sup> Scholarly collectors and their work have been dealt with in a number of histories of folk song scholarship, one of the best known being Wilgus' Anglo-American Ballad Scholarship Since 1898. It is important that the motives and methods of these individuals are understood, whether we are dealing with academics or broadside poets, since the nature of the printed songs and the manner of their presentation are affected by such individual considerations. Therefore, in addition to detailed bibliographical descriptions, this thesis contains a series of biographical sketches of some of the more important people involved in the publication of Newfoundland songs.

The arrangement of chapters in the thesis is as follows. Chapter II contains a brief discussion of the uses of printed song in Newfoundland, as well as a brief history of Newfoundland songs in printed sources. Chapter III consists of biographies of the major compilers, publishers, authors, and editors involved in the publishing of Newfoundland songs. The detailed descriptive bibliography of published sources for Newfoundland songs, which forms the core of this thesis, is found in Chapter IV. In Chapter V are presented my conclusions, in the form of an analysis of the bibliographical entries. While most of the materials

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<sup>47</sup> Leslie Shepard, John Pitts, Ballad Printer of Seven Dials, London, 1765-1844, with a short account of his Predecessors in the Ballad and Chapbook Trade (London and Detroit, 1969).

listed in the bibliography are available in public libraries and archives in St. John's, a significant portion of the broadsides have come from private collections including my own. In order to make some of this material more accessible I have included an appendix containing photographic reproductions of broadsides in my own collection.

## CHAPTER II

### PRINTED SONG IN NEWFOUNDLAND: TRADITIONAL USES AND HISTORICAL DEVELOPMENT

Printed literature has been an important influence on the song traditions of Newfoundland. This is indicated by the large number of locally-produced song collections, as well as by the frequent reports of externally-printed song collections being brought to the island.<sup>1</sup> In order to understand completely how these printed songs are used within specific musical contexts, much detailed research on individuals and their use of printed materials would be necessary.<sup>2</sup> In the absence of such intensive studies, it is still possible to describe some of the uses of printed songs and song collections in local singing traditions.

Most frequently when scholars have considered the role of print in folk song, they have been concerned with

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<sup>1</sup>See I.S. Posen and Michael Taft, "The Newfoundland Popular Music Project," Canadian Folk Music Journal, 1 (1973), 17-23; also, Herbert Halpert, "Preface," in Michael Taft, A Regional Discography of Newfoundland and Labrador, 1904-1972 (St. John's, 1975), pp. iii-vi.

<sup>2</sup>For an example of such a study in relationship to manuscript song collections, see Neil V. Rosenberg, "Listening, Reading and Singing: A New Brunswick Song-book," paper read at the Canadian Ethnology Society annual meeting, February, 1976.

print as an agent of folk song transmission, as a source from which new songs are learned, and as a means by which old ones are re-circulated. In addition, however, songs are collected and preserved by singers; that is, they are valued as artifacts. This latter function has been investigated by Rosenberg in relation to manuscript song collections, but beyond this there has been little investigation direct study of either printed or manuscript songs as artifacts.<sup>3</sup>

There is ample evidence that in Newfoundland printed songs have served as sources for learning and transmitting new song texts. It has been noted that men returning from temporary work outside the island frequently brought back sheet music and popular songsters.<sup>4</sup> As well, there was a thriving local songwriting tradition, the products of which were often distributed in printed form either as broadsides, or through the editorial columns of local newspapers. Collections of such material in the form of songsters and songbooks have also been published. Clearly, such publications were intended to put recent compositions in the hands of local singers. Most of the early songsters and broadsides were limited in that they contained no musical notation, and could thus only be used as a source for textual

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<sup>3</sup> Ibid., 14.

<sup>4</sup> Pasen and Taft, "The Newfoundland Popular Music Project," 21.

materials.<sup>5</sup> To a certain extent this was mitigated by the fact that many songs were written to well-known tunes or to traditional broadside meters, which allowed singers to set them to appropriate melodies. More recently, however, some local songbooks have begun to include musical notation, thus making the tunes more accessible, at least to musically literate people.

Songbooks, sheet music, and individually printed broadsides have been used in Newfoundland as sources for songs in group singing at parties. This traditional use of printed songs was noted by Michael Taft and Shelley Posen in their study of Newfoundland popular music:

Although "times" ("houseparties") with their traditional music and singing appear to have been in the backgrounds of most informants . . . get-togethers around a piano to listen or sing along to sheet music were not uncommon and sometimes seem to have taken precedence over the more traditional "times."<sup>6</sup>

Rosenberg has noted that a similar function is served by a manuscript collection in the singing traditions of a New Brunswick family.<sup>7</sup> Other scholars have also remarked on the importance of manuscript collections in various singing traditions,<sup>8</sup> and in many ways these collections are

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<sup>5</sup>I owe this observation to Dr. Herbert Halpert.

<sup>6</sup>Posen and Taft, "The Newfoundland Popular Music Project," 21.

<sup>7</sup>Rosenberg, "Listening, Reading and Singing," 14.

<sup>8</sup>Wilgus, in Anglo-American Folksong Scholarship (p. 79), comments that "The discovery by Belden and others of the



analogous to printed songs. An important distinction lies in the fact that such collections are created deliberately by singers with a view to their uses in specific musical contexts. Printed songs, on the other hand, while they may be published with singers in mind are adapted by singers to their own purposes.

The saving of collections of printed songs indicates that they are valued as possessions apart from their use as a source from which new songs are learned.

In Newfoundland it was not uncommon for broadside publishers to sell their products in homemade frames ready for hanging. In a report in the Memorial University of Newfoundland Folklore and Language Archive (MUNFLA) an informant recalls learning a song from a framed broadside in her parents' kitchen.<sup>9</sup> Similarly, it was common practice in England to paste broadsides on the walls of private homes and public houses. Leslie Shepard quotes Thomas Holcroft

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great prevalence of ballads in popular print and manuscript together with W. Roy MacKenzie's observations of the transmission by ballad prints in Nova Scotia, points the way to an investigation of the relationship between print and oral tradition." (*Italics supplied*). See also Louise Pound's remarks on manuscript collections in American Ballads and Songs (New York, 1922), p. xxxi. Rosenberg, in "Listening, Reading and Singing" (p. 5), notes that "Folk song collectors in the United States have printed materials taken from folk song manuscripts dating as far back as the end of the eighteenth century."

<sup>9</sup> Memorial University of Newfoundland Folklore and Language Archive (hereafter MUNFLA) accession number 73-134, tape C.504. All later Archive tape citations follow this order.

on the prevalence of this custom:

"Even the walls of cottages and little alehouses would do something; for many of them had old English ballads . . . with lamentable tragedies . . . pasted on them."<sup>10</sup>

In Newfoundland as elsewhere scrapbook collections of broadside balladry, as well as songs and poems clipped from newspapers and magazines, are also saved. One collection from the Harbour Grace area<sup>11</sup> gives a good indication of how such collections can function as artifacts. The book contains a number of broadsides and clipped poems, as well as a variety of news clippings ranging from local obituary notices to feature stories about Royal weddings. The scrapbook thus covers a broad range of interests on the part of its compiler(s) and its contents reflect an attempt to preserve a record of significant social and/or historical events. Thus, for instance, news clippings concerning the 1898 "Greenland disaster" are placed side-by-side with broadside accounts of the event.<sup>12</sup>

<sup>10</sup> Leslie Shepard, The History of Street Literature (Detroit, 1973), p. 111.

<sup>11</sup> This scrapbook is on file in microfilm form at the Provincial Reference Library, St. John's. Hereafter it will be referred to as simply the Harbour Grace Scrapbook.

<sup>12</sup> The Greenland disaster occurred on March 21, 1898. Forty-eight members of the S.S. Greenland's crew died in a sudden snowstorm at the seal hunt. H.M. Mosdell; When Was That? (St. John's, 1923; rpt. St. John's: Robinson Blackmore, 1974), p. 52.

Printed songbooks are also preserved by Newfoundland singers. This accounts to some extent for the large numbers of locally printed songsters and songbooks which are to be found in Newfoundland at the present time. Such collections are often referred to when portions of text are forgotten, or when "correct" texts are required. For example, when Elisabeth Greenleaf and Grace Mansfield were collecting songs in Newfoundland in 1929, they received a song from one informant who read the text as she sang from her family's copy of the Wehman Brothers' Irish Song Book Number One.<sup>13</sup> It is significant that throughout their published collection, Greenleaf and Mansfield frequently refer to this and similar songsters for annotation to their songs. MacEdward Leach, who collected in Newfoundland in the 1950s and 1960s, noted in his foreword to the reprint of Greenleaf and Mansfield, that "some of the families had printed song books such as Wehmann Bros., and collections of broadsides, and that a number kept manuscript collections of songs they heard."<sup>14</sup>

As the Harbour Grace Scrapbook shows, printed ballads are often collected and saved for their value as historical records of significant events. The following oral account illustrates the use of a broadside ballad in this context:

<sup>13</sup> Elisabeth Bristol Greenleaf and Grace Yarrow Mansfield, Ballads and Sea Songs of Newfoundland (Boston, 1933; rpt. Hatboro, Penn.: Folklore Associates, 1968), p. 171n.

<sup>14</sup> Greenleaf and Mansfield, p. iii.

The next spring, his uncle, who was still skipper, got word from a man in Alexander Bay to see if they would carry a load of round lumber to St. John's. They were to get half the value of the wood, and my uncle thought this was a good deal because they had to go to St. John's anyway to pick up supplies.

They left for Alexander Bay in May but they could [only get] to within a mile of the lumber because of ice. It was hard work rowing against the tide and they only had small skiffs so they had to make quite a few trips. They finally got the wood loaded and returned to Flat Island to prepare for the trip to St. John's.

The day they left for St. John's, the wind was from the east with thick fog, but they made Catalina that evening. They spent nine days in Catalina fog-bound . . . . After the ninth day, the wind came from the north and they got underway. There were several other schooners leaving also, that had collected during the nine days. They had a fine time and were joined by other schooner[s] out of Trinity and Conception Bays.

When they got to . . . the narrows, right in by Chain Rock was was the biggest kind of an iceberg. There wasn't much room to beat in, but there was some room on the north side. They were one of the first to try, and, by some stroke of luck made it, as well as four or five other boats. Then one boat mis-stayed and had to drop anchor. There was no more room to beat in and the rest had to anchor smack in the middle of the Narrows.

At that time there was only one tug in St. John's-- the "Ingram". By dark that day she had all the schooners towed through the Narrows. The next day the boys were selling, for one cent a copy of a song entitled "Fifty-seven Craft Tangled in the Narrows." It went like this

The Ingram to the scene did go,  
Came in with hawser steaming slow  
And fourteen craft took in one tow  
Safe anchored in the lull.

She got up steam, went out once more  
This time eleven reached the shore.  
But yet there's twenty craft or more  
And she must save every hull.<sup>15</sup>

<sup>15</sup> MUNFLA Questionnaire Accession Q68-159, p. 3. The Narrows is the entrance to St. John's harbour; Chain Rock

The use of topical songs in narratives of this sort is not uncommon, nor is it limited to songs from printed sources.<sup>16</sup> However, in this particular narrative, the fact that the song was in print, and sold in the streets for one cent a copy, is an important detail. This suggests that the fact of the song's being in print is important to the storyteller.

The source of a particular song often affects its use by traditional singers. Composers, compilers, and publishers all have their own interests, and these are reflected in the materials they produce and the audiences reached by their publications. These matters will be discussed in more detail later, but a brief historical survey of printed song in Newfoundland will help to identify some of the larger trends, especially in regard to locally printed materials.

Perhaps the oldest printed song with Newfoundland associations is "Wadham's Song." This song, said to have been composed in 1756 and named after its composer, is a long mnemonic rhyme describing navigational hazards around the coast of Newfoundland. Gerald S. Doyle states that the

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is located just inside the entrance. For a description of the broadside mentioned in this narrative, see entry No. 39 in the bibliography.

<sup>16</sup> See Herbert Halpert, "The Cante-Fable in Decay," Southern Folklore Quarterly, 5 (1941), 191-200; and Edward D. Ives, Larry Gorman, the Man who Made the Songs (Bloomington, Indiana, 1964), Chapter 8, for commentary on this type of narrative.

song was "placed on record in the Admiralty's court in London after it was first composed."<sup>17</sup> It was generally regarded as an accurate guide in the coastwise navigation of Newfoundland. Despite the alleged age of the song, local printings of it did not appear until around the turn of the century. It is entirely possible, however, that the song, which survives in oral tradition today, may have been circulated in broadside form around the time of its composition.

In the early nineteenth century Newfoundland was the subject of a number of songs composed and published elsewhere. The bibliography in Chapter III lists several examples, including "The Newfoundlander's Plea for a Christian Education" (item No. 117), a Welsh song published in chap-book form circa 1830 (No. 89), and two songs written to celebrate the laying of the transatlantic telegraph cable (Nos. 17 & 141). These songs, like "Wadham's song," reflect the concerns of outsiders with Newfoundland, and to some extent the economic and social status of Newfoundland in world affairs.

It was not until the establishment of local printing concerns, that locally composed songs became available in printed form in Newfoundland. Prior to this, however, popular printed songs were imported to the colony from

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<sup>17</sup> Gerald S. Doyle, The Old-Time Songs and Poetry of Newfoundland (St. John's, 1927), p. 35. Doyle's statement is a repetition of an earlier note to the song by James Murphy. See Murphy's Songs Sung By Old Time Sealers of Many Years Ago (St. John's, 1925), p. 15.

other centres:

The music of the period was rich in sea songs as well as love lyrics, and whilst Dibbin's [sic] sea songs, which were so popular then in England would appeal in a certain way to the young sea dogs that in large numbers, and ever new relays, found welcome hospitality and wives at the hands of their lady friends in St. John's, we doubt not that the love-lorn maidens of the time found more expression for their fancies in such lovely old melodies as "Drink Me [sic] Only With thine eyes," or "Bid Me Discourse," or "Cherry Ripe," or "Tell Me My Heart." The instrumental music too of the time was delightful, and the Minuettes and Gavottes of Handel, and Corelli and Bocherini, and the little Sonatas of Mozart and Haydn, doubtless formed the staple of many an evening's entertainment.<sup>18</sup>

Printing facilities were first established in St. John's in the year 1807, by John Ryan, proprietor and publisher of The Royal Gazette and Newfoundland Advertiser,<sup>19</sup> the first newspaper in Newfoundland. It carried both foreign and local news as well as general advertising and official government proclamations and statutory announcements. This paper, which later became simply the Royal Gazette and later the Newfoundland Gazette, continues today as the official organ of the Newfoundland government. By 1832, the year in which Responsible Government was first established in Newfoundland, the Gazette had several rivals in St. John's, each with its own political and religious bias. In the years that followed, the press was to become a strong influence

<sup>18</sup> Mosdell, When Was That?, p. 146.

<sup>19</sup> E.J. Devereux, "Early Printing in Newfoundland," Dalhousie Review, 43, (1963), 57-66.



in local affairs, and especially in local politics.<sup>20</sup> Outside of St. John's, there were also papers, the most important of which were The Harbour Grace Standard and the Twillingate Sun.

In addition to regular news and features, most early newspapers featured some sort of poetry column, usually devoted to the literary effusions of such prominent nineteenth century poets as William Wordsworth or Mrs. Hemans.<sup>21</sup>

Later in the nineteenth and early twentieth centuries local papers carried the syndicated poems of Edgar A. Guest. The precedent having been thus established, local poets were encouraged to submit their own writings for consideration by newspaper editors. Among the poems so published are to be found many counterparts to the topical and satirical broadside ballads produced in Britain and elsewhere in North America. The following verses, for example, were printed in the St. John's Morning Courier, February 6, 1851, and are part of a long satirical song about the officers and men of the local garrison.

<sup>20</sup> For an account of this era in Newfoundland journalism, see Chapter IV, "Newspaper Politics, 1832-1841," in R.G. Moyles, "Complaints is Many and Various, but the Odd Devil Likes It": Nineteenth Century Views of Newfoundland (Toronto, 1975).

<sup>21</sup> Mrs. Hemans was the pen-name of Felicia Dorothea Hemans, nee Browne (1793-1835). For a biographical note on this popular nineteenth century English poetess, see Michael R. Turner, Parlour Poetry, A Casquet of Gems (London and Sydney, 1974), p. 156.

A SONG  
Dedicated to the Officers  
Of the Royal Artillery and Newfoundland Companies

Since singing's the fashion, a song I'll propose,  
And I'll give it the votes of the ayes and the noes;  
'Tis one that you never have heard of before  
Let's sing the Artillery and Veteran Corps.

Chorus: Then join in the chorus ye officers all,  
And stand by your colours whatever befall;  
It gives ye your pay and what would ye have more?  
Hurrah with three cheers for the veteran corps!!!

First here's to the colonel, a dashing fine fellow,  
Hibernia's true son which he proves when he's mellow;  
Through the world with straight sense he unflinchingly goes,  
In battle he's brave - dealing death to his foes.

Chorus: Then join in the chorus ye officers all,  
And stand by your colours whatever befall;  
It gives you your pay and what would ye have more?  
Hip, Hip, Hip Hurrah! The Artillery Corps!

Then next, W--t of whom many say,  
They his company wish for, yet wish him away;  
But still in this contest he must not give o'er;  
'Twas a right good exchange when he joined the corps.

The submission of poems and songs to local newspapers and magazines is an ongoing tradition in Newfoundland. At the present time, poetry can frequently be found in the correspondence columns of the two St. John's dailies, The Evening Telegram, and The Daily News. The News also regularly features a column of topical poetry, "Rhymes of the Times," by local author Nish Collins. A weekly entertainment guide, entitled The Newfoundland Herald T.V. Week features a local poetry column, inviting submissions from interested readers.

While the newspapers in Newfoundland were from the earliest times a source of topical poems and ballads, there is circumstantial evidence for the existence of a trade in

local broadside ballads as early as 1818. In that year John Ryan, publisher of the Gazette, published "An ODE, Descriptive of the awful Catastrophe by Fire, in St. John's Newfoundland on the 7th of November, 1817."<sup>22</sup> Although no copy of the "ode" is extant, its title resembles titles of other nineteenth century broadside ballads, such as an 1846 Irish broadside, "Lines Written on the Most Dreadful Fire That Broke Out in Chicago in America,"<sup>23</sup> published in Dublin. It is certainly within the realm of possibility, then, that Ryan's ode was in fact a broadside, and if so, one of the earliest published in Newfoundland. Further evidence comes from a law passed in 1836 to control the Newfoundland printing trade, and particularly designed to stem "the flow of anonymous political pamphlets and ephemera"<sup>24</sup> from the presses of St. John's. It is likely that broadsides were among the "ephemera" at which the law was specifically aimed. If there was at this time in Newfoundland's history any considerable trade in broadsides, this law, which required that copies of all local publications be filed with the governor's office, either curtailed this trade or forced it underground, since there is no evidence of broadsides having been filed with the governor.

The earliest local broadside which can be dated with certainty is a religious item entitled "HYMM for Use in the

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<sup>22</sup>Devereux, "Early Printing," 65.

<sup>23</sup>Composed by Jeremiah Cronan (Dublin: P. Brereton, n.d.). Copy in the possession of the author.

<sup>24</sup>Devereux, "Early Printing," 63.

Cathedral, The First Sunday after Trinity, 1876" (Figure 1). This is one of only two religious broadsides from Newfoundland that I have been able to uncover, which makes it fairly interesting. The second, a song written by a Salvation Army officer (No. 198 in the bibliography), appears to date from the early twentieth century.

It is hard to believe that only one broadside was published in Newfoundland between 1818 and 1876. The 1836 law may have done something to curtail such publishing but it is unlikely that it put a stop to it entirely. Twentieth century field collections from Newfoundland contain some broadside-like songs which date from this period. Two, in particular, "The Murder of Dennis Summers"<sup>25</sup> and "The Ordeal of Andrew Rose"<sup>26</sup> both date from 1855 and were collected from local singers in the 1950s. Their style, which is fairly literary, suggests an origin in print, and they may in fact be examples of mid-nineteenth century broadside ballads.

Whatever case may be made for the existence of a broadside trade prior to 1876, it was not until later in the nineteenth and early twentieth centuries that broadsides became an important source of printed songs in Newfoundland. One very good reason for this may be the strength of the newspaper poetry tradition described earlier. Certainly, the existence

<sup>25</sup> Kenneth Peacock, Songs of the Newfoundland Outports, 3 vols. (Ottawa, 1965), p. 823.

<sup>26</sup> Peacock, Songs of the Newfoundland Outports, p. 907.

HYMN  
FOR USE IN THE CATHEDRAL  
*First Sunday after Trinity,*  
1876.

*"The memory of the just is blessed."*

O SHEPHERD of the sheep,  
High Priest of things to come,  
Who didst in grace Thy servant keep,  
And take him safely home ;

Accept our song of praise  
For all his holy care,  
His zeal unquenched through length of days,  
The trials that he bare.

Chief of Thy faithful band,  
He held himself the least,  
Though Thy dread keys were in his hand,  
O everlasting Priest.

So, trusting in Thy might,  
He won a fair renown ;  
So, waxing valient in the fight,  
He trod the lion down.

Then rendered up to Thee  
The charge Thy love had given,  
And passed away Thy Face to see  
Revealed in highest heaven.

On all our Bishops pour  
The SPIRIT of Thy grace ;  
That, as he won the palm of yore,  
So they may run their race ;

That, when this life is done,  
They may with him adore  
The ever Blessed THREE in ONE,  
In bliss for evermore.

Amen.

Figure 1. Religious broadside, St. John's, 1876 (95).

of such a tradition which required no more effort towards publishing than to submit the song to a newspaper editor, and which guaranteed a certain circulation of the song, would lessen the demand for a local broadside trade. However, although writers could thus be assured of the satisfaction of seeing their works in print in the local papers, it is unlikely that they were ever paid for their efforts. This factor may have played a part in the flourishing of broadside production between 1890 and 1930 in St. John's, since the two most prolific practitioners of the trade in this later period were largely motivated by economic concerns.

In a survey of local songwriting in Newfoundland, George M. Story called the period from 1850-1914 "the golden age of the St. John's Ballads and composed songs."<sup>27</sup> A close examination of the printed evidence, however, might lead one to place the beginning of this "golden age" nearer 1890 and its end at about 1930, for it is in this latter period that the publication of locally-composed songs flourished. Song-makers in this era were analogous to commercial craftsmen,<sup>28</sup> in that they employed traditional skills to produce a marketable product. Their songs, sold in broadside form or in cheap

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<sup>27</sup>George M. Story, "The St. John's Balladeers," in The Blasty Bough, ed. Clyde Rose (Portugal Cove: Breakwater Books, 1976), p. 163.

<sup>28</sup>For a discussion of the concepts of "craft" and "art," as used by folklorists see the section on "Material Culture," Chapters 11-15 of Richard M. Dorson, ed. Folklore and Folklife: An Introduction (Chicago and London: University of Chicago Press, 1972).

popular songsters, had several uses: as entertainment, as records of significant events, or as an acceptable form of public criticism of individuals and institutions. Since songmakers often acted as community spokesmen, the viability of songmaking as a commercial craft depended on a small community in which individuals shared a number of common interests. As will be seen, the trade in broadsides and popular songsters in St. John's began to decline as the population of the city grew to the point where individuals could no longer identify with other members of the community or with the community as a whole.

The publication of songs in this period was largely the domain of two St. John's men, James Murphy (1868-1931), and John Burke (1851-1930). Burke was born and raised in St. John's, and sometime around 1890 began composing songs to help supplement his family's income from a small grocery store attached to their home on Prescott Street.<sup>29</sup> Burke's apparently natural talent for rhyming and his ability to capture in verse the current topical interests of his readership assured him of a steady, if meagre, income from the sales of his broadsides and songsters. Thus, even though the grocery business failed (more from neglect than from any other cause) Burke was able to support himself and his family on the profits from his writing and related activities for most of his seventy-nine year life.

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<sup>29</sup> A fuller account of Burke's life is given later in this thesis.



James Murphy was a cabinet-maker and later in life a reporter for local newspapers. A solid family man, he was by avocation an amateur historian and antiquarian, whose special interest was in old-time songs. These he collected from out-port fishermen who visited St. John's on business, and, according to some reports, he made occasional field trips to outlying communities. He was also a songwriter although not nearly so prolific as Burke. He published his compositions in broadsides as well as publishing songsters containing his own songs and those he collected from others.

Burke and Murphy had their broadsides printed for them by local newspaper presses and by independent job printers. According to some reports Burke had a small printing press of his own, which he used for broadsides around the turn of the century. Many of the broadsides in the Harbour Grace Scrapbook appear to have been set and printed by an amateur, and they are probably Burke's home-printed broadsides. The typography and spelling in these prints is poor, and frequently punctuation is used for spacing at the ends of lines, indicating a lack of sufficient type to set the sheets properly (Figure 2). Broadsides from this period range from 15 to 35 centimeters in length and from 10 to 20 centimeters in width. Each contains one song, and with a few exceptions the songs are printed in single columns and centred on the sheet. Although some broadsides from this period feature decorative borders around the text, illustrations are uncommon. However,

## TER RIBLE ACCIDENT ON THE TRAIN.

The Engineer Killed and Fireman Byrne,  
Badly Injured from the Shock.

Attention all both great and small,  
To these sad lines I pen,  
And hear a fearful accident,  
That happened two poor men,  
Wherein the driver lost his life,  
While to his post did stand,  
And Byrne, the Fireman, injured,  
A lad from Newfoundland.

The train just left the Depot,  
To day at half past nine  
Poor Glascoe, held the throttle,  
As she shot o'er the line,  
With two cars and a tender,  
While she the curve did round,  
With many passengers on board,  
For differant places bound, .....

..... All hearts were light in merry chat'.....  
..... As she flew o'er the road, .....  
..... When near Oak Farm sad to relate ~~~~~  
~~~~~ The boiler did explode, ~~~~~ .....  
..... And shot up o'er a hundred yards, ....  
~~~~~ the drivers body lay, .....  
..... In a large field close by Oak Farm' ~~~~~  
..... Killed on the train to day.....

..... And near his side lay Fireman Byrne,  
..... Blown from the car as well, .....  
..... Unconscious but yet alive ~~~~~ .....  
..... I am very proud to tell' .....  
..... The coupling parted from the car' .....  
~~~~~ And well it happened so' .....  
..... if not the cars would topple down' .....  
~~~~~ Some fifty feet below. .... ~~~~~

Figure 2. Broadside, probably by John Burke,  
1898 (70).

for a time around 1912, several sheets issued by Burke dealing with shipwrecks and sea disasters had engravings of ships on them. Two basic pictures were used, the first showing a three-masted square-rigged sailing ship, and the second, showing a steamship in heavy seas (Figures 3 and 4).

Broadsides, known locally as "slips" or "dodgers," were sold in the streets by children who received a commission, as they would for selling newspapers. Ken Hall, of St. John's, who sold ballads for Burke around 1906, when broadsides sold for one cent each, explained the commission system to me:

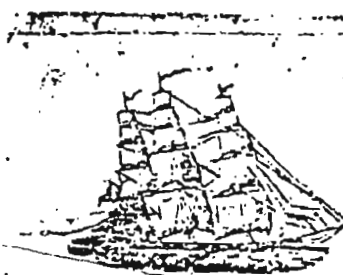
You got four cents a dozen, sellin' the same price as the papers. The Telegram and the News was the same . . . . A cent each they were and you'd get four cents for sellin' a dozen.<sup>30</sup>

Originally, children were given the broadsides to sell, and were on their honour to return with the money. However, it was not uncommon for the children to abscond with their earnings, so it eventually became necessary to introduce a system of selling the broadsides to the children at eight cents per dozen, and the children would then keep the four cents profit from the transaction.

Broadsides in this period were seldom signed and never bore printer's marks as was common in Britain. Burke compositions can frequently be identified by the notation "On sale at 70 Prescott Street [Burke's address], St. John's." A number of others whose sources are not positively identified may be attributed to him on the basis of style. Although there is

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<sup>30</sup> Interview, July 19, 1973.



Lines Written on the  
**"GRACE"**  
 120 Days Out  
 Bound For St. John's, N. F.

Ye young Sailor boys, attend  
 And hearken unto me,  
 And hear about the good ship Grace  
 That's now so long at sea.  
 Her crew brave lads from Newfoundland,  
 That friends do look for dear,  
 In hopes at any moment  
 For to see this ship appear.

She left about four months ago,  
 For St. John's she did sail,  
 And must have met rough weather  
 In the fury of the gale:  
 As on this bleak and stormy coast,  
 That happens every year,  
 That fills the heart with sorrow  
 For the ones they love most dear.

Her crew are fine young hardy lads  
 That joined the ship this year,  
 Her Captain's name it is Fitzgerald;  
 Belonging to Carlinnear,  
 A fine experienced mariner,  
 That Newfoundland can boast,  
 Well used to storms and danger  
 On this wild and rugged coast.

She's now a long time on this voyage,  
 And some months overdue,  
 That makes their friends feel anxious  
 For the safety of the crew,  
 But as she is a strong built ship,  
 No fear it need arise  
 With friends about the safety  
 Of those hardy sailor boys.

She may be driven off to sea  
 When near this rock bound shore,  
 The Grace she made long voyages  
 Of a hundred days or more,  
 And any day she may return,  
 No living tongue can tell  
 What time they may surprise us  
 By returning strong and well.

Then don't lose heart but keep up brave,  
 Don't worry, fret or moan,  
 But pray to Him who rules the seas,  
 To send your loved ones home;  
 For while there's life there's always hope,  
 And bravely trouble face,  
 And don't yet get discouraged  
 For the safety of the Grace.

Then pray to Him who rules the land,  
 The tempest and the wave,  
 To guard the poor lone mariner,  
 The Sailor's life to save;  
 And some day we may hear good news  
 For loved ones that we yearn,  
 And cheer the ship's arrival,  
 And the Sailor boy's return.

Figure 3. Illustrated broadside, possibly by John Burke, 1909 (146).



Lines Written on the  
**S.S. "ERNA"**  
 BOUND FOR ST. JOHN'S  
 FROM SCOTLAND  
**54 DAYS OUT.**

Please hearken all ye sailor boys  
 And listen unto me,  
 And hear about the Erna,  
 That is now so long at sea,  
 She left the port of Scotland,  
 Some fifty days or more,  
 With a crew of smart young fellows  
 And from Terra Nova Shore.

She left the pier in Grennock  
 About two months ago,  
 To fit out for the sealing voyage  
 To face the northern foe,  
 The Captain's wife and little son.  
 Were with him on this trip,  
 Her crew brave lads from Newfoundland,  
 Who left to join the ship.

Figure 4. Illustrated broadside by John Burke, 1912 (49).

no hard evidence there can be little doubt that many of the remaining unidentified broadsides originated with Murphy, the only other prolific broadside publisher in this period; this applies especially to broadsides dealing with the seal hunt, a favourite topic of Murphy's.<sup>31</sup> Beyond these, the remaining extant broadsides from this period are for the most part unidentifiable.

Outside of St. John's there appears to have been little broadside production except in Harbour Grace where some broadsides were issued by the presses of The Harbour Grace Standard. During this period, the Standard frequently carried poems by Andrew Kennedy, "The Poet of Bears Cove," a number of whose compositions appear to have entered tradition. It is possible that broadsides were also issued from the Standard offices on a regular basis, but if this is the case none have survived. On one rather unusual occasion, the Standard reprinted a broadside by John Burke concerning the sinking of the S.S. Titanic in 1912. A note at the foot of the Standard printing indicates that the reissue was undertaken by special arrangement with Burke. From available evidence this type of reprinting appears to have been highly unusual.

In addition to broadsides, many songsters were issued in St. John's in the period from 1890-1930. Again, Burke and Murphy were the main publishers involved. The songsters were part of a general trade in cheap pamphlets on subjects

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<sup>31</sup> Murphy was known locally as "The Sealers' Poet."

ranging from geology to religion, which dates back to the earliest local presses, but which generally seems to have flourished during the period under consideration. Pamphlets of this period ranged in size from 10 to 20 centimeters in height by 9 to 12 centimeters in width. They contained either groups of single sheets stapled together, or double sheets folded at the middle and stapled along the fold. They seldom featured sewn or glued binding in signatures (i.e., groups of folded leaves). This meant that the pamphlets were limited to between twenty and one hundred pages.

Printing costs of these pamphlets were usually defrayed by the sale of advertising space in the booklets, and advertisements were commonly displayed in one of three ways: (1) advertisements placed together on several pages at the beginning and end of the pamphlet, as well as on the insides of the covers; (2) advertisements interleaved with the text so that a page of text would be faced with a page of advertising; (3) advertisements placed at random throughout the pamphlet, often interrupting the text. Occasionally, a pamphlet would be heavily subsidised by a single sponsor. Such pamphlets would contain, in addition to the usual display advertisements, banner advertising slogans in the margins at the top or bottom of the page. Such was the case, for instance, with J. Payson Kinsella's Some Superstitions and Traditions of Newfoundland,<sup>32</sup> which was supported by two companies:

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<sup>32</sup> (St. John's: Union Publishing Co., 1919).



Johnson's Bakers and Confectioners who ran banner ads at the bottom of each page; and the Standard Manufacturing Company with banner ads at the top of each page.

The oldest extant songster in this format is a Burke publication, The St. John's Advertiser and Fisherman's Guide, A Racy Little Song and Joke Book, published in 1894,<sup>33</sup> ostensibly for the benefit of outport fishermen doing business in St. John's. The emphasis throughout the book was on advertising with much of the space taken up by a thirty-three stanza song entitled "The Advertiser's Howl," listing the name of every advertiser in the book and describing the type of goods and services available from each. The volume of advertising shows an awareness of the value of advertising in this type of publication, a fact which became more important in later years. The remaining space in the songster is taken up with songs and parodies by Burke, as well as several jokes and anecdotes, a common feature of Burke songsters in later years.

Burke and Murphy produced a large volume of songsters in this period, occasionally collaborating in joint ventures such as the Duke of York Songster of 1901. In general, however, their approaches differed resulting in two distinct types of songster. Burke's collections contained mainly current local favourites, "all the latest songs of the day." Frequently, he published year-end compilations of his

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<sup>33</sup> A religious songster or hymn-sheet (No. 96 in the bibliography) actually pre-dates the Burke publication by fifteen years. However, unlike The St. John's Advertiser, this was not a commercial songster.

best-selling songs, and occasionally he went beyond Newfoundland and published special collections of internationally popular stage and music hall hits, such as Burke's Xmas Songster for 1920. As with the 1894 collection, his songsters contained large numbers of advertisements which were usually interspersed casually throughout the text.

Murphy's collections show more of a concern with old-time songs, and his songsters, although cheaply produced and often containing popular and topical favourites (including his own compositions), usually concentrated on the older songs which he collected from local singers. Murphy also included historical notes detailing the significance of the songs, their origins and/or prior printing history. Murphy's approach to advertising also differed from that of Burke. In his songsters advertisements were placed on the front and back pages separate from the songs. Thus, taken together, the songsters of Burke and Murphy demonstrate a dual awareness of local songs both as current popular hits and as items of historical and possibly literary significance. Although they differed in their treatment of advertising and extraneous material, the evidence indicates that the major emphasis for both was the songs. The haphazard appearance of Burke's pamphlets show that he was concerned with speedy production and more with content than with style. Murphy shows a more considered approach and more emphasis on the general aesthetic appeal of the finished product. The careful placing of advertisements at the back and front of the work, while it may seem to be a

way of highlighting their importance, can also be seen as a way of separating and emphasising the songs. The pages of advertising could even be peeled away from the main text leaving the songs intact.<sup>34</sup>

The approach to advertising may seem to be a small point but as will be seen later, it is one of the characteristics which separates songsters of this period from those produced in later years, when advertising became more important, eventually becoming the chief motivation for the publication of many songsters.

As noted above, pamphlets of all kinds were available locally during this period. As one informant noted, such publications offered a fairly easy way of making money in a hurry. With income from both advertising and pamphlet sales, the amounts to be made from a few hours' labour could be quite substantial. Songsters, in particular, required less effort than most pamphlets since they seldom necessitated the composition of new texts, and the subject matter had a demonstrated appeal. While songsters of a general nature could appear at any time, a favourite practice was the publication of songbooks to mark special occasions, such as Royal visits, coronations, and holidays like Christmas, Easter, and St. Patrick's Day.

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<sup>34</sup>I owe this observation to Mack Swackhammer. For a discussion of advertising in popular songsters see his "The Singing of Old Newfoundland Ballads and a Cool Glass of Good Beer go Hand in Hand: Advertising and the Devaluation of Tradition," unpublished paper, 1978.

Both Burke and Murphy published songsters to mark the holding of Old Home Week, July 28-August 4, 1904. This was a tourist promotion aimed at attracting expatriate Newfoundlanders who had migrated in search of employment to the United States.<sup>35</sup> The promotion, which attracted six hundred former Newfoundlanders for a special tour of the island, generated considerable interest in local history and culture, as evidenced by the production of special Old Home Week songsters. As we shall see, this development was paralleled on a much larger scale by the 1966 Come Home Year promotion which, like its 1904 counterpart, generated a considerable amount of interest in and exposure of local culture.

As with broadsides, the majority of songsters produced in Newfoundland during this period came from St. John's, where most of the island's printing facilities were located. Outside of the capital, there was again some output from The Harbour Grace Standard which published at least two collections of poetry by local poet Nicholas Peddel of Mosquito (now called Bristol's Hope), Conception Bay. Peddel's work was quite popular in his home area, and even reached as far afield as the Labrador coast, where he worked in the summer fishery.<sup>36</sup> His songsters, like many of Burke's, were

<sup>35</sup> Mosdell, When Was That?, p. 93.

<sup>36</sup> Two of Peddel's songs were copied from the singing of Labrador residents by an American traveller, Felix J. Koch. He included the songs with a note on Peddel in his book, A Little Journey to the Northern Wilds (Chicago, 1908).

compilations of his most popular works. In style and format, they resemble Murphy's, with advertising placed at the front and back of the pamphlet, leaving the texts uninterrupted.

Songsters and broadsides issued during the period 1890 to 1930 relied on current topical poems and songs for much of their content. In St. John's, however, the conditions which most favoured a strong commercial songwriting tradition were beginning to break down. The community was steadily growing in size during this period; during Burke's lifetime the population nearly doubled.<sup>37</sup> At the same time various factors were contributing to a decline in the economic and political stability which had hitherto ensured Newfoundland's independence; no doubt these changes were felt strongly in the capital city.<sup>38</sup> One consequence of these changes was that the sense of community in St. John's and the individual's sense of identity within that community became less pronounced. This decline in community identity directly affected the local poets and songwriters, who acted as community spokesmen and critics,<sup>39</sup> and who thus depended for their audience on a

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<sup>37</sup> E.R. Seary, G.M. Story, and W.J. Kerwin, The Avalon Peninsula of Newfoundland, An Ethno-Linguistic Study (Ottawa: 1968), p. 45.

<sup>38</sup> The development of the Newfoundland economy in this period is detailed in David Alexander, "Development and Dependence in Newfoundland, 1880-1970," Acadiensis, 4 (1974) 3-31.

<sup>39</sup> Songwriting as a socially-sanctioned form of public criticism in Newfoundland is discussed in John F. Szwed, Private Cultures and Public Imagery: Interpersonal Relations in a Newfoundland Peasant Society (St. John's, 1972), pp. 97-98.

community in which, as one informant put it, "everybody knew everybody":

If you went down Water Street . . . I don't believe you'd pass one person that you didn't know. Today it's reversed. You go down, you don't know a soul. It was a smaller community and maybe that sort of . . . poems went over better.<sup>40</sup>

As the songwriting tradition in St. John's declined so too did the publication of broadsides and songsters. From Johnny Burke's death in 1930 until 1960, local song publishing was dominated by one man, Gerald S. Doyle.

Unlike Burke, Murphy and others who had published local songs before him, Doyle was neither a songwriter nor a publisher; he was a businessman, a commission agent for patent medicines. The publication of songbooks and related ventures were for him a way of advertising his wares despite his genuine interest in preserving the "old-time" songs of Newfoundland.

The first edition of Doyle's The Old-Time Songs and Poetry of Newfoundland, was published in 1927; it contained forty-one texts, interspersed liberally with advertisements for Doyle's pharmaceuticals. Although the viability of carrying advertising in cheap songsters had already been demonstrated, this marks the first attempt in Newfoundland to associate the products of a single firm with the publishing of songs. Doyle was probably influenced in this by the A.W. Chase Drug Company, whose products he distributed in

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<sup>40</sup>Dick Harris, Interview, May 24, 1973.

Newfoundland. Chase used a number of popular publications to advertise his products, including recipe books, almanacs and books on palmistry.<sup>41</sup> Many of these publications were sold in Newfoundland by Doyle, who was thus able to judge their appeal.

The use of songsters as an advertising venture was picked up in later years by other companies, particularly by the Robin Hood Flour Mills, a mainland Canadian firm, and by the locally based Bennett Brewery.<sup>42</sup> Unlike Doyle's firm, these later companies have gone beyond simply using their songbooks to distribute advertising, and have sought to demonstrate their products' natural association with "tradition" as represented by the songs.<sup>43</sup>

Beyond his approach to advertising, the major impact of Doyle's collections has resulted from their being regarded as the only authoritative source for Newfoundland songs. Following the first edition, Doyle published a second in 1940;

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<sup>41</sup>A.W. Chase, Dr. Chase's Recipes, or Information for Everybody, 9th ed. (Ann Arbor, Mich., 1862; rpt. 1973). This book may still be purchased by mail from the Chase Company's Montreal office. Doyle distributed The Mystic Fortune Teller and Palmist for Chase in 1922; Dr. Chase's Almanac is still published annually and distributed free of charge by the Gerald S. Doyle Company in Newfoundland.

<sup>42</sup>E.J. Bonnell Associates, a St. John's advertising firm published the collection Newfoundlanders Sing! edited by popular folk singer Omar Blondahl, for the Robin Hood Flour Mills in 1964. Bennett Brewery's Newfoundland Song Book is currently in its ninth edition (1977).

<sup>43</sup>See Swackhammer, "'A Cool Glass of Beer'" for a description of the use of tradition in these publications.

this time the song texts were given musical accompaniments and the booklets printed on better quality paper. Subsequent editions appeared in 1955 and 1966. In each edition Doyle wrote an introduction stressing the value of preserving the songs as a part of Newfoundland's musical heritage and claiming a large share of the credit for this work. The booklets were distributed free of charge, wherever Doyle did business and thus became immensely popular all over Newfoundland and Labrador.

The popularity and widespread availability of Doyle's collections meant that they were often consulted by persons looking for old-time music. Subsequent editors and publishers of local songs have frequently done little else than to publish selections from the Doyle songbooks. Two well-known examples of this are the popular Historic Newfoundland pamphlets, published by the Newfoundland Government's Department of Tourism, and the Bennett Brewery song collections, the first eight "editions" of which consisted simply of the same songs all taken from Doyle. One editor, Ronald Martin, who published collections of local songs and poetry in the 1940s, was not content with taking songs from Doyle and, in his Poems of Action Sentiment and Reflection, reprinted verbatim the introduction from Doyle's 1927 songbook. As folk song collector, Kenneth Peacock has remarked:

It is strange to think that Newfoundland's wide reputation as a treasure house of folk songs, though fully justified, is actually based on fifteen or twenty songs



from these booklets.<sup>44</sup>

Gerald S. Doyle's collections thus represent in many ways a departure from older patterns of song publishing. They introduced a new approach to advertising, and while influencing the popularity of Newfoundland songs, they limited the number of such songs available to the general public in print. In addition, they also helped popularize an image of Newfoundland music as "old-time." Prior to their appearance local song publishing was strongly associated with new songs on topics of current interest. Doyle's booklets by contrast encouraged an association of song publishing with the preservation of old songs, and to some extent fostering a revival of partly-forgotten traditions.

There were, however, some prominent local songwriters publishing new songs in St. John's during the 1940s and 1950s. For instance, Ronald Martin, mentioned above, published at least three collections mainly of patriotic war songs and poems by local authors in the 1940s. Like older songsters, Martin's publications were financed partially by advertisements for local business firms.

Local poet and novelist, Harry Carter, published three slim volumes of his own songs and poems. Carter's songs, like those published by Martin, were patriotic pieces concerning the Second World War. Carter also made use of advertising

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<sup>44</sup>Kenneth Peacock, "The Native Songs of Newfoundland," in the National Museum of Canada, Contributions to Anthropology, 1960, Part II (Ottawa, 1963), 213.

to finance his pamphlets.

In contrast with Martin and Carter, John Jones of Pleasant Street, St. John's, was a holdover from the broadside ballad era. From the late 1930s through to the 1950s he produced a steady stream of topical songs, which he had printed on broadsides. The songs were sold in the streets of downtown St. John's by his own children, and also at his novelty store on Water Street. In addition, some of his songs were sung on local radio broadcasts, and more were reprinted by Ronald Martin in his war-time anthologies of local songs and poems. Unfortunately, his songs were not overly popular, and although his children managed to earn their pocket money from selling them, Jones would have been hard-pressed to earn a living by his writing, unlike his predecessor in the local ballad trade, John Burke.

An especially significant figure in this period is Art Scammell. A schoolteacher, born in Change Islands on the northeast coast of Newfoundland, Scammell was the composer of one of the most popular Newfoundland songs, "The Squid Jiggin' Ground." This song was extremely popular in the 1940s, having been enthusiastically backed by Doyle, who not only published it in his book but also, in 1943, put forward the money for Scammell to make a phonograph recording of his song. This recording was distributed privately by Scammell, who continued to make further recordings of his songs and publish collections of his writing in later years.

Apart from his significance as a composer and publisher, Scammell's special importance lies in the fact that his was the first commercially produced recording of a Newfoundland song to have been made by a Newfoundland artist for local audiences.<sup>45</sup> Doyle also continued to produce private recordings of Newfoundland songs, thus establishing a link between established printing traditions and the emerging local phonograph record industry.

As the use of phonograph records to promote and circulate Newfoundland popular music expanded through the 1950s and into the 1960s and 1970s, this link was maintained by other significant local performers. For instance, in 1960, a St. John's singer and recording artist, John White, privately published a collection of Johnny Burke songs. This book, supported by local advertisers, and containing unaccompanied song texts, was strongly reminiscent of Burke's own songsters. Some years later, in 1964, Omar Blondahl, a mainland-Canadian, whose recordings of Newfoundland songs were highly successful on the island, edited his personal collection of Newfoundland songs for publication by the Robin Hood Flour Company, mentioned above. Two further collections edited by popular local recording artists appeared in 1974. The first of these, edited by singer-accordionist Ray Johnson and entitled The Newfoundland I Love, was published in Nova Scotia, and sold in bookstores in St. John's. The second, edited by

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<sup>45</sup>Taft, Regional Discography of Newfoundland, p. xiii.

singer-guitarist Dick Nolan, was published as the ninth edition of the Bennett Brewery songbooks. This was the first of the Bennett songbooks to depart from the standard format of songs reprinted from Doyle.

Nolan, White, and Johnson are all important figures in a recent expansion of Newfoundland's commercial popular music industry. This period of growth has produced a flood of private and commercial recording ventures, all aimed at the local market. In turn, this is part of a general expanded interest in local popular culture which probably began in 1966, Newfoundland's "Come Home Year." Like the 1904 "Old Home Week," Come Home Year was a tourist promotion mounted by the Newfoundland government, and aimed at expatriate Newfoundlanders. This promotion served to focus attention on the artistic and cultural life of Newfoundland, and especially on elements of local culture such as music, which were perceived as being in some way unique to the province. This movement received added impetus from the Canadian centennial celebrations in 1967, followed in 1974 by the celebrations marking Newfoundland's twenty-fifth anniversary as a Canadian province, and the holding of the Canada Summer Games in St. John's in 1977. The interest in Newfoundland generated by these events has given rise to what has been labelled the "Newfcult phenomenon":<sup>46</sup> a sudden expansion of activity in Newfoundland

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<sup>46</sup>Sandra Gwynn, "The Newfcult Phenomenon," Saturday Night, 91, No. 2 (1976), 38-46.

theatre, music, literature and the visual arts, all with a strong bias towards what has been perceived as Newfoundland's traditional culture.

As important as the last two decades have been in terms of awakening interest in Newfoundland at the local level, the Newfcult phenomenon is also significant in that it indicates a growing concern with Newfoundland culture on the part of outsiders. Just as some early printed songs relating to Newfoundland reflected an outsider's interest in the colony, recent publications, whether locally produced or not, also tend to reflect such interests.

To date there have been only four intensive folk song collecting efforts in Newfoundland, all of them the work of outsiders. The first collectors to come to Newfoundland, were Elisabeth Bristol Greenleaf and Grace Yarrow Mansfield who published Ballads and Sea Songs of Newfoundland, in 1933. This book contained 189 selections collected during fieldwork in 1929. Greenleaf and Mansfield were followed by Maud Karpeles who collected 191 texts and tunes in two separate field trips in 1929 and 1930. Thirty of the songs from this collection were published in 1934. A subsequent publication containing 150 songs from Karpeles' collection was brought out in 1971. Karpeles' publications and that of Greenleaf and Mansfield reflect divergent views on folk song theory. Whereas Greenleaf and Mansfield were content to collect all types of songs including older British ballads, local compositions, broadside ballads, and music hall songs, Karpeles

was interested only in the old British ballads surviving in Newfoundland folk song tradition and concentrated exclusively on these songs in her collecting.

More recently the National Museum of Canada has sponsored two collections of Newfoundland song. The first of these, by Kenneth Peacock, consists of over seven hundred songs collected in several short visits to the island, between 1951 and 1961. Just over half of these were published in a three-volume collection entitled Songs of the Newfoundland Outports. The second National Museum collection, was undertaken in 1960 by MacEdward Leach, and covered the coastal fishing settlements of Labrador, that portion of the Canadian mainland which is administered by Newfoundland. Leach collected 138 song texts in Labrador and these were published in 1965 as Folk Ballads and Songs of the Lower Labrador Coast.

The significance of these collections for local traditions goes beyond their simply being a record of those traditions. Both Peacock, and Greenleaf exchanged songs with Gerald S. Doyle, and Omar Blondahl also borrowed from these collections. In addition, songs from Karpeles' collection, as well as from Peacock's, have been arranged by local musician and composer Don Cook, for use by Newfoundland choirs and glee clubs. Thus, to a limited extent materials from field collections of Newfoundland folk songs are recirculated among local singers.

The interest of outsiders in Newfoundland songs is by no means confined to recent years or to academic scholarship.

Throughout Newfoundland's history both as a British colony and as a Canadian province, there have been many accounts of the island by travellers, adventurers, explorers, military men, and missionaries, all of whom have included details on the cultural life of the resident population. Although songs seldom play a major part in this literature, those accounts that do contain one or two song texts are of special interest, since unlike most academic collections, these accounts emphasise the contexts in which the songs are found. Only one such account is extensive enough to warrant inclusion in the present study. George Allan England's first hand study of life at the Newfoundland seal hunt, first published in 1922 as Vikings of the Ice, and recently reissued (1971) as The Greatest Hunt in the World. An entire chapter of this fascinating book is devoted to a description of a singing session aboard the sealing ship, including a number of local song texts, as well as references to contemporary popular songsters published in St. John's. In addition, song texts are to be found elsewhere throughout the book in appropriate contexts, such as the description on page 44 of the use of a hauling shanty in hoisting buckets of coal aboard ship, of the Sabbath hymn-singing described on page 72. The value of such a description of songs in context cannot be overemphasised.

In one form or another, local printed songs have been available to Newfoundlanders since the earliest days of print. Over the years the amount and nature of available material

has varied considerably according to a number of factors. For instance, the presence of prolific songwriters with access to printing facilities produced a large volume of printed songs in the years between 1890 and 1930. Following this period social and economic changes brought about a decline in print-associated songwriting in St. John's. Nevertheless, Gerald S. Doyle succeeded in reviving interest in old-time songs through his song collections. Although the songs which received most attention during this period were those collected and published by Doyle, his collections and related activities laid the groundwork for later developments in local song publishing, and in addition he was instrumental in establishing a local commercial recording industry.

In more recent years events such as the Newfoundland Come Home Year tourist promotion, and the 1974 Confederation Anniversary celebrations created a renewed interest in all aspects of Newfoundland culture. This has led to a number of publications, largely aimed at tourists and audiences outside of Newfoundland, but with a certain local appeal as well.

Collecting trips by academic folklorists have yielded substantial printed works on Newfoundland songs. In turn, materials from these works have been used by Doyle and others in popular collections. Thus, traditional texts collected by folklorists have been recirculated among singers at the local level.

In general, then, the publication of songs either locally or outside of Newfoundland can be said to have taken



place in response to certain social trends. But a major factor has been the involvement of certain individuals, who have in many cases shaped the printing traditions of their times. In the following chapter the lives of these people and their involvement in printed Newfoundland songs will be considered.

### CHAPTER III

#### AUTHORS, COMPILERS AND PUBLISHERS OF NEWFOUNDLAND SONGS: TWELVE BIOGRAPHIES

##### Omar Ericsson Blondahl (1923- )

The recent revival of Newfoundland folk song as a popular art form can be traced to the work of a few individuals who first recognised the potential for such a commercial development. The earliest of these were Gerald S. Doyle, and Art Scammell, who worked with Doyle to produce the first locally-directed recording of a Newfoundland song for popular consumption (see above, pp. 59-60). Apart from Scammell and Doyle, perhaps the greatest single influence on Newfoundland commercial folk song recordings was a revival singer from the Canadian mainland, Omar Blondahl.

Blondahl was born in Wynard, Saskatchewan in 1923.<sup>1</sup> His parents had emigrated to Canada, from their native Iceland, some years earlier. When he was only six years old,

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<sup>1</sup>Biographical information on Blondahl's life prior to his arrival in Newfoundland is drawn mainly from jacket notes to his albums, especially the following: The Great Seal Hunt of Newfoundland (Songs of the Sealers), Banff RBS-1173, 1959; The Saga of Newfoundland in Song, Rodeo RLP-5, 1955. Other information previously appeared in my unpublished paper, "The Amateurs--James Murphy, John Burke, Gerald S. Doyle and Omar Blondahl; and their work in Newfoundland Folk-song Collection" (Memorial University, 1970).

Blondahl began taking piano lessons, and at the age of eleven switched to violin. He continued to study violin, as well as singing and music theory until he was twenty years old.

In 1941 he joined the army but was discharged for medical reasons the following year. On his discharge Blondahl became a radio announcer and worked for the next several years at radio stations in western Canada. It was during his time as a radio announcer that he first became interested in folk music, and began learning to play the guitar. After ten years of radio work, Blondahl left Canada for Hollywood, where he spent two years singing in an orchestra and appearing as a solo performer on television. Following his stay in Hollywood, Blondahl spent the next three years touring the United States, Canada, and Mexico with a travelling orchestra, before settling down in Newfoundland.

Blondahl arrived in Newfoundland in December of 1955 and began working at radio station VOCM. Under the name "Sagebrush Sam"<sup>2</sup> he performed country and western music on local radio. Before long, however, he became interested in Newfoundland folk songs and began including them in his radio broadcasts. The songs caught on with local audiences, and soon Blondahl was performing Newfoundland songs exclusively.

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<sup>2</sup>This was one of several stage names. As a travelling musician Blondahl has appeared under the names, "Omar the Minstrel," "Slim," "Big Eric," and "The Prodigal Son."

It was also in 1955 that a Toronto record company, Rodeo Records, began producing records of Newfoundlanders. VOCM was heavily involved in this venture supplying recording facilities, and also acting in part as a talent agent for Rodeo in Newfoundland.<sup>3</sup> Blondahl was among the first local singers to record for Rodeo, and in 1955 he recorded his first long-playing album of Newfoundland songs.<sup>4</sup> Through 1967 he made a total of nine albums for Rodeo and its subsidiary labels, ARC, Banff, and Melbourne.<sup>5</sup> Most of these contained Newfoundland songs.

Blondahl soon expanded his activities to include television and concert performances as well as radio and records. In his own words, "I worked for any party that would pay my price, for I had a home to maintain and I was in entertainment : . . ."<sup>6</sup>

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<sup>3</sup>Well-known local singer John White was among the local performers brought to Rodeo by VOCM station manager, Joe Butler. His first recording made for Rodeo in 1960 was Irish Folk Songs, Rodeo RLP-85. He was accompanied on the record by Wilf Doyle's Orchestra, who had previously been introduced to Rodeo by Omar Blondahl. For further information on White's association with VOCM and Rodeo Records see, "St. John's Entertainer Makes First Record," Daily News [St. John's], 27 February 1960, p. 10. Blondahl's influence on Wilf Doyle's recordings is described in Michael Taft's Regional Discography of Newfoundland, p. xviii.

<sup>4</sup>Omar Blondahl, The Saga of Newfoundland in Songs Rodeo RLP-5.

<sup>5</sup>For complete listings of Blondahls' recordings see Taft's Discography, pp. 54-59.

<sup>6</sup>Omar Blondahl, "Smallwood: He put Newfoundland on the Map," Evening Telegram, St. John's, 13 September 1974, p. 6.

Blondahl was also a collector of local songs, and in addition he wrote topical songs modelled after the ones he had encountered in local tradition. He also wrote magazine articles about Newfoundland songs.<sup>7</sup> In 1964, he was engaged by E.J. Bonnell associates, a local advertising agency, to compile a book of Newfoundland songs. The result was Newfoundlanders Sing!, published by Bonnell as an advertising promotion for Robin Hood Flour Mills, Limited, of Montreal, and distributed throughout Newfoundland free of charge.

The book contained seventy-five traditional Newfoundland songs, the bulk of which were from Blondahl's own collection. Others were taken from previously published collections by Gerald S. Doyle and Greenleaf and Mansfield, and from Kenneth Peacock's collection of Newfoundland songs at the National Museum of Canada. As well there were two original songs by Blondahl and an advertising song promoting the products of the Robin Hood flour company.

Although the pamphlet resembles Gerald S. Doyle's promotional songbooks in form and content, there are in fact some significant differences. For instance, advertising in Blondahl's songbook is kept to a minimum. Apart from a two page story about the flour company and the song mentioned above, the only other mention of Robin Hood is in the publication credits. Unlike the Doyle books Blondahl's

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<sup>7</sup>Omar Blondahl; "Songs of Newfoundland-Ports," Atlantic Advocate, 47 (August, 1957), 78-79.

collection is illustrated with line drawings, and its contents are divided into rough subject groupings. Finally, whereas advertising in Doyle's books was treated as unrelated to the songs, the Robin Hood advertisements stress that company's association with Newfoundland, and the "traditional" uses of flour in local recipes, thus playing on an association between the product, flour, and the "tradition" which the songs represent. A similar attempt to associate product with tradition also occurs in the Newfoundland songbooks published by the local Bennett Brewing Company. It represents a significant departure from the advertising practices of Doyle, who although he sought to associate his name with the publication and promotion of Newfoundland folk songs, never attempted to advertise his products as in any sense "traditional."<sup>8</sup>

As Taft has pointed out, Blondahl is unlike most of the non-Newfoundlanders who have recorded Newfoundland songs. In the first place he was a resident of Newfoundland for several years, and during his stay here, married and began to raise a family. In addition to being a performer he was also a folk song collector who demonstrated an interest in local traditions that went beyond his personal profit-motivated use of traditional song. His performances

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<sup>8</sup> For a further discussion of this type of advertising see Mack Swackhamer "The Singing of Old Newfoundland Ballads and a Cool Glass of Beer Go Hand in Hand: Advertising and the Devaluation of Tradition," unpublished paper, 1978.

were directed primarily at Newfoundland audiences and he tried to further associate himself with those audiences by imitating Newfoundland dialect in his singing.<sup>9</sup> At the same time he differed in certain respects from local performers. For instance, unlike many Newfoundlanders who were recording around the same time, Blondahl was a full-time professional performer. His status as a professional may have added to his appeal as a performer of local songs. Here was a "pro" who had come to Newfoundland to learn about and perform its music; presumably this was an indication that local songs did indeed have some commercial appeal.

Blondahl's constant public exposure and his professional status meant that he, perhaps more than any other single performer was responsible for the Newfoundland traditional music revival. Many urban Newfoundlanders, including this writer, had their first taste of Newfoundland songs from the performances and recordings of Omar Blondahl. Considering his importance as a performer and publicist of Newfoundland music, his published collection of Newfoundland songs, although not large, is significant as evidence of the continuing link between printed songs and the electronic media in Newfoundland.<sup>10</sup>

<sup>9</sup> Taft, Discography, p. xvii.

<sup>10</sup> For some time after the publication of his songbook Blondahl continued to live and work in Newfoundland. When he left the province he moved to the U.S.A. where he now lives in Bellingham, Washington. A letter written to the Evening Telegram in 1974 indicates that he has since become an ordained minister. See "Smallwood: He Put Newfoundland on the Map," cited above.

John Burke (1851-1930)

John Burke was born in 1851, the second son of Captain John Burke and his wife Sarah. During his early childhood the family resided at number ten King's Road in the east end of the city. His father was a respected citizen of St. John's, and was especially well-known for his exploits in the annual Newfoundland seal hunt. In 1865, however, Captain Burke was drowned, along with his eldest son William, when their ship, the Nautilus, sank near Petty Harbour Motion, just south of St. John's.<sup>11</sup> The ship had been en route from Sydney, Nova Scotia, with a load of coal when it ran aground in a severe storm. Captain Burke, his son, and three other crew members were lost.

Following this tragedy the Burke family moved to a house on Prescott Street, where Mrs. Burke with Johnny's assistance operated a grocery store on the ground floor of their new home. The store provided a living for the family, which, by now, included a third son, Alexander, and a daughter, Annie. This was to remain Burke's home until his death in 1930. The original house was destroyed in 1892, in a disastrous fire, which leveled nearly the entire city of St. John's.<sup>12</sup> This event was probably the catalyst which

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<sup>11</sup> Evening Telegram [St. John's], 11 August 1930, p. 3.

<sup>12</sup> For an account of this fire see R.G. Moyles, Complaints is Many and Various, pp. 24-30.



sparked Burke's career as a songwriter. The earliest extant Burke compositions date from after the fire and it is entirely possible that he began writing songs for publication as a means of earning extra cash to help relieve the family's losses.

The house was rebuilt on its original foundations, but the grocery business was not re-established immediately. From the time of the fire until 1904, Burke operated an auction mart on the premises. Sarah Burke died sometime around the beginning of the present century. None of her children had married, and they continued to live together in the Prescott Street house. Annie, who is remembered as a robust-kind-hearted woman, kept house for the two brothers. Alexander was a quiet, shy individual. He was, however, well known as a cricketer and is said to have been a talented violinist. For some time he worked as a clerk in a local business firm. Later in life, however, he became mentally unbalanced, and spent long periods of time in the local Hospital for Mental and Nervous Diseases. This left Johnny with the bulk of responsibility for the family's income, and following his brief career as an auctioneer he tried his hand at a number of temporary occupations: picture framer, theatre manager, door-to-door salesman, grocer, and so forth. However, his main source of income was songwriting.

The earliest published Burke songs appear in an 1894 songster, entitled The St. John's Advertiser and Fishermen's

Guide: A Racy Little Song and Joke Book, which was available at "The Prescott Street Auction Mart," at the price of fifteen cents. It contained fifteen humorous topical songs by Burke, as well as several local jokes and anecdotes. Advertisements for local businesses were scattered throughout the text. In addition, the booklet contained a long song, the "Advertiser's Howl" which listed every firm advertised in the book, and the various goods and services available at each. As its title suggests the songster was published primarily for the benefit of outport fishermen, visiting St. John's on business. As will be seen Burke published many such songsters in his life.

Most of Burke's writing was of a topical nature and many of his songs were first published as broadsides. Although he later employed the services of local printing firms for his broadsides, his earliest songs were printed on a small press, set up in his home. A small collection of topical broadsides in the Harbour Grace Scrapbook<sup>13</sup> are probably the only surviving examples of Burke's printing. The typography and spelling in these broadsides is extremely poor; upper and lower case letters are frequently juxtaposed in the same word; punctuation is irregular; and a common feature is the use of punctuation marks--usually dotted lines and brackets--as spacers at the end of lines. The

<sup>13</sup> This scrapbook, in microfilm form is on file at the Provincial Reference Library, St. John's.

latter is especially indicative of a small-scale operation, since it shows a lack of sufficient type to set the sheets properly. Certainly no professional printer would have produced such a broadside.

To distribute the broadsides Burke employed young boys who sold the sheets in the streets as they would the daily papers. They would walk through the streets or stand on busy intersections yelling the title of the song and naming the price (which varied between one and five cents in most cases). For their part the boys received one third of the total sales, and the rest went to Burke. Occasionally Burke would award prizes to the boy who sold the most copies of a given song. Thus when Ken Hall, now a retired barber living in St. John's, sold thirteen dozen broadsides in one day, he not only received his regular commission but also a fishing rod. The following week he repeated this performance and received a fishing basket in addition to his money.<sup>14</sup> Other prizes awarded by Burke included a half-ton of coal, boots, skates, and two-dollar gold pieces. Burke also sold broadsides at his house and occasionally would market his compositions in crude homemade frames consisting of a plate of glass with a cardboard backing. The broadside would be placed between the card and the glass and the whole assembly would be bound round the edges with cloth tape. As might be

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<sup>14</sup>Personal interview with Ken Hall, July 19, 1973.

expected these cost substantially more than unframed sheets. The one example I have seen cost twenty cents, according to a pencilled note in the back.<sup>15</sup>

As noted above, Burke abandoned his home printing and had his broadsides as well as his songsters printed by local newspaper presses, or by independent job printers. His press could not handle more than one page at a time, and would never have been able to accommodate his songsters, some of which contained as many as ninety pages. The latter were mainly collections of Burke's most popular songs, especially the humorous and satirical pieces. Often they were published around Christmas as reviews of his best songs from the preceding year. Holidays and special events called for the publication of special souvenir songsters such as the Irish Songster, published for St. Patrick's Day, 1922, and the Duke of York Songster, which marked a royal visit to the colony in 1901. The latter was a joint publication by Burke and his friend and fellow-songwriter, James Murphy. Although most Burke songsters concentrated on his own works, he occasionally included the works of other prominent local poets, and at least twice he published general collections of popular sentimental and parlour songs. The latter publications seem to have been the exception rather than the rule in Burke's case.

<sup>15</sup> In Memory of 25 Newfoundland Heroes of the Royal Naval Reserve, Who Went Down in H.M.S. Viknor, In Defence of the Empire, January 31st, 1915.

Songsters were expensive productions, and this expense was defrayed to a large extent by the inclusion of advertising in the booklets. Advertisements were solicited from local business firms, and were placed at random throughout the text, wherever space would allow. Sometimes, as in his first songster, Burke composed special advertising poems including the names of all the companies who had placed advertisements in his books.

An 1898 Burke broadside, "Loss of the Mastiff. Near Funks, All Rescued," contains an interesting subscript which advised purchasers to "Remember the Graphophone Concert tomorrow night in the Mechanis [i.e., Mechanics'] Hall." This concert was one of Burke's many theatrical ventures. As well as managing two local theatres, around 1904,<sup>16</sup> he personally wrote and produced dozens of variety shows, musical comedies, vaudeville revues, and plays, between 1900 and 1922. Like his comic songs, Burke's shows were basically satires on local people and events. A few were parodies of well-known plays, such as his 1900 production of Topsail Geisha. This was a parody of a well-known British musical comedy, The Geisha.<sup>17</sup>

<sup>16</sup> McAlpine's Newfoundland Directory for 1904 (Halifax and St. John's, 1904), lists Burke as the manager of the Star and Premier Theatres.

<sup>17</sup> H. Greenbank, S. Jones, and O. Hall, The Geisha: A Story of a Tea House (London: Hapwood and Crewe, 1896).

Although his plays were popular and by all accounts well-attended, he never made much money from them. This was probably due to his poor managerial abilities, as witnessed by local theatre manager, Ron A. Young:

He never cared if he saw twenty people in the theatre instead of a full house. He was just as happy as if 'twas a full house. I used to say to him, "Well you must be unhappy tonight. You only had about twenty people there." "That's all right if I don't get 'em tonight, I'll get 'em tomorrow night," he said.

I'll tell you . . . this much. About a third of his audience when he had a full house, got in for nothing. Just talked to him in the lobby, you know, stand up and talk to him by and by and in they walked. Right in. Yeah, they pulled the wool over him there.<sup>18</sup>

Burke's only financial success in the theatre came in 1922, when a local insurance agent offered to manage a show for him. Although the venture was successful it left Burke disillusioned at the way his friends had been "pulling the wool over him":

Well, its the only time he ever got an honest deal was when J.J. Lacey, the insurance agent took the management of his show in the "Cotton's Patch." He offered to take over the management of it for no fee and packed to the doors, and every seat was actually paid for. And I was glad of it. And he said to me-- Johnny Burke said to me in the lobby afterwards, he said, "Mr. Young," he said, "I musta been robbed an awful lot on all my shows." I said, "Why?" He says, "I coulda got over a thousand dollars on that show," says, "I never used to get more 'n twenty-five dollars." Robbin' him right and left.<sup>19</sup>

<sup>18</sup> Personal interview with Ron A. Young, June 19, 1973.

<sup>19</sup> ibid. The play was called Cotton's Patch.

In his songwriting as in his plays Burke was best known for his satirical comments on local events. His most popular comic song, "The Kelligrews Soiree" was written around 1900, and has appeared more often in print, than any other Newfoundland song. Nevertheless, he wrote a large number of serious journalistic ballads, long accounts of shipwrecks, disasters, murders, wars, and the like, many of which survive in oral tradition. The most consistent feature of his writing is its concentration on events of local importance, no matter how minor. Even his descriptions of major world events are presented from a local viewpoint. For instance, his songs on the Spanish-American War of 1898 frequently concern the involvement of Newfoundlanders in that campaign.

Although he continued to produce songs until his death in 1930, Burke's fortunes declined during the last years of his life and he died a virtual pauper. His funeral was paid for by his wealthy cousin, Sir Charles Hutton. Alexander had died some years previously, and it is not known what became of Annie following Burke's death.

Although Burke was one of the best-known citizens of St. John's, he had few really close friends. To most people he was a character, a well-known poet--the "Bard of Prescott Street," or simply a man who produced funny plays. His house was a popular meeting place where persons of all ages and stations came to play cards or just to talk. He could

be seen on the street, a familiar figure in a long black coat and bowler hat, carrying his songsters and broadsides in a small leather case. In the summer he operated an open-air stand on Water Street. Here he sold china ornaments and knick-knacks, as well as the inevitable broadsides. His friendly outgoing nature and ready wit were legendary, but beyond these little is known about the man.

Burke's published output of songs is prodigious. Of 208 entries in this bibliography, 49 broadsides and 20 songsters are Burke publications. He was probably the only local songwriter who followed this trade as a profession and earned a substantial portion of his living from it. The decline in his fortunes towards the end of his life resulted from changes in his community leading to a general decline in community identity and cohesiveness. It appears that his role in the city was mainly that of a commentator, who through his poems and plays expressed the feelings of a whole community. As the city's population expanded to the point where individuals could not identify with their neighbours, such expressions lost their relevance. The professional role of community poet, which Burke had filled, became obsolete.



Gerald Stanley Doyle (1892-1956)

Gerald S. Doyle was born in King's Cove, Bonavista Bay, the son of Thomas and Margaret (Devine) Doyle.<sup>20</sup>

Although his father was a successful shipowner and lumber merchant, Doyle chose to leave his home and become an independent businessman. In 1919, at the age of twenty-seven, he became the Newfoundland representative for the Dr. A.W. Chase Medicine Company, and began travelling the island by boat as a salesman for Chase.

In the years that followed Doyle expanded his line of pharmaceuticals, becoming the local representative for such popular remedies as Bayer's "Aspirin," and Carter's "Little Liver Pills." Eventually, he formed his own firm, Gerald S. Doyle, Limited. Doyle believed strongly in the value of advertising as a means of sales promotion, and made it his policy always to "invest . . . a substantial portion of each year's profits in advertising."<sup>21</sup> Doyle's faith in advertising paid off. In 1927 he was presented with a gold watch for having increased sales of "Pro-Phy-Lac-Tic" brand toothbrushes by 113 per cent. A local newspaper commenting on the event, noted that Doyle's "ability as a salesman and his

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<sup>20</sup>"Tribute to the Late Gerald S. Doyle," Evening Telegram [St. John's], 26 July 1956, p. 5.

<sup>21</sup>"Large Advertising Contracts Placed with Local Papers," Evening Telegram [St. John's], 17 October 1947, p. 3.

reputation as a hustler are well-known."<sup>22</sup> By 1947 Doyle's advertising budget had grown to the point where his was the largest volume of advertising ever placed by any firm at one time in Newfoundland.<sup>23</sup>

Apparently not satisfied that his advertising was reaching a large enough audience through the existing media, Doyle began publishing his own newspaper, the Family Fireside in the 1920s. The Fireside was distributed free of charge, all over Newfoundland, wherever Doyle's products were sold. It carried a combination of local news and social announcements (contributed by correspondents), as well as articles on Newfoundland history and folklore. The Fireside continued to publish with gaps until 1958.<sup>24</sup>

In 1932, Doyle adapted the Fireside format of local news and personal messages for use in a nightly radio broadcast.<sup>25</sup> Recognizing the need for an efficient means of communication between the isolated Newfoundland outports, Doyle consulted local radio broadcaster W.F. Galgay. Between them they devised a radio programme which combined news, weather reports, and public service announcements. These,

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<sup>22</sup>"Sales Contest Won by Local Dealer," Daily News [St. John's], 8 January 1927, p. 8.

<sup>23</sup>"Large Advertising Contracts."

<sup>24</sup>Ian McDonald, "Chronological List of Newfoundland Newspapers," unpublished paper, 1967.

<sup>25</sup>J.R. Thoms, "The Doyle News: A Newfoundland Institution," in The Book of Newfoundland, Vol. IV, ed. J.R. Smallwood (St. John's, 1967), pp. 347-350.

along with three commercial breaks for Doyle's products became the ingredients of the nightly Doyle News Bulletin, which ran continuously from 1932 to 1966. The Bulletin soon expanded to run twice daily, and in 1947, a special late-night edition was added to serve the northern regions of the island and Labrador.<sup>26</sup> A special feature of the Bulletin, added in 1948, was the broadcasting of "folk songs of old Newfoundland."<sup>27</sup>

Doyle's mother had come from a musical family, and it was probably from the Devines that he inherited his interest in local songs. His great-grandfather, who had come from Kerry, Ireland, was well-known as a musician and singer, and his uncles, P.J., Maurice, and John Devine, were popular songwriters and poets.<sup>28</sup> Small wonder then, that Doyle would have been an enthusiastic collector of Newfoundland songs. As he travelled the island on business or on his annual vacation cruises aboard his yacht, Miss Newfoundland, he made a hobby of visiting local singers, and collecting the songs he heard.

Doyle had learned the value of advertising, and had experimented with publishing his own newspaper, the Family Fireside. His parent company, The A.W. Chase Medicine Company,

<sup>26</sup>"A Great Public Service," Evening Telegram [St. John's], 16 October 1947, p. 6.

<sup>27</sup>"Christmas Treat: Folksongs of Old Newfoundland," Evening Telegram [St. John's], 28 December 1949, p. 3. The singers for the special programme are not identified.

<sup>28</sup>"Tribute to the Late Gerald S. Doyle."

had for years been publishing its own almanacs, recipe books and miscellaneous pamphlets for advertising purposes (see above, pp. 55-56). Now Doyle found a way of combining his business and personal interests by publishing songbooks.

The first Doyle song collection, entitled The Old Time Songs and Poetry of Newfoundland, was published in 1927, for free distribution through Doyle's outlets around Newfoundland. The seventy-two page pamphlet contained forty-one song texts which were interleaved with advertisements (36 in all) for Doyle's products. As well, there were banner ads at the top of each page bearing slogans such as "Be up and doing--chew TRU-LAX." A note to the reader at the end of the book pointed out that the advertisements had made the publication possible and expressed the desire that readers would "bear this in mind" when in need of pharmaceutical supplies.

Doyle's introduction stressed that the songs were all local compositions and that their appeal lay in their native charm:

All these songs are of the people and from the people of our Island Home, and are redolent of a happy past, and breathe a spirit of co-mingled freedom, independence, and human sympathy that characterised the good old days of our forefathers.<sup>29</sup>

This patriotic and sentimental approach to local songs became the hallmark of Doyle's songbooks.

<sup>29</sup> Gerald S. Doyle, comp. The Old Time Songs and Poetry of Newfoundland (St. John's, 1927), p. 1.

Wherever possible each song in Doyle's collection was credited to its author. Notes to the songs describe their origins and their significance in terms of local history. Although some items appear to have been taken from printed sources, the majority of the songs are from Doyle's personal collection.

Doyle's first collection was extremely popular and he decided to follow its success with a second edition. This appeared in 1940, and contained not only texts, but also tunes for many of the songs. A pre-publication announcement stated that since the publication of the first edition Doyle had been constantly "on the lookout for additional songs and tunes, and in travelling around the country . . . has been able to obtain many songs never before published."<sup>30</sup> He had secured the services of two local musicians, Sir Charles Hutton, and Robert MacLeod, to assist in setting the songs to music. The tunes were then sent to be printed by "a well-known firm of music publishers in New York."<sup>31</sup> The plates were shipped back to Newfoundland and the books were printed in St. John's at the offices of the Evening Telegram. Enough copies were printed so that "a book will be available to every home in the country."<sup>32</sup> Although the primary means of distribution, as in the case of the first edition, were

<sup>30</sup>"The Folklore of Newfoundland: New Edition of Old Time Songs and Poetry to be Published with Music," Evening Telegram [St. John's], 8 November 1939, p. 4.

<sup>31</sup>"The Folklore of Newfoundland."

<sup>32</sup>"The Folklore of Newfoundland."

through Doyle's outlets around Newfoundland, copies could be supplied by mail to schools, "study clubs" and other interested parties..

The eighty-page booklet contained forty texts, thirty-three of which were set to music. Another feature not present in the first edition was a table of contents. Although many songs had been reprinted from the earlier book, this was justified on the grounds that these were now supplied with tunes. The introduction noted that since the publication of the first edition, Doyle had observed a revival of interest in old songs, and felt that his song book "the first of its kind to be so widely distributed" was largely responsible for this phenomenon. His purpose in publishing a second edition was to keep "those old songs" alive by making them available to a younger generation of singers who would take the place of the "Old Guard, whose voices are no longer here."<sup>33</sup>

In 1955, a year before his death, Doyle published a third edition of his songbook containing forty-seven songs, some of which were previously published in the preceding editions, the remainder being new additions. All selections in this edition contained musical notation. A final commemorative edition was published in 1966 and contained thirty-four songs with tunes, and thirteen selections without music under the heading, "Poetry and Ballads." Again new songs

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<sup>33</sup> Doyle, The Old Time Songs and Poetry of Newfoundland (St. Johns, 1940), p. 1.

were added in the final edition.

Doyle's interest in music was not limited to his published collections. He was also interested in promoting the performance of traditional music, and as already noted he would include such performances in his radio broadcasts. In the 1940s he financed local singer-composer, Arthur Scammell, to record his popular song "The Squid Jiggin' Ground" for private distribution. In later years he produced other private recordings of Newfoundland songs, which he also used on his radio broadcasts (see above, p. 60).

Allowing for reprints from one edition to another, Doyle's song collections contain only ninety songs. The wide distribution of this relatively small number of songs throughout Newfoundland has made Doyle's collections an important influence on local singing traditions. Not only are they important in and of themselves, but they have also been frequently consulted as authoritative collections of local song. Anthologists and editors of subsequent collections of local music have often done little more than select the most popular of Doyle's songs and reprint them verbatim. Thus, as Kenneth Peacock noted in an article on locally-composed songs, Newfoundland's reputation as a repository of traditional song is largely based on the collections of Gerald S. Doyle.<sup>34</sup> Doyle's advertising methods have also

<sup>34</sup> Kenneth Peacock, "The Native Songs of Newfoundland," in The National Museum of Canada, Contributions to Anthropology, 1960, Part II (Ottawa, 1963), p. 213.

influenced other publishers. His use of songbooks as a means of advertising has been copied by other firms doing business in Newfoundland (see above, pp. 55-56). Thus he has been indirectly responsible for the publication as well as, in many cases, the contents of several recent Newfoundland song collections.



Leo Edward Francis English (1887-1971)

Leo Edward Francis English was born in Job's Cove, Bay de Verde, Newfoundland, in 1887. He received his early schooling in his home town, and subsequently attended St. Bonaventure's College in St. John's and Western State Teachers' College in Michigan.<sup>35</sup> On his return to Newfoundland he spent several years as a teacher and school supervisor in various locations around the island. While working in Placentia he met and subsequently married Mary Rose, of that community.

English was a historian interested primarily in Newfoundland, and during his years as a teacher and supervisor he wrote several school textbooks on that subject. One of these was written in collaboration with a young journalist, Joseph R. Smallwood, who later became Newfoundland's first premier, when it became a Canadian province in 1949.<sup>36</sup> Smallwood and English were close friends and shared a common love of history. Therefore, in 1950 when Smallwood was looking for a curator to take over the Newfoundland museum, English was an obvious choice.

<sup>35</sup>"Historian Leo English Dies at Age of 84," Evening Telegram [St. John's], 19 July 1971, p. 5.

<sup>36</sup>Smallwood and English, Stories of Newfoundland (St. John's: The Newfoundland Gazette, n.d.).

English accepted the appointment, and after a brief tour of mainland Canadian museums to study conservation and storage techniques, he returned to Newfoundland to begin his museum work. His job would not be an easy one. Although the museum had existed since 1887, it had been dismantled by the government in 1934 to make room for much-needed office space. Over the years the exhibits had been moved around from one place to another and some of them had been lost in the process. English now faced the task of reassembling the museum, replacing lost artifacts and generally creating order out of the chaos left behind by the previous administration.<sup>37</sup> He proved equal to the challenge and continued as the curator of the re-built museum until his retirement in 1960.

Partly as a hobby, and partly as an extension of his professional interest in local history, English made a life-long study of Newfoundland folklore in all its manifestations including dialect, custom, belief, legend, and folk songs. His interest in the latter began when he was still a teenager. His first folk songs were collected from the crews of ships visiting St. John's:

Here are the first lines of an old sea song that we learned on board a schooner in the nineties of the last century. In those days long whiskers were apparently the style, and fishermen in their thirties seemed venerable patriarchs with their flowing beards. When these old fellows got in port, in St. John's or Harbour Grace, their first visit was to a grog shop

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<sup>37</sup>"His Job to Rebuild Museum," Atlantic Guardian, 7:11 (November, 1950), 14.

for a round of good Jamaica rum. It was on one of these occasions that we heard the song. The whisker group were down in the cabin and one fellow sang this song to entertain the assembly.<sup>38</sup>

Later in his travels around Newfoundland as a teacher and civil servant, English never missed the opportunity to collect the folklore and folk songs he encountered.

But songs are still sung in Newfoundland that are three centuries old at least. We have heard in our outports many old songs that have never found their way into print.<sup>39</sup>

Eventually, English became well known as an expert in Newfoundland folklore. Thus, for instance, when Margaret Sargent came to Newfoundland to collect songs for the National Museum, one of the first persons she contacted was Leo English, who served as her principal informant and the "foremost authority on Newfoundland folklore."<sup>40</sup>

Despite his well-known collecting activities, and his reputation as an authority on local traditions, English has only a few folklore publications to his credit. Apart from a few brief magazine articles,<sup>41</sup> his best-known and most extensive work on the subject is a tourist brochure compiled

<sup>38</sup> L.E.F. English, "Old Sea Songs," Newfoundland Stories and Ballads (Winter/Spring, 1940), 9.

<sup>39</sup> English, "Old Sea Songs," 3.

<sup>40</sup> "Records Folksongs of Newfoundland," Evening Telegram [St. John's], 21 August 1950, p. 3.

<sup>41</sup> In addition to "Old Sea Songs" cited above, see "Folklore of Newfoundland," Maritime Advocate and Busy East, 40: 10 (May, 1950); and "Pirate Legends," Newfoundland Quarterly, 55: 4 (December, 1956), 34-35.

in 1955 for the Tourist Development Division of the Newfoundland's Department of Economic Development. The first edition of this brochure, Historic Newfoundland, appeared as a magazine-sized booklet, offset from a typescript original. It contained articles on history, local legends, dialect, proverbs, folk speech, weather lore, folk medicine, omens, and folk songs. The eight song texts in this edition were taken from English's personal collection and include well-known songs such as "The Kelligrews Soiree," along with lesser-known songs and shanties. English also wrote a brief commentary on the origins of Newfoundland folk songs, as well as notes on the individual song texts.

A revised edition of Historic Newfoundland was published by the government in 1957. This publication, which served as the pattern for all subsequent editions, contained much the same range of material, although the page size has been reduced and the type-face improved to present a more visually pleasing book. The song content was changed significantly in the new edition. English's songs have been dropped in favour of songs from the 1955 edition of Gerald S. Doyle's songbook. Later editions all contain the same selection from Doyle's book. Although this is interesting for what it says of Doyle's reputation as an authority on folk song, it has meant that English's personal collection which evidently contained some lesser-known works has not received the public exposure which it perhaps merited. His

songs may not have been as widely popular as those taken from Doyle, but they would have added some variety to the small body of songs which have been popularised through Doyle's collection.

Historic Newfoundland was and is distributed free of charge by the Newfoundland government. The only general collection of Newfoundland folklore published for popular consumption, it has become as well-known and as widely consulted for its material on local traditions as have the Doyle collections for Newfoundland folk song. In the 1960s a copy of the book was given to every school child in Newfoundland, and even today it is still consulted by elementary and high school students looking for information on Newfoundland folklore.

Leo English retired from the public service in 1960. Although he had planned in his retirement to write books on Newfoundland history and folklore, none were ever published. He died in an old people's home in St. John's in 1971.<sup>42</sup>

Although he was known as an authority on Newfoundland folklore, Leo English remains something of an enigma. Apparently shy, he published little and seems to have kept very much to himself. Nevertheless, he authored one of the best-known works on Newfoundland folklore, and one which, despite its original publication as a tourist pamphlet, has become

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<sup>42</sup>"Historian Leo English Dies at age of 84."

something of a standard textbook on the subject. It is to be regretted that more of his apparently extensive personal collection of folklore has not appeared in print.

Elisabeth Bristol Greenleaf

In 1920, a young student named Elisabeth Bristol came from Vassar College in New York to work as a volunteer teacher under the auspices of Sir Wilfred Grenfell's Royal National Mission for Deep Sea Fishermen. She was assigned to work in the small community of Sally's Cove in north-western Newfoundland, and spent the summer teaching in the one-room mission school there.

One night on her return from evening classes, she was sitting down to supper in a local home, when "Uncle Dan Endacott offered to sing me a song. I listened without particular interest, until it suddenly dawned on me that he was singing a real folk-song."<sup>43</sup> This was an important discovery for the young teacher. She had heard of folk songs in school and had even heard lecture-recitals by such authorities as John A. Lomax, but she had never expected "to hear them sung by one of the folk."<sup>44</sup> Realising the importance of what she was hearing, she began to make a collection of local songs, painstakingly writing down the words and transcribing the tunes by hand. Although she had had some musical training, she still found the transcribing a

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<sup>43</sup> Elisabeth Bristol Greenleaf, ed. Ballads and Sea Songs of Newfoundland (Cambridge, Mass., 1933; rpt. Hatboro, Penn., 1968), p. xx.

<sup>44</sup> Greenleaf, Ballads and Sea Songs, p. xx.

difficult and demanding task. Her informants were helpful, often singing the same song over and over until she had completed her work. Still, she writes: "No pupils of mine ever worked harder learning to write, than I to record the tunes they sang."<sup>45</sup>

Uncle Dan Endacott, who had given her her first taste of "real" folk singing was an especially valuable informant, "Uncle Dan had once known upwards of three hundred songs. His father . . . had also been a great singer in his youth."<sup>46</sup> With such a prodigious singer for her principal informant it is not surprising that Bristol was able to fill all of her leisure time with song collecting.

In the fall of 1920 she returned to Vassar, excited by her discoveries and anxious to tell others of the rich store of songs she had found in Newfoundland. She first went to the President of the College and sang one of her songs for him. He recommended her to Dr. Martha Beckwith who was then teaching folklore courses at Vassar. President McCracken and Beckwith shared Bristol's enthusiasm and encouraged her to continue her collection when she returned to work for the Grenfell Mission the following summer. In the course of her second season in Newfoundland she added thirty songs to her collection.

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<sup>45</sup>Greenleaf, Ballads and Sea Songs, p. xx.

<sup>46</sup>Greenleaf, Ballads and Sea Songs, p. xxiii.



The following year, Elisabeth Bristol married and in her own words, "school teaching and ballad collecting retired to the background of my thoughts."<sup>47</sup> She did not, however, forget about her experiences in Newfoundland, and the folk songs she had heard there. In 1929 the trustees of Vassar College offered her a grant to return to Newfoundland and make a systematic collection of Newfoundland songs.

Greenleaf eagerly accepted the grant, but not trusting her own abilities as a transcriber she set about finding a properly trained musician to accompany her. She finally engaged the services of Grace Yarrow (later Mansfield), a fellow graduate of Vassar, to assist her in her collecting. Together the two women spent the summer of 1929 travelling by boat, rail and road around the island of Newfoundland collecting songs. In all they gathered 185 song texts and tunes, and fourteen dance tunes. They collected anywhere they could find the songs and under any conditions. Some of their best material was collected aboard the boats which carried them between communities.

On their return to the United States, Greenleaf and Mansfield set about editing and preparing their collection for publication by Harvard University Press. To their own annotations were added scholarly comments and references supplied by George Lyman Kittredge of Harvard. The final

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<sup>47</sup>Greenleaf, Ballads and Sea Songs, p. xx.

result was the Ballads and Sea Songs of Newfoundland issued by Harvard in 1933.

This is a varied collection ranging from Child ballads to nineteenth century music hall songs. Although Greenleaf and Mansfield were interested in older traditional ballads, they were also aware that they were collecting from people who had their own interests, and apparently they tried to represent this in their collection. As Greenleaf pointed out in her introduction:

I realised then that the precious literary quality which we collectors seek in ballads is a very secondary thing to the folk who compose and sing them, to recall to mind the brave deeds of their heroes.<sup>48</sup>

Greenleaf's introduction to the collection contains much fascinating material on the singing styles and traditions encountered in Newfoundland. She was especially interested in the music and the interrelationship of tunes and texts, and has much to say about the quality of the music encountered and the difficulties of recording it exactly.<sup>49</sup> Greenleaf's concern for the tunes led to the publication of the tunes on the same page as the texts. Previously, folk song collectors had concentrated on the texts of the songs, and tunes were often relegated to an appendix in published folk song collections.<sup>50</sup>

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<sup>48</sup>Greenleaf, Ballads and Sea Songs, p. vii.

<sup>49</sup>Greenleaf, Ballads and Sea Songs, p. xxxiv.

<sup>50</sup>Carole Henderson, "Many Voices: A Study of Folklore Activities in Canada and their Role in Canadian Culture," Diss. University of Pennsylvania, 1975, p. 34.

The introduction is also interesting for its detailed descriptions of collecting experiences. In addition, each song is supplied with notes on the informants and the collecting situation, as well as comparative annotation.

Greenleaf also collected other folkloric materials while in Newfoundland, and in her introduction she refers to a number of areas of interest such as dialect, custom, foodways, and superstition. Most of these remarks are given in the context of collecting experiences, but she did make systematic collections of riddles and dialect items, and later published articles on both subjects.<sup>51</sup>

As the first scholarly field collection from Newfoundland her book is remarkably complete in its presentation of Newfoundland's singing traditions. Part of the credit for this must be given to Beckwith and Kittredge who were Greenleaf's mentors. Beyond this, however, the collection is a testimony to the energy and abilities of Elisabeth Greenleaf and Grace Mansfield.

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<sup>51</sup> Elisabeth B. Greenleaf, "Newfoundland Words," *American Speech*, 6 (1931), 306; "Riddles of Newfoundland," *The Marshall Review*, 1:3 (March, 1938), 5-20.

John Jones (1904-1968)<sup>52</sup>

John Jones was born in Upper Island Cove, Trinity Bay in 1904. He was educated in Upper Island Cove, and moved with his family to St. John's, sometime around 1920. For a time he worked at The Ropewalk, a local rope and netting factory in St. John's. Around 1925, he left his parents' home and moved to Water Street, where he operated a small restaurant. It was about this time that he met and subsequently married a woman from Chapel Arm, Trinity Bay, one of thousands of outport girls who had come to St. John's to "go in service"--that is, to work as a domestic servant. Jones and his wife moved into a new house on Pleasant Street, and John opened his first novelty store in the ground floor of that dwelling. In 1934 the store was moved to Water Street, where it is still operated by one of Jones' daughters, Mrs. Frances Sooley.

Jones and his wife had eight children--seven girls and a boy. A solid family man, he had few outside friends or interests. In fact, he resented the intrusion of outsiders into family matters, a feeling which caused some problems as his children grew and began to develop their own friendships. Nevertheless, he passed this feeling on to his children who

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<sup>52</sup>The material in this brief biography is based on a personal interview with Jones' daughter, Mrs. Frances Sooley, November 10, 1974.

today are protective, and almost secretive about their family life.<sup>53</sup>

In Newfoundland, the people of Upper Island Cove have a reputation for wit and humour, and they are often described as practical jokers, or made the heroes of trickster tales. Jones lived up to this reputation. He often played practical jokes on various members of his family, a favourite trick being to blacken the face of someone who had fallen asleep. At Hallowe'en parties he would make elaborate masks, carefully dyeing the insides black so that the wearer ended up with a black face. His daughter said this was a cause of considerable amusement, as the children would all be laughing at each other, and at the same time, not realising their own predicament.

Jones found another outlet for his wit in the writing of satirical poems. Whenever something of note happened in the house, such as an argument among the children, he would compose a humorous ballad about the incident. These poems were carefully saved and at family gatherings such as birthday parties, they would be recited by Jones, for the amusement of his family. Apparently, every detail of family life was preserved in these poems. For instance, his son who served for two months in the local Army reserve was thereafter

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<sup>53</sup>Mrs. Sooley mentioned in the course of my interview, that she had talked with other members of the family about the interview and had been carefully coached as to what she should or should not reveal, about her father's life and poetry.

referred to as "General" Jones in all of John's poems.

These poems were strictly private--for use only within the family. They are still saved, and guarded from prying eyes, by Jones' daughters. Nevertheless, Jones did not always confine his writing to family matters, and during the 1930s he began to publish broadsides of his own verses, as a means of supplementing his income from the novelty shop.

Jones was a proud man--too proud even in the hardest days of the depression to accept government relief. Therefore he was always seeking ways to increase his income. For instance, at one point he bought large quantities of ribbon and elastic from a bankrupt dry goods firm. He divided this up into smaller lots, which his children then peddled in the streets. Such measures worked on a temporary basis, but they had a limited appeal. However, Jones found that by turning his poetical talents to the composition of topical broadsides and sentimental verses, he was able to produce a meagre income which would help support his family.

On Sunday mornings, when he was not at work, or when he was sick in bed, Jones would occupy his time writing songs and sentimental verses. The songs would be sent to the offices of the local Daily News, where they were printed on newsprint sheets. The sentimental verses, inscribed "To My Mother," "To My Dad," "To a Dear Friend," etc., were given to a local job printer, Mr. Power of George Street. Power would make colorful 20 x 12 cm. greeting cards. The latter

would then be placed in homemade frames, consisting of a plate of glass, backed with cardboard and bound round the edges with cloth tape.

Jones would send his children out into the streets with a supply of cards and songs to sell to passers-by. The songs sold for six cents a copy and the cards for fifty cents. A favourite location for selling the broadsides as well as the cards was at the railway station, where they would be bought as souvenirs by visitors to St. John's. Similarly, the children sold many broadsides at the out-of-town bus stations on George Street, near their home. Beyond these, the best locations were in front of busy stores on Water Street, the main commercial thoroughfare of St. John's. During World War II, the framed cards would be bought by soldiers, as they were leaving for battle. A soldier would write the address of a loved one on the back of the card, which would then be packaged and mailed for him by Mrs. Jones. As Mrs. Sooley recalls, this was an especially 'lucrative market.

Jones' broadsides were of three main types. First, there were the topical songs which could be either satirical or serious, depending on the subject. They dealt either with specific events, such as shipwrecks or fires, or with fictionalised situations, such as "A Mother's Prayer," which is about a woman praying for her son who was away in battle. In addition to topical songs, Jones wrote a number of general

comic songs such as "If All In Our Town Got Drunk," and "Why Was I Chained To A Wife?." A final category is that of non-topical sentimental songs, such as "Home," which extols the virtues of home and family. It is significant, although hardly surprising, in the light of Jones' strong sense of family attachments, that the last-named song was his personal favourite.

John Jones loved poetry and one of his favourite pastimes was to perform dramatic recitations for his family. He was not, however, a very musical man, and unlike most local topical songwriters, he seldom composed with a particular tune in mind. The only exceptions to this general rule were when he wrote songs for his daughters to perform on radio on "The Children's Savings Hour," a local talent show.

Although in the 1940s he wrote songs for a popular local radio singer, Biddy O'Toole, these were set to music by the singer herself. At least two of his broadside compositions have passed into oral circulation as songs. One, "Darn the Man that I Can Get" was written for Biddy O'Toole in the 1940s, and was collected in 1951 by MacEdward Leach from a traditional singer near St. John's.<sup>54</sup> The other, "Did You Get Your Liquor Book?" is well known around the island, and has recently been recorded by popular Newfoundland singer, Dick Nolan.<sup>55</sup>

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<sup>54</sup> The materials from this collection are on file at MUNFLA Accession Nos. 78-54 and 78-55.

<sup>55</sup> Dick Nolan, Lukey's Boat, ARC AS 810.



Jones continued to write and publish broadsides in St. John's until sometime in the 1950s. For him, unlike his predecessor in the broadside trade, John Burke, this was always a sideline, a pleasurable pastime which provided some extra income for the family and pocket money for the children. He was not a well known songwriter, and the fact that large numbers of his broadsides are still in the possession of his family suggests that they did not sell extremely well.

Although his topical songwriting is reminiscent of Burke's, the poor sales of his sheets, and the fact that he was not a familiar name among local songwriters, suggest that songwriting, as a commercial craft in St. John's, was no longer viable by the time of his arrival.<sup>56</sup>

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<sup>56</sup>One of Jones' daughters, Mrs. Bramwell Lewis, continued to sell his framed broadsides and greeting cards, following his death. When I spoke to her in 1974, she said that she was discontinuing the practice, as the cost of materials for framing was too great.

Maud Karpeles (1885-1976)

The year 1929 was an important one for Newfoundland folk song scholarship. In that year Elisabeth Greenleaf and Grace Mansfield conducted Newfoundland's first folk song collecting expedition. The two Americans were followed by one English collector, Maud Karpeles, who arrived in Newfoundland in September of 1929.<sup>57</sup>

Maud Karpeles was born in London in 1885.<sup>58</sup> In May of 1909, she and her sister Helen (later Mrs. Douglas Kennedy) were attending a Shakespeare festival at Stratford-on-Avon, when they heard of a folk song and dance competitions which were being held in Stratford at the same time as the festival. They visited the competitions "out of curiosity," and ended by staying "the whole day, spellbound by what we saw and more particularly by what we heard. The dancing was crude, but the music, the like of which we had not heard before, enchanted us."<sup>59</sup>

This experience was the beginning of Karpeles' lifelong career as a folk song scholar. It was at the competitions that she first met the great English collector, Cecil

<sup>57</sup> Maud Karpeles, Folk Songs From Newfoundland (London, 1971), p. 13.

<sup>58</sup> "Dr. Maud Karpeles: Folk Music and Dance Revival" [obituary], The Times [London], 10 October, 1976, p. 14.

<sup>59</sup> Maud Karpeles, Cecil Sharp, His Life and Work (Chicago, 1967), p. 74n.

Sharp, who was to become her mentor and guide in the study of folk song over the next fifteen years. Among other accomplishments, Sharp had been instrumental in introducing folk dance instruction to the British school system, and in 1909, a Morris Dance School was established in Chelsea under his directorship. Among its first students, were Maud and Helen Karpeles, who intended to learn the dances, and then teach them to children as part of a recreation programme with which they were involved.

But with the very first step of the very first dance I knew that this was something which concerned me personally. Cecil Sharp who was always on the lookout for likely disciples, immediately spotted my Sister and me and fanned our enthusiasm by his words of encouragement.<sup>60</sup>

With Sharp as a guide, several members of the class began weekly practices in the Karpeles' home, and eventually formed the Folk-Dance Club. After some practice, the club began giving public performances and lecture-recitals of folk dancing and singing.

In December of 1911, on the advice of Cecil Sharp, the Folk-Dance Club dissolved itself and re-formed as The English Folk Dance and Song Society. Among the founding executive of the Society were Cecil Sharp and Maud Karpeles. From the beginnings of the society until Sharp's death in 1924, they continued to work in close association in the collection and preservation of English traditional dance and song.

<sup>60</sup> Karpeles, Cecil Sharp, p. 76.

In 1913 Sharp contracted neuritis in his right arm and was unable to write.<sup>61</sup> Following this, Maud Karpeles became his private secretary, and for the next fifteen years served literally and figuratively as his "right arm," accompanying him in all his travels and assisting him in his folk song collecting.

From 1914 to 1918, while most of Europe was involved in World War I, Sharp and Karpeles travelled in the United States and Canada lecturing on English folk dance and song, and giving recitals. Part of this time was also devoted to a special project of Sharp's, the collection of British folk songs in the southern Appalachian Mountains. Sharp had suspected that the isolated mountain communities would be a great treasure-house of traditional song, and their collection, published as English Folk-Songs from the Southern Appalachians,<sup>62</sup> proved his assumption to be correct.

While in America, Sharp had also hoped to visit Newfoundland, where he expected to uncover yet another store of traditional song, which would perhaps rival that found in the Appalachians. However, in 1918, with the end of the war in Europe, Sharp, who in any case lacked the funds for further fieldwork, chose to return to England to continue his folk song research there. Sharp did not abandon his plans for a trip to Newfoundland, and after a series of delays

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<sup>61</sup>Karpeles, Cecil Sharp, p. 116.

<sup>62</sup>(New York: Putnam, 1923).

began to prepare for an expedition in 1925.<sup>63</sup> These plans were abandoned following the death of Sharp in 1924. Finally in 1929 Karpeles undertook the project alone.

Arriving in September, she spent the next seven weeks travelling to isolated fishing communities in Conception, Trinity, Bonavista, and Notre Dame Bays, on the northeast coast of the island, looking for old songs. The following summer she returned to Newfoundland and visited settlements along the south coast. Wherever she went she was welcomed, even though she came "as a complete stranger without introduction. Everyone was delighted to meet 'that girl from England', and to hear what the people 'at home' were doing and thinking."<sup>64</sup>

Although she encountered no problems in finding singers, she did have trouble in indicating exactly what songs she was looking for.

In Newfoundland as in other parts of the world singers do not distinguish between traditional and composed songs. . . . In order to convey what I wanted, I used sometimes to explain that I was looking for songs that had not been put into books or that had no "music" to them, which to the folk means the printed air. I was once caught out by this ruse: a singer, coming to the end of his repertory of composed popular songs, all of which I had rejected on the grounds that they were already in print, innocently remarked: "Well, I can only think that some other lady must have come along before you and got all the songs printed off."<sup>65</sup>

<sup>63</sup>Karpeles, Folk Songs from Newfoundland, p. 13.

<sup>64</sup>Karpeles, Folk Songs from Newfoundland, p. 17.

<sup>65</sup>Karpeles, Folk Songs from Newfoundland, pp. 17-18.

Such difficulties notwithstanding, Karpeles noted 191 traditional songs during her stay in Newfoundland. The texts were recorded in shorthand notebooks, and the tunes were kept in separate books. Later the songs were written out in longhand, after which a final typed copy was made.<sup>66</sup>

Thirty songs from Karpeles' collection were published in a two volume folio edition, by Oxford University Press in 1934. The collection, Folk Songs from Newfoundland, contained pianoforte accompaniments by Ralph Vaughan Williams, Clive Carey, Hubert J. Foss, and Michael Mullinar. In the 1960s, a smaller selection of fifteen songs, with accompaniments by Vaughan Williams was published, again by Oxford. The bulk of Karpeles' collectanea remained unpublished until 1971, when Faber and Faber published a collection of 150 songs. Unlike the earlier editions, which presented texts which had been edited and adapted for singing, the present collection gives the texts as Maud Karpeles collected them. There is a lengthy section at the end of the book containing comparative annotation. The needs of singers are not entirely forgotten and the book contains an appendix of "Texts Adapted for Singing."

Although Karpeles had been somewhat disappointed in Newfoundland as a repository of folk song, she was nonetheless struck by the beauty and uniqueness of many of the songs she had collected there. One song in particular, "She's

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<sup>66</sup>Karpeles field notebooks, and diaries are now in the possession of MUNFLA, Accession No. 78-5.

Like The Swallow," remained her personal favourite. Of it she remarked: "My life would be worthwhile if collecting that was all that I had done."<sup>67</sup>

After returning to England in 1930, Maud Karpeles continued to study and collect folk music. She became honorary secretary of the English Folk Dance and Song Society and in 1947, she founded the International Folk Music Council, serving as its secretary for many years. In 1970 she travelled to Newfoundland at the invitation of Memorial University to receive an honorary Doctor of Letters degree. Returning again to England she remained active in folk song research right up to her death in 1976.

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<sup>67</sup>"Dr. Maud Karpeles" [obituary].

MacEdward Leach (1892-1967)

MacEdward Leach was born in Bridgeport, Illinois, in 1892<sup>68</sup> and received his early education in his home state. After completing his Bachelor and Master's degrees in English<sup>69</sup> at the University of Illinois he spent 1920 studying and teaching at Johns Hopkins University, before entering a Ph.D. programme at the University of Pennsylvania where he also lectured in medieval literature and folklore from 1921 to 1967. While at the University of Pennsylvania he was instrumental in establishing a Graduate Department of Folklore, and served as the chairman of that department from 1962 until his retirement. Highly respected as a folklorist, he was secretary of the American Folklore Society for twenty-two years before being elected president in 1960.<sup>70</sup>

Leach first came to Newfoundland to collect folk songs in the summer of 1950, and returned the following year to continue his collection. He collected six hundred songs and stories in the two trips; most of these came from communities on the eastern Avalon Peninsula, near St. John's. While most

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<sup>68</sup>"MacEdward Leach. 71, A Folklore Expert," New York Times, 13 July 1967, p. 37.

<sup>69</sup>1916 and 1917, respectively.

<sup>70</sup>MacEdward Leach, Liner Notes, Songs From the Outports of Newfoundland, Folkways FE 4075, 1966, p. 8.



of this material is as yet unpublished,<sup>71</sup> twelve songs and one story from the collection were issued on a long-play record album in 1966.<sup>72</sup>

In 1960, Leach received a grant from the National Museum of Canada to collect songs in the isolated fishing communities of coastal Labrador. Labrador has been administered by Newfoundland since the signing of the Treaty of Paris in 1763. Newfoundland's claim to the territory was challenged by Quebec in the 1920s, and in 1927 a Privy Council decision reaffirmed Newfoundland's ownership of Labrador. As Leach pointed out in his introduction to Folk Ballads and Songs of the Lower Labrador Coast, there are several historic and cultural reasons which make this a logical decision:

It is fitting that the eastern part of the mainland should belong to Newfoundland, since many of the settlers of coastal Labrador were from Newfoundland, and since the Straits of Belle Isle, the water that separates the two areas, are very narrow, only 18 miles at one point. The result is that, from the very beginning, Coastal Labrador developed trade relations with Newfoundland, as well as religious, educational and welfare affiliations. Through the years the Labradorians have been oriented towards Newfoundland.<sup>73</sup>

Leach visited seven communities along the southwestern coast of Labrador. Working with a tape recorder, he collected

<sup>71</sup>The tapes and supporting documentation from these collections are on file at MUNFLA (Accession Nos. 78-54, 78-55) where the textual and musical transcriptions are being prepared for publication.

<sup>72</sup>Leach, Songs from the Outports of Newfoundland.

<sup>73</sup>(Ottawa, 1965), p. 3.

a total of 138 songs which were published in 1965 by the National Museum. The musical transcriptions for the collection were made by Bruno Nettl, who also wrote tune analyses for the book.

Leach's introduction shows a considerable regard for the context of his collection. It contains detailed descriptions of the economic and social life of the communities, as well as discussions of the actual singing sessions in which the songs occurred. Clearly, he was trying to present a rounded picture of the singing traditions of Labrador, rather than just a collection of songs.

He was also concerned that the picture be an accurate one, and this concern for accuracy led at one point to a dispute with the National Museum. Bruno Nettl had attempted in his transcriptions to represent the tune as it was actually sung. However, as the book was being prepared for publication it emerged that Marius Barbeau, the former head of the museum, wanted the transcriptions changed to "reflect what he, as a musician, thought the performers should be singing, and what he believed they thought they were singing, rather than what they actually sang as Nettl's transcriptions showed."<sup>74</sup> In the heated debate that followed, Leach actually threatened to withdraw the publication unless the transcriptions appeared as Nettl had done them. Eventually the museum gave in, and the transcripts were intact.

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<sup>74</sup> Margaret Carole Henderson, "Many Voices: A Study of Folklore Activities in Canada and their Role in Canadian Culture," Diss. University of Pennsylvania, 1975, p. 250n.

Leach was struck by the popularity of locally composed songs, and noted that their importance seemed to be in proportion to the closeness of the community:

Understandably in a close community like this one, it is the local songs that are the favourites. Songs like "The Game Warden Song," and "Captain Shepherd," and the local wreck songs such as "Mariposa" are listened to over and over. They are crude in metre, form, and style, and often the tune is pedestrian and halting; yet the listeners immediately identify with the song and live in it. When it is over, then every omitted detail must be brought forth and reminisced . . . . . The talk after such a song is concrete and dramatic and more interesting than the song itself, which is likely to be bare generalities.<sup>75</sup>

Another feature of the singing tradition which interested Leach was the status accorded individual singers:

One man in each village is tacitly recognised as the 'official' singer; he is selected because he is the best singer, and very often such a gift or influence is hereditary. In almost every instance it is the family, not just the individual, which has the songs in keeping. Peter Letto learned his songs from his father and his grandfather, and his son has learned them as a matter of course.<sup>76</sup>

Leach would probably liked to have continued working in Labrador. Occasional references in his introduction to possible areas of further investigation, may be an indication that he did not feel the published collection to be fully representative. Certainly he felt that Labrador had much to offer in terms of folk traditions:

The great significance for folklorists of this region is the fact that here is a culture closer to a pure folk culture than perhaps any other in North

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<sup>75</sup> Leach, Folk Songs and Ballads of the Lower Labrador Coast (Ottawa, 1965), pp. 9-10.

<sup>76</sup> Leach, Labrador Coast, p. 10.

America. There is for example, far more modification of the folk culture of the Ozarks from the central culture than there is here. And the same is true of the southern Alleghenies and of the outports of Newfoundland.<sup>77</sup>

Whatever plans Leach may have had for further work in Labrador are not known. We do know that he was planning a field trip to Newfoundland in the summer of 1966.<sup>78</sup> Unfortunately, these plans had to be abandoned because of an illness which lasted until his death in 1967. Leach's Labrador collection remains as the only published record of Labrador songs. As such it is all the more important for its detailed description of singing traditions in the area.

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<sup>77</sup>Leach, Labrador Coast, p. 12.

<sup>78</sup>John Greenway, et al., "MacEdward Leach, 1892-1967," Journal of American Folklore, 81 (1968), 108.

James Murphy (1868-1931)<sup>79</sup>

Although the first scholarly collection of Newfoundland folk songs was that of Greenleaf and Mansfield published in 1933, theirs was by no means the first field collection undertaken in Newfoundland. An amateur collector, Gerald S. Doyle, first published his influential collection in 1927, predating Greenleaf and Mansfield by six years. However, in 1895, long before the advent of Doyle's song books, James Murphy's pioneer collection, The Songs and Ballads of Terra Nova, was published in St. John's.

Murphy was born in Carbonear, Conception Bay, in 1868. He was the son of Michael and Ellen (Day) Murphy. At the time Michael was a fisherman, but around 1870 he moved with his family to St. John's where he worked as a sailmaker with the firm of J. and G. Dicks. James Murphy received his education from the Irish Christian Brothers in St. John's, and after leaving school he was apprenticed to a local cabinet maker. By 1890 he had established his own cabinet making business in the family home, 328 Duckworth Street. In 1892, the Murphy house, along with most of downtown St. John's was destroyed in a disastrous fire.<sup>80</sup> Following the fire, the

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<sup>79</sup> Much of the information for this account was supplied by James Murphy's son Michael P. Murphy, in a personal interview at St. John's, June 22, 1976.

<sup>80</sup> For an account of this fire, see R.G. Moyles, Complaints is Many and Various but the Odd Divil Likes It (Toronto, 1975), pp. 24-29.

Murphy's moved to Pennywell Road, where Michael died in 1901, leaving James as the head of the family.

By this time, James Murphy was married and had his own family to raise. Evidently he took his family responsibilities seriously. On the day of his marriage he gave up drinking and smoking, and according to his son Michael, he became a staunch temperance advocate from that day forward.

Murphy soon abandoned the cabinet-making trade, and after trying his hand at various occupations he became a newspaper reporter. Between 1900 and 1910 he worked for several local papers, first as a court reporter, and later as a political columnist. A supporter of the People's Party under Sir E.P. Morris, he wrote his political columns under the nom de plume of "A Morris Man." Morris was elected premier of Newfoundland in 1909, and shortly thereafter Murphy left newspaper reporting to work as a messenger and later a clerk in the Department of Public Works. In 1916, at the age of forty-four, he was forced to retire from the public service on account of ill health.

Murphy was a talented writer and often interspersed his reports of local court proceedings with puns and jokes such as the following: "Among the drunks arrested last night was a resident of Howe Place. He didn't have the how to find the place."<sup>81</sup> In addition, he sometimes gave his

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<sup>81</sup>Quoted by Michael P. Murphy in Pathways Through Yesterday (St. John's: Town Crier Publishing Co., 1976), p. 150.

reports of court cases in the form of humorous verses. For instance, in reporting a case in which a man was on trial for beating his wife, he gave the wife's testimony in verse:

Look at me now and the day you wed me  
When you fell in love with all me charms.  
Naked and Hungry you have left me,  
Hit me now with the child in me arms. 82

Murphy also found an outlet for his creativity in composing topical ballads for broadside publication. He was a long time friend of prominent St. John's broadside poet John Burke (see above, pp. 73-81). There is little doubt that this association had an influence on his writing. Unlike Burke, Murphy never tried his hand at printing his own ballads. From the outset he had his broadsides printed for him, either by local newspaper offices or by independent job printers. Murphy's songs, like those of Burke, were sold in the streets by young boys, who received a small commission as payment for their services.

Although he was known to have written on a variety of topical subjects, depending mainly on whatever the current interests of the local populace were, Murphy was most famous for his poems and songs about the annual Newfoundland seal hunt. Consequently, he was known locally as "the sealers' poet." In 1916 the captains of the local sealing steamers took up a collection and presented Murphy with a gold watch in recognition of his writings on the hunt.

<sup>82</sup> Murphy, Pathways, p. 150.

In a further effort to publish his songs, Murphy collaborated with Burke in the publication of songsters. The first of these joint publications was The Duke of York Songster and Christmas Advertiser, published in 1901 to commemorate a state visit to Newfoundland by the Duke and Duchess of York (later King George V and Queen Mary). Later in 1904 the two published The Burke and Murphy Songster and The Old Home Week Songster. In the first of these they published their own compositions, as well as those of other local poets, including a few poems by the Roman Catholic Archbishop, Michael F. Howley. Howley, a cousin of Burke's, was not pleased at being included in the volume, especially since Burke and Murphy had not asked his permission to print the poems. He wrote Murphy a letter in which he objected strenuously to having his verses "placed in juxtaposition to what I consider drivel and doggerel."<sup>83</sup> The Archbishop notwithstanding, the book was well received as were all of Burke and Murphy's subsequent songsters, the last of which appeared in 1910.<sup>84</sup>

Murphy's interest in local songs extended beyond his own compositions. He was an avid collector of Newfoundland songs and for many years he made it his habit to board ships in St. John's harbour where he would seek out singers, amongst the ships' crews. He would then copy down their

<sup>83</sup> Murphy, Pathways, p. 148.

<sup>84</sup> Murphy, Pathways, p. 153.



songs for his collection. As already noted, his The Songs and Ballads of Terra Nova published in 1895 was the first published field collection of Newfoundland songs. Like most locally produced songsters, this "thick pamphlet" contained song texts without tunes. The cost of its publication was defrayed by advertising solicited from local business firms.<sup>85</sup> A second edition was published in 1904. Although most of the contents were reprinted from the first edition Murphy added some new songs which he reportedly gathered in collecting trips to outport communities near St. John's. While the second edition was only moderately well-received at home, it was enthusiastically greeted in England, as evidenced in a review which appeared in the now-defunct London Morning Post:

Mr. James Murphy of St. John's, who might perhaps be defined as the Edwin Waugh of Newfoundland, visited last year a number of the outharbours to add to his collection of fishermen's songs. It appears that the Irish and West Country ditties--it is with good reason that Newfoundland is sometimes styled "the sea-girt Devon"--are very popular there, having been handed down from father to son from the earliest days of settlement. It can hardly be said that an indigenous minstrelsy exists, and not a single poet of any considerable merit had yet been produced in Newfoundland. --And Newfoundland has also a number of stirring songs which give directions for taking a boat through passages with but little sea room and are learnt by illiterate mariners. 'Wadham's Song', the best-known of these coasting rhymes was written in 1756.<sup>86</sup>

<sup>85</sup> Murphy, Pathways, p. 151. Unfortunately, I have been unable to locate a copy of this collection for examination, and my description is based on that supplied by Murphy.

<sup>86</sup> Quoted by Murphy in Pathways, p. 151.

Murphy published several such collections, including two devoted entirely to sealers' songs.<sup>87</sup> Until recently these were the only collections from this important occupational group.<sup>88</sup> With characteristic concern for the historic significance of his songs, Murphy tried wherever possible to supply notes on the origins, and prior printing history of the items in his many collections.

Although he had retired from public service in 1916, Murphy continued to collect and publish local songs until his death in 1931. An amateur historian, as well as a song collector, he also published several booklets on Newfoundland history, and continued to contribute articles to St. John's newspapers. Although without formal training, he can be called Newfoundland's first folklorist. His published collections, which are important in their own right, are all the more remarkable since they predate the first scholarly works on Newfoundland folklore by over thirty years.

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<sup>87</sup>Murphy's Sealers' Song Book (1904); Songs Sung by Old Time Sealers of Many Years Ago (1925).

<sup>88</sup>George Allan England, in The Greatest Hunt in the World (Montreal, 1969; originally published in 1924 as Vikings of the Ice), pp. 124-134, gives an account of a singing session, aboard a sealing vessel, quoting several song texts. The only extensive publication of sealers' songs to appear since Murphy's is Haulin' Rope and Gaff: Songs and Poetry of the Newfoundland Seal Fishery, compiled by Shannon Ryan and Larry Small (St. John's, 1978). Of the one hundred songs in the latter collection, twenty were taken from the collections of James Murphy. Several other sealers' songs, published by Murphy, were reprinted by Ryan and Small from other sources.

Kenneth Peacock (1922- )

The National Museum of Canada's collections of Newfoundland song are the work of three collectors. The first of these was Margaret Sargent (McTaggart) who made a preliminary survey in 1950. She was followed by Kenneth Peacock, who covered the island of Newfoundland in several field trips from 1951-1961, and MacEdward Leach who collected in coastal Labrador fishing communities in 1960.

In her preliminary survey Sargent made tape recordings of songs in several communities adjacent to St. John's, and also visited Branch in St. Mary's Bay, on the southeast coast of the island.<sup>89</sup> During her trip she encountered local amateur collectors and was particularly impressed with the work of L.E.F. English, whom she called "the foremost authority on Newfoundland folklore."<sup>90</sup> The following year the museum sent Kenneth L. Peacock to continue the collecting which Sargent had begun.

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<sup>89</sup> Kenneth Peacock, "Nine Songs from Newfoundland," Journal of American Folklore, 67 (1954), 123-126. Branch is still regarded as an important area for folk song research, and collecting work continues there today, largely under the auspices of the St. John's Folk Arts Council.

<sup>90</sup> "Records Folksongs of Newfoundland," Evening Telegram [St. John's], 21 August 1950, p. 3.

Peacock was born in Toronto in 1922,<sup>91</sup> and was educated in music at the Toronto Conservatory of Music and the University of Toronto. Later he studied philosophy and English in Montreal and Boston. Subsequently he moved to Ottawa, where he met Marius Barbeau of the National Museum. Through Barbeau, Peacock developed an interest in folk music, and was later asked to join the collecting staff of the museum.

In his first summer in Newfoundland, Peacock travelled in the southeastern area of the island, covering much of the same ground that Sargent had covered, a year earlier. In 1952 he travelled around the northeastern coast. After a gap of several years, during which time he worked on building the National Museum's collection of Canadian Aboriginal music, Peacock returned to Newfoundland. In 1958 and 1959 he travelled to the west coast of the island and the inland farming communities. In 1960 the southwestern area was covered with special emphasis on the French and Scottish Gaelic traditions in that area. A final "prepublication survey" was made in 1961 to complete the collection.<sup>92</sup>

Of approximately seven hundred songs collected in these expeditions, just over four hundred have been published.

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<sup>91</sup>Biographical details from Alan Mills, ed., Favourite Songs of Newfoundland (Scarborough, Ont.: Berandol Music Co., 1969).

<sup>92</sup>Kenneth Peacock, Songs of the Newfoundland Outports (Ottawa: National Museum of Canada, 1965), p. xx.

A preliminary report in the Journal of American Folklore in 1954 contained nine songs,<sup>93</sup> and a further twelve "native" (i.e., locally composed) songs appeared in a 1963 article on Newfoundland songwriting traditions.<sup>94</sup> Finally, in 1965, a massive three volume collection, The Songs of the Newfoundland Outports, was issued by the National Museum. This publication contains 412 songs, with musical transcriptions by Peacock. Many of these are given in two or more variant forms. The aim of the publication was to produce a collection that was representative of the traditional Newfoundland repertoire. Thus, for instance, since Peacock found that local compositions occurred in his collection in the approximate ratio of four traditional to one native, this proportion is carried out in the book.<sup>95</sup>

Although in his introduction Peacock claims that the book is intended to serve as a source book for scholars, as well as for singers and general readers, he has kept his scholarly notes and commentary on the songs to a minimum. This tends to limit the value of the collection as a scholarly resource. In the introduction he announces his

<sup>93</sup> Peacock, "Nine Songs from Newfoundland."

<sup>94</sup> Kenneth Peacock, "The Native Songs of Newfoundland," in The National Museum of Canada, Contributions to Anthropology, 1960, Part II (Ottawa: Queen's Printer, 1963), pp. 213-239.

<sup>95</sup> See "The Native Songs of Newfoundland"; also see Songs of the Newfoundland Outports, p. xx.

intention to produce a proper scholarly commentary on the songs "at some time in the future."<sup>96</sup> This commentary has yet to appear.

The value of Peacock's collection as a research tool is further limited by his editing of texts. He rejects the idea of phonetic rendering of the texts as being unreadable, and there can be no serious quarrel with this, but the major problem comes about in his having actually changed words, where he feels there are problems in the singers' renditions:

As for the words themselves, I have reproduced them as the singer used them except where there were obvious mistakes. For example I have changed a word like 'fly' to 'flee' so it will rhyme with 'me' in the previous line.<sup>97</sup>

Such changes imposed by Peacock to correct "obvious mistakes" in a singer's performance of a song sound very like Barbeau's wanting to 'correct' the musical transcriptions of Leach's Labrador collection (see above, p.115) and it may be that Peacock's editorial practices are related to his early contact with Barbeau. Whatever the case, such minor revisions might even be acceptable given that Peacock was interested in the needs of singers, as well as those of scholars. However, in at least one case he has gone so far as to interpolate an entire stanza from a different text to heighten the sexual symbolism of a song. Thus, in his notes to "She's

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<sup>96</sup> Peacock, Songs of the Newfoundland Outports, p. xx.

<sup>97</sup> Peacock, Songs of the Newfoundland Outports, p. xxiii.

Like the Swallow" he tells us:

Verse 5 of variant A is taken from She Died in Love to further heighten the symbolism of the apron. The apron is often used as a symbol of pregnancy, though in this case just its position is sufficient to convey the before-and-after attitude of the young man.<sup>98</sup>

In this case we are dealing not only with what is in the song as Peacock collected it, but also with the symbolism of the song as Peacock interprets it. Symbolic interpretations of this nature are one of Peacock's favourite subjects and his commentaries on the songs constantly refer to the symbolism of the texts.

On the plus side, it should be noted that Peacock's collection is the largest single published work on Newfoundland folk song. It contains much valuable material not found in any other collections. Especially important is the sampling of Scottish-Gaelic and French songs. To date this is the only published collection to include such materials although their presence in Newfoundland had been noted by Greenleaf as early as 1933.<sup>99</sup>

Peacock's collection has served as a source of songs for a variety of subsequent collections, both scholarly and popular. Local collector Gerald S. Doyle has published material from this collection in his 1955 and 1966 songbooks, and Edith Fowke has reprinted songs from Peacock in her Canadian song collections, most notably in the 1973 Penguin

<sup>98</sup> Peacock, Songs of the Newfoundland Outports, p. 714.

<sup>99</sup> Greenleaf and Mansfield, Ballads and Sea Songs of Newfoundland (1933; rpt. 1968), p. xxxv.

Book of Canadian Folk Songs. Peacock further contributed to the literature of Newfoundland folk song by preparing piano accompaniments for a Newfoundland song folio edited by the popular Canadian folk revival singer, Alan Mills.<sup>100</sup>

Peacock is also a singer and has performed songs from his Newfoundland collection on two phonograph albums, although these were not widely distributed and do not appear to have had any significant effect on Newfoundland folk song traditions.<sup>101</sup>

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<sup>100</sup> Mills, Favourite Songs of Newfoundland (1969).

<sup>101</sup> The Columbia World Library of Folk and Primitive Music. Volume VIII: Canadian Folk Songs, Columbia SL-211; Kenneth Peacock, Songs and Ballads of Newfoundland, Folkways FG-3505.



Nicholas Peddel (1837-1921)<sup>102</sup>

Nicholas Peddel was born in 1837 in Mosquito (now Bristol's Hope), Conception Bay. The son of a fisherman, he left school at an early age to join his father in the Labrador fishery. At that time, a thriving coastal fishery was carried on "in the Labrador," by Newfoundland crews. They stayed in Labrador for the entire summer, living in temporary quarters on the coast, and returning with their catch in the fall.

After working with his father for some time, Peddel became Captain of his own schooner. Every spring he took his vessel to the seal hunt and on his return to Mosquito, outfitted the ship for the Labrador coastal fishery. Although he was successful in the fishery, he eventually sold his schooner and went to work as medical officer aboard the coastal steamer Virginia Lake. He was not a qualified doctor, but apparently it was not uncommon for persons with only a rudimentary knowledge of first aid to serve in this capacity aboard local shipping.

Peddel married three times<sup>103</sup> and had a total of ten children. Evidently feeling the need to work closer to home,

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<sup>102</sup>Details of Nicholas Peddel's life in the following account are taken mainly from Sally Trainor's unpublished manuscript, "Assignment on Nicholas Peddel," 1974, and from a telephone conversation with Peddel's granddaughter, Dorothy Rowe, St. John's, 8 November 1974.

<sup>103</sup>Peddel's last wife Catherine was his first wife's sister.

he left the Virginia Lake to become a miner in the copper mines at Tilt Cove, and later in the slate mines on Random Island, Trinity Bay.

Peddel was a voracious reader. His favourite topics were Newfoundland history and the fishery, and he kept a large library of books on these subjects. He also loved music and poetry, and his interest in these led to his song-writing. At night he would sit at the kitchen table scribbling out verses by the light of a kerosene lamp. If any of his family were in the room they were under strict orders to remain absolutely silent, lest they break his concentration. If anyone did speak Peddel would be unable to continue writing. Often he became angry at such times and would tear up his unfinished poem and stalk out of the room.

It would be days or even weeks before a finished poem was shown to anyone, even his family. During this time Peddel presumably went over his composition, polishing, editing, and adding material as necessary. Although not musically literate, he considered himself a songwriter, and called his compositions songs rather than poems. He would often sing them himself to the tunes of well-known songs, and encouraged his friends to do likewise.

His songs were written on those topics that interested him personally. Many of them deal with aspects of Newfoundland history. An interest in industrial development prompted him to write several poems promoting factory construction,

railway-building, and mining. He also wrote on political subjects. Only occasionally did he write news balladry about specific events, although he frequently drew his subjects from newspapers. A number of his songs were written at New Years. These usually contain a retrospective look at the year just ended and a number of predictions for the coming year.

In 1904 Peddel assembled a collection of his writings and published a songster which he had printed at the offices of The Harbour Grace Standard, near his home. The venture cost him \$60.00 even with the support of local advertisers. The books were sold around his home community at ten cents a copy, and Peddel even brought copies to Labrador, where they were apparently quite popular. An American traveller, Felix J. Koch included the texts of two Peddel songs in his account of a trip to Labrador.<sup>104</sup> Koch said that the songs had been sung by settlers in Labrador, and were written by Nikolus Peddle, "the Bard of the Labrador." Peddel's songs have remained in oral circulation in Labrador, and one of them, "The Trinity Bay Tragedy," was collected there in 1960, by MacEdward Leach.<sup>105</sup>

Peddel managed to sell every copy of his 1904 collection, and its success prompted a second edition which

<sup>104</sup> Felix J. Koch, A Little Journey to the Northern Wilds (Chicago, 1908).

<sup>105</sup> Leach, Folk Ballads and Songs of the Lower Labrador Coast (Ottawa, 1965), p. 186.

appeared in 1908. A number of new songs, most of which had been composed in the intervening four years, were added to the new edition. As an introduction to the new collection, Peddel wrote a discursive history of the Newfoundland fisheries, thus emphasising his interest in local history, and the connections between this interest and his songwriting.

Peddel continued writing songs until his death in 1921. Although his writing was mainly a pastime it had a purpose for him, beyond that of mere amusement. As he indicated in a 1909 letter to the Newfoundland Historical Society<sup>106</sup> he was interested in preserving a record of the Newfoundland way of life, and especially in pointing out the contrasts between the hard life of Newfoundland settlers in the old days, and the relatively easy existence of his contemporaries. He sought to do this through writing songs. Furthermore, by publishing his songs in cheap collections, he hoped to make them available to Newfoundlanders everywhere.

In terms of printed songs Peddel is of special interest as an outport composer and publisher. Very few of the published collections of Newfoundland songs were issued outside of St. John's, and of these Peddel's were the earliest. Like other local papers, The Harbour Grace Standard frequently contained songs submitted for publication

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<sup>106</sup>"Nick Peddle [sic], Bard of Mosquito," The Evening Telegram [St. Johns], 4 November 1974, p. 4.

by its readers, and in 1912, they reprinted a Burke broadside which had earlier been issued in St. John's. It might be expected, therefore, that there would have been more songsters issued from the presses of The Standard. Such publications, however, have usually appeared at the instigation of their compilers, most of whom have also been songwriters. Apparently Peddel was the only such person in the area with the inclination to preserve his songs in book form.

Arthur Reginald Scammell (1913- )<sup>107</sup>

A.R. Scammell was born at Change Islands, Notre Dame Bay. He received his early education at Change Islands, and in 1930 came to St. John's to take a teacher training course at Memorial University College. Graduating in 1931 he spent the next nine years teaching in various communities around Newfoundland. In 1939 he left Newfoundland to continue his studies at McGill University in Montreal. He graduated from McGill in 1942 with a B.A., and later did graduate work at the University of Vermont, receiving an M.A. in 1966. After his graduation from McGill, he remained in Montreal teaching English at various schools, and serving for five years as the head of the English Department at Mount Royal High School. In 1970 he retired, returned to Newfoundland, and now resides in St. John's.

As a young boy in Change Islands, Scammell had developed a taste for music and poetry, and he began to write songs and poems which characterised outport life. At the age of fifteen he wrote what is perhaps his best-known song, "The Squid Jiggin' Ground." The song came to the attention of Gerald S. Doyle, who probably heard of it during his

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<sup>107</sup> Biographical details are taken from Who's Who, Silver Anniversary Edition, ed. James R. Thoms (St. John's, 1974), p. 185. Details on Scammell's recordings are from Michael Taft, A Regional Discography of Newfoundland and Labrador, 1904-1972 (St. John's, 1975).

travels around the island. Whatever the case, Doyle published "The Squid Jiggin' Ground" along with two other

Scammell compositions, "The Shooting of the Bawks" and "The Six Horsepower Coaker," in the 1940 edition of his Old Time Songs and Poetry of Newfoundland.<sup>108</sup> Doyle also used the songs on his radio broadcasts. In the meantime, Scammell had left Newfoundland for Montreal.

"The Squid Jiggin' Ground" had been made popular through Doyle's publications, and in 1943, Scammell, who needed money for his education, sought to capitalize on its popularity. With financial backing from Doyle, he produced a private recording of the song. Scammell, who also sang on the record, sent copies to stores in Newfoundland as well as selling them directly to customers. By these means he sold between 15,000 and 20,000 copies of the record.<sup>108</sup> He decided to follow its success with another recording and eventually made a total of six 78 r.p.m. recordings of his songs, all of which he distributed privately.<sup>109</sup> In 1974, following his return to Newfoundland, he made one other recording, a long-play album of songs and recitations, which was released on the Audat label.<sup>110</sup>

Scammell had also published "The Squid Jiggin' Ground" in sheet music form and also distributed this himself. In

<sup>108</sup> Taft, p. xiii.

<sup>109</sup> Taft, p. xiii.

<sup>110</sup> Art Scammell, My Newfoundland, Audat, 477-9043, 1974.

1940, at the urging of "some friends in Montreal," he published Songs of a Newfoundlander, a collection of twenty-one songs and stories. A second publication, Mirrored Moments, appeared in 1943. It contained three songs and a number of poems. Scammell's most recent book was My Newfoundland, published in 1966. It contained several stories and poems along with eight songs.

Although most of Scammell's adult life was spent in Montreal, his publications show that he never forgot his Newfoundland background. In 1944 he joined with several other Newfoundlanders in Montreal to found the Atlantic Guardian,<sup>111</sup> a monthly magazine for expatriate Newfoundlanders. Scammell served as a contributing editor and wrote a regular column on Newfoundland folk music. In each issue he would highlight a particular song, describing the history of the song or its relevance to Newfoundland life.

While Scammell's publications are of some interest in terms of this study, they were not tremendously significant in the overall development of Newfoundland's printed song traditions. What is interesting, however, is his use of phonograph records to distribute his songs. As Taft points out, his 1943 recording of "The Squid Jiggin' Ground" is the very first recording of a Newfoundland singer to be

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<sup>111</sup>The Atlantic Guardian continued publishing until 1957, when it merged with a New Brunswick monthly, The Maritime Advocate and Busy East, to become The Atlantic Advocate.



produced for consumption in Newfoundland.<sup>112</sup>

Thus from the very beginning, what Taft calls "locally-directed" recordings in Newfoundland, were linked with printed songs. Scammell's decision to record the song was based on its popularity in Newfoundland, which had been established through Doyle's printed collections. In addition, the recording would not have been possible without the financial backing of Doyle. Although not all popular Newfoundland recording artists have had associations with printed song traditions, there have been a few who have. Performers such as Omar Blondahl, Dick Nolan, and John White have all published popular song collections, which demonstrate the connections between printed and electronic media in Newfoundland.

Finally, there is another way in which Scammell's recordings have been linked to popular printed songs. Taft has noted the existence of a legend that Scammell at one time sold his records on the street from the trunk of his car, in a manner not unlike the way in which broadsides were sold in the street by Johnny Burke. As Taft points out, even if the story about Scammell is not true, it does show that in the popular mind his privately distributed records were perceived as being in some way similar to the broadsides.<sup>113</sup>

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<sup>112</sup>Taft, p. xiii.

<sup>113</sup>Taft, p. xxii.

## CHAPTER IV

### BIBLIOGRAPHY OF NEWFOUNDLAND SONGS IN PRINTED SOURCES

#### The Scope of the Bibliography

This Bibliography lists mainly monographic publications, which, apart from academic folksong collections, can be termed primary printed sources of Newfoundland songs. That is, they are popular publications of songs for consumption at the local level. The major physical types of publication are as follows:

Broadsides: Unfolded sheets of paper, printed on one side only. Broadside ballads were sold in Newfoundland, possibly as early as 1818. Within recent times, Newfoundland broadsides were sold through the streets by children, much as newspapers are sold by street vendors today.

Songsters: Pocket-size pamphlets of not more than 100 pages, containing song texts without accompaniment. D.K. Wilgus, in Anglo American Ballad Scholarship since 1898,<sup>1</sup> limits the term to nineteenth century publications, but

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<sup>1</sup> (New Brunswick, N.J., 1959), p. 437.

almost all Newfoundland examples date from the twentieth century. Newfoundland songsters generally carried advertising for local firms which helped to defray the costs of publication. Although later songsters and songbooks (see below) were distributed free of charge by companies who published them for advertising purposes, most earlier songsters were sold on the streets, like broadsides.

Songbooks: My usage of this term covers publications which resemble songsters in format, but which contain musical notation. Many songbooks have been distributed free of charge for advertising purposes. The best-known examples are the publications of Gerald S. Doyle. Other songbooks have been sold in music stores, bookstores and at the souvenir counters in Newfoundland department stores. To the best of my knowledge such publications have not been sold in the streets.

Sheet music: Songs with staff notation, or instrumental pieces, printed on large unbound folded sheets. In Newfoundland sheet music has been available mainly from book and music stores. Occasionally, pieces have been privately published and distributed by their composers through the mails. In one unusual case a song that had been originally sold in the streets as a broadside, was later set to music and republished as sheet music by its composer. It was sold by the composer, and by street vendors.

Song folios: Bound collections of songs in sheet music form. Like sheet music for individual songs, folios have been distributed through bookstores and music stores, and occasionally through the mails.

Scholarly collections: Published field collections of songs noted from the performances of traditional singers, by trained folklore researchers. These have usually been available through bookstores, or by mail from the publishers or publishers' agents.

Travellers' accounts: Descriptions of life in Newfoundland by various explorers, missionaries, military men and tourists who have visited Newfoundland for business or pleasure. Occasionally such accounts have included song materials, but I have found only one with enough song content to warrant inclusion in the bibliography.<sup>2</sup>

In general I have avoided analytical articles about songs although where these contain significant numbers of song texts, or groups of songs not normally encountered in print they have been included in the bibliography. For example, P.K. Devine's short article on Newfoundland sea

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<sup>2</sup> George Alan England, The Greatest Hunt in the World (Montreal, 1969; originally published in 1924 as Vikings of the Ice).

shanties<sup>3</sup> has been entered since few publications deal with work songs of this sort. The only major category of song not included is that of individual songs published as separate items in newspapers or magazines. In Newfoundland the publication of songs in this form dates back to the earliest days of local journalism around the beginning of the nineteenth century (see above, pp. 35-37) and its role in disseminating songs has been similar to that of broadside ballads. Nevertheless, the preparation of bibliographical entries for each song so published would require years of research. Hence, such songs have not been included in the present work.

The earliest positively identified publication listed in the bibliography is a broadside dated 1876 (item No. 94). There is one earlier item (dated 1818) the title of which, as well as its publication as a topical piece shortly after the event to which it refers, suggest that it may have been a broadside ballad. However, this cannot be positively ascertained since a copy was not available for examination.<sup>4</sup> The cutoff date for the bibliographical entries is 1977, the year in which this thesis was undertaken. It should be

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<sup>3</sup>P.K. Devine, "Sea Songs and Shanties," The Christmas Messenger, 1 (1927), 27-30.

<sup>4</sup>The song or poem, entitled "An ODE, Descriptive of the awful Catastrophe by Fire, in St. John's Newfoundland on the 7th of November, 1917," was composed and published by local newspaper publisher, John Ryan.

noted, however, that Newfoundland songs continue to be issued in print, at the time of this writing.<sup>5</sup> The history of Newfoundland songs in print was discussed in some detail in Chapter II. In general, there have been three significant periods in local song publishing: 1890-1930, when commercial broadside and songster publication flourished in St. John's; 1930-1960, during which time song publishing was dominated by St. John's businessman, Gerald S. Doyle;<sup>6</sup> and 1960- to the present, a period of considerable cultural and artistic activity on all levels, which comes about largely as a result of a number of nationalistic and regional celebrations of a generally historical character.

There remains one further area to be clarified in delineating the scope of this study. That is my interpretation of the term "Newfoundland songs." Basically the term includes all locally composed song as well as those reported from the singing of resident Newfoundlanders. These qualifiers cover most of the publications entered in the bibliography. I have, however, made exceptions such as extending the designation "Newfoundland songs" to cover a group of songs collected by Canadian folklorist Edith Fowke, from

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<sup>5</sup>See, for example, Shannon Ryan and Larry Small, Haulin' Rope and Gaff, Songs and Poetry in the History of the Newfoundland Seal Fishery (St. John's: Breakwater Books, 1978); Herbert Cranford, Salute to Newfoundland: New Songs and Ballads (St. John's: Jespersen Printing, Ltd., 1978).

<sup>6</sup>Doyle's publications are listed in the bibliography, Items Nos. 107-107C.

the singing of Albert Simms, a former Newfoundlander, now resident in Ontario.<sup>7</sup> From Fowke's account of this singer it is clear that his repertoire is rooted in his experience as a Newfoundlander. At the same time, it should be noted that Simms could be termed an Ontario singer, if one were to consider only his present place of residence. In such cases it becomes difficult to see where the separation between geographical regions lies. Ultimately it is a question of perspective.

Similarly, it is perspective which defines songs relating to Newfoundland but composed and published elsewhere as "Newfoundland songs." Only a few such pieces have been included in the bibliography. Their relevance stems not from their association with local musical traditions, but rather from their association with Newfoundland's historical development. Thus, for instance, I have included a song composed in Britain as an appeal for funds to finance missionary work in Newfoundland.<sup>8</sup> It is the historical, rather than the folkloristic significance of such pieces which defines them as Newfoundland songs, for the purposes of the bibliography.

Finally, we must consider songs composed elsewhere but published in Newfoundland for popular consumption.

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<sup>7</sup> Edith Fowke, Traditional Singers and Songs from Ontario (Hatboro, Penn., and Toronto, 1965), pp. 145-153.

<sup>8</sup> W.H. Havergal, The Newfoundlander's Plea for a Christian Education (London, 1828).

John Burke, mentioned above, and his cousin Charles Hutton were each, in their own way, prominent figures in Newfoundland music. Hutton was a music educator, composer, and orchestra leader, as well as the proprietor of a successful music supply store in St. John's. Around the turn of the century he published two editions of his Newfoundland Folio of Over Fifty Favourite Songs. With one or two exceptions, the songs in these folios were familiar classical and parlour pieces, which had been composed outside of Newfoundland. Burke, who was best known as a songwriter and publisher of topical broadsides and songsters, was also prominent in local theatrical circles as a producer of musical comedies, vaudeville and minstrel shows, and satirical revues, mostly of his own composition. In 1920 he issued a Christmas songster, which contained large numbers of popular stage and music hall hits.

These, and similar publications, are included here as "Newfoundland" mainly because they were compiled and published for Newfoundland audiences, by persons who were uniquely aware of local tastes and trends. This separates them from other collections such as the Wehman Bros. songsters, which were compiled and published in New York, and copies of which were brought to Newfoundland early in the present century.<sup>9</sup> Whereas the latter collections were

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<sup>9</sup> Herbert Halpert, "Preface," in Michael Taft, A Regional Discography of Newfoundland and Labrador, p. iv.



adapted to suit local needs, the Hutton and Burke compilations, described above, were designed specifically for local consumption. Thus they are Newfoundland collections, not by virtue of their content, but because of their place of origin, their expected audience, and the unique understanding of local tastes which their compilers' possessed.

### Forms of Entries in the Bibliography

In deciding the format for the bibliographical descriptions, I consulted manuals of descriptive bibliography as well as various published bibliographies. At the suggestion of Dr. Herbert Halpert, of Memorial University's Folklore Department, I also discussed the matter with bibliographers and cataloguers at the University library. The form decided upon is a relatively new one, known as "International Standard Bibliographic Description," or ISBD.<sup>10</sup>

Apart from its general advantages as a format for descriptive bibliography, ISBD possesses two major features which make it attractive in a work of this sort: (1) It is designed as an international standard, allowing for the interpretation of bibliographical information across linguistic boundaries; (2) it is also designed to allow for

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<sup>10</sup> ISBD rules were first set forth in International Standard Bibliographic Description (London, 1971). A more detailed manual for the application of ISBD is provided in Anglo-American Cataloguing Rules, North American Text. Chapter Six, Separately Published Monographs (Chicago, 1974).

conversion into machine readable form.

Entries in the bibliography are arranged alphabetically by the author's full name, where known. The author's name is given surname first, followed by a comma, the given name(s), and the author's birth and death dates. For example: Burke, John (1851-1930). The author's name forms a heading, under which comes the title and the rest of the bibliographic citation in the form prescribed by the ISBD rules.

Where the author, editor or compiler of a work is not known, there is no heading. The work is then entered alphabetically by its title, disregarding initial articles. Entries in the bibliography will be numbered, using arabic numerals. Editions subsequent to the first edition of a work are given the same number as the first edition but are denoted by capital letters (A, B, C, etc.) following the number.

Before presenting an outline of the order of elements in ISBD, a few definitions are necessary.

Area = A major section of the ISBD, such as "title area, edition area," etc.

Title Proper = The chief distinguishing name of a publication.

Parallel title = The title proper in another language.

Other titles = Titles other than the title proper or parallel titles, appearing in the publication.

Following the heading, in this case the author's name, entries in the bibliography proceed according to the following outline order of elements:<sup>11</sup>

1. Title and statement of authorship area.
  - 1.1 Title proper.
  - 1.2 Parallel titles, other titles and title information.
  - 1.3 Statement of authorship.
2. Edition area.
  - 2.1 Edition statement.
  - 2.2 Statement of authorship relating to the edition.
3. Imprint area.
  - 3.1 Place of publication.
  - 3.2 Name of publisher.
  - 3.3 Date of publication.
  - 3.4 Place of printing.
  - 3.5 Name of printer.
4. Collation area.
  - 4.1 Number of volumes and/or number of pages.
    - 4.1a. Format of statement for broadsides.
  - 4.2 Illustration statement.
  - 4.3 Size.
  - 4.4 Accompanying materials.

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<sup>11</sup>This outline is adapted from that set forth in the International Standard Bibliographic Descriptions, pp. 15-16.

5. Series Area. If a publication occurs as one in a publisher's series, the series title and the number of the item in the series are noted here.

6. Notes area. The notes area contains descriptive information which elaborates upon the formal description in the preceding areas. It can relate to any aspect of the physical makeup of the publication or its contents. In the present bibliography the notes section of the entries is of particular importance since it is in this area that specific aspects of the publications can be examined in detail.

At the end of the notes area, the source of the copy examined for the bibliographical description is noted, or, if no extant copy has been located for examination, this is stated and the source of the reference is documented. If the copy examined is not an original, but a photoreproduction (on film or in photocopy form) this too is noted. The photoreproduction is described according to ISBD rules in a note immediately preceding the "Copy examined" note. Occasionally, a document (in most cases broadsides) will be described as having been "photocopied with" another publication. This means simply that two separate publications have been photocopied side by side on the same sheet or group of sheets.

Certain punctuation marks have special functions in the ISBD format, and are described here.

(a) Square brackets ([ ]) indicate information not in the original publication but interpolated by the

bibliographer.

(b) Except where separations are clearly marked by paragraphing or indentation, each area is separated from the next by a point and a dash (. --). The dash has a space on either side.

(c) The equals sign (=) is used to separate parallel titles from the title proper.

(d) The diagonal slash (/) is used to separate titles from the statement of authorship.

In the imprint area, if the name of the publisher is not known, the abbreviation "s.n." (sine nomine) is given in square brackets; if the place of publication is not known, the abbreviation "s.l." (sine loco) is given in square brackets. The place of printing, and printers name are given in parentheses, and are not considered a substitute for publishing data. If no date can be assigned to the publication, an approximate date is given, either preceded by the word "circa", or otherwise indicated. For example, [186-?].

In the collation area, the size of books and articles is given in centimeters and represents the height of the page. In the case of broadsides, both dimensions are listed and should be read as height by width.

The following abbreviations are used in the bibliography to refer to archives and libraries in whose collections material has been located for examination.

MUNFLA      Memorial University of Newfoundland Folklore  
                 and Language Archive, St. John's.

MUN/CNS      Centre for Newfoundland Studies, Memorial  
                 University Library, St. John's.

PANL      Provincial Archives of Newfoundland and  
                 Labrador, St. John's.

1. Anglican Young People's Association. Avalon Local Council.

Community song sheet / sponsored by the Avalon Local Council of the A.Y.P.A. -- [s.l.: s.n., 194-?] (St. John's Trade Printers and Publishers, Ltd.).

[16] p.; 27 cm.

Cover title.

CONTENTS: National songs. -- Old and New Favourites. -- Newfoundland Songs. -- A.Y.P.A. Songs.

Only three texts are found in the Newfoundland section ("The Kelligrews Soiree," "The Ryans and the Pittmans," "The Squid Jiggin' Ground"). Two more are found under other headings. The first, "Newfoundland" is included under National Songs; the second an untitled item to the tune of "Land of Hope and Glory," is found under A.Y.P.A. Songs.

This collection of 101 lyrics apparently dates from around World War II. Evidence for this is found in item No. 57, a parody of the song "Roll Out The Barrel," which contains several references to the war effort.

Interestingly while most selections are given only in part (usually one or two stanzas each), the three

Newfoundland songs are given in full.

Copy examined: MUN/CNS.

2. Avery, Mabel (1913- ).

Poems from a Newfoundland village / by Mabel Avery.

-- Third printing (rev.). -- [Grate's Cove: The Author, 1971, 1973 printing.] (Mount Pearl: Spracklin's Printing).

55, [1] p.; ill; 23 cm.

PARTIAL CONTENTS: Mother. -- Songs My Mother Sang. -- A Tribute to Father. -- Welcome Home. -- The Doctor. -- Take Me Back.

In all, this book contains 90 compositions including a rhymed "Introduction" which appears on the verso of the title page immediately below the publishing information. Of the 90 selections, the above named six are written as songs to the tunes of either well known Newfoundland traditional songs or hymns. In addition, there is a broadside-like piece "The Wreck of the Schooner Mollie," p. 41.

Copy examined: MUNFLA Accession No. 74-208 / PD 93.



3. The Barrelman song sheet; Irish Series No. 1. --

St. John's: [s.n., 193-?].

Broadside; 35 x 27 cm.)

At foot of sheet: As presented on the radio by the  
"Van Campers."

CONTENTS: Come Back to Erin. -- Kathleen Mavourneen.  
-- The Minstrel Boy. -- The Dear Little Shamrock. --  
The Irish Emigrant. -- The Meeting of the Waters.

The Barrelman Song Sheets were issued in connection with a local radio programme "The Barrelman" which was broadcast nightly in St. John's from 1937-1955. The programme featured local historical notes, as well as unusual stories and songs contributed by listeners. The earliest host of the show was J.R. Smallwood, later premier of Newfoundland. The post was taken over in 1943 by local journalist Michael Harrington. The company sponsoring the broadcasts was F.M. O'Leary, a manufacturer's agency in St. John's. In connection with the show they also published a newspaper called The Barrelman as well as song sheets. According to Harrington, the Van Campers were a local singing group who performed on the show in the late 1930s.<sup>12</sup> The performances were part of a promotion for Van Camp's

<sup>12</sup>Telephone interview with Michael Harrington, 3 July 1978.

beans, one of the products represented by F.M. O'Leary. The sheets were available free of charge and could be ordered through the mail by listeners. The whole concept of using the radio broadcasts, the newspaper and the songsheets as advertising ventures appears to have been adopted from Gerald S. Doyle, who employed similar tactics in his business promotions as early as 1927.<sup>13</sup>

4. The Barrelman song sheet: Newfoundland series,  
No. 1. -- St. John's: [s.n., 193-?].

Broadside; 35 x 27 cm.

At foot of sheet: As presented on the radio by the  
Van Campers.

CONTENTS: The Ode to Newfoundland. -- The Ryans and  
the Pittmans. -- Betsy Brennan's Blue Hen. -- Jack  
Hinks.

The songs are printed in three columns and enclosed  
within a decorative border measuring 32 x 24 cm. There  
is no musical notation given for any of the songs. For  
additional notes on the Barrelman song sheets, see  
No. 3 above.

Copy examined. MUN/CNS.

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<sup>13</sup>For a fuller account of the radio show, see J.R.  
Smallwood, I Chose Canada (Toronto, 1973), pp. 205-209.  
The scripts for the Barrelman shows are on file at the  
Centre for Newfoundland Studies, Memorial University.

5. The Barrelman song sheet: Newfoundland Series, No.

2. -- St. John's: [s.l., 193-?].

Broadside; 35 x 27 cm.

At foot of sheet: As presented on the radio by the Van Campers.

CONTENTS: Squid Jiggin' Ground. -- The Girl from the Showroom. -- The Crowd of Bold Sharemen.

The songs are printed in three columns and enclosed within a decorative border, measuring 32 x 24 cm.

There is no musical notation given for any of the songs. For additional notes on the Barrelman song sheets, see No. 3 above.

Copy examined: MUN/CNS.

6. The Barrelman song sheet: Newfoundland Series,

No. 3. -- St. John's: [s.n., 193-?].

Broadside; 35 x 27 cm.

At foot of sheet: As presented on radio by the Van Campers.

CONTENTS: The Star of Logy Bay. -- At the Foot of the Mountain Brow. -- Squarin' Up.

The songs are printed in three columns and enclosed within a decorative border, measuring 32 x 24 cm.

There is no musical notation given for any of the songs. For additional notes on the Barrelman song sheets, see No. 3 above.

Copy examined: MUN/CNS..

7. The Barrelman song sheet: Newfoundland series,  
No. 4. -- St. John's: [s.n., 193-?].

Broadside; 35 x 27 cm.

At foot of sheet: As presented on the radio by the  
Van Campers.

CONTENTS: The Trinity Cake. -- The Bold Prince of  
Royal. -- The Badger Drive.

The songs are printed in three columns and enclosed within a decorative border measuring 32 x 24 cm. There is no musical notation given for any of the songs. For additional notes on the Barrelman song sheets, see No. 3 above.

Copy examined: MUN/CNS.

8. The Barrelman song sheet: Newfoundland series,  
No. 5. -- St. John's: [s.n., 193-?].

Broadside; 35 x 27 cm.

At foot of sheet: As presented on the radio by the  
Van Campers.

CONTENTS: The Flag of Newfoundland. -- The Kelligrews Soiree. -- Love Among the Roses. -- Jack was Evr'y Inch a Sailor.

The songs are printed in three columns and enclosed within a decorative border measuring 32 x 24 cm. There is no musical notation given for any of the songs. For additional notes on the Barrelman song sheet series, see No. 3 above.

Copy examined: MUN/CNS.

9. The Barrelman song sheet: Newfoundland series, No. 6. -- St. John's: [s.n., 193-?].

Broadside; 35 x 27 cm.

At foot of sheet: As presented on the radio by the Van Campers.

CONTENTS: Three Devils for Fish. -- The Wedding in Renews. -- In Freshwater Bay. -- The Low-Backed Car.

The songs are printed in three columns and enclosed within a decorative border, measuring 32 x 24 cm. There is no musical notation given for any of the songs. For additional notes on the Barrelman song sheets, see No. 3 above.

Copy examined: MUN/CNS.

## 10. [Bennett Brewing Company, Ltd.].

Songs of Newfoundland. -- 4th. ed. -- St. John's:  
Dominion Ale Brewing Co., Ltd. [i.e. Bennett Brewing  
Co., Ltd., 195-?] (St. John's: Guardian Limited).

32 p.; 16 cm.

Cover title.

Twenty-one song texts without musical notation.

Advertisements for Bennett products appear on pp. 1, 11, 16-17, 19, and on the covers of the songster. Although a copy of the fourth edition was examined specifically for the bibliography, several copies of other editions have been seen. There appears to have been little change in format until the eighth edition (see entry below). The songs in the early editions were all taken from the 1955 Gerald S. Doyle collection (by permission). The page sizes, numbering and ordering of material seem to be uniform in all editions. The red and yellow covers with a white ship and a musical note in black, also remain unchanged for the first seven editions.

Copy examined: Collection of the compiler. Other editions examined from the collections of R.M. Swackhammer and Joseph O'Toole, St. John's.

10a. Bennett Brewing Company, Ltd.

The eighth edition of Newfoundland songs. -- St. John's: Bennett Brewing Co., Ltd., [1972?].

32 p. : ill. ; 21 cm.

Although the size of the page is larger in this edition, than in the preceding ones, there appears to be no significant difference in content. A detailed comparison shows that the same songs are present, and in the same order as in previous editions. One addition has been made to the present edition -- several sketches have been included in the margins of the pages.

Copy examined: MUNFLA.

10b. Bennett Brewing Company, Limited

The Ninth edition of Newfoundland songs / selected by Dick Nolan. -- St. John's: Bennett Brewing Co. Ltd., 1974.

40 p. ; 14 cm.

Cover title.

Thirty-three song texts without musical notation; of these fifteen are new selections, the remainder being reprints from earlier editions. This is a special edition published to mark the twenty-fifth anniversary of

Newfoundland's entry into Confederation. Most of the selections added to this edition are newer compositions, many of them by Dick Nolan, the editor of the present volume. Nolan is a popular singer and recording artist. When this volume was published Bennett Brewing had ceased to exist as an independent Newfoundland company, having been taken over some years previously by Carling O'Keefe Breweries, a mainland-Canadian firm. Subsequent editions of the songbook have been published under the name of Carling O'Keefe, and are so entered in the bibliography.

Copy examined: Collection of the compiler.

11. Bissell, Keith, arr.

Six maritime folk songs, set one / arranged by Keith Bissell. -- Scarborough, Ontario : Berandol Music, Ltd., 1970.

19p.: music; 25 cm.

Of the six vocal and piano arrangements presented in this folio, only one, "Harbour Grace," is from Newfoundland.

Copy examined: MUN/CNS.



## 12. Bissell, Keith, arr.

Six maritime folk songs, set two / arranged by Keith Bissell. -- Scarborough [Ontario]: Berandol Music, Ltd., 1970.

18 p.: music; 25 cm.

PARTIAL CONTENTS: Early Spring. -- O Write Me Down Ye Powers Above. -- The Banks of Newfoundland.

Of the six in the collection, the above-named selections are from Newfoundland. They are adapted from Kenneth Peacock's Songs of the Newfoundland Outports (1965).

Copy examined: MUN/CNS.

## 13. Blackall, W.W. (1864-1943) and D.W. Blackall.

Newfoundland, "isle of the free" / by W.W. and D.W. Blackall. -- [s.l.: s.n., 190-?].

3 p.: ill., music.

At head of title: Empire movement.

A patriotic song, "dedicated to the children of Newfoundland by the composers."

Rhotocopy. 3 p. on [2] leaves; 22 cm. -- [s.l.: s.n., 1960-?].

Copy examined: MUN/CNS.

14. Blondahl, Omar Ericsson (1923- ).

Newfoundlanders sing! A collection of favourite Newfoundland folk songs / compiled by Omar Blondahl. -- St. John's: Published for Robin Hood Flour Mills, Ltd. by E.J. Bonnell Associates, 1964 (St. John's: Creative Printers and Publishers, Ltd.).

116 p.: ill., music; 23 cm.

Illustrations by Jane Hayes.

CONTENTS: Vardy, O.L. Foreword. -- About the compiler. -- Newfoundland Songs and Singers. -- Section one: When good fellows get together. Section two: Sailors, ships and the sea. -- Section three: Love and romance. -- Section four: Other favourites.

The collection contains seventy-eight texts with tunes. Three of the songs are by Blondahl; the rest are either credited to their respective authors or noted as "traditional." Most of the items are locally composed songs. The collection represents a selection of songs from the compiler's personal collection.

Copy examined: MUN/CNS.

15. Boyle, Charles Cavendish (1848-1916).

Newfoundland. An ode / written by Governor Sir

Cavendish Boyle, K.C.M.G.; set to music for chorus and orchestra by Alfred H. Allen. London: Novello and Company, Ltd., 1907.

6 p.: music; 26 cm.

Cover title.

At head of title: To the people of Newfoundland.

This is one of several settings of Boyle's ode. For further notes on the song and its history, see No. 16 below.

Copy examined: MUN/CNS.

16. Boyle, Charles Cavendish (1894-1916).

Newfoundland. An Ode / written by His Excellency Sir Cavendish Boyle; set to music by Sir C. Hubert H. Parry, Bart. -- London: Novello & Co., [190-?].

3 p.: music; 24 cm.

Cover title.

Sir Cavendish Boyle was an amateur poet and governor of Newfoundland from 1901-1904, during which time he composed his patriotic ode. The poem was first performed as a novelty piece by the Harkins Dramatic Company who visited Newfoundland in 1902. The setting was by that company's orchestral director

Professor E.R. Krippener. The performance was an unqualified success and it sparked a popular movement to have the song adopted as the official anthem of the colony. This was eventually done but not until several composers had tried their hand at creating a musical setting to please Boyle and the local government. One other setting was published in sheet music form (see above, No. 15), and local musician and composer, Sir Charles Hutton, published two settings in his Newfoundland Folio of Over Fifty Favourite Songs (see below, No. 120). At length Boyle prevailed upon his old friend, the eminent composer Sir C. Hubert H. Parry, to recommend a person who might be able to compose a suitable tune. Parry responded by creating not one, but two settings, one of which was finally adopted as the official tune of Newfoundland's national anthem.<sup>14</sup>

17. Brown, Francis H.

The ocean telegraph march / composed by Francis H. Brown. -- New York: Firth, Pond & Co., 1868.

5 p. : ill., music; 35 cm.

Cover title.

<sup>14</sup> This story is told in greater detail in E. Fraser Bond, "How Newfoundlanders Got Their Ode," in The Book of Newfoundland, Vol. VI, ed. J.R. Smallwood (St. John's, 1975), pp. 442-444.

At head of title: Cordially dedicated to Cyrus W. Field, esq. of New York, by the publishers.

Although this musical selection has no direct links to Newfoundland it has some relevance, having been written to celebrate the successful laying of the first transatlantic telegraph cable, which was completed at Hearts' Content, Newfoundland, on July 27, 1866.

The lithograph on the cover shows Cyrus Field, the promoter responsible for the laying of the cable.

Copy examined: Provincial Reference Library.

18. Buchans. United Steelworkers of America. Local 5457.

Come Hell or high water. -- Buchans: United Steelworkers of America, Local 5457. [1973].

15 p.: ill.; 16 cm.

Cover title.

On title page: "Pray for the dead and fight like hell for the living." Signed: Mother Jones 1902.

A collection of eight strike songs published to commemorate a 1973 strike by the Buchans mineworkers against American Smelting and Refining Company (ASARCO), the owners of the Buchans Mines. The strike, which

lasted from March 15 to October 2, was eventually settled with most of the Union's demands being met. During the actual strike the songs served to foster solidarity and strength among the workers and their families as they marched through the company-owned town. The publication of the songster was undertaken "as a testimony to a successful strike effort and as an encouragement to organised labour." Of the eight songs, six were written by local poet Angus Lane; one is by two local women, Hazel and Fronie Flight,<sup>15</sup> and the eighth is the internationally-known labour song "Solidarity Forever." The locally composed songs were written to popular Newfoundland tunes, and in the absence of musical notation, the titles of the original tunes are given in the notes to the songs. The booklet also contains notes on the origins of the songs.

Copy examined: Collection of the compiler.

19. Burke, John (1851-1930).

The allies patriotic war songster / compiled by John Burke. -- St. John's: [s.n.], 1917.

[38 p.]: ill.; 23 cm.

<sup>15</sup> P.R. Narváez. Jacket Notes, Come Hell or High Water. Breakwater Recording, 1001, 1977.

Cover title.

Twenty-four song texts without musical notation.  
Advertising for local businesses, pp. [1-8, 30-38].  
Drab green paper covers.

Cover engraving shows a sailor, holding a sword and pistol, with the Union Jack, and White Ensign in the background. Similar patriotic engravings are found in the margins throughout the book.

Many of the songs in this collection are contemporary popular hits. At least one, "We'll never let the old flag fall" (p. [9]), is a local composition, probably by Burke.

Copy examined: Provincial Reference Library.

20. Burke, John (1851-1930).

The ballads of Johnny Burke: a short anthology / edited by Paul Mercer. -- St. John's: Newfoundland Historical Society, 1974.

[45 p.]; 22 cm.

(Newfoundland Historical Society Pamphlet; No. 1).

A collection of fifteen song texts without musical notation; introduction and notes to the songs by the editor. Texts are reprinted from contemporary Burke songsters and from later collections of his works.

Copy examined: Collection of the compiler.

21. [Burke, John (1851-1930) ?].

Beautiful lines on the terrible death of forty-eight poor sealers of the Greenland. [s.l.: s.n., 1898].

Five stanzas in double quatrains printed in plain type on an unadorned sheet; dotted lines are used as spacers at the ends of lines 37-40. This is one of several local songs about the so-called "Greenland disaster." The Greenland's crew were caught in a snowstorm while hunting seals. Forty-eight men perished in the storm.

Microfilm (negative); 35 mm. -- [St. John's: Provincial Reference Library, 1975?].

Copy examined: One of several broadsides in the Harbour Grace Scrapbook; microfilm copy on file at the Provincial Reference Library.

22. Burke, John (1851-1930).

Burke's Ballads / compiled by John White. -- [s.l.: s.n., 1960?].

64 p.: 24 cm.

Cover title.



Date from catalogue card in the Centre for Newfoundland Studies.

Introduction by J.H. Devine (p. 1).

Advertising for local firms interspersed with songs throughout the text.

Contains seventy-six song texts, without musical notation; popular "airs" are suggested for twelve of the songs in the collection. Only seventy-four of the texts are actually by Burke. "Freshwater Bay" (p. 62) is by local poet Dan Carroll. "Jack Hinks" (p. 63) is by Johnny Quigley, "the Bard from Erin . . . a contemporary and friend of John Burke."

Also included is a prose essay: "Reminiscences of Regattas -- Mr. Brewin, the Irish Soldier, Who Fired the Gun For Many Years (from John Burke's [regatta] Programme 1912)" : p. 64.

Copy examined: Collection of the compiler.

23. Burke, John (1851-1930).

Burke's Christmas songster, Xmas, 1926. -- [St. John's John Burke,] 1926.

[20 pp.]; 21 cm.

Cover title:

Eighteen texts without tunes printed in double columns; interspersed liberally with advertising from local business firms. Popular airs are suggested for a few of the items. Essentially a collection of Burke favourites, such as "The Kelligrews Soiree," and "The Teapots at the Fire," along with a few contemporary topical songs, also by Burke.

Copy examined: Collection of Gilbert Higgins.

24. Burke, John (1851-1930).

Burke's comic songster. -- [s.l.: s.n., 192-?].

[not seen].

Reference: George Alan England. Vikings of the Ice (Garden City and New York, 1924), p. 133n.

25. Burke, John (1851-1930).

Burke's holiday poems. -- [s.l.: s.n., 192-?].

[not seen].

Reference: George Alan England. Vikings of the Ice (Garden City and New York, 1924); p. 133n.

26. Burke, John (1851-1930).

Burke's Newfoundland ballads. -- [s.l.: s.n., ]

1912. -- 40 p.; ill.; 22 cm.

Cover title.

Caption title: Burke's Ballads.

Contains twenty-five texts printed in double columns, without musical notation. All of the songs are by Burke, and most are serious topical songs about major news events of 1912. Among other noteworthy items the collection contains no less than four separate ballads about the sinking of the S.S. Titanic. The collection also contains "The Loss of the S.S. Regulus" (p. 15), which along with the "Loss of the S.S. Titanic" (p. 15) was also extant in broadside form.

Pages 1-10, and 29-40 are taken up with local advertising and government announcements. Jests and anecdotes are used as filler on pages 16, 18, 20, 22, 24, and 25.

Photocopy. 40 p. on [21] leaves. -- St. John's: Memorial University of Newfoundland, 1976. -- 22 x 36 cm.

Copy examined: MUNFLA.

27. Burke, John (1851-1930).

Burke's popular Songs. -- [St. John's: John Burke, 1927?].

[20 pp.]; 22 cm.

Cover title.

Date from government announcement, p. [20].

Nine texts without tunes. Advertising interspersed with texts throughout book. The songs appear to be a mix of general Burke favourites (e.g., "The Kelligrews Soiree") along with current topical songs.

Copy examined: Collection of Gilbert Higgins.

28. Burke, John (1851-1930).

Burke's popular Songs, December 1928. -- [St. John's: John Burke,] 1928.

[20 pp.]; 27 cm.

Cover title.

Twenty texts without tunes, printed in double columns and liberally interspersed with advertising from local business firms. (Jests are used as filler on pp. [10, 11]. Like other songsters from this period this is mainly a collection of perennial Burke favourites such as "The Kelligrews Soiree" along with some current topical pieces.

Copy examined: Collection of Gilbert Higgins; a second copy without covers is on file at the Centre for Newfoundland Studies, Memorial University.

## 29. Burke, John (1851-1930).

Burke's popular songs, December 1929. -- St. John's:  
John Burke, 1929 (St. John's: Long Brothers).

[21] p.; 23 cm.

Cover title.

Twenty-three song texts without tunes printed in double columns and interspersed throughout with advertisements for local business firms. Jests and riddles are used as filler on pp. [5-7, 11, 19]. Most of the selections are current topical songs along with some Burke favourites, such as "The Kelligrews Soiree."

Photocopy of an original in the private collection of Mr. Leo Moakler, St. John's. St. John's: Memorial University of Newfoundland, 1966. -- [21 p.] on [12] leaves; 22 x 28 cm. (Typed title page and partial table of contents added by Herbert Halpert, 1966).

Copy examined: MUNFLA.

## 30. Burke, John (1851-1930).

Burke's sealing poems. -- [s.l.: s.n., 192-?].

[not seen].

Reference: George Allan England, Vikings of the Ice  
(Garden City and New York, 1924), p. 133n.

## 31. Burke, John (1851-1930).

Burke's Xmas songster, 1920. -- [St. John's: John Burke], 1920.

5-21, [3] p.; 22 cm.

Cover title.

Unlike most Burke songsters this collection contains no Newfoundland compositions. The twenty-six songs are all popular and sentimental favourites, such as "When I Saw Sweet Nellie Home," "The Old Oaken Bucket," and "Sally In Our Alley." The texts are given without tunes. Advertising for local businesses is found on pp. [1]-5, 21-[24].

Photocopy (negative). -- St. John's: Provincial Archives of Newfoundland and Labrador, [19--?]. -- 21, [3] p. on [14] leaves.

Copy examined: PANL.

## 32. [Burke, John (1865-1930)?].

Chislett won the belt, St. Patrick's Day. -- [s.l.: s.n., 189-?].

Broadside.

Four stanzas in double quatrains, printed on an unadorned newsprint sheet; dotted lines and brackets

are used as spacers at the ends of lines 21-32. The song describes a championship challenge skating match between F. Chislett and "Donelly."<sup>16</sup> Although the date of the match is not recorded it was probably around 1898 or 1899. Chislett successfully defended his championship in 1900, but lost it later that year to G. Marshall. He continued to compete in various races until 1905 when he defeated a skater from Halifax in a race held in St. John's. In addition to many three-mile challenge races Chislett won a six-hour, seventy-one mile, endurance race against eight other local skaters in 1905.<sup>16</sup>

Microfilm (negative); 35 mm. -- [St. John's: Provincial Reference Library, 1975?].

Copy examined: One of several broadsides in the Harbour Grace Scrapbook; microfilm copy in the Provincial Reference Library.

33. Burke, John (1851-1930).

Cod liver oil / by J. Burke. -- St. John's: The Mummings, 1977.

Broadside; 36 x 22 cm.

<sup>16</sup>H.M. Mosdell, When Was That? (St. John's, 1923; rpt. 1974), p. 118.

At foot of text: On sale at LSPU Hall, Price 5 cents.

Six stanzas and a chorus all in double quatrains. Title text and notes are centred on the sheet and enclosed within a border measuring 32.5 x 10.4 cm.

As a broadside composer, Burke was influenced by recent popular music, as well as older, more traditional broadside forms. One of his prized possessions was a wind-up gramophone, and his favourite recording was reportedly the popular Irish comic song, "Cod Liver Oil." Burke wrote a number of direct parodies of the song, and in addition used the tune for many of his original compositions. The present parody was probably written around 1928, and basically follows the story line of the original, relying for its comic effect on exaggeration of certain details of the story, and the substitution of local colloquialisms for the language of the original.

This is one of five broadside reprints of Burke compositions, produced in connection with a Mummers Troupe play about the life and times of Johnny Burke. As well, the Mummers created nine original broadside pieces for the play. For further information about the Mummers' broadsides, see No. 158 below.



Copy examined: Collection of the compiler.

34. [Burke, John (1865-1930)?].

Cullen, sleeps for twnty [sic] hours. -- [s.l.:  
s.n., 189-?].

Broadside.

Four stanzas in double quatrains, printed in plain type of an unadorned newsprint sheet. A satirical song, presumably relating to a real event. Mike Cullen sleeps for twenty hours before an astonished audience at "the Hall."

Microfilm (negative); 35 mm. -- [St. John's: Provincial Reference Library, 1975?].

Copy examined: One of several broadsides in the Harbour Grace Scrapbook, a microfilm copy of which is contained in the Provincial Reference Library, St. John's.

35. [Burke, John (1851-1930)?].

Cut down by the Tiber, thirteen souls buried in the deep. -- [s.l.: s.n., 1896].

Broadside.

Four stanzas in double quatrains printed in plain type on an unadorned newsprint sheet. This is one of

two broadsides concerning the loss of the Schooner Maggie, which collided with the steamer Tiber just outside of St. John's Harbour, November 7, 1896.<sup>17</sup> The Maggie, heavily loaded with fish, oil and lumber from Labrador, was proceeding to St. John's to discharge its cargo before returning to its home port, Brooklyn, Bonavista Bay. Near St. John's it collided with the Tiber, which was outward bound for Montreal. Despite rescue attempts by the steamer's crew, thirteen of the twenty-five persons on the Maggie drowned.

Microfilm (negative); 35 mm. -- [St. John's: Provincial Reference Library, 1975?].

Copy examined: One of several broadsides in the Harbour Grace Scrapbook; microfilm copy in the Provincial Reference Library.

36. [Burke, John (1865-1930)?].

A father stabs his own son, with a scissors in a wicked passion: -- [s.l.: s.n., 190-?].

Broadside.

Five stanzas in double quatrains, printed in plain type of an unadorned newsprint sheet. The song.

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<sup>17</sup> H.M. Mosdell, When Was That?, p. 79.

describes the murder of a young man by his father, in a dispute over liquor. A reference to the father's confinement in "Blacwell [sic] Jail" suggests that the song relates to events outside of Newfoundland, since there is no local jail by that name. The event was probably reported in the foreign news columns of the local papers. The song was of some interest locally because it related to the prohibition issue which was hotly debated in Newfoundland from the 1880s until the 1920s. A prohibition law was passed by plebiscite in Newfoundland in 1915.<sup>18</sup>

Microfilm (negative); 35 mm. -- [St. John's: Provincial Reference Library, 1975?].

Copy examined: One of several broadsides in the Harbour Grace Scrapbook; microfilm copy at the Provincial Reference Library.

37. [Burke, John (1851-1930)?].

Fox, Furlong and Murphy. returned for the east end.

-- [s.l.: s.n., 1895?].

Broadside.

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<sup>18</sup> H.M. Mosdell, When Was That?, p. 101.

Five stanzas in double quatrains printed in plain type on an unadorned newsprint sheet; dotted lines and brackets used as spacers on the ends of lines 34-40. The song probably refers to the 1895 election. Seventeen members of the ruling Liberal Party (including J.P. Fox, T.J. Murphy, and M.W. Furlong), were unseated in court actions following the 1893 general elections. All seventeen were re-elected in a second election in 1895.<sup>19</sup>

Microfilm (negative); 35 mm. -- [St. John's: Provincial Reference Library, 1975?].

Copy examined: One of several broadsides in the Harbour Grace Scrapbook; microfilm copy in the Provincial Reference Library.

38. Burke, John (1851-1930).

The girl I met from Fogo / by J. Burke. -- St. John's: The Mimmers, 1977.

Broadside; 36 x 22 cm.

At foot of text: "On sale at LSPU Hall, Price 5 cents. This song will be sung in a new show: \* The Bard of Prescott Street \* at the LSPU Hall opening September 14."

H.M. Mosdell, When Was That?, pp. 35-36.

Two stanzas of eight lines each, with a four-line chorus: Title text and notes are enclosed within a border measuring 29.6 x 11.1 cm.

A comic song about the infatuation of an outport girl with a St. John's man. This is one of five broadside reprints of Burke compositions, produced in connection with a Mummers Troupe play about the life and times of Johnny Burke. In addition the Mummers also created nine original broadside pieces for the play. For further information about the Mummers' roadsides, see No. 158 below.

Copy examined: Collection of the compiler.

39. [Burke, John (1851-1930)?].

The greatest sight ever seen in Saint John's harbor.  
Fifty Seven craft tangled in the narrows. -- [s.l.:  
s.n., 1895?].

Broadside.

Four stanzas of eight lines each printed in plain type on an unadorned newsprint sheet. According to the following oral account taken from a report in the Memorial University Folklore and Language Archive, the events referred to in the ballad, took place in 1895.

When they got to . . . the narrows right in by Chain Rock was the biggest kind of an iceberg.

There wasn't much room to beat in, but there was some room on the north side. They were one of the first to try, and by some stroke of luck, made it, as well as four or five other boats. Then one boat misstayed and had to drop anchor. There was no more room to beat in and the rest had to anchor smack in the middle of the narrows.

At that time there was only one tug in St. John's -- the Ingram. By dark that day, she had all the schooners towed in through the narrows. The next day, the boys were selling, for one cent a copy, a song entitled "Fifty-seven craft tangled in the Narrows" . . . .<sup>20</sup>

Microfilm (negative); 35 mm. -- [St. John's: Provincial Library, 1975?].

Copy examined: One of several broadsides in the Harbour Grace Scrapbook; microfilm copy in the Provincial Reference Library.

40. Burke, John (1851-1930)..

In memory of 25 Newfoundland heroes of the Royal Naval Reserve who went down in H.M.S. Viknor in defence of the empire, January 31st., 1915. [s.l.: s.n., 1915?].

Broadside: ill.; 26 x 18 cm.

Six stanzas in double quatrains, printed in two columns, separated by a rule. The text is given without

<sup>20</sup> MUNFLA Questionnaire Accession Q68-158/ pp. 3-4. The Narrows is the name given to the mouth of St. John's Harbour; Chain Rock is a large rock in the Narrows.

musical notation or "air." The engraving at the head of the sheet (over the title) shows a three-masted steamer in heavy seas. The illus., title and text are enclosed within a decorative border, measuring 15 x 22 cm.

The copy examined was a photocopy as described below. The original from which the copy was made was preserved in a home-made frame consisting of a plain sheet of glass with a cardboard backing, bound round the edges with red cloth adhesive tape. A handwritten note on the back reads "sold at John Burke's, 62 Prescott St., St. John's, N.F. Price 20¢." This price is unusually high by local standards. Between 1900 and 1930 broadsides sold at prices from 2¢ to 5¢ apiece. The high price in this instance indicates that the framing, which appears to be contemporary was part of the original purchase price.

Photocopy of an original in the collection of Mr. Brendan Kenny, St. John's. -- St. John's: Provincial Reference Library, 1976. -- 2 l.; 28 x 22 cm.

Copy examined: Collection of the compiler.

41. Burke, John (1951-1930).

The Irish songster. -- St. John's: John Burke, 1922.

[20] p.; 24 cm.

Cover title.

A collection of twelve popular songs published for St. Patrick's Day. One of the songs is by Burke; the remainder are popular Irish songs such as "The Wearin' of the Green." Song texts are given without tunes. Advertising for local businesses is interspersed with the song texts.

Photocopy from an original in the Provincial Archives. -- St. John's: [s.n.], 1974. -- [20] p. on [12] leaves; 22 x 30 cm.

Copy examined: Collection of the compiler.

42. Burke, John (1851-1950).

The July Fire / by J. Burke. -- St. John's: The Mimmers, 1977.

Broadside; 36 x 22 cm.

At head of text: On sale at LSPU Hall, price 5 cents. This song will be sung in a new show \* The Bard of Prescott Street \* at the LSPU Hall opening September 14.

Eight stanzas of eight lines each, with a seven line chorus. The text is printed in two columns, with the title text, and notes enclosed in a border



measuring 31.2 x 18.5 cm.

Burke wrote this song around 1893 in commemoration of a fire on July 8, 1892, which destroyed nearly the whole town of St. John's. A popular song in its day, it was reprinted many times during Burke's lifetime and is also found in posthumous collections of Burke's songs. This printing is one in a series of broadside reprints of five Burke songs, produced in connection with a Mummers troupe play, about the life and times of Johnny Burke. In addition to reprinting the Burke compositions, the troupe also created original broadside pieces for the play. For more information on the Mummers' broadsides, see No. 158 below.

Copy examined: Collection of the compiler.

43. Burke, John (1851-1930).

The Kelligrews Soiree / by J. Burke. St. John's  
The Mummers, 1977.

Broadside, 36 x 22 cm.

At head of title: On sale at LSPU Hall, Price 5 cents. This song will be sung in a new show: \* The Bard of Prescott Street \* at the LSPU Hall, opening September 14.

Five stanzas with four choruses, all in double quatrains, printed in double columns. Title text and notes are enclosed within a border measuring 32.7 x 19 cm.

This is one of Burke's most popular songs, and received wide circulation in print during his lifetime and after it. It is a comic song describing a party held at Kelligrews, a small community in Conception Bay, west of St. John's.

This is one of five broadside reprints of Burke compositions, produced in connection with a Mummers Troupe play about the life and times of Johnny Burke. In addition the Mummers created nine original broadside pieces for the play. For further information about the Mummers' broadsides, see No. 158 below.

Copy examined: Collection of the compiler.

44. [Burke, John (1851-1930)?].

Latest war news from the front. Buller, takes Ladysmith. -- [s.l.: s.n., 1900].

Broadside.

Four stanzas in double quatrains, printed in plain type on an unadorned newsprint sheet; dotted lines and

brackets used as spacers on the ends of lines 29-32.

During the Boer War the town of Ladysmith in Natal was besieged by the Boers from Nov. 1, 1899, to Feb. 28, 1900, when the siege was finally broken by the British under Sir Redvers Buller.

Microfilm; 35 mm. -- [St. John's: Provincial Reference Library, 1975?].

Copy examined: One of several broadsides in the Harbour Grace Scrapbook; microfilm copy in the Provincial Reference Library.

45. [Burke, John (1851-1930)?].

Lines on the death of Wm. Bennet. A brakeman who was killed on railway. -- [s.l.: s.n., 189-?].

Broadside.

Three stanzas in double quatrains printed in plain type on an unadorned newsprint sheet; dotted lines and brackets are used as spacers on lines 11-24. Although the title would seem to call for some account of the tragic death of the unfortunate brakeman, the actual song relates more to his life describing the hard work and dangers that brakemen face. The actual event which occasioned the song is not even mentioned outside of the title. Mention is made in the final stanza of

Bennet's "widow mother" waiting for his return and praying for his safety.

Microfilm (negative); 35 mm. [St. John's: Provincial Reference Library, 1975?].

Copy examined: One of several broadsides in the Harbour Grace Scrapbook; microfilm copy in the Provincial Reference Library.

46. [Burke, John (1851-1920)?].

Lines on the sad death of Frederick Glasgow, who was killed by explosion on the N.F. Railway. <sup>21</sup> -- [s.l.: s.n., 1897].

Broadside.

Date from contemporary news clipping from The Harbour Grace Standard, June 12, 1897.

Five stanzas in double quatrains printed in plain type on an unadorned newsprint sheet; dotted lines used as spacers on the ends of lines 38-40. This song dealing with the death of a railway engineer in a boiler explosion just outside of St. John's, was the second of two Burke broadsides about the event (see below, No. 70).

<sup>21</sup> "N.F." is an old style abbreviation for Newfoundland. The abbreviation in current usage is "Nfld."

Microfilm (negative); 35 mm. -- [St. John's:  
Provincial Reference Library, 1975?].

Copy examined: One of several broadsides in the Harbour  
Grace Scrapbook; microfilm copy in the Provincial Refer-  
ence Library.

47. [Burke, John (1865-1930)?].

Lines on the sad death of three fishermen, who lost  
there [sic] lives by the capsizing [sic], of a codseine  
skiff. -- [s.l.: s.n., 189-?].

Broadside.

Five stanzas in double quatrains printed in plain  
type on an unadorned newsprint sheet; dotted lines and  
brackets are used as spacers on the ends of lines 22-  
40. The song describes the drowning of three fishermen,  
a father and son, and an unrelated man. There is no  
indication of the location of the event.

Microfilm (negative); 35 mm. -- [St. John's:  
Provincial Reference Library, 1975?].

Copy examined: One of several broadsides in the Harbour  
Grace Scrapbook; microfilm copy in the Provincial Refer-  
ence Library, St. John's.

48. Burke, John (1851-1930).

Lines on the sad drowning of a Nfld. [sic] seaman  
named Ebenezer Pike from the Dorothy Baird. →

[s.l.: s.n., 1912?].

Broadside; [23 x 6 cm.?].

Seven stanzas in double quatrains, printed in plain  
type on an unadorned newsprint sheet. The copy exam-  
ined was trimmed and pasted to a second sheet, probably  
from a scrapbook.

The song details the death of a Newfoundland sailor  
washed overboard from the schooner Dorothy Baird, dur-  
ing a storm en route from Newfoundland to Pernambuco,  
Brazil.

This song also appears in Burke's Newfoundland Bal-  
lads (1912), p. 21.

Copy examined: Collection of the compiler.

49. [Burke, John, 1851-1930].

Lines written on the S.S. "Erna" bound for St.  
John's from Scotland, 54 days out. -- [s.l.: s.n.,  
1912].

Broadside: ill; [incomplete].

The fragment examined contains only the first two eight line stanzas. A complete five stanza version appears in Burke's Newfoundland Ballads (1912).

The S.S. Erna, left Greenock, Scotland (spelled "Grennock" in the broadside) on February 28, 1912, bound for St. John's, with fifty-one persons on board, including the Captain's wife and son. The ship was never heard from again.<sup>22</sup>

An engraving at the head of the sheet shows a three-masted steamer in heavy seas. The same illustration appears on the broadside of the Loss of the S.S. "Titanic" near Cape Race with 1,200 passengers, which was also produced by Burke in 1912.

Copy examined: Collection of the compiler.

50. [Burke, John (1851-1930)?].

Loss American man of war blown up in Havna [sic],  
three hundred seamen perish on the wreck. -- [s.n.,  
s.n., 1898].

Broadside.

Four stanzas in double quatrains, printed in plain type on an unadorned sheet. The song concerns the sinking of the U.S. Maine (spelled Main on the broadside)

<sup>22</sup>H.M. Mosdell, comp. When Was That?, p. 38.

in Havana Harbour. The sinking touched off the Spanish-American War.

Microfilm (negative); 35 mm. -- [St. John's: Provincial Reference Library, 1975?].

Copy examined: One of several broadsides in the Harbour Grace Scrapbook, a microfilm copy of which is contained in the Provincial Reference Library, St. John's.

51. [Burke, John (1851-1900)?].

Loss Ericsson and all hands in a hurricane [sic]. -- [s.l.: s.n., 1898].

Broadside.

Four stanzas in double quatrains, printed in plain type on an unadorned newsprint sheet. The song describes the sinking of the U.S.S. Ericsson while en route from New York to Havana, during the Spanish-American War.

Microfilm (negative); 35 mm. -- [St. John's: Provincial Reference Library, 1975?].

Copy examined: One of several broadsides in the Harbour Grace Scrapbook; microfilm copy in the Provincial Reference Library.



52. [Burke, John (1851-1932)?].

Loss Mastiff. Near Funks all rescued. -- [s.l.:  
s.n., 1898].

Broadside.

At foot of sheet: Remember the Graphophone Concert  
tomorrow night in the Mechanis [sic] Hall.

Four stanzas in double quatrains printed in plain  
type on an unadorned newsprint sheet; dotted lines and  
brackets used as spacers at the ends of lines 9-32.  
The Mastiff was crushed in heavy ice while sealing near  
the Funk Islands off the northeast coast of Newfound-  
land.<sup>23</sup>

Microfilm (negative); 35 mm. -- [Provincial Reference  
Library, 1975?].

Copy examined: One of several broadsides in the Harbour  
Grace Scrapbook; microfilm copy in the Provincial Refer-  
ence Library.

53. [Burke, John (1850-1930)?].

Loss of Florence Cut down by the Scandinavian, four  
seamen, and the Captain's wife lost. [s.l.: s.n., 19-?].

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<sup>23</sup>H.M. Mosdell, comp. When Was That?, p. 82.

Broadside.

Four stanzas in double quatrains printed in plain type on an unadorned newsprint sheet; dotted lines and brackets used as spacers at the ends of lines 20-32. The song describes the sinking of the Florence, which collided with the Allen liner, Scandinavian, while en route to St. John's from Sydney, Nova Scotia. The incident occurred near Cape Race, off Newfoundland's southeast coast.

Microfilm (negative); 35 mm. -- [St. John's: Provincial Reference Library, 1975?].

Copy examined: One of several broadsides in the Harbour Grace Scrapbook; microfilm copy in the Provincial Reference Library.

54. Burke, John (1851-1930).

Loss of the Regulus at Petty Harbour. [s.l.: s.n.,] 1912.

Broadside.

An incomplete copy of this broadside was examined. The copy was trimmed and pasted to a second sheet of paper, probably from a scrapbook. The broadside fragment contains three of the seven stanzas found in the

text in Burke's Newfoundland Ballads (1912), p. 15.

The stanzas are in double quatrains, printed without musical notation on an unadorned newsprint sheet.

The song concerns the sinking of the S.S. Regulus, at Petty Harbour, south of St. John's, on October 23, 1910.<sup>24</sup> There is considerable detail in the description of the sinking, including vivid depiction of rescue attempts by the tug John Green of St. John's.

Copy examined: Collection of the compiler.

55. [Burke, John (1851-1930)?].

Loss the steam'r Capulet at St. Shott's. 17 women taken from the wreck. -- [s.l.: s.n., 189-?].

Broadside.

Five stanzas in double quatrains printed in plain type on an unadorned newsprint sheet. The broadside describes the loss of the Capulet, which went aground near St. Shott's in a dense fog. Sixty passengers and crew were taken from the wreck and brought to St. John's.

Microfilm (negative); 35 mm. -- [St. John's: Provincial Reference Library, 1975?].

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<sup>24</sup> H.M. Mosdell, When Was That?, p. 108.

Copy examined: One of several broadsides in the Harbour Grace Scrapbook; microfilm copy in the Provincial Reference Library.

56. [Burke, John (1851-1930)].

Loss of the S.S. Bridgeport. Bound from Montreal to Sydney. -- [s.l.: s.n., 19--?].

Broadside; 31 x 10 cm.

At foot of sheet: Presents given away free to the boys' selling ballads. -- Half Ton Coal. 1 Pair Boots. 1 Pair Hockey Skates. Two Dollar Gold Piece.

Six stanzas in double quatrains without musical notation. The song is printed in plain type on an unadorned sheet. Although the source of the broadside is not identified on the sheet, the style is similar to that of other Burke songs. The note at the foot of the sheet refers to a practice peculiar to Burke: the awarding of prizes to the boys who sold the most copies of a ballad.

Photocopy of an original in the possession of Mr. Herbert Cranford, St. John's. -- St. John's: Provincial Reference Library, 1976. -- 36 x 22 cm. (Photocopied with Loss of the Steamship Luisitania).

Copy examined: Collection of the compiler.

## 57. Burke, John (1851-1930).

Loss of the S.S. Titanic near Cape Race with 1200 passengers. [s.l.: s.n.], 1912.

Broadside: ill; [29 x 8 cm.?].

The text, printed without musical notation or air contains six stanzas in double quatrains. The engraving at the head of the sheet depicts a three-masted steamer in heavy seas. The copy examined was trimmed and pasted to a second sheet of paper, probably from a scrapbook.

This song appears under the title "Loss of the S.S. Titanic", on p. 15 of Burke's Newfoundland Ballads (1912), and is one of four songs about the Titanic in that collection. The song appears to have been written soon after the sinking and deals mainly with the major points of the ship's voyage from Southampton, leading up to the sinking. There is little indication that at the time he wrote the ballad Burke was aware of many facts concerning the event. Even the location of the sinking is uncertain, as the last stanza, depicts the Titanic's heavy timbers "creaking on Newfoundland's wild shore," when in fact the disaster took place some hundreds of miles offshore. Moreover the Titanic had no timbers!

Copy examined: Collection of the compiler.

58. Burke, John (1851-1930).

Loss of the S.S. Titanic 300 miles from Cape Race with 1000 passengers and crew on Sunday Night, April 14, 1912. -- Harbour Grace: Standard Print, [1912.] Broadside.

At head of text: Published by arrangement with John Burke, St. John's.

Six stanzas in double quatrains, printed in plain type on an unadorned newsprint sheet. This is the broadside first issued by Burke as "Loss of the S.S. Titanic near Cape Race with 1200 Passengers." This is the only instance I have encountered of a single broadside being issued by two different publishers.

Microfilm (negative); 35 mm. -- [St. John's: Provincial Reference Library, 1975?].

Copy examined: One of several broadsides in the Harbour Grace Scrapbook; microfilm copy in the Provincial Reference Library.

59. [Burke, John (1851-1930)?].

The loss of 3 Newfoundland fishermen, by the capsizing of a schooner. -- [s.l.: s.n., 189-?].

Broadside.

Four stanzas in double quatrains printed in plain type on an unadorned newsprint sheet. The song tells of the loss of a schooner within sight of land near Placentia. No details are given of the name of the schooner which capsized during a storm. One man was rescued out of the four-man crew.

Microfilm (negative); 35 mm. -- [St. John's: Provincial Reference Library, 1975?].

Copy examined: One of several broadsides in the Harbour Grace Scrapbook; microfilm copy in the Provincial Reference Library.

60. Burke, John (1851-1930).

March of the Newfoundland volunteers / . . . words by John Burke. -- St. John's: [s.n.], 1915.  
Broadside; 29 x 14 cm.

"This March will be sung at a concert in the Mechanics' Hall, Tuesday, Feb 2nd, 1915.": note at head of poem. Five stanzas of varying length, designated 1, 2, 3, A, B.

The song is ostensibly a farewell addressed to Newfoundland, by soldiers leaving to fight in World War I. No tune is specified in the broadside, which was probably distributed as advance publicity for the concert.

Copy examined: Private collection of Mr. Herbert Cranford, St. John's.

61. [Burke, John (1851-1930)?].

Maurice Butler and the misses on the merry-go-round.

-- [s.l.: s.n., 19-?].

Broadside.

Five stanzas in double quatrains printed in plain type on an unadorned newsprint sheet. A satirical song about merry-go-round rides given in St. John's around the turn of the century. No date is indicated.

Microfilm (negative); 35 mm. -- [St. John's: Provincial Reference Library, 1975?].

Copy examined: One of several broadsides in the Harbour Grace Scrapbook; microfilm copy in the Provincial Reference Library.

62. [Burke, John (1851-1930)?].

New York [sic], capture the the [sic] Spanish man of war, Alfonso, with a thousand troops on board. -- [s.l.: s.n., 1898].

Broadside.



Four stanzas in double quatrains, printed in plain type on an unadorned newsprint sheet; dotted lines and brackets are used as spacers, on lines 24-32. The song deals with the capture of the Spanish ship Alfonso, during the Spanish-American war.

Microfilm (negative); 35 mm. -- [St. John's: Provincial Reference Library, 1975?].

Copy examined: One of several broadsides in the Harbour Grace Scrapbook; microfilm copy in the Provincial Reference Library.

63. Burke, John (1851-1930).

A Newfoundland hero / poem by John Burke; music by R.A. Browne. -- St. John's: John Burke, 1919.

3 p.: music; 29 cm.

Title on cover: Newfoundland Hero.

This is the only recorded instance of Burke's ever having published a song in sheet music form. The song concerns the winning of the Victoria Cross by Private T.R. Ricketts in World War I. The words to the song originally appeared on a broadside (see entry No. 83).

The broadside was probably a best-seller and this no doubt gave Burke the inspiration to have the song set to music by Browne, and published in the more

expensive sheet-music format. There is no indication of where the sheets were printed.

Copy examined: PANL.

64. Burke, John (1851-1930).

Old Brown's Daughter / by J. Burke. -- St. John's: The Mummers, 1977.

Broadside; 36 x 22 cm.

At foot of text: On sale at LSPU Hall, Price 5 cents.

This song will be sung in a new show: \* The Bard of Prescott Street \* at the LSPU Hall opening September 14.

Four stanzas and a chorus in double quatrains; title text and notes are centered on the sheet and enclosed within a border measuring 31.3 cm. x 10.7 cm.

This comic love song by Burke, is one of a series of five broadside reprints of Burke compositions produced in connection with a Mummers troupe play about the life and times of Johnny Burke. The Mummers also created nine original broadside pieces for the play. For further information about the Mummers' broadsides, see No. 158 below.

Copy examined: Collection of the compiler.

## 65. [Burke, John (1851-1930)?].

Peace it is proclaimed: Boers they got knocked out,  
Dolly Gray. -- [s.l.: s.n., 1902].

Broadside; [17 x 7 cm.?].

A two stanza song to the tune of "Dolly Gray"<sup>25</sup> celebrating the end of the Boer War and naming some soldiers from St. John's who took part in that campaign. Although the sheet bears no identifying marks, parodies of this nature are generally characteristic of Burke's compositions. The copy examined was trimmed for pasting in a scrapbook.

Copy examined: Collection of the compiler.

## 66. Burke, John, 1851-1930.

The St. John's Advertiser and fishermen's guide. A racy little song and joke book containing all local songs and stories. Also the "Advertiser's Howl" a song taking in the names of every advertiser in the book and the different classes of goods for sale St. John's: The Prescott Street Auctioneer [i.e. John

<sup>25</sup> Evidently this was a popular tune during the Boer War; Ian Whitcomb, a historian of popular music comments: "The writers of 'Goodbye Dolly Gray' just missed [the Spanish-American] war, but, quickly shipping copies to England, were in time to catch the Boer War." After the Ball (Harmondsworth, Middlesex, 1973), p. 57.

Burke, 1894?].

92 p.; 15 cm.

Date from ad p. 68.

This is the earliest extant Burke songster; it contains 16 song texts, without musical notation, interspersed throughout with jokes, anecdotes, and advertising for local businesses. The 33 stanza "Advertiser's Howl" takes up pp. 1-12, with an 8 stanza addendum, "The Men On the Linnie" (pp. 79-81). Except for "Ellaline", by Chas. F. Pidgin (p. 15), all selections are by Burke, and consist mainly of satires on local events and persons, and parodies of contemporary popular songs.

Red paper covers; four unnumbered leaves of advertising, on red paper, inserted between pp. 40 and 41.

Copy examined: Provincial Reference Library.

67. Burke, John (1851-1930).

The sealers gained the strike. -- [s.n.: s.l., 1902?] /

Broadside; (17 x 8 cm.?).

Four stanzas in double quatrains, without musical notation or air, printed on unadorned newsprint sheet. The copy examined was trimmed and pasted to a second sheet of paper, probably from a scrapbook.

A frequent criticism of the annual spring seal hunt of Newfoundland, is that the men who carried on the hunt were subjected to harsh working conditions aboard the ships, and received little compensation for their efforts.<sup>26</sup> This broadside deals with a strike and demonstration which took place March 8-March 12, 1902,<sup>27</sup> when the sealers won their demands for higher pay, free berths (berths had formerly been purchased), cheaper supplies and similar benefits. The demonstration involved approximately 3,000 men, although the broadside gives the total as 5,000.

This ballad is reprinted in Burke's Ballads, edited by John White (1960), p. 14.

Copy examined: Collection of the compiler.

68. [Burke, John (1851-1930)?].

Six men and one woman taken off the ice at Petty Harb'r [sic]. [s.l.: s.n., 1909].

Broadside.

Four stanzas in double quatrains printed in plain type on an unadorned newsprint sheet. The seven persons

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<sup>26</sup> See for example, the description of the seal hunt in George Alan England, Vikings of the Ice (1924).

<sup>27</sup> H.M. Mosdell, When Was That?, p. 116.

mentioned in the song had been on board a schooner which became trapped in the ice near Shoal Bay and they were forced to abandon ship. They were rescued by the tug Ingraham from St. John's. The song was reprinted in the Harbour Grace Standard, March 13, 1909.<sup>28</sup>

Microfilm (negative); 35 mm. -- [Provincial Reference Library, 1975?].

Copy examined: One of several broadsides in the Harbour Grace Scrapbook; microfilm copy in the Provincial Reference Library, St. John's.

69. Burke, John (1851-1930).

Stoppage of water, Monday, August 1st, 1927. --  
[St. John's: John Burke,] 1927.

Broadside; 30 x 14 cm.

At foot of sheet: On Sale at 70 Prescott Street.  
Price 5 cents.

Twelve four line stanzas. Title text and note are enclosed in a decorative border measuring 26.3 x 10 cm.  
This satirical song concerns the St. John's city

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<sup>28</sup> Shannon Ryan and Larry Small, Haulin' Rope and Gaff (St. John's, 1978), p. 80.

council's decision to cut off the water supply to persons in arrears on their tax payments. Local legend has it that this song and the resultant unfavourable publicity given the measure were responsible for its eventual repeal.

Copy examined: Collection of G.M. Story.

70. [Burke, John (1851-1930)?].

Terrible accident on the train. The engineer killed and fireman Byrne, badly injured from the shock. --  
[s.l.: s.n., 1897].

Broadside.

Date from contemporary news clipping in the Harbour Grace Scrapbook.

Four stanzas in double quatrains on an unadorned newsprint sheet; dotted lines and brackets used as spacers on the ends of lines 8-32. This is one of two Burke broadsides concerning this accident (see above, No. 46). Apparently this is the first of the two and may have been based on preliminary oral accounts since the name of the engineer, Fred Glasgow, is misspelled as "Glascoe" in this one. This is corrected in the later publication. It is significant that Byrne, who is mentioned by name in the title was a local man, whereas Glasgow was from Nova Scotia. Presumably

Byrne's injury was more significant to the local populace, hence the inclusion of his name in the title.

Microfilm (negative); 35 mm. -- [St. John's: Provincial Reference Library, 1975?].

Copy examined: One of several broadsides in the Harbour Grace Scrapbook; microfilm in the Provincial Reference Library.

71. [Burke, John (1851-1930)?].

Tefrible death of a young man killed by his father because he refuse [sic] to give up the girl he loves.  
-- [s.l.: s.n., 189-?].

Broadside..

Four stanzas in double quatrains printed in plain type on an unadorned newsprint sheet. Song describing a shooting death, as outlined in the title. There is no indication in the song that the event occurred in Newfoundland. Burke probably obtained the details from news reports in a local paper and published the song on the basis of its general romantic appeal.

Microfilm (negative); 35 mm. -- [St. John's: Provincial Reference Library, 1975?].



Copy examined: One of several broadsides in the Harbour Grace Scrapbook; microfilm copy in the Provincial Reference Library.

72. [Burke, John (1851-1930)].

A terrible disaster on the Greenland. -- [s.l.: s.n., 1898].

Broadside.

Four stanzas in double quatrains, printed in plain type on an unadorned newsprint sheet. This is one of two broadsides by Burke on the subject of the Greenland disaster. Apparently this is the earlier of the two since it states that only twenty-five sealers were killed in the disaster. The actual number was forty-eight.

Microfilm (negative); 35 mm. - [Provincial Reference Library, 1975?].

Copy examined: One of several broadsides in the Harbour Grace Scrapbook; microfilm copy in the Provincial Reference Library.

73. Burke, John (1851-1930).

Terrible disaster on the south west coast. Lives and property carried away by tidal wave. -- St. John's:

[s.n.,] 1929 (St. John's: John Evans, 1929).

Broadside; 31 x 10 cm.

At foot of text: Sold at 70 Prescott Street. Price 5 c. Parents and Masters will please send the boys to sell this song, so we can give a donation to the fund.

Eight stanzas in double quatrains, centred on the sheet. No tune indicated.

The song describes a disastrous tidal wave and earthquake which hit Newfoundland's south coast in 1929.

According to stanza 2 the song was composed a little over a week following the event, and proceeds from its sale were evidently to be used in aid of the disaster fund.

Copy examined: MUNFLA:

74. [Burke, John (1851-1930)?].

Terrible fight at Manilla 600 Americans, and 500 Spaniards killed in battle. The Commander of a Spanish man of war killed [s.l.: s.n., 1898.]

Broadside.

Four stanzas in double quatrains printed in plain type on an unadorned newsprint sheet; dotted lines and brackets used as spacers on the ends of lines 29-32.

This song deals with the Battle of Manilla Bay during

the Spanish-American War.

Microfilm (negative); 35 mm. -- [St. John's:  
Provincial Reference Library, 1975?].

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Copy examined: One of several broadsides in the Harbour  
Grace Scrapbook; microfilm copy in the Provincial Refer-  
ence Library.

75. [Burke, John (1851-1930)?].

Terrible loss at sea an Oceon [sic] steame [sic],  
70 souls perish on the wreck. -- [s.l.: s.n., 189-?].  
Broadside.

Four stanzas in double quatrains printed in plain  
type on an unadorned newsprint sheet. This song deals  
with the sinking of the German ship, the Aedén, which  
was lost with all hands in a storm while en route from  
Hamburg to Africa.

Microfilm (negative); 35 mm. -- [St. John's:  
Provincial Reference Library, 1975?].

Copy examined: One of several broadsides in the Harbour  
Grace Scrapbook; microfilm copy in the Provincial Refer-  
ence Library.

76. [Burke, John (1851-1930)?].

They meet at last, Spanish Fleet blown up. -- [s.l.:  
s.n., 1898.].

Broadside.

Four stanzas in double quatrains, printed in plain type on an unadorned newsprint sheet. The song supposedly describes a major naval battle during the Spanish-American war, and is apparently based on newspaper accounts.

Microfilm (negative); 35 mm. -- [St. John's:  
Provincial Reference Library, 1975?].

Copy examined: One of several broadsides in the Harbour Grace Scrapbook; microfilm copy in the Provincial Reference Library.

77. Burke, John (1851-1930).

Three cheers for the boys of the Newfoundland Regiment. -- St. John's: John Burke, [1917?].

Broadside: ill.; 26 x 18 cm.

Six stanzas in double quatrains printed in two columns. Illustration is an engraving showing a (presumably British) bulldog against a background of crossed British ensigns. Title, illustration and notes

are enclosed in a decorative border, measuring 22.5 x 13.8 cm. A patriotic World War I song, celebrating the deeds of the Newfoundland regiment. References in the text to various battles during the war date the broadside well after the beginning of the conflict.

Copy examined: PANL. Copy signed "John Burke" in lower right hand corner.

78. [Burke, John (1851-1930)?]:

Three hundred Newfoundlanders [sic] join the American Navy to fight the Spaniard. -- [s.l.: s.n., 1898?].

Broadside.

Four stanzas in double quatrains printed in plain type on an unadorned newsprint sheet; dotted lines and brackets are used as spacers on lines 23-32. The song refers to the enlistment of former Newfoundlanders who had emigrated to the United States. There is no evidence of any resident Newfoundlanders having served in the Spanish-American War..

Microfilm (negative); 35 mm. -- [St. John's: Provincial Reference Library, 1975?].

Copy examined: One of several broadsides in the Harbour Grace Scrapbook; microfilm copy in the Provincial Reference Library.

79. [Burke, John (1851-1930)?].

Three Newfoundlanders blown up on the battleship Main, in Havana, harbor, by an explosion. -- [s.l.: s.n., 1898].

Broadside.

Five stanzas in double quatrains, printed in plain type on an unadorned newsprint sheet. This is the second of two Burke broadsides on the sinking of the Maine (see No. 50), and consists of a reprint of the first broadside with the addition of an opening stanza claiming that three Newfoundlanders were aboard the ill-fated ship.

Microfilm (negative); 35 mm. -- [St. John's: Provincial Reference Library, 1975?].

Copy examined: One of several broadsides in the Harbour Grace Scrapbook; microfilm copy in the Provincial Reference Library.

80. Burke, John (1851-1930).

The Topsail Geisha. A story of the wash-house. --  
[St. John's: John Burke, 1900].

25 [5] p.; 22 cm.

Libretto of musical comedy, containing texts to twenty-five songs. There are five unnumbered pages of advertising at the back of the pamphlet. Although Burke produced many musical comedies during his lifetime, this was without a doubt his most successful. It was a parody of the well-known British musical called The Geisha.<sup>29</sup> The latter was produced in St. John's by Charles Hutton, Burke's cousin in February of 1900,<sup>30</sup> and Burke's parody, which consisted of a complete reworking of the original, incorporating local references, came to the stage in April of the same year.<sup>31</sup>

Copy examined: Provincial Reference Library.

81. [Burke, John (1851-1930)?].

[Unidentified pocket songster. -- s.l.: s.n., 19--?].

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<sup>29</sup> H. Greenbank, S. Jones, and O. Hall, The Geisha: A Story of a Tea House (London: Hapwood and Crewe, 1896).

<sup>30</sup> The Evening Herald, St. John's, Newfoundland, February 21, 1900.

<sup>31</sup> The Daily News, St. John's, Newfoundland, April 26, 1900.

5-72 p.

Bibliographer's title.

This collection, available only in the form of a 67-page fragment, without covers, title page, or other identifying marks, contains sixteen complete texts, with two partial texts on torn pages. Songs are interspersed throughout with stories and anecdotes about local characters and events. Pages of texts are alternated with pages of advertising, so that the texts are all on odd-numbered pages, with the even numbers reserved for advertising. Although there is no positive proof that the songster was a Burke publication there is sufficient evidence for ascribing it to Burke on the grounds that most or all of the songs are by Burke, and that the general style of the booklet resembles other Burke publications.

Photocopy. 5-72 p. on [35] leaves. -- St. John's: Memorial University of Newfoundland, [19--?]. -- 22 x 28 cm. [Photocopied with Burke, John and James Murphy. The Old Home Week Songster (1904) ].

Copy examined: MUNFLA.



82. [Burke, John (1851-1930)?].

War dec'ld [sic] Spain and America. -- [s.l.: s.n., 1898].

Broadside.

Four stanzas in double quatrains, printed in plain type on an unadorned newsprint sheet; dotted lines and brackets are used as spacers on the ends of lines 14-32. The song deals with the outbreak of war between Spain and the United States of America following the sinking of the U.S.S. Maine in Havana, Cuba.

Microfilm (negative); 35 mm. - [St. John's: Provincial Reference Library, 1975?].

Copy examined: One of several broadsides in the Harbour Grace Scrapbook; microfilm copy in the Provincial Reference Library.

83. Burke, John, (1851-1930).

Winner of the Victoria Cross, T.R. Ricketts, Middle Arm, White Bay of the Royal Newfoundland Regiment. -- [s.n.: s.l., 191-?].

Broadside: ill.; 24 x 17 cm.

At foot of sheet: Sold at John Burke's, 62 Prescott St., St. John's, Newfoundland.

A poem in four stanzas of double quatrains, printed without music. The illus. at the head of the sheet is a large oval photograph of Ricketts, measuring 9.2 x 7.9 cm. The illus. title and text are enclosed in a double border measuring 21.7 cm. x 5.6 cm. This poem was also set to music by R.A. Browne, and published in sheet music form by Burke. The sheet music is titled "A Newfoundland Hero," see No. 63 above.

Photocopy of original in the private collection of Mr. Brendan Kenney, St. John's, St. John's: Provincial Reference Library, 1976. -- 28 x 22 cm.

Copy examined: Collection of the compiler.

84. Burke, John (1851-1930), and George T. Oliver.

The People's songster, buyer's guide and gems of poetry and prose, containing some of the most recent songs of the day. To the laborer, mechanic and artizan, but particularly to the bone and sinew of the country, the fishermen of Newfoundland / edited . . . by Oliver and Burke. -- St. John's: Oliver and Burke, 1900.

90 p.: ill.; 22 cm.

Sixty-nine texts including poems and songs by local authors, as well as some of the better known popular contemporary selections, such as "The Face on the Bar-room Floor" (p. 14). Most of the local songs are either patriotic or concerned with contemporary news events. A small percentage are pro-temperance pieces. Pages 57-61 are taken up with the libretto of "The Topsail Geisha," Burke's localised parody of the internationally successful musical comedy "The Geisha."<sup>32</sup> Songs and poetry are interspersed with historical essays about Newfoundland, as well as short jests and anecdotes. Advertising for local firms is interspersed throughout the text. The illustrations, mainly photographs of local scenery, are scattered irregularly throughout the book.

George Oliver was a local printer. So far as I know, this was his only venture in publishing songbooks.

Copy examined: Provincial Reference Library.

85. Burke, John (1851-1930) and James Murphy (1868-1931).

The Burke and Murphy songster. -- St. John's:  
Burke and Murphy, 1904.

[not seen].

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<sup>32</sup> For more on this production, see above, No. 80.

This was the second joint effort by Burke and Murphy for Old Home Week (see below, No. 87). According to Michael P. Murphy the book was arranged so that a Murphy song would be on one page followed by a Burke song on the next and so on throughout the book. Some selections by other local poets were included.

Reference: Michael P. Murphy, Pathways through Yesterday (St. John's, 1976), p. 148.

86. Burke, John (1851-1930) and James Murphy (1868-1930).

Duke of York songster and Christmas advertiser. --  
St. John's: Burke and Murphy, 1901.

[not seen].

PARTIAL CONTENTS: The Man Who Refused. -- Anyone Can Do It, Says Slaney. -- The Spring Maurice Crotty Fought The Old Dog Hood. -- Sammy Ain't You Glad You Joined the Navy. -- [Song on the arrival of the Duke and Duchess of York]. -- [Song about the sealfishery]. -- How Kelly Fought The Ghost.

Burke and his fellow poet Murphy published this songster on the occasion of a state visit to St. John's by the Duke and Duchess of York (later King George V and Queen Mary).

Reference: Michael P. Murphy, Pathways Through Yesterday (St. John's, 1976), pp. 153-159.

87. Burke, John (1851-1930) and James Murphy (1868-1931).

Old Home week songster: Terra Nova's kind welcome to her sons and daughters. -- [s.l.: s.n., 1904] (St. John's: Herald Job Print).

[32] 78 p. [18].

Contains twenty-six song texts without musical notations. All of the songs are local compositions. The major purpose of the booklet seems to be advertising local business firms. This takes up thirty-two unnumbered pages at the front and eighteen at the back of the book. In addition, there is a lengthy "advertisers ditty" -- an 88-stanza rhymed list of local business firms, with information on the type of goods or services provided by each firm. The poem is similar to the "Advertiser's Howl," presented in John Burke's 1894 songster, The St. John's Advertiser and Fisherman's Guide.

Jests and anecdotes are used as filler throughout the pamphlet. There is one cartoon (p. 71), also used as filler.

Old home week was a 1904 tourist promotion, aimed at Newfoundlanders living in the United States; according

to one account 600 Newfoundlanders returned for the week (beginning July 28, 1904).<sup>33</sup> The week prompted the publication of at least two souvenir collections of local song, the other being a James Murphy compilation, Songs of our land (see item No. 173 below).

Photocopy. St. John's: Memorial University of Newfoundland, [197-?]. -- [32] 78 p. [18] on [65] leaves; 22 x 28 cm. (Photocopied with [Burke, John, comp.? Unidentified pocket songster.]).

Copy examined: MUNFLA (Photocopy of original).

88. Cable, Howard.

Newfoundland rhapsody for concert band / by Howard Cable. New York: Chappell & Co., Inc., 1956.

20 p.: music; 26 cm.

An orchestral composition incorporating tunes from several well-known Newfoundland songs: "We'll rant and we'll roar, like true Newfoundlanders" [i.e., The Ryans and the Pittmans]; "The Petty Harbour Bait Skiff"; The sealing cruise of the Lone Flier"; "Up the pond" [i.e., The banks of Newfoundland].

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<sup>33</sup> H.M. Mosdell, comp., When Was That?, p. 93.

Copy examined: Provincial Reference Library.

89. Can, yn cynnwys hanes merchant o Newfoundland, yr hwn  
a roisai ei serch ar ferch i farchag, yn nghyd a'r  
amrywiol helyntion a fu arnynt. -- [Caernarfon, North  
Wales: Printed by P. Evans, 1830?].


4 p.; 16 cm.

At head of text: Cenir ar y Dôn Fechun [Sung to the  
tune Fechun].

A twenty-five stanza ballad from Wales concerning a  
Newfoundland merchant who falls in love with a knight's  
daughter. The original is one in a bound collection  
of Welsh chapbooks in the British Museum Library. The  
ballad contains several English words scattered through-  
out the text. For instance, the words "charming fleet"  
appear in a line in stanza four. A typed translation  
is appended to the copy examined.

Translation of title: Song containing the story of  
a Newfoundland merchant sailor who falls in love with  
the daughter of a knight, and the difficulties that  
befell them.

Photocopy of an original in the British Museum  
Library. -- [s.l.: s.n., 1974?]. -- 4 p. on [3] leaves;  
19 x 26 cm. (Typed translation appended to photocopy).



Copy examined: MUN/CNS.

90. Carling O'Keefe Breweries.

Dominion Ale presents the Newfoundland songbook. --  
10th. ed. -- St. John's: Carling O'Keefe Breweries,  
1977.

36 p.; 14 cm.

Cover title.

Thirty-one song texts without musical notation, all reprinted from the ninth edition. The texts occur in the same order as in the previous edition. Although there is no substantial difference between the ninth and tenth editions, the name of Dick Nolan, editor of the ninth edition, has been dropped from the present compilation. Although the company has not kept the old Bennett Brewery name for this edition it has sought to demonstrate its association with Newfoundland products, by incorporating the name of Dominion Ale into the title of the book. Dominion is a local beer brand, one of several formerly manufactured by Bennett Brewing, and presently distributed by Carling O'Keefe.

Copy examined: Collection of the compiler.



## 90a. Carling O'Keefe Breweries.

Dominion Ale presents the Newfoundland song book in commemoration of the Canada Games, 1977. -- St. John's; Carling O'Keefe, 1977.

48 p.: ill., music; 21 cm.

Cover title.

Thirty-three song texts; of these eight have been provided with musical accompaniments. The illustrations, are meant in most cases to suit the themes of the songs, and vary from exaggerated cartoon-type humour, to fairly straightforward engravings. Some of the latter appear to have been copied from older publications. Overall there appears to have been a conscious attempt to make this pamphlet appear attractive and tasteful, presumably because it was intended to appeal to tourists, who were visiting Newfoundland for the 1977 Canada Summer Games, in St. John's. The selection varies little from that presented in the regular tenth edition of the Newfoundland songbook, but what is different in the present publication is the presentation of the material. This is the first edition of the songbook to employ musical notation for any of the texts, which with the addition of the illustrations, and the different layout and page size distinguish it from other editions of the songbook.

Copy examined: Courtesy of Dr. Kenneth S. Goldstein.

91. Carroll, Daniel (1865-?).

A heart cry from the west / words by Dan Carroll;  
music by Rev. P. Sheehan. -- New York: F. Fischer &  
Bro., [193-?].

4 p.: ill., music; 34 cm.

Cover illustration is an aerial photograph of a  
Newfoundland outport setting.

Carroll was a popular poet around Newfoundland. His  
poems were frequently published in local newspapers  
and magazines and are also to be found in published  
collections of native poetry and songs. As far as can  
be ascertained this is the only musical setting of a  
Dan Carroll poem. It was published in the 1955 and  
1966 editions of Gerald S. Doyle's song collections as  
well as in this sheet music form.

Copy examined: MUN/CNS.

92. Carter, Harry.

Patriotic songs and poetry dedicated to those who  
have volunteered for service in His Majesty's forces /  
by Harry Carter. -- St. John's: [s.n.,] 1940 (St.  
John's: Long Brothers, Printers).

[22] p.: ill.; 21 cm.

Cover title.

Introduction, p. [7].

Contains twenty-two texts without musical notation. Popular "airs" suggested for two texts. The songs are intended to "preserve the spirit of unity and good comradeship existing among those to whom this book is dedicated." (p. [1]) Texts and tunes are interspersed throughout with advertising for local firms.

White paper cover with coloured engraving of the Union Jack beneath the title.

Copy examined: Provincial Reference Library.

93. Carter, Harry.

Poems and Ballads / by Harry Carter. St. John's: [s.n.], 1939 (St. John's: Long Brothers, Printers).

[16] p.: 21 cm.

Introduction by J.R. Smallwood, p. [1].

Sixteen texts without musical notation. Pages of texts are alternated with pages of advertising. Apparently not all texts are specifically designated for singing, as some are specifically designated "song" or "song poem."

Some of the songs and poetry in this collection are patriotic although this collection is not directed entirely at the war effort, as are his later booklets Victory songs and other verse, and Patriotic songs and poetry.

Dark blue paper covers.

Copy examined: Provincial Reference Library.

94. Carter, Harry.

Victory songs and other verse / by Harry Carter.

St. John's: [s.n., 1943?] (St. John's: Long Brothers, printers).

40 p.; 22 cm.

Cover title.

Date from advertisement, p. 40.

Table of contents, p. 3.

Twenty-nine texts, without musical notation.

Popular "airs" suggested for four of the texts. Texts are interleaved with advertising for local businesses and government announcements. As the title suggests, the contents are mainly patriotic war songs.

Copy examined: Provincial Reference Library.

95. Church of St. John the Baptist. St. John's.

Hymn for use in the Cathedral, first Sunday after Trinity, 1876. St. John's: [s.n.], 1876.

Broadside; 16 x 10 cm.

Seven four-line stanzas printed in plain type on an unadorned newsprint sheet. There is no indication that the hymn is of local composition. Apparently the publication of individual hymns and hymn-sheets for special religious services was not uncommon in Newfoundland, and several early examples have been noted for this bibliography. This particular example is of interest since it is the earliest broadside from Newfoundland to be found to date.

Copy examined: Collection of the compiler.

96. Church of St. John the Baptist. St. John's.

Hymns. To be sung at the Cathedral Church of St. John the Baptist on New Years Day 1879, at the half-past 10 o'clock service, at which the members of the Newfoundland British Society will attend. -- [s.l.: s.n.,] 1879 (St. John's: J.W. McCoubrey).

[4] pp.; 18 cm.

Four texts printed without tunes in a leaflet consisting of one sheet, folded to form four pages. The

hymns are numbered 87, 380, 91 and 458, and are probably taken from a contemporary hymnal. The publication of such leaflets is not uncommon for special church services. Six such publications have been noted in this bibliography.

Copy examined: Provincial Reference Library.

97. Church of St. Mary the Virgin, St. John's.

Parish church of St. Mary the Virgin. Christmas carols, 1907. -- St. John's: St. Mary's Church, 1907 (St. John's: Gray & Goodland, printers).

[3] p.; 22 cm.

CONTENTS: Awake, Awake Good People All. -- The Star of Bethlehem's Plains. -- A Hymn for Christmas Day. -- Anthem.

A hymn sheet published for use in a special Christmas service. Texts are given without musical notation. The last-named selection probably has another title; an "anthem" in the Anglican church usage usually means a hymn or psalm sung only by the choir without participation from the congregation. Such anthems are usually standard selections with complicated choral harmony arrangements.

Copy examined: MUN/CNS.

## 98. Church of St. Mary The Virgin, St. John's.

Parish church of St. Mary the Virgin, 1906.

Christmas carols, -- St. John's: St. Mary's, 1906.

4 p.; 21 cm.

Cover title.

CONTENTS: Star of Bethlehem. -- Lo, on Bethlehem's  
Plains. -- Bethlehem. -- Sweetly Chiming Bells. --  
The Star of Bethlehem.

A hymn sheet published for use in a special Christmas service. Texts are given without musical notation.

Copy examined: MUN/CNS.

## 99. Church of St. Mary the Virgin. St. John's.

St. Mary's Church, Christmas, 1903. -- St. John's:  
St. Mary's, 1903.

[4] p.; 21 cm.

Cover title.

CONTENTS: No. 1. On Christmas Day. -- No. 2. Oh,  
Christmas Bells, Ring Far and Near. -- No. 3. The  
Wondrous Story. -- No. 4. The Star of Bethlehem. --  
No. 5. Gold, Frankincense, and Myrrh, -- No. 6. Ring  
Out, O Bells.

A hymn sheet published for use in a special Christmas service. Texts are given without musical notation.

Copy examined: MUN/CNS (2 copies).

100. Cook, Donald Frederick.

Six songs from Newfoundland / arranged for s(s)a<sup>34</sup>  
(and piano) by D.F. Cook. -- [St. John's: s.n.,] 1975.  
17 p.: music; 26 cm.

Title on cover: Six songs from Newfoundland for  
treble voices, book one. -- Cover design by R.E. Cook.

Of the six titles in this collection, The Cuckoo,  
The Green Bushes, The Liar's Song and The Morning Dew  
have been adapted from Maud Karpeles' Folk Songs from  
Newfoundland (1971); Greedy Harbour is from Greenleaf  
and Mansfield Ballads and Sea Songs of Newfoundland  
(1932); Bonavist' Harbour is Cook's arrangement of  
the well-known Feller from Fortune. For other texts  
of the last-named song see the collections of Gerald  
S. Doyle, Omar Blöndahl and Kenneth Peacock.

Copy examined: MUN/CNS.

101. Cook, Donald Frederick.

Two Newfoundland folk songs for S.A.T.B.<sup>35</sup> and

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<sup>34</sup> i.e., Two soprano and one alto voice.

<sup>35</sup> i.e., Soprano, alto, tenor and bass voices.



piano / arranged by Donald F. Cook. -- Waterloo,  
Ontario: Waterloo Music Company Limited, 1974.

15 p.: music; 26 cm.

Cover title.

At head of p. 3: "For Memorial University of Newfoundland Glee Club."

CONTENTS: The Liar's Song. -- Bonavist' Harbour.

Cook's text for "The Liar's Song" appears to be adapted from Maud Karpeles' Folk Songs from Newfoundland (1971). "Bonavist' Harbour" is an adaptation of the well-known and widely published local song, "Feller from Fortune."

Copy examined: MUN/CNS.

102. Cook, Donald Frederick.

Two Newfoundland folk songs for S.A.T.B. (solo) a capella / arranged by D.F. Cook. -- Waterloo [Ontario]: Waterloo Music Company Limited, 1974.

9 p.: music; 26 cm.

Cover title.

At head of p. 2: "For Memorial University of Newfoundland Glee Club."

CONTENTS: The Cuckoo. -- The Morning Dew.

The texts for both selections appear to have been adapted from Maud Karpeles' Folk Songs From

Newfoundland (1971).

Copy examined: MUN/CNS.

103. Daniel's Harbour. Holy Cross School.

Folklore of Daniel's Harbour, Area / [compiled by the students of Holy Cross School, Daniel's Harbour]. -- [Daniel's Harbour: Holy Cross School, 1975].

[24] p.; 36 cm.

Cover title.

A mimeographed publication containing a number of short collections in various folklore genres. Produced as part of an English course project on Newfoundland folklore. The collection contains three local topical song texts without music.

Copy examined: MUNFLA Accession No. 75-286/PD 147.

104. Davis, Brian N. (1947-), ed.

The poetry of the Canadian people, 1720-1920. Two hundred years of hard work / edited by Brian Davis. -- Toronto: N.C. Press Limited, 1976.

288 p.; ill; 21 cm.

Bibliography.

PARTIAL CONTENTS: The Petty Harbour Bait Skiff. -- The Flemmings of Torbay. -- Forty Thousand Strong. --

Anti-Confederation Song.

A collection of lesser-known Canadian songs and poems, with a generally socialist bias. No musical notation is given for the songs.

Copy examined: Collection of Kenneth S. Goldstein.

105. Devine, P.K.

Sea songs and shanties.

In Devine, P.K. and T.C. Hibbs, ed. The Christmas Messenger. St. John's. 27 cm. v. 1(1927), p. 27-30.

A nostalgic look at sea-shanties heard in Newfoundland. The article contains eleven textual fragments without tunes.

Copy examined: Provincial Reference Library.

106. Dodd, Jack (1902- )

The wind in the rigging / by Capt. Jack Dodd. --  
Torbay: The Author, 1972.

162 p.: ill.; 23 cm.

Dodd's autobiography telling of his various sea adventures. In addition to being a sea-captain and writer, Dodd is also a singer and composer. The book

contains several of his own song texts, as well as traditional songs that he heard in his travels. In all there are twenty song texts and textual fragments without music.

Copy examined: Collection of the compiler.

107. Doyle, Gerald Stanley (1892-1956).

The Old time songs and poetry of Newfoundland. --  
St. John's: Gerald S. Doyle, 1927 (St. John's: Manning  
and Rabbitt's, Printers).

71 p.; 23 cm.

Cover title.

Note at foot of title: Songs of Folklore, Humour,  
Tragedy, and History, from the days of our forefathers.  
Printed by the publishers of "The Family Fireside,"  
November, 1927, for Gerald S. Doyle, 317 Water St.,  
St. John's.

This is the first edition of the popular and influential Doyle songbooks. It contains forty-two texts without musical notation, liberally interspersed with advertisements for Doyle's products. The booklet was available in paper covers in shades of orange, blue and dark brown. The introduction by Doyle stresses the native Newfoundland quality of the songs. Many of the individual selections are furnished with explanatory headnotes.

Copy examined: MUN/CNS.

107A. Doyle, Gerald Stanley (1892-1956).

Old-time songs and poetry of Newfoundland, Songs of the people from the days of our forefathers. -- 2d. ed. -- St. John's: Gerald S. Doyle, 1940.

80 p.: music; 24 cm.

Note on t.p.: Dedicated to Stephen John Lewis of Fleur de Lys, one of the most gifted singers of Newfoundland songs.

This second edition of the Doyle song book has a number of new features: Of the forty texts in the collection twelve of which have been reprinted from the 1927 edition, thirty-one are given musical accompaniments. Doyle was assisted in this regard by two prominent local musicians, Sir Charles Hutton, and pianist Bob MacLeod. Eleven songs in the present collection are reprinted from Greenleaf and Mansfield, Ballads and Sea Songs of Newfoundland (1932). Also included for the first time in this collection is a table of contents. In addition to reprinting the introduction to the first edition, Doyle wrote a new introduction, expressing a desire to keep local singing traditions alive.

As with the first edition, songs have been interspersed with numerous advertisements for Doyle's wares.

The booklet was available in paper covers in a variety of shades, including orange, cream, blue, red.

Copy examined: MUN/CNS

107B. Doyle, Gerald Stanley (1892-1956).

Old-time songs of Newfoundland. -- 3rd ed. -- St. John's: Gerald S. Doyle Limited, 1955.

88 p.: music; 23 cm.

Cover title.

The third edition of Gerald S. Doyle's song collections contains forty-eight texts, all with tunes. The songs are interspersed with advertising for Doyle's products. The third edition has its own introduction in addition to which the introductions from the preceding editions have been reprinted. Again many of the texts have been reprinted from previous editions. Some new material has been supplied from the collection made in Newfoundland by Kenneth Peacock.

Copy examined: Collection of the compiler.

107C. Doyle, Gerald Stanley (1892-1956).

'Old-time songs and poetry of Newfoundland. Songs of the people from the days of our forefathers. -- 4th. ed. -- St. John's: Gerald S. Doyle Limited, 1966.

88 p.: music; 23 cm.

Cover title.    "

Introduction by Mrs. Gerald S. Doyle, 1966.

The fourth edition of the Gerald S. Doyle song collection was published posthumously as a commemorative tribute to its compiler, and also to mark the holding of Newfoundland's "Come Home Year" in 1966. Like the 1904 "Old Home Week," Come Home Year was a tourist promotion of the Newfoundland Government, aimed specifically at expatriate Newfoundlanders. The fourth edition resembles the second in format, and contains fifty-seven texts, thirty-four of which are given staff notation, the remainder being contained in a separate section at the end of the book, under the heading "Poetry and Ballads." The texts are interspersed liberally with advertising for Doyle's products. Although there is some new material in this collection, the bulk of the selections are drawn from previous editions. In addition to the special introduction by the Mrs. Doyle, there is a foreword by the province's Come Home Year committee chairman, Dr. F.W. Rowe. As well, the introductions from the previous editions have been reprinted.

Copy examined: Collection of the compiler.

108. Earle, George Halden (1914-).

Come home to old Newfy / by G.H. Earle; set to music by G.H. Earle and Mabel Kirby. -- [s.l.: s.n.,] 1966.

[3] p.: ill., music; 28 cm.

Cover title.

At foot of p. [1]: This tune is an adaptation of a favourite air of F.C. Earle, entertainer, comedian and wit at the turn of the century in Notre Dame Bay, and set to music in his memory by two of his grandchildren.

This twelve-stanza song was written for "Come Home Year," a 1966 tourist promotion, undertaken by the Newfoundland Government, and aimed specifically at former residents of Newfoundland and/or their descendants. Like its 1904 counterpart, the "old home week," the promotion carried with it a revival in interest in local Newfoundland culture. Among other manifestations of this revival was a sudden proliferation of recordings and printed collections of Newfoundland songs, new and old, both old favourites and new compositions like the present example. Canon George Earle, the author of the present piece has become quite well-known in recent years as a public speaker, whose special topic of interest is local folklore and folk culture.

Copy examined: MUN/CNS.



109. Emmer Jane. -- Madison, N.J.: Golden Hind Press, 1941.

Broadside; [not seen].

Text of a Newfoundland song, usually called "The Hemmer" [or H'Emmer] Jane,"<sup>36</sup> as sung by Eric Penney. According to a note on the broadside this is "a folk song from the south shore of Newfoundland, here printed for the first time."<sup>37</sup> The song tells a story of a sailor and his lover, who drowns herself, believing that the sailor has been lost at sea. Later the sailor returns, and finding that his love has killed herself, he does likewise. The two are buried in one grave. The song is not meant to be taken seriously but is in fact a parody of traditional songs on similar themes. The song was made popular by a St. John's musician, Bob Macleod, who learned it ca. 1940, while he was assisting Gerald S. Doyle in collecting Newfoundland songs.<sup>38</sup>

Reference: Edith Fowke, The Penguin Book of Canadian Folk Songs (Harmondsworth, 1973), p. 205n.

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<sup>36</sup> Cf. texts in Blondahl, Newfoundlanders Sing! (1964), p. 104; Doyle, Old-Time Songs and Poetry of Newfoundland (1966), p. 49.

<sup>37</sup> Quoted by Edith Fowke, The Penguin Book of Canadian Folk Songs (1973), p. 205n.

<sup>38</sup> Fowke, Penguin Book, p. 205n.

110. England, George Alan (1877-1936).

The greatest hunt in the world / by George Alan England; with an introduction by Ebbitt Cutler. --  
Montreal: Tundra Books, 1969.

xxiv, 323 p.: ill.; 22 cm.

Reprint of the 1924 edition published by Doubleday, New York and Garden City which was issued as Vikings of the Ice, Being the Log of a Tenderfoot on the Great Newfoundland Seal Hunt.

See following entry for further notes.

Copy examined: Collection of the compiler.

- 110A. England, George Alan (1877-1936).

Vikings of the ice being the log of a tenderfoot on the great Newfoundland seal hunt / by George Allan England. -- Garden City, New York: Doubleday, Page & Co., 1924.

323 p.: ill; 24 cm.

England was a journalist and explorer, who came to Newfoundland to experience first hand the seal hunt, and to gather material for a book on the hunt. England went to the ice aboard the S.S. Terra Nova in 1922. After six weeks aboard the Terra Nova he had had enough, and was forced to return to St. John's aboard another

sealing vessel, the S.S. Eagle. England was as interested in folklore and dialect studies, and made careful observations of language and items of folkloric interest. An entire chapter of his account was devoted to a singing session aboard the ship. The chapter, "An Evening With the Muses" (pp. 124-134) contains ten song texts and textual fragments without musical notation, along with England's observations on the conversation during the session, the people involved and the physical setting. Other textual fragments are scattered throughout the book in appropriate contexts, such as descriptions of sabbath hymn-singing, or the use of hauling-shantys in loading coal. In all, the book contains twenty-two texts and fragments of texts.

The study was reprinted in 1966 under the title The Greatest Hunt in the World (see the entry above).

Copy examined: MUN/CNS.

111. English, Leo Edward Francis (1887-1971).

Historic Newfoundland / compiled and written by L.E.F. English. -- St. John's: Department of Economic Development. Tourist Development Division, 1955.

58 p.: ill.; 31 cm.

PARTIAL CONTENTS: My Girl from Toslow. -- The Star of Logy Bay. -- The Kelligrews Soiree. -- Squid Jiggin' Ground. -- Shanty Songs: Haul on the Bowline; Jolly

Poker. -- The Unfortunate Rake. -- Hard Times.

Because of its articles on folklore, dialect, place names and local history, this has become a popular tourist publication. In this first edition which was offset from a typescript, only the texts of the songs are given. These appear to have come from English's private collection. Later editions feature more sophisticated typesetting and a smaller page size (see entry below). The song material in later editions is taken from Gerald S. Doyle's 1955 songbook.

Copy examined: MUN/CNS.

111A. [English, Leo Edward Francis (1887-1971) ].

Historic Newfoundland / compiled and written by L.E.F. English. -- [revised edition]. -- St. John's: Department of Economic Development. Tourist Development Division, 1957.

63 p.: ill.; 19 cm.

PARTIAL CONTENTS: Ode to Newfoundland. -- Tickle Cove Pond. -- The Kelligrews Soiree. -- Let Me Fish Off Cape St. Mary's. -- Jack Was Every Inch a Sailor. -- Star of Logy Bay. -- Feller From Fortune. -- A Great Big Sea Hove In Long Beach. -- Wreck of the Steamship Ethie. -- I'se the B'y.

As well as including a new selection of songs the revised edition has been slightly expanded to include an article on Newfoundland place names (pp. 60-63). The songs include tunes as well as texts and have been copied (by permission) from the 1955 edition of Gerald S. Doyle's collection. After several printings in this edition, a new one appeared in 1968, and subsequently new editions were added in 1969 and 1970. Although the essay content has been expanded with each succeeding edition, the songs themselves, the order of their occurrence and their placement in the text has remained unchanged through four editions, and countless printings.

Copy examined: MUN/CNS (subsequent editions in MUN/CNS, The Provincial Reference Library and the collection of the compiler have also been examined).

112. English, Leo Edward Francis (1887-1971).

Old sea songs / [by] Leo E.F. English.

In H. Carter, ed. Newfoundland Stories and Ballads. St. John's. 23 cm. (Winter-Spring, 1970), pp. 3-11.

The reputation of English as a folklorist is not well-supported by any great number of publications. His major work in the area seems to have been Historic Newfoundland, which carried articles on dialect, place names, figures of speech, beliefs, folk medicine and

folk song. Although in later editions the songs were all taken from Doyle's collection, the selection contained in the first edition appears to have come from English's private collection. Outside of Historic Newfoundland, his publications deal mainly with local history. This article on folk songs, however, contains nine songs from England's private stock, and in it he refers briefly to his collecting experiences, as well as to singing traditions in general. Unfortunately only the texts or fragments of texts without tunes are given here.

Copy examined: Collection of the compiler.

113. Forbes, Francis A.

The banks of Newfoundland, a dance / composed by Judge Forbes. --- Boston: Oliver Ditson, 18--?.  
2 p.: music.

In Smallwood, Joseph Roberts, ed. The book of Newfoundland. St. John's, 1937, 30 cm. v. 1, p. 237.

The copy examined was photographically reproduced in an article on "Newfoundland Folk Music," by F.R. Emerson in Smallwood's Book of Newfoundland. This is a popular dance tune in Newfoundland and has been arranged for orchestral groups as well as for button accordion and other solo instruments. Forbes was

Chief of Justice in Newfoundland from 1816-1822.<sup>39</sup>

Copy examined: Collection of the compiler.

114. Fowke, Edith, comp.

The Penguin book of Canadian folk songs / selected and edited by Edith Fowke; music consultant Keith MacMillan. -- [Harmondsworth]: Penguin Books, [1973].

9-224 p.: music; 20 cm.

PARTIAL CONTENTS: Bold Wolfe. -- An Anti-Confederation Song. -- The Loss of the Ellen Munn. -- The Ryans and the Pittmans. -- The Petty Harbour Bait Skiff. -- The Old Polina. -- Taking Gair in the Night. -- The Ferryland Sealer. -- Hard, Hard, Times. -- The Kelligrews Soiree. -- Bachelor's Hall. -- Feller From Fortune. -- I'se the B'y that Builds the Boat. -- The Star of Belle Isle. -- The Star of Logy Bay. -- The H'Emmer Jane. -- The Young Spanish Lass. -- Harbour Le Cou. -- She's Like the Swallow.

Nineteen of the eighty-two songs in Fowke's 1973 collection are from Newfoundland. Of these, fourteen are reprinted from previously-published Newfoundland collections, mainly those of Peacock and Doyle. Three were collected by Fowke from Albert Simms, a former Newfoundlander residing in Ontario (see following entry). The remaining two were heard from Ontario singers who

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<sup>39</sup> Mosdell, When Was That?, p. 44.

had in turn learned them in Newfoundland.

Copy examined: Collection of the compiler.

115. Fowke, Edith, coll. and ed.

Traditional singers and songs from Ontario / collected and edited by Edith Fowke; musical transcriptions by Peggy Seeger. -- Hatboro, Penn.: Folklore Associates; Don Mills, Ont.: Burns & MacEachern, 1965.

viii, 210 p.: ill.; 23 cm.

(Traditional Singers and Songs; [No.] 1).

PARTIAL CONTENTS: Albert Simms. --

Albert Simms is a former-Newfoundlander residing in Ontario. The four song texts and tunes are among several collected from him by Fowke.

Copy examined: MUNFLA.

116. Greenleaf, Elisabeth Bristol, coll. and ed.

Ballads and sea songs of Newfoundland / collected and edited by Elisabeth Bristol Greenleaf; music recorded in the field by Grace Yarrow Mansfield and the editor. -- Cambridge, Mass.: Harvard University Press, 1933.

xliv, 395 p.: ill.; music; 25 cm.



Elisabeth Bristol Greenleaf began her collection of Newfoundland songs in 1922, while she was working as a summer volunteer with the Grenfell Mission schools. This ultimately led to a 1929 collecting expedition funded by Vassar College. At the end of their three-month excursion, Greenleaf and her assistant Grace Mansfield had gathered 185 songs and 14 dance tunes which were printed in the present collection. The collection contains a variety of songs ranging from Child ballads to music hall songs and locally composed broadside ballads. Annotation, including references to singer, location and date of collection, is provided for all songs. Also included are the usual explanatory notes and references to comparable texts in other printed collections.

This collection was reprinted in 1968 (see the following entry).

Copy examined: MUN/CNS.

116A. Greenleaf, Elisabeth Bristol, coll. and ed.

Ballads and sea songs of Newfoundland / collected and edited by Elisabeth Bristol Greenleaf; music recorded in the field by Grace Yarrow Mansfield and the editor; foreword by MacEdward Leach. -- Hatboro, Penn.: Folklore Associates, Inc., 1968.

vi, xlv, 395 p.: ill.; music; 22 cm.

Reprint of the 1933 edition published by Harvard University Press, Cambridge, Mass.

The foreword by Leach (who also collected in Newfoundland) discusses the setting of the collection, briefly recounts Greenleaf's collecting experiences and discusses the present collection in the light of contemporary works on folklore and other works on Newfoundland songs. For further notes on this collection and its contents, see the entry above.

Copy examined: Collection of the compiler.

117. Havergal, W.H.

The Newfoundlander's petition for Christian education, the words and music / by the Rev'd. W.H. Havergal, A.M. -- London: Paine & Hopkins, 69 Cornhill [1828?].

5 p.: ill; music; 34 cm. -- Price 2/-

Cover title.

Date from reference in note at foot of p. 5.

At foot of title: "Profits to the aid of the Newfoundland School Society."

The song consists of seven four-line stanzas in which Newfoundlanders supposedly plead with English benefactors for the gift of education to lift them from the shadows of "error's black wing." It is doubtful.

that the present item, having been published in England for local consumption had much interest in Newfoundland. It is, however, of some interest as an early piece of musical commentary on Newfoundland history.<sup>40</sup>

Copy examined: Provincial Reference Library.

118. Healey, Derek, arr.

The Banks of Loch Erin . . . for mixed chorus and piano (optional) / arranged by Derek Healey. Toronto: Chanticleir Music Ltd., 1973.

10 p.: music; 25 cm. -- (The Festival Singers Choral series).

This is one of six arrangements of Canadian folk songs by Healey. The settings were commissioned by the University of Guelph Choir under a Canada Council Grant.

The text for the setting is from Kenneth Peacock's 1965 collection Songs of the Newfoundland Outports (pp. 598-99) and consists of the first seven verses of the text as printed by Peacock.

Copy examined: MUN/CNS.

119. Hitler called the devil. -- [s.l.: s.n., 1941?].

Broadside; 22 x 14 cm.

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<sup>40</sup> For information on the work of the Newfoundland School Society, see F.W. Rowe, The Development of Education in Newfoundland (Toronto: Ryerson, 1964), pp. 40-50.

An unsigned plain sheet containing four stanzas of varying lengths: stanza one contains five couplets; stanza two contains three couplets; stanza three, four couplets; stanza four, three couplets. A humorous song depicting a telephone conversation between Adolf Hitler and his "old friend," the devil; the pair discuss the entry of the U.S. into World War II.

Photocopy of original in the private collection of Mr. Herbert Cranford, St. Johns. -- St. John's: Provincial Reference Library, 1976, 36 x 22 cm.

Copy examined: Collection of the compiler.

120. Hutton, Charles.

The coronation waltz / composed by Sir Charles Hutton composer of "Chorus of Welcome," "The Southside Hill," "Ave Maria," etc. -- London: Stanley Lucas, & Son, [190-?] (London: C.G. Reader, Ltd.).

7 p.: music; 33 cm.

Cover title.

Written to celebrate the coronation of King George V.

On verso of p. 7: Chorus of Welcome / words by A.J.W. McNeily, music by Ch. Hutton (1st. page of music score; c 1901, Stanley Lucas & Son).

Copy examined: Private collection of Mr. Herbert Cranford, St. John's.

121. Hutton, Charles.

Newfoundland folio of over fifty old favourite songs. -- St. John's (222 Water Street): Charles Hutton [1914?].

22 cm.

Cover title.

Imperfect copy: lacks pages 8-9, 12-13, all after 15.

A rare song folio by Hutton who was a prominent musician, music educator and music store proprietor in St. John's.<sup>41</sup> The incomplete copy in the Provincial Archives, contains fourteen selections, all with musical arrangements. Two songs, "The Flat of Newfoundland" and "Dear Old Southside Hill," are local compositions with words by Archbishop Michael F. Howley and music by Hutton. Three settings of Sir Cavendish Boyle's ode, "Newfoundland" are printed; two of these are by Hutton and the third is the standard setting by Sir C. Hubert H. Parry (see above, entries 15 and 16). There are two other local selections: "The Banks of Newfoundland," a popular dance tune arranged by Hutton, and "The

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<sup>41</sup>The music store is still in business under the proprietorship of his sons.

Newfoundland Volunteers Band March" by William Stacy. The remaining items are standard sentimental parlour songs: "Rock of Ages," "Tara's Harp," "The Pope's March," "Just Before The Battle, Mother," "Oh! Broad Land," "Long, Long Ago," "Robin Adair." The folio is one of two published by Hutton (see next entry).

Photocopy of an original in the Provincial Archives of Newfoundland and Labrador. -- [St. John's: Provincial Reference Library, 197-?]. -- 1-5, 6-7, 10-11, 14-15 [i.e., 11 p.] on [7] leaves; 22 x 36 cm.

Copy examined: Provincial Reference Library.

122. Hutton, Charles.

[Second Newfoundland folio. -- St. John's: Charles Hutton, 19--?].

38+ p.; 22 cm.

Imperfect copy: lacks pages 15-26 and all after page 38.

Bibliographer's title.

A fragment of this folio, in the compiler's collection was examined for the bibliography. In the absence of either covers or title page it was impossible to ascertain whether it was published as an edition of the Newfoundland Folio, described above, or if it

pre-dated that publication. Up to page six, its contents duplicate those of the folio published in 1914, including Hutton's arrangement of "The Banks of Newfoundland," "Dear Old Southside Hill" by Hutton and Howley, the three arrangements of Cavendish Boyle's "Newfoundland," and the popular Irish song "Tara's Harp." Page fourteen, containing the sentimental songs "Long, Long Ago" and "Robin Adair" is also the same in both publications. Beyond this, there is no further duplication. From page seven to page thirty-eight, the present folio contains no local compositions.

Copy examined; Collection of the compiler.

123. In memorial of 77 brave Newfoundland sealers who lost their lives in a blizzard at the ice March 31st., 1914. -- [s.l.: s.n., 1914].

Broadside: ill.; 28 x 21 cm.

Three stanzas in double quatrains surrounded by a heavy black border measuring 17 x 9 cm. The text is more or less centred on the sheet leaving a wide margin: 6.5 cm. at the top and on the right hand side; 4.5 cm. at the bottom and 5 cm. on the left hand side. The margins are illustrated with a series of engravings of religious motifs. In the upper right-hand corner is an angel with right arm outstretched. The upper left

hand corner bears the "crown of glory" motif -- a crown with a cross through it. The bottom and lower left hand corner have a graveyard scene with a broken stone column, overgrown with vines, and a half-buried tombstone, with the legend "Rest" carved on it. There is no source noted for the broadside, and there is no musical notation.

Photocopy from an original in the private collection of Mr. Herbert Cranford, St. John's: St. John's: Provincial Reference Library, 1976. -- 36 x 22 cm.

Copy examined: Collection of the compiler.

124. Johnson, Ray.

The Newfoundland I love / [by] Ray Johnson; introduction by Stewart Fraser. -- Kingston, N.S.: Fable Press, 1974.

24 p.: ill.; 17 cm.

A collection of nine song texts without musical notation; the playing key of most songs is indicated. Most selections are by Johnson. The author / compiler is a popular singer and accordion player from Job's Cove, Bonavista Bay, Newfoundland. He has made several records of his songs. Johnson who is also a commercial artist, did the sketches used to illustrate the book.



Copy examined: Collection of the compiler.

125. Jones, J{ohn] (1904-1968).

At dawn I must die. -- St. John's (7 Pleasant St.):

J. Jones, [194-?].

Broadside; 23 x 21 cm.

Seven 8-line stanzas printed in two columns, enclosed within a decorative border measuring 19 x 15 cm. Printed on heavy paper. Price "6c. per copy" noted at lower left hand corner of sheet.

Ostensibly the lyrics are the words of a condemned criminal on his way to the gallows. Details of the crime are scarce, and there is no indication that the events being described are factual. The song contains a warning to youth to avoid temptation.

No tune or "air" is suggested for the song.

Copy examined: Collection of the compiler.

126. Jones, John (1904-1968).

The brutal war of the Axis, 1939-1945. -- St. John's:

J. Jones, 1945.

Broadside; 26 x 20 cm.

Twelve stanzas in double quatrains printed in two columns and centred on the sheet; title and text are

enclosed within a decorative border, measuring 23 x 16.7 cm. A summary of Nazi atrocities during World War II. The final three stanzas celebrate the victory of the allies against Germany.

Photocopy. -- [s.l.: s.n., 1975]: -- 28 x 22 cm.

Copy examined: MUNFLA Accession No. 75-1/PD 90.

127. Jones, J[ohn] (1904-1968).

Darn the man that I can get. -- [St. John's: J. Jones, ca. 1940].

Broadside, 23 x 20 cm.

The song is in ten 8-line stanzas printed in double columns and enclosed within a decorative border, measuring 18 x 16 cm.

A humorous song, depicting the suffering of a widow trying to find a suitable man who will marry her. Newfoundland was a strategic location during World War II, and during this period thousands of American, Canadian and British military personnel were stationed at various bases throughout the colony. Thus, the plight of a local girl, unable to find a man among all the presumably eligible bachelors, was doubly humorous. At the end of the song it is revealed that this single "girl" is a mere sixty-two years old, and has already buried

four husbands.

The song was written for popular radio singer, Biddy O'Toole, who used many of Jones' songs in her Saturday night "Barn Dance" show.

Copy examined: Collection of the compiler.

128. Jones, J[ohn] (1904-1968).

Did you get your liquor book?. -- St. John's (7 Pleasant St.): J. Jones, [195-?].

Broadside; 28 x 21 cm.

Ten stanzas in double quatrain, printed in two columns, enclosed within a decorative border, measuring 23 x 16 cm. Printed on heavy paper.

A copy song describing the difficulties of buying liquor, under the complicated regulations of the Board of Liquor Control.

Price: "6c. each."

Copy examined: Collection of the compiler.

129. Jones, J[ohn] (1904-1968).

Home, -- St. John's (7 Pleasant St.): J. Jones; [194-?].

Broadside; 29 x 20 cm.

Eleven stanzas in double quatrains, printed in two columns and enclosed within a decorative border, measuring 24 x 15.5 cm.

A sentimental piece focusing on the joys of home and family. Jones was a solid family man and it is not surprising to find him writing such poems. They form an interesting contrast to more common broadside fare such as "Why do men pick on the women?" and "Oh! Why was I chained to a wife?" (also by Jones) which deal with comic marriage situations, scolding wives, and similar subjects.

"Copies may be had by sending to 7 Pleasant St.":  
note at foot of sheet.

Copy examined: Collection of the compiler.

130. Jones, J[ohn] (1904-1968).

If all in our town got drunk. -- St. John's (7 Pleasant St.): J. Jones, [194-?].

Broadside, 28 x 21 cm.

Eleven stanzas in double quatrains, printed in two columns enclosed within a decorative border.

Ostensibly a humorous song describing what might happen if everyone in St. John's were suddenly to become drunk. Actually the song is a pro-temperance piece, ending on the following note:

"If all in our town got drunk one day,  
By jove 'twould be no joke."

Copy examined: Collection of the compiler.

131. Jones, John (1904-1968).

Loss of S.S. Caribou. -- St. John's: J. Jones, 1942.  
Broadside; 28 x 19 cm.

Thirteen stanzas in double quatrains printed in two columns; title and text are enclosed within a decorative border measuring 25.5 x 15 cm. The Caribou, which served as a passenger ferry, linking Newfoundland with the Canadian mainland, was sunk by a German submarine on the night of October 14, 1942. One hundred and seventy-seven passengers and crew of the Caribou were killed. The broadside describes the event in some detail.

Photocopy. -- [s.l.: s.n., 1975]. -- 28 x 22 cm.

Copy examined: MUNFLA Accession No. 75-1/PD 90.

131A. Jones, John (1904-1968).

Loss of S.S. Caribou. -- [St. John's: B. Lewis, 197-?].  
Broadside; 30 x 23 cm.

Following Jones' death, his daughter continued to publish and sell his broadsides and greeting cards. This particular example was purchased in a frame consisting of a sheet of glass backed with cardboard and bound round the edges with cloth tape. According to Mrs. Lewis the costs of framing at the time (1974) were becoming too high for her to be able to continue in the broadside trade.

Copy examined: Collection of the compiler.

132. Jones, J[ohn] (1904-1968).

A mother's prayer. -- St. John's (7 Pleasant St.): [194-?].

Broadside; 28 x 19 cm.

Twelve 8-line stanzas in double quatrains, printed in two columns, enclosed within a decorative border, measuring 25 x 15 cm. Black cross at head of sheet.

A sentimental song representing a mother's prayer for the safety of her son who is fighting overseas. The piece probably dates from the Second World War.

Copy examined: Collection of the compiler.

## 133. Jones, J[ohn] (1904-1968).

Oh! Why was I chained to a wife? -- St. John's (7 Pleasant St.): J. Jones, [194-?].

Broadside; 22 x 19 cm.

Seven stanzas in double quatrains, printed in two columns, enclosed within a decorative border, measuring 18 x 15 cm.

Ostensibly the complaint of a married man whose life is ruled by a domineering wife. Jones was a family man whose true feelings were probably more accurately expressed in songs such as "Home" (see above, No. 129).

Copy examined: Collection of the compiler.

## 134. Jones, John (1904-1968).

A soldier's farewell. -- [St. John's:] J. Jones, [194-?].

Broadside; 26 x 20 cm.

At head of sheet: Air: "The Star of Logy Bay".

Nine stanzas in double quatrains printed in two columns; title and text are surrounded by a decorative border measuring 20 x 14.6 cm. The ballad concerns a soldier who leaves his lover to fight in the Second World War. The soldier is killed and the news is carried to the girl, who swears that she too will now die since she has nothing left to live for.

Photocopy. -- [s.l.: s.n., 1975]. -- 28 x 22 cm.

Copy examined: MUNFLA (Accession No. 75-1/PD 90).

135. Jones, J[ohn] (1904-1968).

The Water Street dance. -- St. John's (7 Pleasant St.):

J. Jones, [195-?].

Broadside; 21 x 19 cm.

Eight stanzas in double quatrains, printed in double columns. Decorative border running down the left margin of the sheet.

Humorous description of a street dance held on Water Street (the main commercial thoroughfare of St. John's). Street dances were not commonly held in St. John's; the one described in the song was held to raise funds for the building of a stadium.

No tune is indicated.

Copy examined: Collection of the compiler.

136. Jones, J[ohn] (1904-1968).

Why do men pick on the women. -- St. John's (7 Pleasant St.): J. Jones, [194-?].

Broadside; 25 x 20 cm.



Six 8-line stanzas, in double quatrains. Stanzas are grouped in twos, with a four line chorus following each grouping. The song is enclosed within a decorative border measuring 15 x 19 cm.

The song represents the complaint of a married woman about the way men treat women, accusing men of lying, drinking to excess, and various forms of deceit.

John Jones' personal feelings about home and family were probably more accurately expressed in such songs as "Home" (see above, No. 129). Songs such as the present example are probably more representative of the general comic tradition in local balladry, in which comic marriage situations are a fairly common theme.

Price: "Six cents a copy".

Copy examined: Collection of the compiler.

137. Karpeles, Maud (1885-1976) .

Fifteen folksongs from Newfoundland / collected and edited by Maud Karpeles; with piano accompaniment by R. Vaughan Williams. -- London: Oxford University Press, [196-?].

46 p.: ill., music; 26 cm.

Of the thirty selections in the original two-volume 1934 collection, fifteen were supplied with piano

arrangements by Vaughan-Williams. These fifteen are here re-issued as a separate collection in the form of a small pamphlet. The introduction, and annotation, are also republished from the 1934 edition.

Copy examined: MUN/CNS.

138. Karpeles, Maud (1885-1976).

Folk songs from Newfoundland / collected and edited by Maud Karpeles; with pianoforte accompaniments by R. Vaughan Williams, Clive Carey, Hubert J. Foss, and Michael Mullinar. -- London: Oxford University Press, 1934.

2v. (v, 144 p.): ill., music; 31 cm.

Also published in a single-volume edition.

Each volume contains fifteen items, (divided under the headings "songs" and "ballads"). Separate table of contents, and notes on the songs (giving informants' names, and bibliographical annotation). Since this collection has been arranged for singing, the changes incorporated in the published texts are described in the notes to the songs.

The bulk of the songs collected by Karpeles remained unpublished until 1971 (see below, item No. 139). The fifteen songs in the present collection with accompaniments by Ralph Vaughan Williams, were re-issued as a

separate publication ca. 1965.

Copy examined: MUN/CNS.

139. Karpeles, Maud (1885-1976).

Folk songs from Newfoundland / collected and edited by Maud Karpeles. -- London: Faber & Faber, 1971.

9-340-p.: music, map; 25 cm.

CONTENTS: Introduction. -- Ballads and Songs: Child Ballads. -- Ballads, Supernatural. -- Ballads and narrative songs, various. -- Sea songs. -- The drowned lover. -- The female sailor boy. -- The lover's farewell and absence. -- The returned lover. -- Rejected and false-hearted lovers. -- Hard-hearted parents. -- Wooing and courtship. -- Love laments and lyrics. -- Nonsense song. -- Cumulative songs. -- Dances. -- Notes on the songs. -- Bibliography. -- Appendix: Texts adapted for singing. -- Index of title.

This collection contains eighty-nine songs, with music transcriptions, plus three dance tunes. Variant forms have been noted for twenty-nine selections, and eighty-seven songs, adapted for singing are contained in the appendix. This represents the bulk of the materials collected in Newfoundland by Karpeles during her 1929 and 1930 field trips. Prior to this publication, thirty songs from her collection were published

under the same title by Oxford University Press in 1934. Fifteen songs from the latter collection were reprinted in 196- by Oxford under the title, Fifteen Songs from Newfoundland.

Copy examined: Collection of the compiler.

140. Kelland, Otto P. (1904- ).

Anchor watch, Newfoundland stories in verse / by Otto P. Kelland. -- St. John's: Dicks & Co., 1960.

123 p.: 23 cm.

PARTIAL CONTENTS: The Song of the Anchor Watch. -- Brave Captain William Jackman. -- The Low Blue Hills of Home. -- Boom, Boom, Boom, Roar, Roar, Roar. -- The Dying Seal Hunter. -- Only a Squall off the Land. -- The Lonely Harbour. -- Captain Bob Bartlett. -- Where the Waters of the Back River Flow. -- We will Always Have Our Sealers. -- The Note in the Bottle. -- Let Me Fish off Cape St. Mary's.

It is not known exactly how many of the 123 selections in this book are actually songs, and how many are intended as poems. The above named twelve compositions were recorded as songs on a long play record album by local singer Leonard Meehan in 1961.<sup>42</sup>

<sup>42</sup> Leonard Meehan, Songs of the Anchor Watch. A Collection of Newfoundland Songs Written and Composed by Otto P. Kelland, Citadel, CTT-111, 1961.

Copy examined: MUN/CNS.

141. Kleber, Henry.

The Atlantic Telegraph shottisch, 2d. ed. / composed by Henry Kleber. -- New York: Firth, Pond & Co., 186-?.

5 p.: ill., music; 34 cm.

Cover title.

A dance written to celebrate the laying of the first successful trans-Atlantic telegraph cable which was completed at Heart's Content, Newfoundland, July 27, 1866.

The lithograph on the cover shows several pieces of the cable laying apparatus, as well as a scene of the landing at Heart's content.

Copy examined: Provincial Reference Library.

142. Leach, MacEdward (1892-1967).

Folk ballads and songs of the lower Labrador coast / by MacEdward Leach. -- Ottawa: Queen's printer, 1965.

vii, 332 p.: ill.; 25 cm. -- (National Museum of Canada Bulletin, No. 201: Anthropological Series; No. 68.)

Tunes transcribed by Bruno Nettl.

"Resume"; p. xvi.

CONTENTS: Introduction. -- Abbreviations. -- "The Musical style" / by Bruno Nettl. -- The ballads and

songs, with musical scores. -- Index.

This is the only major published work concerning folk song traditions in Labrador, and covers only about thirty miles of coastline from Blanc Sablon to Pinware. The collection of 138 texts and tunes, is comprised of an assortment of Child ballads, eighteenth and nineteenth century British and American broadsides, music hall songs, and local topical songs. Where possible songs have been provided with useful annotation, listing other printed texts for comparative purposes, and explaining difficult or hard-to understand passages in the texts. Also useful is the title index at the back of the book.

Copy examined: Collection of the compiler.

143. Lines on the sad drowning of John Aspell who heroically [sic] lost his life in Quidi Vidi Lake. -- [s.l.: s.n., 1902].

Broadside; [16 x 7 cm.?).

Eight four line stanzas printed without musical notation or air, in plain type on an unadorned newsprint sheet. The copy examined was trimmed and pasted to a second sheet of paper, probably from a scrapbook.

The song describes the drowning of two boys, F. Carter, who became entangled in weeds while swimming, and Aspell,

who drowned trying to save him. The incident<sup>o</sup> occurred in July of 1902.<sup>43</sup>

Copy examined: Collection of the compiler.

144. Lines on the sad drowning of two young men Samuel Bartlett and Frederick Janes, in the harbour of St. John's, Saturday February 1st, 1913. -- St. John's: [s.n.], 1913.

Broadside; 30 x 10 cm.

Seven stanzas in double quatrains printed in plain type on an unadorned newsprint sheet. As the broadside tells, the two men along with a companion named Moyst, had set out in an open boat to hunt for birds outside St. John's harbour. They were forced to turn back into the harbour by a sudden squall. Their boat became caught in the ice and efforts to free it were useless. They fired a gun to attract attention and a rescue tug was sent to pull them from the ice. As they entered open water the boat began to fill and sink. Moyst caught the tow-rope and pulled himself to the deck of the tug and the other two were drowned.

Photocopy of an original loaned by P.R. Narváez, St. John's. -- St. John's: Memorial University of Newfoundland, 1977. -- 28 x 22 cm.

<sup>43</sup>Mosdell, When Was That?, p. 3.

Copy examined: Collection of the compiler; a portion of the original broadside, containing the last four verses is also in the possession of the compiler.

145. Lines written on the death of Captain Arthur Jackman.  
-- [s.l.: s.n., 1907?].  
Broadside. 17 x 18 cm.?

Five stanzas in double quatrains, printed in plain type on an unadorned newsprint sheet. The copy examined was trimmed and pasted to a second sheet of paper, probably from a scrapbook.

This is a memorial poem to a well-known Newfoundland sea-captain, who died on January 31, 1907.<sup>44</sup>

Copy examined: Collection of the compiler.

146. Lines written on the Grace, 120 days out, bound for St. John's, N.F. -- [s.l.: s.n., 1909?].  
Broadside: ill.; [31 x 8 cm?].

Seven stanzas in double quatrains without musical notation or air. The engraving at the head of the sheet shows a three-masted square-rigged sailing ship with all sails set. The copy examined was trimmed and

<sup>44</sup>H.M. Mosdell, When Was That?, p. 64.



pasted to a second sheet of paper, probably from a scrapbook.

The song concerns the voyage of the Grace, from Bristol, England, to St. John's in 1909. Although the broadside asserts that the Grace was missing for about four months, the actual voyage took only about eighty-one days, from December 2, 1908 to March 4, 1909. The excessive delay was attributed to frequent storms encountered en route.<sup>45</sup>

Copy examined: Collection of the compiler.

147. Loss of the "Maggie!" Cut down in the Narrows by the steamer Tiber [s.l.: s.n., 1896].

Broadside.

Six stanzas in double quatrains printed in plain type on an unadorned newsprint sheet. The song describes the sinking of the schooner Maggie just outside of St. John's harbour, November 7, 1896.<sup>46</sup> Thirteen members of the Maggie's crew were lost in the incident. This is one of two broadsides about the event (see above, No. 35).

<sup>45</sup> Daily News, St. John's, Newfoundland, March 4, 1909, p. 1.

<sup>46</sup> Mosdell, When Was That? p. 79.

Research currently underway in the Folklore Department at Memorial University, indicates that the two songs have both survived in oral singing traditions.<sup>47</sup>

[Microfilm (negative); 35 mm. -- St. John's: Provincial Reference Library, 1975?].

Copy examined, one of several broadsides in the Harbour Grace Scrapbook; microfilm copy on file at the Provincial Reference Library.

148. Loss of the steamship Lusitania, with 1,500 passengers and crew off the Irish coast, May 7th., 1915. -- [s.l., s.n., 1915?].

Broadside: ill.; 35 x 8 cm.

Six stanzas in double quatrains, without musical notation or air. The engraving at the head of the sheet, shows a three-masted steamer in heavy seas; this illustration appears on other broadsides of this period, notably those by John Burke, who may have been the author of the present example.

The Lusitania was torpedoed and sunk by a German submarine, during World War I.

<sup>47</sup> Several students under the direction of Department Head, Dr. Kenneth S. Goldstein, are currently researching the historical backgrounds of a number of local topical songs.

Photocopy from an original in the private collection of Mr. Herbert Cranford, St. John's: St. John's: Provincial Reference Library, 1976. -- 36 x 22 cm. (Photocopied with John Burke, Loss of the S.S. Bridgeport).

Copy examined: Collection of the compiler.  
MUNFLA Accession No. 76-196/PD192.

149. "A lot of baloney". -- [s.l.: s.n., 193-?].  
Broadside; 23 x 11 cm.

Ten 4-line stanzas printed in plain type on an unadorned newsprint sheet.

The song is a fictionalised satirical description of St. John's and a model up-to-date city with paved streets and a full range of modern conveniences and services. In the final stanza, the whole description is revealed to be a dream of the narrator.

Photocopy of an original in the private collection of Mr. Herbert Cranford, St. John's. St. John's: Provincial Reference Library, 1976. -- 22 x 36 cm.

[Photocopied with James Murphy, "[Lines] on the Southern Cross" and "St. John's in the four seasons 'and how! '"].

Copy examined: Collection of the compiler.

150. McCawley, Stuart, coll.

Cape Breton come-all-ye: a book of songs and rhymes of Cape Breton and Newfoundland / collected by Stuart McCawley. -- 2d. ed. -- Glace Bay Nova Scotia: Brodie Printing Service, Limited, 1929.

63 p.

Table of contents: p. 4.

PARTIAL CONTENTS: Lukié's Boat. -- The Kelligrews' soiree. -- The Newfoundland Fishermen. -- The spring Maurice Crotty fought the old dog hood.

Of the 28 texts presented in this collection, only the above-named four are of Newfoundland provenance. All texts in the collection are presented without tunes or annotation.

Copy examined: MUN/CNS.

151. McGrath, J.W.

The hero of '48. -- [s.l.: s.n., 1948].

Broadside; 32 x 16 cm.

At head of text: Sung to the air of "A Mother's Love".

Eleven stanzas of four lines each, with a four-line chorus. A political broadside was written for the anti-confederation cause in 1948. According to its author, the song was circulated in political meetings during the confederation debates.<sup>48</sup> It played on the prevalent belief that if Newfoundland joined Canada, she would lose control over Labrador, which would be ceded to Quebec. The notion is extended in the song to Quebec's gaining a control of all Newfoundland. The song contains a considerable amount of anti-French sentiment, and is almost racist in this regard.

Copy examined: Collection of the compiler.

152. Martin, Ronald.

Poems of the people: selections by Newfoundland authors, with an addendum of famous poetry and prose selections / written, edited and compiled by Ronald Martin. ---St. John's: [s.n.], 1944.

44 p.

Cover title.

At head of title: Souvenir of Newfoundland.

Thirty-two poems and song texts printed without musical accompaniments. Most of the items are by the

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<sup>48</sup> Personal interview with J.W. McGrath, St. John's, 30 August 1973.

author, but there is a small representative selection of poems, songs and prose passages by some of the better-known local and international authors. Much of the early part of the book is taken up with patriotic poems connected to the war effort. The "appendix" contains a short story by Martin entitled "Nemesis."

Photocopy. St. John's: Memorial University of Newfoundland, [197-?], -- [44 p.] on [23] leaves; 23 x 36 cm.

Copy examined: MUNFLA (Photocopy of original).

153. [Martin, Ronald?].

Poems by Newfoundland authors. -- [s.l.: s.n., 194-?].

[34] l.; 23 cm.

Title from leaf. 2.

Twenty-nine texts without tunes. Some selections are supplied with popular "airs". Advertising for local businesses interspersed with texts, throughout the booklet.

Although not definitely ascribed to Martin, this collection is similar to his other publications. One of the items in the collection ("To a mother's picture", l. [16]), is signed by Ronald Martin. There seems to be little doubt that Martin was the compiler of the present work. Unfortunately this cannot be definitely ascertained.

as the particular copy examined was without covers or introductory material of any sort.

Copy examined: Provincial Reference Library.

154.. Martin, Ronald.

Poems of action, sentiment and reflection. Selections by Newfoundland Authors. -- St. John's: Ronald Martin, 1945..

72 p.; 24 cm.

Cover title.

Thirty texts without tunes. Most of the selections are current topical songs by well-known local songwriters such as the local broadside poet, John Jones. Although there are no credits to Doyle in the book, it would appear that Martin received considerable backing in the form of advertising from Doyle's agency. There are also advertisements for other local firms. Interestingly, Martin reprints the introduction from Doyle's 1927 songbook, as the introduction to his own work. The reproduction in this case is exact, even to the point of the reprinting decorative border which surrounds the text.

Copy examined: MUN/CNS.

155. Mayer, Sarah Elsie.

For sacred songs and verse. from Garnish Newfoundland.  
Garnish: [s.n., 1963?].

48 p.; 19 cm.

Dedication: "With grateful thanks to God and loving remembrance of Robert James Mayer and Sarah Ann (Baché) Mayer my Christian parents. (signed) Sarah Elsie Mayer."

Index: p. [i].

Contains forty-eight texts of sacred songs, thirty-one of which have been written to the tunes of well-known hymns. The index lists the contents by first line and suggests the hymn tunes to which the songs are to be sung.

This appears to be a private publication. The dedication in the copy examined was signed in ink by the authoress. Some selections were dated 1963; hence the conjectured date of publication. The print appears to be an offset reproduction of a typescript. To date this is the only locally produced sacred songbook found in Newfoundland.

Copy examined: Provincial Reference Library.

156. Mercer, Paul (1950-).

Dr. Wilgus' lecture or, how they do it in Ireland. --  
St. John's: Mummers, 1977.



Broadside; 36 x 22 cm.

At head of text: Air: Cod Liver Oil.

At foot of text: On Wednesday, September 21, 1977 at 8 p.m., Dr. D.K. Wilgus of UCLA will give a free lecture on "Irish Broadside Ballads", at room S149, Memorial University.

Four stanzas in double quatrains, with a 4-line chorus. Title text and notes enclosed in a border measuring 30 x 15.4 cm. The explanatory note at the foot of the text is enclosed in a separate box measuring 2.3 x 10.5 cm.

As noted above, this broadside was written to publicise a lecture by folklorist D.K. Wilgus, and was one of the broadsides produced by the Mummers Troupe in connection with their play about the St. John's broadside poet, Johnny Burke (1851-1930). Although the lecture was not directly linked to the play it took place during the play's run in St. John's. The Mummers undertook to publish the broadside as a courtesy to the author who served as a technical advisor to the company in the production. Although the broadside was intended for free distribution at performances of the play, several audience members insisted on paying for copies at five cents apiece, the same price as that charged for other broadsides from the play. For further information on the Mummers' broadsides, see No. 158 below.

Copy examined: Collection of the compiler.

157 Mills, Alan, ed.

Favourite songs of Newfoundland / selected and edited by Alan Mills; piano accompaniments by Kenneth Peacock.

-- Scarborough, Ont.; Berandol Music Limited, 1969,  
4-51 p.: ill., music; 31 cm.

Cover title.

Virtually all of the twenty-two selections in the folio come from Gerald S. Doyle's collections of Newfoundland songs. Mills was a major Canadian folksinger. In addition to the present collection he also made several phonograph recordings of Newfoundland songs. Peacock, a folksong collector whose Songs of the Newfoundland Outports is the largest single published Newfoundland song collection, also made recordings of Newfoundland songs.<sup>49</sup>

Copy examined: Collection of the compiler.

158. The Mummers Troupe.

The Bard of Prescott Street, or who's in the cast?

-- St. John's: The Mummers, 1977.

<sup>49</sup> See Taft's Discography of Newfoundland for listings of recordings by Peacock and Mills.

Broadside, 36 x 22 cm.

At head of text: Price 5 cents (air: Kelligrew's Soiree).

Six stanzas in double quatrains, centred on the sheet. The title is printed along the left side and across the top of the sheet, and is separated from the text by a single ruled line. The title, text and notes are enclosed at the top and sides by a border, measuring 34 x 16.7 cm.

This broadside served as the programme for a theatrical production by the Mummers Troupe, a community theatre company in St. John's. In the summer of 1977 the company wrote and produced a musical play about the life and times of Johnny Burke, the well-known local poet, playwright, and broadside publisher.<sup>50</sup> In the course of creating the play, the troupe sought to re-create some of Burke's own experiences, and to this end, composed topical songs which they published on sheets patterned after extant Burke Broadside. The members of the cast hawked the sheets to passers-by in downtown St. John's, as well as hiring neighbourhood children to sell them. In addition to writing their own songs, the troupe also reprinted five of Burke's more popular

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<sup>50</sup>For a brief biography, see above, pages 19-87. A selection of Burke's publications are listed above, items 19-87.

songs for broadside distribution.

All of the Mummers' broadsides were printed on newsprint, using a Gestatner 466s duplicator.

Copy examined: Collection of the compiler.

159. The Mummers Troupe.

Elvis: An elegy. -- St. John's: The Mummers Troupe, 1977.

Broadside: ill.; 36 x 22 cm.

At head of text: Air: I Want You, I Need You, I Love You.

At foot of text: On Sale at the LSPU Hall Victoria St. Price 5 cents.

Six stanzas of varying lengths: stanzas 1, 2, 4 and 6 each contain five lines; stanzas 3 and 5 contain six lines. The illustration situated in the lower left-hand corner of the sheet is a photograph of the popular singer Elvis Presley, the subject of the song. The title, text illustration and notes are enclosed with a border measuring 31.6 cm. x 13 cm.

Elvis Aaron Presley, whose singing career lasted from the early 1950s to his death in 1977, was a major figure in the development of North American popular music. This song, written a few days after his death, to the tune of one of his hit recordings, is a revival of the

traditional pattern of circulating the latest news in broadside ballad form.

Copy examined: Collection of the compiler.

160. The Mummers Troupe.

How Kelly put the boots to Canada; dedicated to the man who trampled Canada underfoot. -- St. John's:

The Mummers, 1977.

Broadside, 36 x 22 cm.

At head of text: Air: Kelligrews Soiree.

At foot of text: On sale at LSPU Hall, Victoria St.

Price 5 cents (where a new musical show will be seen on September 14th.)

Four stanzas in double quatrains, with an 8-line chorus printed after stanza 1. The title text and notes are printed in a single column, centred on the sheet and enclosed within a border measuring 30 x 10 cm.

The songs deals with St. John's athlete Brendan Kelly, who ran across Canada from British Columbia to Newfoundland during the Spring and Summer of 1977. Kelly undertook the run to publicise the holding of the Canada Summer Games in Newfoundland during July and August of 1977.

For further notes on the Mummers' broadsides see item No. 158, above.

Copy examined: Collection of the compiler.

161. The Mummers Troupe.

It's a long haul to the Avalon Mall, or, you can't see a movie downtown. -- St. John's: The Mummers, 1977.

Broadside, 36 x 22 cm.

At head of text: Air: When Irish Eyes are Smiling.

At foot of text: On sale at LSPU hall Victoria St.

Price 5 cents.

Seven 4-line stanzas. Title text and notes are centred on the sheet and enclosed in a border measuring 25 x 15.5 cm.

The song deals with the lack of centrally located theatres in St. John's. Of the five indoor theatres operating in the city in August of 1977 (when the song was written), four were in a large shopping centre, The Avalon Mall, located over two miles from the city's centre.

For further notes on the Mummers' broadsides, see No. 158 above.

Copy examined: Collection of the compiler.

## 162. The Mummers' Groupe.

The St. John's waltz. -- St. John's; The Mummers,  
1977.

Broadside; 36 x 22 cm.

At head of text: Air: The Sidewalks of New York.

At foot of text: On sale at the LSPU Hall Victoria  
St. Price 5 cents. This song will be sung in a new  
show \*The Bard of Prescott Street\* at the LSPU hall  
opening September 14.

Five stanzas in double quatrains, with an 8-line  
chorus. The title, text and notes are centred on the  
sheet, and enclosed in a decorative border measuring  
33 x 10.4 cm.

As noted above (see entry No. 158), the Mummers pub-  
lished a series of broadside ballads in connection with  
a play about the life and times of local broadside poet,  
John Burke, 1851-1930. Burke was also involved in local  
amateur theatre, and the present song is an attempt to  
recreate a song known to have been written by Burke, for  
use in his "Mohawk Minstrels" show in 1900. A newspaper  
review of this show<sup>51</sup> refers to a song, entitled "The  
Sidewalks of St. John's," which was probably written to  
the tune of "The Sidewalks of New York." The Mummers

<sup>51</sup>The Evening Herald, St. John's, Newfoundland,  
February 27, 1900.

used the concept in writing a song about "old times" in St. John's.

Copy examined: Collection of the compiler.

163. The Mummings Troupe.

Who burned all the bars. -- St. John's: The Mummings, 1977.

Broadside, 28 x 22 cm.

At head of text: Air: The Times They Are A-Changing.

At foot of text: On sale at LSPU Hall Victoria

St. Price 5 cents.

Eight 4-line stanzas printed, printed on a single column, and centred on the sheet. The title, text and notes are enclosed within a border, measuring 25 x 12 cm.

This sheet, issued on August 10, 1977, was the first of the Mummings broadsides. The song deals with a large number of nightclub fires which happened during the winter of 1975 in St. John's. The fires attracted considerable attention, and speculation as to the possibility of arson, but official investigations failed to produce any evidence to prove that the fires were anything but accidental. (For more information on the Mummings' broadsides, see No. 158 above).

Copy examined: Collection of the compiler.



## 164. The Mummers Troupe.

Who burned all the bars. Bridgett's is the best. --  
St. John's: The Mummers, 1977.

Broadside; 36 x 22 cm.

A reprint of the first Mummers' broadside on a larger sheet, with a second song, "Bridgett's is the best," added. "Who burned all the bars" appears on the left hand side of the sheet. This is merely a photographic reproduction of the original. Hence, the description with regard to the song itself as well as the size of the border, and the notes at the head and foot of the text remain the same as in the entry above.

"Bridgett's is the best" is printed side by side with the earlier song. This song consists of two 8-line stanzas separated by a chorus of eight lines. The notation, "Air: The Old Polina" occurs immediately below the title. A double ruled line, meant to run the length of the song on the right-hand side of the sheet, is slightly out of alignment and goes over the edge towards the top of the sheet.

The "Bridgett's" of the song is a popular bar on Cookstown Road in St. John's. Until recently a working-class neighbourhood tavern, Bridgett's has become popular among younger people, especially University students.

For more information about the Mummers' broadsides,  
see No. 158 above.

Copy examined: Collection of the compiler.

165. The Mummers Troupe.

Who stole the show at the summer games. -- St. John's:  
the Mummers, 1977.

Broadside; 36 x 22 cm.

At head of text: Air: The Star of Logy Bay.

At foot of text: On sale at LSPU Hall, Victoria St.,

Price 5 cents.

Seven 4-line stanzas, centred on the sheet. Title,  
text and notes are enclosed within a border, measuring  
31.5 x 15 cm.

A comic song about the opening of the Canada Summer  
Games at St. John's in July of 1977 (for more notes  
on the Mummers' Broadside, see No. 158, above).

Copy examined: Collection of the compiler.

166. Murphy, James (1868-1931).<sup>52</sup>

Coronation song book of Newfoundland. -- St. John's:  
James Murphy, 1911.

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<sup>52</sup> See also references under Burke, John (1851-1930),  
and James Murphy (1869-1931).

[12 p.]: ill.; 23 cm.

Cover title.

Eleven texts without musical notation. The songs are all local compositions and are generally patriotic or descriptive Newfoundland songs. In this as in most of his other songsters, Murphy has annotated songs, including details of authorship, prior printings and similar background information in the form of headnotes immediately preceding the song texts. Apparently, he did not do any systematic research and only included such notes in cases where information was readily available.

Advertising on pp. 1, 8-12.

Cover illus.: His Majesty, King George V.

Frontispiece: Sir Ralph Champney Williams, Governor of Newfoundland.

Copy examined: Provincial Reference Library.

167. Murphy, James (1868-1931).

[Lines] on the [Sou]thern Cross. -- [s.l., s.n., 1914?].

Broadside.

Bibliographer's title.

Only a corner of the original sheet was available for examination, in the form of a photocopy as described

below. This is the same ballad as that made popular through the widely circulated collections of Gerald S. Doyle. Only one full stanza and one-half stanza are present in the broadside fragment. The Doyle text, which contains a total of eight stanzas as "written out by Lizzie C. Rose, Fox Harbour, Labrador"<sup>53</sup> in 1927, has these two stanzas in the same order as that found in the broadside fragment. The only change in wording is from "around" in the broadside to "round" in the Doyle version. It would thus appear that the Doyle text is a fairly close copy of the broadside original.

The broadside text is enclosed within a border of Holly leaves and berries, which may indicate that it was published around Christmas time.

The Southern Cross was lost without a trace during the disastrous seal hunt of 1914. (See No. 123 above).

Photocopy of an original in the private collection of Mr. Herbert Cranford, St. John's -- St. John's: Provincial Reference Library, 1977. 36 x 22 cm.

[Copied with: "A lot of Baloney," and St. John's in the Four Seasons "And How!"]

Copy examined: Collection of the compiler.

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<sup>53</sup>Gerald S. Doyle, The Old-Time Songs and Poetry of Newfoundland (1966), p. 41.

168. Murphy, James (1868-1931).

Murphy's sealers' song book. -- St. John's: James  
Murphy, 1905 (St. John's: Telegram Job Print).

28 p.: ill.: 22 cm.

Cover title.

Reviews, p. 1.

Contains seventeen texts without musical notation.  
Occasional annotation. Most of the items in the present  
collection date from the late 19th century.

Cover engraving shows a seal on an ice pan. Engrav-  
ing on p. 28 depicts a fishing scene.

Copy examined: Provincial Reference Library.

169. Murphy, James (1868-1931).

Old songs of Newfoundland. -- St. John's: Published  
by James Murphy, 1912 (St. John's: Herald Job Print).

16 p.; 23 cm.

Cover title.

Photo on cover captioned "A Typical Fishing Village".

This collection contains fifteen song texts without  
musical notation. Occasional annotation. The songs  
appear to be locally composed and date mainly from the  
latter half of the nineteenth century. Advertisements  
for local firms inserted on inside front cover and

pp. 12-16.

Photocopy of an original in the possession of Mr. Leo Moakler, St. John's. St. John's: Memorial University of Newfoundland, 1966. -- 16 p. on [8] leaves; 22 x 28 cm. (Typed title page and table of contents added by Herbert Halpert, 1966).

Copy examined: MUNFLA.

170. Murphy, James (1868-1931).

Songs and ballads of Newfoundland, ancient and modern. -- St. John's: James Murphy, 1902.

4-89+ p.; 15 cm?..

Imperfect copy; pp. 1-4, all pages after 89 wanting.

The incomplete copy examined for the bibliography contains forty-six song texts without musical notation. Occasional notation.

Xerox of copy in the Mount Allison Library, Sackville, New Brunswick. -- St. John's: Memorial University of Newfoundland, [197-?]. -- 4-89 p. on [44] l: 21 cm.

Copy examined: MUN/CNS.

## 171. Murphy, James (1868-1931).

The songs and ballads of Terra Nova. -- St. John's:  
James Murphy, 1895.

[not seen].

James Murphy was an enthusiastic collector of Newfoundland songs, his usual method being to board ships in St. John's harbour and collect songs from their crewmembers. According to his son, Michal P. Murphy, this is his first published field collection. Like contemporary songsters it featured song texts without musical notation, and probably also contained advertisements for local business firms.

Reference: Michael P. Murphy, Pathways Through Yesterday (St. John's, 1976), p. 151.

## 171A. Murphy, James (1868-1931).

The songs and ballads of Terra Nova. -- 2d. ed. --  
St. John's: James Murphy, 1904.

[not seen].

James Murphy's first field collection of Newfoundland songs appeared in 1895. According to his son, Michael P. Murphy, a second edition was published in 1904, and was one of several Murphy songsters in that year.

Reference: Michael P. Murphy, Pathways Through Yesterday,  
(St. John's, 1976), p. 151.

172. Murphy, James (1868-1931).

Songs of Newfoundland by various authors. -- St.  
John's: James Murphy, 1917.

[5,] 12 p., [7].

Cover title.

Illustration on cover: Engraving of Caribou head  
over a banner, inscribed "Newfoundland". [This is the  
insignia of the Royal Newfoundland Regiment].

Contains thirteen song texts without musical notation.  
Individual songs are credited, where possible, to their  
authors. As the title indicates, the songs are locally  
composed, and date mainly from the late nineteenth and  
early twentieth centuries. There are five unnumbered  
pages of advertising at the beginning of the book and  
seven at the end.

Photocopy. -- St. John's: Memorial University of New-  
foundland, [197-?], -- 24 p. on [12] leaves. -- 22 x  
28 cm.

Copy examined: MUNFLA.



173. Murphy, James (1868-1931).

Songs of our land, "Old Home Week" souvenir / compiled by James Murphy: -- St. John's: James Murphy, 1904.

89 p., [13] ill.; 21 cm.

Contains fifty-three texts, without musical notation. Occasional annotation. Most of the selections are patriotic or descriptive items about Newfoundland.

The cover illustration shows the Union Jack, with the caption: "The Flag of Empire." Other illustrations as follows: Hon. E.P. Morris, K.C. LL.D. (His Majesty's Attorney General for Newfoundland) Chairman of The "Old Home Week" Committee, frontispiece; Late Capt. Wm. Jackman, p. 44; M.P. Gibbs, Barrister and Solicitor, Treasurer of the "Old Home Week" Committee.

For information on the "Old Home Week" tourist promotion, see above, No. 87.

Copy examined: Provincial Reference Library.

174. Murphy, James (1868-1931).

Songs sung by old-time sealers of many years ago / compiled . . . by James Murphy. -- St. John's: James Murphy, 1925.

20 p.; 15 cm.

Cover title.

Illustration on cover: photograph, "whitecoat".

Contains twelve song texts without musical notation, most of which date from the latter half of the nineteenth century. Occasional annotation. Advertisements are interspersed with song texts.

Photocopy of an original in the possession of Mr. Leo Moakler, St. John's. -- St. John's: Memorial University of Newfoundland, 1966. -- 20 pp. on fourteen leaves; 22 x 32 cm. (Typed title page and table of contents added by Herbert Halpert, 1966).

Note on added title page: [Original has] pale green paper covers.

Copy examined: MUNFLA.

175. Murphy, James (1868-1931).

Songs their fathers sung: For fishermen, old-time ditties. -- St. John's: James Murphy, 1923.

[17 p.,] 7; 24 cm.

Cover title.

Illustration on cover: Photograph, "Labrador Fishing Boat."

Contains fourteen texts without musical notation. Songs are mainly locally-composed, dating from the

latter half of the nineteenth century. Occasional annotation. There are seven unnumbered pages of advertising at the end of the book.

Photocopy from an original in the collection of Mr. Leo Moakler, St. John's. -- St. John's: Memorial University of Newfoundland, 1966. -- 24 p. on [14] leaves; 22 x 32 cm. (Typed title page and table of contents added by Herbert Halpert, 1966).

Note on added title page: [Original has] pale tan paper covers.

Copy examined: MUNFLA.

176. Murphy, James (1869-1931)?

[Unidentified pocket songster. -- s.l.: s.n., 19--?].

41-78 p.

Imperfect copy: lacks title page, pp. 1-40.

Bibliographer's title.

A thirty-seven page fragment of a locally-printed songster containing twenty-eight song texts without musical notation. Although the document bears no identifying marks it is possible to at least tentatively attribute it to Murphy on the basis of its style, which is consistent with other Murphy compilations. The songs are printed in single columns. Songs are furnished

with annotation in the form of headnotes. As in Murphy's 1904 songster, Songs of Our Land, these notes are enclosed in square brackets, placed immediately below the title of the song, and signed "compiler." The headnote to the song "Claribel," on p. 56 of the present work is exactly the same in wording and punctuation as a note to the same song in Murphy's 1904 songster.

Photocopy of an original in the possession of Mr. Fred Earle, Lewisporte, N.D.B. -- St. John's: Memorial University of Newfoundland, 1964. -- 41-78 p., on [38] leaves; 22 x 28 cm. (Typed cover sheet added to photocopy by John D.A. Widdowson, 1964):

Copy examined: MUNFLA.

177. Murphy, Michael P. (1902-).

Pathways through yesterday / by Michael P. Murphy; edited by Gerald S. Moore. -- St. John's: Town Crier Publishing Co., Ltd., 1976 (St. John's: Creative Printers).

[2], 189 p.: ill.; 23 cm.

A collection of articles on local history mainly from St. John's. The book contains several references to local songwriters, including a chapter on the subject entitled "Sing a Newfoundland Song" (pp. 146-165). In

all the book contains twenty texts of textual fragments without tunes. Murphy was the son of James Murphy (1868-1931), a well-known St. John's broadside poet and song collector (see above, Nos. 166-176).

Copy examined: Collection of the compiler.

178. Murphy, Noel F.

Newfoundland and Labrador: vacation guide to the happy province. -- Corner Brook: Humber Valley Broadcasting Company Limited, [1976?].

64 p.: ill.; 22 cm.

A tourist pamphlet, similar in style to the popular Historic Newfoundland pamphlets published by the Newfoundland government (see above, No. 111). This publication, in contrast to the government booklet, is a commercial venture, funded partially by advertisements for local businesses scattered throughout the book. In addition to general tourist information about roads, transportation and accommodations, the book contains sections on major communities in Newfoundland, as well as items on place names, dialect and a section containing folk songs. Only three songs are included: "I see the B'y," "Squid Jiggin' Ground," and "Ode to Newfoundland." In addition there is a long dialect poem, "First Rate B'y . . . How's Yerself?". The songs, as

well as the poem have all been taken from the Gerald S. Doyle song collections.

Copy examined: Collection of Dr. Kenneth S. Goldstein.

179. Noseworthy, Ronald G.

My country Canada / words and music by Ronald G.

Noseworthy. -- [s.l.]: After Hours Music, 1973.

Broadside: ill.; 28 x 22 cm.

Four 4-line stanzas with two 5-line choruses printed in typescript in red ink on a plain white sheet. The illustration is of the Canadian flag and is located in the upper left corner of the sheet. Although the credit to Noseworthy mentions music as well as words, there is no tune on the sheet. This broadside was issued as a record promotion for a recording of the song by Newfoundland artist Jerry Eli Lee, who records under the name Jerry Eli.<sup>54</sup> The song is a patriotic lyric about Canada.

Copy examined: Collection of the compiler.

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<sup>54</sup> For lists of Eli's recordings, see Taft's Discography of Newfoundland and Labrador, p. 13.

180. Peacock, Kenneth.

Nine songs from Newfoundland / by Kenneth Peacock.

In The American Folklore Society. Journal of American Folklore. Philadelphia. 25 cm. v. 67 (1954) p. 123-161.

This article briefly traces the history of the National Museum of Canada's collecting effort in Newfoundland from 1950 to 1954, describing the major types of songs found in the province. The nine selections included as examples are provided with musical notation, and analyses by Marguerite Béclard d'Harcourt (adapted into English by Marius Barbeau).

Copy examined: MUN Henrietta Harvey Library, Periodicals Division.

181. Peacock, Kenneth.

The native songs of Newfoundland.

In National Museum of Canada. Contributions to Anthropology, 1960, Part II. -- Ottawa: Queen's Printer, 1963. -- 27 cm. p. 213-239. -- (National Museum of Canada Bulletin No. 190) (Anthropological Series No. 60).

An article dealing with locally-composed songs from Newfoundland. Twelve songs with tunes, from the author's collection, are included as examples.

Copy examined: Henrietta Harvey Library, Memorial University, Government Documents section.

182. Peacock, Kenneth (19 --), coll. and ed.

Songs of the Newfoundland outports / collected and edited by Kenneth Peacock. -- Ottawa: Queen's Printer, 1965.

3v. (xxv, 1035 p.): ill.; 25 cm. -- (National Museum of Canada bulletin; No. 197: Anthropological Series; No. 65).

Melodies transcribed and drawn by the author; photographs by the author.

"Résumé": p. xvi.

CONTENT: Introduction. -- Children's songs. -- Comic ditties. -- Fishing songs. -- Laments. -- Love adventures. -- Love comedies. -- Love disguises and other impersonations. -- Love eulogies and other songs of praise. -- Love ghosts. -- Love laments. -- Love lyrics. -- Love murders. -- Love tragedies. -- Lumbering ballads. -- Miscellaneous songs. -- Murder ballads. -- Pirate songs. -- Sailor songs. -- Tragic sea ballads. -- War songs. -- Index to titles.

Of the 412 songs contained in this, the largest published collection of Newfoundland songs, 80 have been provided with variant texts and/or tunes. The mixture of native compositions with older songs of European



or American provenance reflects the proportions encountered by Peacock, within the Newfoundland singing tradition. An interesting feature of the collection is its sampling of the French and Scottish-Gaelic traditions of southwestern Newfoundland. To date this has been the only major published collection to represent these areas.

Peacock has not been overly concerned with textual accuracy, and has edited texts and changed words, with a view to making his texts more aesthetically pleasing. He has also combined texts and/or tunes from different singers, again for aesthetic reasons. The user of this collection is advised to check the notes to the selections for indications that texts have been edited or mixed.

Copy examined: Collection of the compiler.

183. Peddel, Nicholas (1837-1921).

Newfoundland poems / by N. Peddel. -- Harbour Grace

[Nfld.]: N. Peddel, 1904 (Harbour Grace: Standard Press).

[4] 36 p. [2]; 18 cm.

Cover title.

At head of title: "Home Sweet Home".

Contains thirty texts without musical notation.

There are two pages of advertising at the beginning and

end of the book.

The introduction on p. 3 states that the songs were all written between 1879 and 1904. The collection contains News balladry, patriotic songs and a variety of miscellaneous lyric and narrative songs.

Copy examined: Provincial Reference Library.

183A. Peddel, Nicholas (1837-1921).

Newfoundland poems / by N. Peddel. -- 2d. ed. --  
Harbour Grace: Privately published, 1908 (Harbour Grace: Standard Print).

4-53 [8] p.: ill.

Introduction: pp. [3]-9.

Index.

The second edition of Peddel's collection of songs contains thirty texts reprinted from the first edition along with eight new songs written between 1904 and 1908. There is no musical notation. The book contains one short prose selection, "On the beauty of women," p. 53. There are five unnumbered pages of advertisements at the back of the book.

Microfilm (positive). -- Toronto: Toronto Public Library, [195-?]. -- 1 reel; 35 mm.

Copy examined: MUN/CNS.

184. Russell, Ted.

Smokeroom on the Kyle. -- St. John's: Robinson Blackmore, [196-?].

Broadside: ill.; 36 cm.

At foot of text: Souvenir of Newfoundland.

A large souvenir broadside printed in black on a blue background. The illustration is a large glossy photograph of the S.S. Kyle, measuring 10 x 23 cm., at the head of the sheet. The 17-stanza poem by local author Ted Russell, recounts a tall tale about catching squid. Although I have not heard it performed as a song, it is a popular recitation in Newfoundland. The broadside publication of the poem has probably had little local impact since it was published mainly for tourists, and was probably not sold outside of souvenir stores. The copy examined was purchased at the souvenir counter of a large St. John's hotel.

Copy examined: Collection of the compiler.

185. Ryan, M.P.

Ryan's favourites: old songs of Newfoundland. --

Colliers, Conception Bay: M.P. Ryan, 1957 (St. John's: Printed by Guardian Limited).

[3], 34 p.: ill.; 15 cm.

Cover title.

CONTENTS: Index. -- Whalen, (Capt.) M.P. Foreword.  
 -- Ryan, M.P. Publisher's Note. -- Peter Emberly. --  
 The Flying Cloud. -- The Maid of Erin Green Shore. --  
 Mary and Willie. -- The Lion's Den. -- The Irish Maid.  
 -- The Ship that Never Returned. -- Jack and Joe. --  
 All Gone Now. -- Summer and Winter. -- The Valley of  
 Kilbride. -- A Soldier from the Legion. -- The Babes  
 in the Woods. -- The Poor Distressed Woman. -- The Wild  
 Colonial Boy. -- Shall My Soul Pass Through Ireland. --  
 The Gallant Brigantine. -- Jimmy and Nancy. -- The Bright  
 Silver Light of the Moon. -- You Are a Little Too Small.  
 -- Franklin in Search of the Northwest Passage. -- The  
 Schooner Mary Ann. -- The Flemings from Torbay. --  
 Charming Katie Flynn.

Because of the comparative rarity of this songster,  
 its contents are noted in full. Ryan, apparently a  
 traditional singer, put together the songster using  
 material from his own tradition, as he remembered it.  
 Thus the collection can be considered a record of songs  
 that were being sung around the Colliers area ca. 1957.  
 No tunes are given for the twenty-five texts. The  
 selections include a variety of eighteenth and nine-  
 teenth century British and American broadside ballads,  
 several popular stage and music hall songs as well as

a number of locally composed songs.

Photocopy. -- St. John's; Memorial University of  
Newfoundland, 1976. -- 34 p. on [20] leaves; 22 x 28 cm.

Copy examined: MUNFLA Accession No. 76-379 / PD 206.

An original, in the private collection of Dr. Kenneth S.  
Goldstein, has also been seen.

186. St. John's in the four seasons "and how!". --  
[s.l.: s.n., 193-?].  
Broadside; 27 x 10 cm.

Twelve 4-line stanzas divided into four groups of  
three, labelled "Spring," "Summer," "Autumn," "Winter,"  
respectively. Printed in plain type on an unadorned  
newsprint sheet.

The song is a satirical description of St. John's in  
each of the four seasons. Emphasis is on the poor con-  
dition of the streets and the general low level of  
public services in the city.

Photocopy of an original in the private collection  
of Mr. Herbert Cranford, St. John's. St. John's:  
Provincial Reference Library, 1976. -- 36 x 22 cm.

Photocopied with "A lot of baloney," and "[Lines] on  
the [Southern Cross]."

Copy examined: Collection of the compiler.

187. St. John's War Services Association.

Song sheet -- [s.l.: s.n., 194-?].

[14] pp; 11 cm.

Cover title.

Contains 106 numbered selections printed without musical notations in double columns. The songs are grouped under the following headings: Old and New Favourites, National Songs, Sacred Songs. Only one of the songs in the collection comes directly from Newfoundland: "Newfoundland," p. [1]. The rest of the songs in the collection are popular hits of the day.

In the copy examined, the lower half of the cover was torn away.

Copy examined: Provincial Reference Library.

188. St. Thomas' Church. St. John's.

Christmas carols, to be sung in St. Thomas' Church, Christmas time, 1904. -- [St. John's: s.n., ] 1904.

(St. John's J.W. McCoubrey, Printer).

[4] pp; 22 cm.

Cover title.

CONTENTS: "Oh, Christmas Bells". -- "The Wondrous Story". -- "The Star of Bethlehem". -- "Gold,

Frankingense and Myrrh".

The texts are printed without musical notation. The leaflet consists of a single sheet folded to make four pages. It was a fairly common church practice to publish leaflets and/or broadsides of hymns to be used upon special occasions. Such publications are historically significant because they are among the earliest songs published in Newfoundland. Five early examples have been noted for this bibliography.

Copy examined: Provincial Reference Library.

189. Scammell, Arthur Reginald (1913-.).

Mirrored moments / by A.R. Scammell. -- Montreal: Privately Published, 1945.

40 p.; 17 cm.

PARTIAL CONTENTS: The Six Horse-power Coaker. -- Payne's Cove Bait Skiff. -- Squarin' Up.

The three song texts are given without musical notation and are contained in a special section entitled "Newfoundland Sea Shanties."

Copy examined: MUN/CNS.

190. Scammell, Arthur Reginald (1913- ).

My Newfoundland. Stories, poems, songs / [by] A.R. Scammell. -- Montreal: Harvest House, 1966.  
140 p.: music; 20 cm.

PARTIAL CONTENTS: A Newfoundland Come Home Song. -- The Squid Jiggin' Ground. -- Squarin' Up. -- The Six Horse-power Coaker. -- Bakeapple Jam. -- The Joe Batt's Arm Bully. -- The Caplin' Haul. -- Long May Your Big Jib Draw.

The above named six songs are printed with musical notation. Scored by Elsie Anthony, Don Cook, Huntley Cameron, David Aman. This collection of miscellaneous writings was published specifically for "Come Home Year," a tourist promotion, mounted by the Newfoundland Government and aimed specifically at expatriate Newfoundlanders. The book is one of several collections of local poetry and songs published around 1966.

Copy examined: MUN/CNS.

191. Scammell, Arthur Reginald (1913- ).

Songs of a Newfoundlander. -- Montreal: Privately published, 1940 (St. Jerome, P.Q.: Imprimerie J.H. Labelle, Ltée.).

39 p.; 17 cm.

Cover title.



This is Scammell's first publication. It contains twenty-one poems and song texts with no musical notation. All selections are by the author.

Copy examined: MUN/CNS.

192. Scammell, A.R.

Squid jiggin' ground / by A.R. Scammell. [Montreal: A.R. Scammell, 194-?].

[3?] p.: ill., music.

Cover title.

At head of title: Songs of Newfoundland.

Scammell's most famous song was published as sheet music around the same year (1943) as the release of his first recording. Copies of the original were unavailable for examination, and this description is based on an illustrated advertisement for the sheet music. The cover illustration shows a typical fishing scene. There is a small inset of the author in the top left corner of the cover.

Copy examined: Reproduction in illustrated ad on the back cover of Scammell's Mirrored Moments (Montreal, 1945).

193. Smallwood, Joseph Roberts (1900- ).

The book of Newfoundland / edited by J.R. Smallwood.

-- St. John's: Newfoundland book publishers, Ltd., 1937.

2 v. ill.; 30 cm.

PARTIAL CONTENTS: Emerson, F.R. Newfoundland folk music. -- Poetry and ballads of Newfoundland. -- Johnson, Charles H. Songs and sagas of Newfoundland.

The Book of Newfoundland is an encyclopedic collection of articles about the current state of Newfoundland. Emerson's article on folk music (Vol. I, pp. 234-237) contains three songs from Maud Karpeles, and a photographic reproduction of the sheet music for "The Banks of Newfoundland," a popular dance tune (see entry No. 113). Emerson, a local musician and teacher, knew both Karpeles and Elisabeth Greenleaf (as well as Nova Scotia folksong collector, Helen Creighton) and contributed material to both their collections. The article on Poetry and Ballads of Newfoundland (Vol. I, pp. 453-486) contains forty-two song texts as well as a number of literary poems. Charles H. Johnson's article (Vol. II, pp. 219-273) is oriented more towards literary works, although it does contain the texts of six songs. Two more volumes of The Book of Newfoundland were published in 1967, and a further two in 1974. None of these contain songs.

Copy examined: Collection of the compiler.

194. Stansford, Joshua (1893- ).

Fifty years of my life. -- Ilfracombe, North Devon:

A.H. Stockwell Ltd., [1952?].

216 p.; 19 cm.

Title on cover: Fifty years of my life in Newfoundland.

Date from Catalogue card, MUN/CNS.

PARTIAL CONTENTS: Union March. -- [War Song]\*. --

Captain Frederick Harris and the Grates Cove Seal

Killers of 1915. -- [Sunday School Anniversary Hymn]\*.

o [The Healing of Our Baby]\*.

Stansford was a fisherman, and from 1908-1920 he worked as a Union organiser for Sir William Coaker's Fishermen's Protective Union. As well, he was a singer and songwriter. In addition to the songs noted above, the book also contains five long obituary poems. No tunes are given for the songs.

Copy examined: MUN/CNS.

195. Terrible murder in Cape Broyle. A Yankee captain

shoots a man. -- [s.l.: s.n., 189-?].

Broadside, [18 x 8 cm.?].

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\*Bibliographer's title.

Five stanzas in double quatrains printed in plain type on an unadorned newsprint sheet. The copy examined has been trimmed for pasting into a scrapbook. The broadsides describes the Murder of a seaman, John Yetman, when he attempted to desert from the schooner Helen, of Gloucester, Mass., which had put into Cape Broyle, Newfoundland, for bait. Yetman was from St. Mary's, Newfoundland, and his family still lives in that community. According to his grand-niece, Bertha Yetman,<sup>55</sup> he was only eighteen years old at the time of his murder. He had shipped as a crewmember on the Gloucester schooner to work for the summer. One evening while the boat was anchored in Cape Broyle, the Captain and crew were drinking. At some point in the proceedings a fight broke out during which Yetman struck the Captain. Nothing more was said at the time but later, when the Captain wanted to leave Cape Broyle, Yetman said that he was going to stay behind. An argument ensued and as Yetman was leaving in one of the ship's dories, the Captain shot him several times in the heart. The Captain was arrested and brought to St. John's, where he was tried and found guilty of murder. Because Yetman's action legally constituted a mutiny the Captain received a sentence of fifteen years at hard labour. He

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<sup>55</sup> Personal interview with Bertha Yetman, St. John's, 4 July 1978. The account of the event which follows is based on this interview.

was, however, released after serving only five years.

Gerald S. Doyle printed a second song entitled "John Yetman" about the murder.<sup>56</sup> In this song the name of the schooner is given as the L.F. Whitton.

Copy examined: Collection of the compiler. MUNFLA  
Accession No.

196. Thornley, Ruth.

Classical Newfoundland song. "Come." -- Ottawa:  
[s.n., 1966?].

[3] p.: music; 30 cm.

A sentimental song consisting of six four line stanzas, scored for voice and piano. Possibly written for the Come Home Year tourist promotion of 1966.

Copy examined: Private collection of Mr. Herbert Cranford, St. John's.

197. Wakeham, P.J.

O bring my lover back to me / words by P.J. Wakeham;  
music by Leo Williams. -- St. John's: Dick's & Co., Ltd.  
1960.

4 p.: music; 32 cm.

A piano and vocal score of a song, supposedly a woman's lament for her sailor love.

<sup>56</sup> Doyle, The Old-Time Songs of Newfoundland (1955),  
p. 34.

P.J. Wakeham is a well-known writer and amateur historian in Newfoundland. In the late 1940s and early 1950s he wrote a number of popular historical romances and collections of short stories, all of which were published by Dicks & Co. for local consumption. His latest publishing venture is New Land Magazine, a semi-annual compilation of Wakeham's poems and stories loosely based on Newfoundland history.

Copy examined: Private collection of Mr. Herbert Cranford.

198. Welsh,

Don't turn him away / by Ensign Welsh, S.A.. --  
[s.l.: s.n., 191-?]. (St. John's: K.S. Barnes, Printer).  
Broadside; 22 x 10 cm.

Three stanzas in double quatrains. An 8-line chorus is printed after the first stanza, and is presumably intended to be sung after each succeeding stanza. The broadside is printed in plain type, on fairly heavy paper.

The song is a religious item, possibly distributed and sung at Salvation Army services. No tune is indicated on the sheet.

Copy examined: Collection of the compiler.

## CHAPTER V

### STATISTICAL ANALYSIS OF THE BIBLIOGRAPHICAL ENTRIES

The bibliography is primarily a reference tool, designed to aid in the identification of printed documents. Beyond this, however, it is possible to analyse the entries statistically in order to discern patterns relating to the historical development of printed Newfoundland songs, the origins of the publications, the numbers of song texts published in various forms, and so forth. Different sets of statistics can be brought together to reveal further patterns, for instance, the number of songs printed in secular broadsides over a given period of time. While such statistics can be helpful in establishing the potential influence of various types of publication of folk song traditions, it should be remembered that since the bibliography for the most part includes only those publications which were available for examination, the statistics for any given period are likely to be incomplete, and thus misleading. As will be seen, statistics can also be misleading in other ways.

Table 1 gives a breakdown of the 208 entries by type and date of publication. Of the publications listed, broadsides represent the largest single grouping at just

(Table 1) Publications by type and date of publication.

|                         | 1800-<br>1889 | 1890-<br>1909 | 1910-<br>1929 | 1930-<br>1949 | 1950-<br>1959 | 1960-<br>1969 | 1970- | Totals |
|-------------------------|---------------|---------------|---------------|---------------|---------------|---------------|-------|--------|
| Broad-<br>sides         | 1             | 37            | 15            | 24            | 1             | 1             | 16    | 95     |
| Song-<br>sters          | 2             | 18            | 18            | 8             | 2             | 2             | 8     | 58     |
| Song-<br>books          |               |               |               | 1             | 1             | 2             |       | 4      |
| Sheet<br>Music          | 4             | 4             | 1             | 1             | 1             | 3             |       | 14     |
| Folios                  |               |               | 2             |               |               | 1             | 6     | 9      |
| Schol-<br>arly<br>Coll. |               |               |               | 2             |               | 5             | 2     | 9      |
| Artic-<br>les           |               |               | 1             | 1             | 1             | 1             | 1     | 5      |
| Misc.                   |               |               | 1             | 2             | 3             | 2             | 6     | 14     |
| Totals                  | 7             | 59            | 38            | 39            | 9             | 17            | 39    | 208    |



under half of the total number of entries. This would indicate that these are an important influence on local traditions, which they probably are, but the extent of their contribution is probably not in proportion to their presence in the bibliography. As Table 2 shows, secular broadsides, which make up 93 of the 95 broadside entries represent only 115 actual songs texts, as opposed to 1,724 for other types of popular publications.

In assessing the development of the local broadside trade, the figures must also be balanced by what was known of the popular appeal of certain broadsides. For instance, of the twenty-four broadsides dated between 1930 and 1949, thirteen were issued by John Jones, and were obtained for examination from a collection maintained by Jones' daughter. As already stated, the fact that a large number of Jones' broadsides are still in his children's possession is an indication that they did not sell extremely well around St. John's. In this case, then, the actual number of extant broadsides would seem to be in reverse proportion to their popularity. The fifty-three broadsides listed for the period leading up to 1930, were found mainly in private collections, and represent more accurately the numbers of broadsides consumed in this period.

With this provision in mind, the figures can be said to generally correspond to the actual development of the broadside trade in Newfoundland, which as noted in Chapter II flourished between 1890 and 1930, dropping off slightly

(Table 2) Numbers of songs in printed sources by type of publication.

| Types of publications  | Numbers of Songs |
|--|------------------|
| Religious broadsides and songsters; Church hymn sheets.                        | 70               |
| Secular broadsides.  | 115              |
| Popular songsters, songbooks and articles; miscellaneous popular publications. | 1,724            |
| Sheet music and folios.  | 106              |
| Scholarly collections and articles.  | 750              |
| Total  | 2,765            |

from 1930 to 1949, and disappearing almost completely after 1950. Of the sixteen broadsides noted in the present decade, fifteen were revival-type publications issued by The Mummers, a community theatre group in St. John's. The broadsides were part of a play about the life and times of St. John's broadside poet Johnny Burke. The remaining broadside published in this period was issued as a promotion for a commercial phonograph record. It was not sold or distributed among the general public and thus could not be considered part of the traditional broadside trade. It is, however, of some interest as a recent publication in broadside form.

The popular songsters noted in the bibliography reflect much the same patterns of development as the broadsides. This is not surprising since the two forms were interrelated in the period from 1890-1930 when the publication of songsters as well as broadsides flourished. During this period, as shown in Table 3, the trade in songsters and broadsides was concentrated in St. John's, where the major publishers of both types of publication were James Murphy and Johnny Burke. In Burke's case in particular, songsters were often collections of songs which had previously been published as broadsides. As was the case with broadsides the publication of popular songsters falls off

(Table 3) Publications by type and place of origin.

| Type of Publication      | St. John's | Newfoundland<br>'other | Non-<br>Newfoundland |
|--------------------------|------------|------------------------|----------------------|
| Broadsides               | 92         | 1                      | 2                    |
| Songsters                | 51         | 5                      | 2                    |
| Songbooks                | 4          |                        |                      |
| Sheet Music              | 3          |                        | 11                   |
| Folios                   | 3          |                        | 6                    |
| Scholarly<br>Collections |            |                        | 9                    |
| Articles                 | 2          |                        | 3                    |
| Miscellaneous            | 4          | 3                      | 7                    |
| Totals                   | 158        | 9                      | 41                   |

dramatically after 1930.<sup>1</sup> From 1950 to 1970 the numbers begin to rise again, a sign of a renewed interest in printed songs.

Songbooks can be considered a variety of songster, the chief distinguishing feature being the presence of musical notation in songbooks, as opposed to unaccompanied texts in the songsters. As indicated in Table 1, the form did not appear before 1930. In fact, the earliest such publication was the second edition of Doyle's Old-time Songs and Poetry of Newfoundland (1940). Of the four songbooks listed three were by Doyle (1940, 1955, 1966), and the fourth was Omar Blondahl's Newfoundlanders Sing!, a 1964 songbook seemingly modeled on Doyle's publications. It should also be noted that the general decline in songster publication after 1930 co-incides with the appearance of Doyle's publications. A detailed examination of the contents of post-1930 songbooks, songsters, sheet music, song folios and miscellaneous popular publications shows that the contents of seventeen out of forty, or just over 40 per cent of the publications, are at least partially derived from the Doyle collections. When we consider that the publications of such popular local poets as A.R. Scammell and Otto P.

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<sup>1</sup>Although this may seem to be connected with the onset of the depression and the Second World War, and a resultant shortage of money and materials, this was not actually the case. Songsters and broadsides were published during this period, albeit in smaller numbers than in previous years. The decline seems to be a product of the general failure of commercial songwriting in this era, rather than a result of general economic problems.

Kelland were influenced by, if not actually derived from those of Doyle, his impact on the field of music publication in Newfoundland appears even greater.

Secular and religious broadsides, songsters and song-books and related publications, are the most important sources of Newfoundland songs, at least in terms of their potential impact on tradition. As Table 2 shows, these types of publication account for a total of 1,909 printed song texts, as opposed to 856 in other forms. Most of these publications originated in Newfoundland (Table 3) with the largest number coming from St. John's. Directed mainly at untrained local singers who possess little or no musical literacy, these publications by the sheer volume have the greatest potential for influencing popular singing traditions. Other types of publications, including song folios, sheet music, and scholarly books and articles, are considerably more diverse in terms of both their origins and their intended audiences.

Sheet music included in the bibliography can be grouped into types based on its place of origin. The first type includes songs about Newfoundland but composed and published elsewhere. The three examples included all date from the nineteenth century and relate to significant historical events in Newfoundland. Two are dance tunes written to celebrate the laying of the Atlantic telegraph cable between England and Newfoundland. The third was published in England and sold to raise money for missionary

work in Newfoundland. Although these are significant in terms of local history they probably went unnoticed in Newfoundland, and had they not been purchased for the Provincial Reference Library's special collection of Newfoundland literature, they might still be unknown in the province.

The second type of sheet music consists of contemporary songs and instrumental music composed in Newfoundland. The publication of new songs in sheet music form for local consumption is comparatively rare in Newfoundland. One drawback to this form of publication was the lack of local facilities for the setting and printing of music. When Gerald S. Doyle wanted to include musical notation in his 1940 songbook it was necessary to have the plates for the tunes made in New York and shipped back to St. John's, where the books were actually printed. Of three locally-published pieces of sheet music, only one is known for sure to have been actually set and printed in Newfoundland, Wakeham's "O, Bring My Lover Back to Me" (St. John's, 1960).

The earliest local composition to be published in sheet music form was Judge Francis Forbes' "The Banks of Newfoundland" (Boston, ca. 1830). A popular dance tune, it is probably the only such publication to have become widely current in tradition. Governor Sir Cavendish Boyle's ode, "Newfoundland" in the setting by Sir C. Hubert H. Parry (London, ca. 1909) is well-known in Newfoundland as the

province's official anthem. Dan Carrol's "Heart Cry from the West" has achieved some currency in oral tradition although this is probably due more to its having been published by Gerald S. Doyle, than to the sheet music version (New York, 1930?). Two other local sheet music publications deserve special mention: John Burke's "A Newfoundland Hero" (St. John's, 1919), and Art Scammell's "Squid Jiggin' Ground" (Montreal, 1943?). Both of these were published to capitalize on songs whose popularity had already been established in Newfoundland. In Burke's case the lyrics to the song had sold well in broadside form, and apparently on the basis of an established demand, he published it in sheet music form, with a musical arrangement by R.A. Browne. Scammell's "Squid Jiggin' Ground" was published at the same time as a phonograph recording of the song was released. The song had been made popular through its publication in Gerald S. Doyle's 1940 song collection, and the record as well as the sheet music were released to capitalize on the song's proven popularity. Although there have been other locally directed sheet music publications, these have been mainly classical or semi-classical compositions, and as such have had little effect on traditional singers and musicians.

The final type of sheet music consists of popular and classical arrangements of Newfoundland folk songs. Two have been listed: Howard Cable's "Newfoundland Rhapsody" (New York, 1956), and Derek Healey's "Banks of Loch Erin"



(Toronto, 1973). Cable's rhapsody consists of a re-working of the major melodic themes of several songs published by Doyle. Although it is probably not significant among traditional musicians, it has been played locally by orchestras and concert bands. As well, it is further evidence of Doyle's role in shaping popular conceptions of Newfoundland music. Healey's "Banks of Loch Erin" is a choral arrangement of a song known locally as "The Blooming Bright Star of Belle Isle." The arrangement was commissioned by a mainland University choir, and is probably not well-known in Newfoundland.

Song folios also occur in three forms which roughly parallel the types of sheet music found in connection with Newfoundland. The first type to be considered are the locally-directed popular song folios such as the two published by Sir Charles Hutton in the early part of the twentieth century. Containing a mixture of local compositions and generally popular sentimental parlour songs, these may have had some impact on local traditions, especially considering the vogue in parlour pianos and harmoniums in early twentieth-century Newfoundland. Certainly Hutton, who was in the business of selling musical instruments and supplies would have been aware of the market for such a locally-directed song folio.

Another type of popular folio is represented in the bibliography by Alan Mills' Favorite Songs of Newfoundland

(Scarborough, 1969). This was apparently published in response to a demand for piano arrangements of popular Newfoundland songs, especially those published in Doyle's collections. Published on the mainland, this book can be purchased in Newfoundland, where it is most often found in gift shops and bookstores among collections of books and souvenirs directed mainly at visiting tourists. This would suggest that it has had more of an impact on outside audiences than on local musicians.

The third type of folio consists of orchestral and choral arrangements of traditional Newfoundland songs. These seem to be directed mainly at outside audiences, although some, such as D.F. Cook's folk song arrangements for part singing have been created especially for local choral groups.

Scholarly collections of Newfoundland songs represent a total of 750 published texts. Work in this area dates from 1920, when Greenleaf began her collecting in Newfoundland and extends to the 1960s with the collections of Peacock and Leach. Virtually the entire island of Newfoundland, as well as parts of Labrador, have been covered in these collections, with the largest single work being Peacock's Songs of the Newfoundland Outports (1965). All of the collecting represented in these works was carried out by non-Newfoundlanders, and funded through outside agencies.<sup>2</sup>

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<sup>2</sup>Locally-based collecting work in Newfoundland has increased tremendously since the Folklore Department was established at Memorial University in 1967.

Although scholarly collections have had little or no direct impact on local musical traditions, most have contributed songs to Gerald S. Doyle's popular songbooks as well as that of Omar Blondahl. In addition, selections from these scholarly works have also been borrowed for the classical orchestral and choral arrangements, mentioned above. The final effect of academic folk song collections on local musical tastes and trends remains to be seen. In the introduction to his 1965 collection Peacock mentions the revival of interest in traditional music among young people.<sup>3</sup> This movement has been slow in coming to Newfoundland, but there are already indications that local revival singers and musicians are turning to scholarly collections as a source of traditional songs for popular singing.

Among the popular publications for local consumption, the smallest group consists of religious broadsides and songsters. Only seventy songs, or roughly 2 1/2 per cent of the total published output are contained in such publications. Two of these are on broadsides. Several more are contained in church hymn sheets, and the remainder are published in a small collection of locally-composed hymns from Garnish on Newfoundland's south coast.<sup>4</sup> As Taft has noted in regard to phonograph records, this seems to be in reverse

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<sup>3</sup>Peacock, Songs of the Newfoundland Outports, p. xxiv.

<sup>4</sup>Item No. 155 in the bibliography.

proportion to the popularity of religious music in Newfoundland.<sup>5</sup> The likely explanation in the case of printed documents is that such music is sufficiently available to Newfoundlanders in the form of standard collections of popular gospel songs and official church hymnals, thus eliminating the necessity for Newfoundlanders to publish local collections of hymns.

The bibliography lists a total of 208 publications containing 2,765 songs. As Table 3 shows, 185 titles, or approximately 80 per cent of the total, are local publications. These consist mainly of broadsides, songsters and songbooks, directed toward an indigenous singing audience. Non-Newfoundland publications include mainly scholarly books and articles, sheet music and folios. While these have had some impact locally they are directed primarily towards non-resident scholars and trained musicians. The high concentration of songs in small locally-directed publications is an indicator of the potential impact of print on local singing traditions. Only detailed investigations among the singers themselves can reveal the actual extent of the role played by printed literature, but from the evidence already at hand, its influence seems to have been considerable.

Given the extent and variety of the published sources of Newfoundland songs, the bibliography is a useful tool

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<sup>5</sup>Taft, Regional Discography of Newfoundland and Labrador, p. xxiii.

which provides a detailed descriptive guide to a large number of diverse and often obscure materials. Furthermore, it has been possible to analyse the entries statistically in order to show patterns of development in Newfoundland song publishing, as revealed in the publications themselves. Together, the bibliography and the biographical sketches in Chapter II present a unified and reasonably complete picture of Newfoundland songs in printed sources. Further research is now needed to index the large body of songs and poetry which have appeared in almost two centuries of local newspapers. As this study has shown, such bibliographies and indexes are important to a proper understanding of the role played by these documents in shaping Newfoundland's folk song traditions.

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Collection]

78-54, 78-55

[MacEdward Leach  
Collections]

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## APPENDIX

## BROADSIDES IN THE COLLECTION OF THE COMPILER

Reproductions of broadsides in the following pages are given in the order of their occurrence in the bibliography. The number of the corresponding bibliographical entry is given in parentheses following the caption.



# Cod Liver Oil

" by J. Burke "

I'm a poor married man  
And I'm tired of my life,  
Since I wed this old hay bag  
I called her my wife;  
She does nothing all day,  
Only sits down and cry,  
I wish she was in Fox Trap  
Or Seldom-Come-By.

Chorus:

Oh Doctor, oh Doctor,  
Oh dear Doctor Jones,  
Sure I'm all skin and bones;  
I feel now like taking  
A dozen good jags,  
Since I'm tied down for life  
To this bundle of rags.

Oh a friend of my own  
Came to see me one day,  
He said your poor wife  
She's as thin as a flea,  
He told me to give her  
A cup of old swoil.  
And a cup full of fly hooks  
On Cod Liver Oil.

She's fast putting on flesh,  
Now she's twelve stone or more;  
Six feet in her stockings,  
And the full of the door.  
She's sleepy and lazy  
And as heavy as lead,  
Now I must get a pitch fork  
To turn her in bed.

She's in bed half the day,  
And the floors never scrub,  
And legs like gump heads  
From the bare force of grub,  
A firkin of sounds  
And a tub of goat's milk  
Is only a grog bit  
When she's in the pink.

My mind's so tormented,  
I'll cut through the gap,  
What the neighbours might say  
Sure I don't care a snap.  
I may strike some old widow  
Well fixed with the dough,  
I'll force her to take me  
If she likes me or no.

Now young man take a warning  
When taking a wife,  
Scuff clear of the hay bags  
To worry your like;  
If you can't get the maiden,  
Your fancy to please,  
Then grab sweet sixteen  
With her skirts to her knees.

" by J. Burke "

On sale at LSPU Hall,

Price: 5 cents

Figure 5. Burke composition, issued as a broadside by the Mummers Troupe, St. John's, 1977 (33).

# The Girl I Met From Fogo

" By J. Burke "

I met a fair damsel came over from  
Fogo  
To look for a place in a Water Street  
store,  
And being a stranger she struck on  
yours truly,  
Got down on her knees and did  
humbly implore;  
I brought her to Knowling's to show her  
the dainties  
Delighted that day at the kind words  
she said,  
I showed her the marbles, they call  
them the paintees,  
And the railway on top with the balls  
over head.

Arrah go on, you're only joking,  
Let me alone, you're only fooling,  
Arrah behave, you're simply fooling,  
Arrah go off go way go widdy go way  
go widdy go way go on.

Sure she suits me next fall,  
And I only a stranger,  
And praises and blessings on me did  
bestow.  
A nice string of flippers  
Came out of the Ranger,  
And a loaf of sweet bread  
That was pretty well dowed;  
A quintal of fish and a barrel of  
potatoes,  
A firkin of sounds for to use at our  
meals,  
A pair of yarn socks that belonged to  
her father,  
Just reached to my ankles and in the  
heels.

On sale at LSPU Hall, Price: 5 cents

This song will be sung in a new show:

\* The Bard of Prescott Street \*

at the LSPU Hall opening September 14.

Figure 6. Burke composition issued as a broadside by the Mummers Troupe, St. John's, 1977 (38).

# The July Fire

" by J. Burke "

On the night of last July,  
 When the wind was blowing high.  
 And the sun was shedding out its  
     golden rays  
 When a woman rushed in wild,  
 And she holding a child -  
 "Mr. Cluney, Tim Bryan's barn is in  
     a blaze."

I was sitting at my tea  
 And the Herald on my knee  
 And a piece of cold pig's jowl upon  
     my plate;  
 Sure I didn't wait for more  
 But I rushed out thru the door  
 And I put a hat, I thought, upon  
     me pate.

Chorus: -

Out rushed old Cluney  
 "Like a devil through the street  
 He passed everything he'd meet  
 As he heeled it on his feet;  
 And the flakes of flying embers  
 Used take him in the teeth,  
 As he heeled it that night for the fire.

The boys began to grin  
 When they saw me rushing in,  
 And the girls from laughing nearly  
     fainted dead,  
 I put up my hand to see  
 If the laugh was all on me,  
 When I found me wife's old bonnet  
     on my head.

I was nearly parched with thirst,  
 So my tongue did nearly burst.  
 And my lips that night with thirst  
     did nearly parch;  
 And I came across a jug  
 And I put it to my mug,  
 When I found 'twas nearly filled with  
     Coleman's starch.

The Firemen soon arrived,  
 And on me they soon contrived  
 To get a stream of water on my head.  
 I woke from my repose  
 With my nose across a hose,  
 "Oh for mercy's sake," says I, "don't  
     kill me dead."

My mouth was open wide,  
 Faix, I feel a pain inside.  
 When a stream shot down my throat  
     I gave a bawl;  
 And with the yelp I gave,  
 Faix dedad I'm half afraid,  
 That I swallowed Bull-join, Branch  
     Pipe, Hose and all.

The whisker that I pride  
 On that very morning died.  
 'Twas burned as clean as any grove  
     of birch;  
 And my head was shaved as clean,  
 As a little boiled crubeen  
 Like a man was going to study  
     for the church.

Not a stem of hair at all,  
 It was like a billiard ball  
 And when the little boys would  
     see this coon,  
 And the women all would cry,  
 And the girls would say "Oh my:  
 Mr. Cluney, there's a circle  
     round the moon".

Figure 7. Burke composition issued as a broadside by the Mummers Troupe, St. John's, 1977 (42).



On sale at LSPU Hall,

Price: 5 cents

This song will be sung in a new show:

\* The Bard of Prescott Street \*

at the LSPU Hall opening September 14.

# The Kelligrew's Soiree

" by J. Burke "

You may talk of Clara Nolan's ball,  
Or anything you choose,  
But it couldn't hold a snuffbox  
To the spree at Kelligrews.  
If you want your eyeballs straightened  
Just come out next week with me,  
And you'll have to wear your glasses  
At the Kelligrew's Soiree.

Chorus:

There was hush line, tar twine,  
Cherry wine and turpentine,  
Jowls and cavalances,  
ginger beer and tea,  
Pig's feet, cat's meat,  
Dumplings boiled in a sheet,  
Dandelion and crackles' teeth  
At the Kelligrew's Soiree.

Oh, I borrowed Cluney's beaver,  
As I squared my yards to sail;  
And a swallow-tail from Hogan  
That was foxy on the tail;  
Billy Cuddahie's old working pants  
And Patsy Nolan's shoes,  
And an old white vest from Fogarty  
To sport at Kelligrew's.

Chorus:

There was Dan Milley, Joe Lilly,  
Tantan and Mrs. Tilley,  
Dancing like a little filly;  
'Twould raise your heart to see.  
Jim Brine, Din Ryan, Flipper Smith and  
Caroline;  
I tell you boys, we had a time  
At the Kelligrew's Soiree.

Oh, when I arrived at Betsey Snooks'  
That night at half past eight,  
The place was blocked with carriages  
Stood waiting at the gate.  
With Cluney's funnel on my pate.  
The first words Betsey said:  
"Here comes a local preacher  
With the pulpit on his head."

Chorus:

There was Bill Mews, Dan Hughes,  
Wilson, Taft and Teddy Roose,  
While Bryant he sat in the blues  
And liking hard at me;  
Jim Fling, Tom King,  
And Johnson, champion of the ring,  
And all the boxers I could bring,  
At the Kelligrew's Soiree.

The Saritoga Lancers first,  
Miss Betsy kindly said;  
Sure I danced with Nancy Cronan  
And her Grannie on the "Head";  
And Hogan danced with Betsey.  
Oh, you should have seen his shoes,  
As he lashed old muskets from the rack  
That night at Kelligrews.

Chorus:

There was boiled guineas, cold guineas,  
Bullock's heads and picaninies  
And everything to catch the pennies,  
You'd break your sides to see;  
Boiled duff, cold duff, apple jam was in  
a cuff;  
I tell you, boys, we had enough  
At the Kelligrew's Soiree.

Crooked Flavin struck the fiddler  
And a hand I then took in;  
You should see George Cluney's beaver,  
And it flattened to the rim!  
And Hogan's coat was like a vest-  
The tails were gone you see.  
Oh, says I "the devil haul ye  
And your Kelligrew's Soiree."

Figure 8. Burke composition issued as a broadside by the Mummers Troupe, St. John's, 1977 (43).

Lines on the sad drowning of a  
**A Nfld. Seaman**

named Ebenezer Pike, from the  
 Dorothy Baird.

Ye sailor boys of Newfoundland,  
 Tossed on the boisterous sea,  
 Please harken for a moment,  
 And attention give to me.  
 This tale is sad, a fine young lad,  
 If God his life had spared,  
 Who met his death by drowning,  
 On the schooner Dorothy Baird.

The Dorothy Baird, her anchor weighed,  
 Hugh Keeping in command,  
 With fish and general cargo,  
 She sailed from Newfoundland.  
 With topsail and topga'n sail reefed,  
 As down the shore she sped,  
 Bound on for Pernambuco,  
 As she passed the Southern head.

The clipper of our merchant fleet,  
 She soon was lost from view,  
 All hardy sons of Newfoundland,  
 Comprised the schooner's crew.  
 With Captain Keeping on the bridge,  
 His orders to obey,  
 And all sails set, she sped along,  
 Before the wind that day.

When only but a few days out,  
 A storm it did arise,  
 It was a hard and trying time,  
 On these poor sailor boys.  
 The seas were running mountains high,  
 And breaking on the rail,  
 While, the schooner, she was riding  
 Through the fury of the gale.

They kept her head before the wind.  
 To try and heave her to,  
 And all worked well undaunted,  
 Of this schooner's gallant crew.  
 The seas did rise, the wind did blow,  
 Increasing to a gale,  
 When poor young Pike from Carbonear,  
 Was carried o'er the rail.

The captain quickly changed his course,  
 And searched the place around,  
 But no sign of the missing man,  
 Could anywhere be found.  
 The schooner then went on her way,  
 And all arrived there well,  
 When Captain Keeping wired the firm,  
 This sad news for to tell.

This fine young lad in manhood's prime  
 Just twenty-five years old,  
 Gave up his life at duty's call,  
 Like all brave seamen bold.  
 A favourite with his shipmates all,  
 Who shed a silent tear,  
 For poor young Ebenezer Pike,  
 Belonging to Carbonear.

Figure 9. Burke broadside, 1912 (48).

# LOSS OF THE REGULUS AT PETTY HARBOR.

—o—

Ye daring sons of Newfoundland,  
That fear not storm or sea,  
Please hearken for a moment  
And attention give to me,  
While I explain in language plain,  
That filled hearts with dismay,  
Of how the "Regulus" got lost  
In Petty Harbor Bay.

On Sunday morn, with happy hearts,  
With glad and cheery smile,  
She cast her lines and got up steam  
And sailed from old Bell Isle;  
And as she steamed up near Cape Race,  
It blew a heavy breeze,  
Her main shaft broke and left her  
Disabled on the seas.

Word from the Cape was soon despatched  
To send without delay  
Some help to shipwrecked mariners,  
Disabled in the Bay.  
The tug "John Green" then got up steam  
And to the ship did go,  
And got on board a hawser  
The "Regulus" to tow.

Figure 10. Section of Burke broadside, 1912 (54).



# LOSS OF THE S.S. "Titanic" Near Cape Race WITH 1,200 PASSENGERS

Please harken, brother seamen all,  
And landsmen too as well,  
And hear about the danger  
To an ocean liner fell.  
Up near Cape Race she met her doom  
Upon last Sunday night,  
By striking on an iceberg,  
She soon filled and sank from sight.

The Titanic left Southampton  
For New York she did sail,  
With full three thousand Emigrants  
Stood leaning o'er her rail.  
And for the Banks she took her course,  
And steamed in near the Cape  
To head the steamer for New York,  
And then her course to take.

At half past two on Sunday night  
This ship of might and power,  
While she was plunging through the seas  
At twenty miles an hour,  
She struck an iceberg near the Cape,  
To fill strong hearts with dread,  
While all those helpless Emigrants  
Were sleeping in their bed.

The operator wired the Cape,  
And soon the news is passed  
To other steamers near the wreck,  
That she was sinking fast.  
The Baltic and Virginian,  
And the Olympic too,  
Soon changed their course and got up steam  
To try and save the crew.

And in the struggle for their lives,  
Of course no one can say  
How many helpless passengers  
That lost their lives that day.  
And nothing further can be told  
Until the ships arrive,  
How many left to tell the tale,  
And how they did survive.

The Titanic on her maiden voyage,  
By now she is no more,  
Her heavy timbers creaking  
On our Newfoundland wild shore.  
But what about this ocean giant,  
No matter how she shared,  
So long as crew and passengers  
Their precious lives are spared.

Figure 11. Illustrated broadside by Burke, 1912 (57).



# Old Brown's Daughter

" by J. Burke "

Oh, there is an ancient party  
At the other end of town,  
He keeps a little grocery store,  
This ancient's name is Brown.  
He has an only daughter,  
Such a beauty I never saw,  
By jingo, I would like to be  
The old man's son-in-law.

Chorus: -  
Oh it's old Brown's daughter,  
Is the proper sort of a girl,  
Old Brown's daughter is  
As fair as any pearl.  
I wish I was a Lord Mayor,  
A Marquis or an Earl,  
And it's blow me, if I wouldn't  
Marry old Brown's girl.

Old Brown sells  
Most anything you please,  
Jew's harps for the little boys  
And lolly-pops and cheese;  
His daughter minds the shop,  
It's a treat to see her serve,  
I'd like to run away with her  
But I haven't got the nerve.

Poor old Brown now  
He's troubled with the gout,  
He grumbles in the little parlor  
When he can't to out;  
And when I make a purchase,  
And when she hands me the change,  
That girls makes me feel pulverized,  
I feel so very strange.

Miss Brown she smiles so sweetly  
When I say a tender word,  
But old Brown says she must wed  
A Marquis or a Lord;  
But I don't suppose its ever  
One of these things I will be,  
But by jingo, next election  
I will stand for Trinity.

On sale at LSPU Hall,

Price: 5 cents

This song will be sung in a new show:

\* The Bard of Prescott Street \*

at the LSPU Hall opening September 14.

Figure 12. Burke composition issued as a broadside by the Mummers Troupe, St. John's, 1977 (64).



PEACE IS PROCLAIMED,  
Boers they got knocked out Dolly Gray,

Oh the Boers, got knocked out,  
Dolly Gray,  
For we made them shut their mouth  
Dolly Gray,  
And at last they did give in,  
For the fight they could'nt win,  
For their Soldi is got too thin,  
Dolly Gray,  
For the British could'nt beat,  
Dolly Gray,  
They got gumboils on their feet,  
Dolly Gray,  
So they now lay down their arms,  
And gone back to worke their farms,  
And to tell old war time yarns,  
Dolly Gray.

Cho. Good bye Dolly I must leave yo<sup>u</sup>  
Though I feel it sad and sore,  
I must say good bye and leave you,  
For theres peace now with the Boer  
Hark I hear Lord Roberts calling  
For I must be now away,  
Boers and Guinea, Pigs are bawling,  
Good bye Dolly Gray.

For old Kruger we did beat,  
Dolly Gray,  
And the Boers we did defeat,  
Dolly Gray,  
For Lord Kitchner thoy say,  
Made the Boers give in to day,  
For they could'nt get their way  
Dolly Gray,  
And some boys from St. John's town  
Dolly Gray  
Helped to put the Burghers down,  
Dolly Gray  
And from Terra Nova shore,  
Penney, Foran, and some more,  
Pnt the kibosh on the Boer.  
Dolly Gray.

Figure 13. Broadside possibly by Burke, 1902 (65).

## THE SEALERS GAINED THE STRIKE.

---

Attention all ye Fishermen,  
And read this ballad down,  
And hear about the sealers strike  
The other day in town  
When full five thousand northern men  
Did walk the streets all day,  
With cool determined faces  
Struck out to get fair play

Each Steamers crew did fall in line,  
While cheers out wildly rang  
Led on by one brave Colloway  
The leader of the gang,  
Free bearts it was their motto boys  
And no man would give in'  
A fight for death or glory boys'  
This victory to win.

They halted just before the Bank  
When all hands fell in line,  
They went inside to state their case'  
Before A. B. Morine,  
He got the terms to suit the men,  
And from the Van, did call,  
That he secured three Fifty.  
And free bearts for one and all,

A ringing cheer the sealers gave,  
With hearts both light and gay,  
And three times three they gave Morine,  
The man who gained the day  
With happy hearts they fisted bags,  
As lightly they did trip  
With Boots and bags and baking pans  
To get on board their ships.

When soon around the northern head'  
They disappear from view,  
Manned by a plucky hardy race,  
A bully northern crew,  
And may they come with bumper trips,  
It is our earnest prayer,  
The boys who nobly showed the pluck'  
And fought to get their share.

Figure 14. Broadside by Burke, 1902 (67).

## TERRIBLE DISASTER ON THE SOUTH WEST COAST

Lives and Property Carried Away by Tidal Wave

Attention now good people all,  
And hark to what I say,  
About this sad disaster  
That we record to-day,  
That happened on the Western Coast,  
Around that rugged shore,  
Where families were swept away  
To see their friends no more.

Last Monday week just after four  
They heard a rumbling noise,  
But used to storms on that wild coast  
It gave them no surprise;  
When suddenly an earthquake shock  
And then a tidal wave,  
When six and twenty precious souls,  
Soon met a watery grave.

The tidal wave with fearful force,  
Full fifteen feet or more,  
The Fisherman's snug little homes  
Was swept from off the shore.  
Poor helpless women on that day  
All paralyzed with fear  
To save their homes and families  
And children they loved dear.

In parts of Burin on that coast  
And also Lamaline,  
The place is strewn with wreckage  
And scarce a house is seen,  
Their boats and nets and stages  
And all their fishing gear  
Was carried by this tidal wave,  
And soon did disappear.

And when the sad news reached the town  
And soon flashed o'er the wire,  
They quickly sent the "Meigle"  
With food they did require.  
No blankets, quilts or bedding  
Could these poor creatures save,  
Their homes and all their savings  
Swept by this tidal wave.

Then Arnie Harris and Company,  
Though strangers in our land,  
The first to hold a concert  
And gave a helping hand  
To these poor souls in sore distress  
A fine donation gave  
Who suffered most severely  
By that fearful tidal wave.

Donations soon came pouring in  
From every one in town,  
The merchants grand donations gave  
To head the list did start,  
Outsiders, friends and strangers  
Gave with a generous heart.

Success in this world's goods they'll have,  
And God's blessing fall for sure,  
On those who give out freely  
To assist the hungry poor.  
For Newfoundland was always known  
And always did its share,  
And never let a Christian die  
When she had a crust to share.

Sold at 70 Prescott Street. Price 5c.  
Parents and Masters will please send the boys  
to sell this song, so we can give a donation to the  
fund.

Figure 15. Broadside by Burke, 1929 (73).



## "At Dawn I Must Die"

My last hours I'm spending.  
The noose dangles nigh.  
Condemned now for murder  
At dawn I must die;  
My last cards I've gambled,  
I've had my last spree;  
I die in the morning.  
May God pity me.

Alone in the death house,  
Regretting my wrong;  
With death fast approaching,  
I write my last song;  
May it guide and help others  
Along the right trail,  
To stay clear of trouble,  
And keep out of jail.

From my aching forehead  
Falls cold drops of sweat;  
I've sinned and I know it,  
The wages is death;  
If only I'd listened,  
But I didn't care;  
I sowed my wild oats boys,  
That's why I am here.

The Chaplain just left me,  
It's now nearly one;  
Too late now I'm sorry  
For all I have done.

Young men take a warning,  
Watch out while you're free,  
Keep clear of bad company,  
Don't end up like me.

If I could be pardoned,  
If I could be freed,  
A far different person  
Would I be indeed;  
Too late now, it's over,  
And oh! I'm afraid;  
The gallows is waiting,  
My debt must be paid.

Farewell to my sisters,  
My brothers and dad;  
Farewell dear old mother,  
The best friend I had;  
Farewell to the old haunts  
That caused my downfall,  
In just a few hours  
I'm paying for all.

Once more to young fellows  
I say, watch your step;  
You'll find lots to tempt you,  
It's easy to slip.  
A criminal's a coward,  
I know what I say;  
The last words I leave you  
Is crime doesn't pay.

J. JONES,  
7 Pleasant St.,  
St. John's.

(10c. per copy.)

Figure 16. Broadside by John Jones, ca. 1920 (125).

## DARN THE MAN THAT I CAN GET

With so very many men around  
I know it's hard for you  
To understand that any girl  
Could be lonely and sad and blue.  
But the boys don't seem to notice me,  
For my life I can't see why,  
Darn the men that I can get  
No matter how I try.

The soldier in his uniform  
I simply do adore,  
The sailors with the big brown eyes  
I believe I like them more.  
The big ones and the small ones,  
The short ones and the tall,  
And those with the black curls on  
I'd like to kiss them all.

I like the men of the air force,  
They give me such a thrill,  
Whenever one of them goes by  
I simply can't help smile.  
The men of the merchant navy  
The big ones and the small,  
Just walk right up and greet me so  
Like I was not there at all.

I am not so very hard to please  
And I am not a flirt,  
The man that has me for his wife  
Will get his money's worth.  
I do not prefer a partner  
Or make a fuss about,  
A girl like me you need know  
Is very hard to get.

You would not think a girl like me  
For a man would have to beg,  
I don't wear make-up, stockings  
Or show my smart legs.  
I wear my dress below my knees  
As my mother used to do,  
And the strongest thing I ever drink  
Is a drop of good home brew.

I don't like sport of any sort,  
I like to be alone  
With a young man saying nice things to me  
And calling me his own;  
I don't care if he is fat or thin,  
Whether he is short or tall,  
For it's not his size that matters,  
It's a girl I want, that's all.

Oh! is there not some soldier  
Or a lonely volunteer  
From U. S. A. or Canada,  
My home or Carbonara,  
London or New York,  
Or Paris or Tullahoma,  
Who will love me as a lonely girl  
And be my true love?

When I am given a letter  
From a man I love,  
I read it over and over again,  
I read it over and over again,  
I read it over and over again,  
I read it over and over again,  
I read it over and over again,  
I read it over and over again.

My hair is not so very short,  
And I am not very tall,  
But about six feet four inches,  
Carrying my shoes and all.  
I am not too thin and not too fat,  
I am just the proper size  
For a partner, soldier, airman,  
Or any of the boys.

I have a few coins in the bank,  
A home down by the beach,  
And the very first night I am married  
He will have a bottle of scotch;  
He will put his arms around my neck,  
Like my husbands used to do,  
For I have buried four of them,  
And I am only sixty-two.

Figure 17. Jones broadside, ca. 1940 (L27).

## Did You Get Your Liquor Book?

After working all the live long year  
There finally came the day  
Of my two week's summer holidays  
And my trip around the Bay.  
So kicking off my overalls  
I marched off in my glee  
For a permit to get a drop of stuff  
To take along with me.

There were people there from everywhere:  
Grand Falls and Corner Brook,  
Joe Batt's Arm and Billy's Farm,  
Trying to get a book.  
From U.S.A. and I dare say,  
In fact I really think,  
Somewhere among that mighty throng  
Could be found the missing link.

A man who looked something like Noah  
Turned 'round his weary head,  
By Job says he I might have sent.  
My grandson here instead,  
I saw service in the Boer War,  
But little did I think  
I'd spend my last days trying to get  
A book to get a drink.

There were young men there with curly  
hair  
And old men with bald heads  
Some pretty looking females,  
Old maids with wooden legs;  
Old men with whiskers on their chin  
With disappointed looks,  
Whose beards were growing longer  
As they waited for their books.

A big policeman came along,  
And lined us up in two's.  
He had a billy in his hand,  
So none of us refused  
How long more will I have to wait  
Says one man to the cop,  
He smiled and said I guess you'll be  
Too old to take a drop.

They were there from Catalina;  
They were there from Harbour Grace,  
From Europe and from Asia,  
And every other place.  
Yes, from Greenland's icy mountains,  
Texas and Kitty's Brook,  
All waiting, tired and thirsty  
To get their Liquor Book.

After two long weeks of waiting,  
And goodness knows I tried,  
With half a dollar in my hand,  
I finally got inside.  
I walked up to the wicket,  
Along with many more,  
And such names and occupations  
I never heard before.

There were tradesmen and mechanics,  
Melissas and McGlenn's,  
A couple old men of eighty years  
Who said that they were twins,  
Grave diggers and undertakers;  
Dish washers, stewards and cooks;  
Wooden leg and glass eye makers  
All waiting for their Books.

Too late to go around the Bay,  
My book I finally got,  
I bought myself a bottle of screech  
And drank the whole darn lot.  
I went right out, just like a light,  
Dead to the world it seemed  
And boy, oh boy, while I was out,  
What queer old things I dreamed.

I saw Adam eat the apple;  
Matthew chasing Mark,  
Noah, with his water bucket  
Scrubbing up the Ark;  
King Solomon trying to count his wives  
And Abel run from Cain;  
Is it ever any wonder  
That I'll never drink again.

Copies 6c. each.

—J. JONES, 7 Pleasant St.

Figure 18. Jones broadside ca. 1950 (128).

# "HOME"

We can find no place upon the earth,  
No matter where we roam  
That can any way compare with  
That little place called home.  
No artist can paint a picture,  
Or no poet ever write,  
Of a place outside of Heaven  
Half so beautiful and bright.

It is not the stately mansion,  
Or the humble little cot  
But those that dwell within its walls,  
That make us love that spot.  
It's the grandest spot in all the world  
No other word so dear,  
Could be uttered from the human lips  
Or whispered in an ear.

There is no great man's riches,  
No miser's bag of gold,  
Could make us forget the faces  
Those treasured walls do hold.  
There's that tender hearted sister,  
A little brother too,  
And a kind and loving mother,  
Who always think of you.

A dad that's growing older,  
Whose hair is turning white,  
And a darling wife and baby,  
That misses you to-night.  
Or perhaps next door, a sweetheart,  
A girl that's good and true  
Who is waiting, watching, praying  
For the safe return of you.

Can we ever forget mother,  
Sitting there sometimes alone,  
As she looks upon our picture,  
And asks God to send us home.  
No other friend on earth so true,  
No other one so dear.  
How oft she bravely tries to smile  
And wipes away a tear.

We may accumulate great riches,  
Life's blessings on us shower.  
There comes a time, we would give it all,  
To get home for one hour,  
Just to see a dying mother,  
To hear "God bless you son"  
From the lips of her who never more  
Will praise the things we've done.

On the blood stained field of battle,  
Amidst wounded and the slain,  
The soldier thinks of home and those  
He long to see again.  
The sailor on the mighty deep,  
As his ship ploughs through the foam,  
Oft forget his many dangers  
As his thoughts go back to home.

The convict in his prison cell,  
The beggar on the street,  
The murderer, thief or drunkard,  
Whoever we may meet,  
All speak of home which once they had,  
From which they strayed away;  
Memories of which they will ne'r forget  
Though try hard as they may.

The young may indulge in pleasure  
And enjoy it for a while,  
But a tear will be upon their cheek  
More often than a smile  
As some tender recollection  
Of a loved one back at home  
Come back to them when friends are gone  
And they are left alone.

To all you who are far away,  
On land or sea to-night,  
Remember loved ones back at home,  
A letter to them write.  
There's someone there who long to hear,  
Someone who really cares,  
A word from you, will be to them,  
An answer to their prayers.

Many tender recollections  
Will forever with us stay.  
We will sit alone and think of home  
When we are old and gray.  
No matter what friends we may meet,  
What places we may roam,  
I am sure with me, you will agree,  
There is no place like home.

J. JONES,

7 Pleasant Street,

St. John's

(Copies may be had by sending to 7 Pleasant Street)

Figure 19. Jones broadside, ca. 1940 (129).



## “ If All In Our Town Got Drunk ”

The title of this song I'm sure  
Will cause you for to smile;  
But it's not so funny after all,  
Just listen for awhile.  
In your imagination  
Just come along with me  
And picture all our town one day  
Out on a drunken spree.

The young and old, the big and small,  
The women and the men,  
From judge's, police and lawyers,  
To prisoners from the pen,  
From the preacher in the pulpit  
To the bum out on a hike,  
Was all to get drunk for one day  
What would our town be like.

Just picture a couple of preachers  
Trying to keep in step  
With a bottle in their stomachs  
And another on the hip,  
While on every street and corner,  
In every house and lane  
Would be sights we never saw before  
Or ever see again.

Just imagine some old women  
Past three score years and ten  
With noses rined and sleeves rolled up  
Out fighting with the men  
With flat-irons, brooms and rolling pins,  
Washboards and God knows what;  
From knitting needles to hair pins,  
And poker blazing hot.

There is many a red hot poker,  
Would land on someone's head,  
And many a wife would hit her hub  
With frying pans instead.  
With gravy streaming down his cheeks  
He'd stagger through the door  
Into the arms of a drunken cop  
Who would push him back for more

To you no doubt this song of mine  
Sounds like a lot of bunk,  
But that is how our town would be  
If everyone got drunk.  
No judge would be upon the bench,  
No policeman on his beat;  
A darn good lot of them I'm sure  
Would not be on their feet.

There would be no sober doctors,  
Likewise no sober nurse,  
To patch up our cuts and bruises,  
They would only make us worse.  
While men with empty bottles  
And women too, I'm sure,  
Were getting hit in places  
They were never hit before.

With our stomach's full of liquor  
All hands would be the same,  
Jack just as good as his master  
And Kate as good as Jane.  
Jack would be fighting Mr. Smith  
And Katie Mrs. Brown,  
Poor old grandpa fighting grandma,  
Holy Moses what a town.

The controller's and the beer shops  
Would be all open wide.  
You could walk right in and drink away,  
No clerk would be inside.  
No church door would be open,  
The cemeteries be locked,  
And if by chance you passed away  
You would stay right where you flopped.

Not a single baby carriage  
Would be upon the street.  
While drunken wifie in her car  
Knocks hubby off his feet.  
And while hubby lies unconscious  
His dear wife she would come  
Shouting out of my way you drunkards,  
I want to save his rum.

When the drunken day was over  
And drinking it would stop,  
Folks would not know their loved ones  
When they got sobered up.  
Teeth and eye-balls would be missing,  
Jaw bones and noses broke,  
If all our town got drunk one day,  
By jove 'twould be no joke.

J. JONES,

7 Pleasant Street,

St. John's.

Figure 20. Jones broadside, ca. 1940 (130).



## LOSS OF S. S. "CARIBOU"

On the first day war was declared,  
The Nazis in their hate,  
Sent the Athenia to the bottom,  
With one hundred and twenty-eight.  
Many of them women and children,  
Some only tiny babes,  
Perished that day by the doings  
Of a bunch of Hitler's slaves.

Since then they have roamed the ocean,  
Doing the worst they can do.  
And now those Huns of Hitler's  
Have sunk the Caribou,  
Sunk her without warning,  
Just as they always do,  
Taking many of the lives,  
Of her passengers and crew.

Torpedoed in the darkness,  
Of the early hour of morn,  
This peaceful little ferry boat  
Which weathered many a storm,  
By some of Hitler's hangmen  
Was sent beneath the waves,  
Taking one hundred and thirty-seven brave  
souls  
Down to a watery grave.

*Her Captain, Benjamin Tavernor,*  
Whose body was later found,  
Tried to ram the submarine,  
As his ship was going down.  
His two brave sons, who with him served,  
Gave of the best they had.  
Their bodies too were later found  
And buried with their dad.

We all have read the story,  
Each survivor had to tell  
Of the sinking of their peaceful ship,  
When all seemed quiet and well,  
Of how the Nazi U-boat's crew  
After their ship went down,  
Came up from beneath the surface,  
To watch their victims drown.

They told us too and we known it's true,  
How husbands and their wives,  
Were machine gunned by the Nazis  
As they struggled for their lives.  
Of brave souls doing the best they could  
Some precious life to save,  
While one by one some finally sank  
Down to a hero's grave.

Upon that ship that fatal morn,  
All peacefully at rest,  
Were mothers with their tiny babes,  
Tucked closely to their breast.  
There were soldiers too and boys in blue  
Who had fought and done their best.  
Some coming home to spend a few days  
leave  
But perished with the rest.

One of the ship's survivors,  
A child fifteen months old,  
Was snatched three times to safety  
From the water dark and cold,  
Although brave men gave up the ghost,  
And sank down out of sight,  
God in His mercy saw it fit  
To save this little mite.

Chaplain Hand, who had volunteered  
To serve country and God,  
Also lost his life that day,  
By the hands of Hitler's mob.  
I know he freely gave his life  
As many more had done,  
I know he will hear his Master say:  
"Servant of God, well done!"

On board those crowded life-boats  
And on each drifting raft,  
Were hearts more brave and nobler  
Than was on the Nazi craft,  
With loved ones clinging to the sides,  
Hymns to their God they sang  
As they watched them sinking one by one,  
Victims of Hitler's gang.

What must be their feelings  
It's hard to realise  
As they saw their loved ones perish  
And heard their piercing cries.  
Mothers trying to hold their babies,  
Husbands hold their wives,  
While Nazis with machine guns  
Were trying to take their lives.

Some day the crew of that U-boat  
Will get their bellies full,  
When they get a torpedo from Uncle Sam,  
A depth charge from old John Bull  
They will be sent to the bottom of the sea  
To pay for their cowardly acts  
And down there in their slimy craft  
Will die like a bunch of rats.

Now just a word to you, Adolph,  
Ere I put down my pen,  
Brave men are hunting you everywhere  
And they'll get you in the end.  
They will smash your bloody war machine,  
And those brave boys in blue  
Will send all your rotten submarines  
Down with the Caribou.

J. JONES,

Figure 21. 1942 composition by Jones, reissued by his daughter Mrs. B. Lewis, ca. 1970 (131A).



## A MOTHER'S PRAYER

Our Father which art in heaven,  
Who did'st send Thy Son most dear  
To die upon the Cross of Calvary,  
Listen to a mother's prayer.  
Thou who knowest all our heart aches  
And sees everything we do,  
Protect my boy who is now absent  
Where I know not, but you do.

He has volunteered for service  
And has sailed across the sea  
To give his all, to uphold justice,  
To help set all nations free.  
Millions more are also with him,  
Millions more of mothers sons.  
God of all do thou watch o'er them  
And protect them everyone.

Protect our dear ones in the Navy,  
As they sail upon the sea  
Through perilous mine infested waters  
In search of the enemy.  
Be Thou with them in their battles  
Fighting on the mighty waves.  
If it is Thy Will, Lord, spare them  
From a dark and watery grave.

Keep those brave lads who are flying,  
Let Thy light shine from above.  
Guide them on their dangerous mission  
As they fight for those they love.  
Every hour do thou be near them.  
May they put their trust in Thee,  
Hear that still small voice that whispers  
Christian soldier follow Me.

Be with them in all their dangers,  
Where so ever they may be:  
In the air, on land, on ocean  
Or in craft beneath the sea.  
Soldiers, Sailors, Airmen, Foresters,  
Every absent mothers son,  
On my knees dear Lord I ask Thee,  
To remember every one.

Guard our soldiers who are fighting  
In some far-off distant land.  
If my own boy fall in battle  
Help me Lord to understand.  
Give me strength to be stout hearted  
Help me as the days go by  
To feel proud; he was a soldier  
And was not afraid to die.

Oh how well do I remember  
When he was a little boy  
How I used to sit and watch him  
As he played there with his toys.  
I can fancy I still see him  
As I used to long ago  
Kneeling down, Lord, by his bedside  
Asking Thee to make him good.

But the years have flown so quickly,  
And to-night that son of mine  
Is a soldier and is fighting  
To help liberate mankind,  
In a war by far the bloodiest  
This old world has ever known.  
To-night my baby is on duty  
Many, many miles from home

He may be on some field of battle,  
May be on the mighty deep,  
So dear Lord I kneel before Thee  
Ere I lay me down to sleep  
And I ask Thee to watch o'er him  
Where so ever he may be.  
If it is Thy Will, Lord, spare him  
Send him safely back to me.

If I never more shall see him,  
Give me strength to bear my cross.  
I shall know that he died fighting  
For a good and noble cause.  
Help me when the war is over  
And the victory is won  
To feel proud I was the mother  
Of a brave and gallant son.

There'll be many fond embraces  
As each mother greets her own.  
When all the lights go on again  
And the boys come marching home.  
There will also be brave daughters  
Marching with that noble band.  
Many a mother will have her dear one  
Sleeping in some far-off land.

Lord I pray Thee bless each mother  
Whose brave ones are far away.  
Bless their sons and bless their daughters,  
Be with them both night and day.  
Help them Lord when they are tempted,  
Ever let them feel Thee near.  
Grant that they may do what's right, Lord,  
Is each and every mother's prayer.

J. JONES,  
7 Pleasant Street.

Figure 22. Jones broadside, ca. 1940 (132).

## Oh! Why Was I Chained To A Wife?

Oh why did I ever get married  
 Why was I tired of my life  
 I'd rather be handcuffed in prison,  
 Then chained night and day by the wife,  
 Why did I call her my sweetie  
 My precious, my sweetheart, my dear,  
 When I knew all along it was crazy  
 To expect the fair sex to be fair.

My face is all wrinkled with worry,  
 The cold sweat runs down off my brow,  
 But then what's the use of complaining  
 I have to put up with it now,  
 I go around dressed like a mummy,  
 Jump out of bed in my sleep,  
 I earn fifty bucks every fortnight  
 Not one blooming cent can I keep.

Oh why did I ever get married,  
 Why was I ever so dumb  
 To go fall in love with a woman,  
 To put my poor life on the bum,  
 Why didn't I buy me a pony  
 And drive her for all she was worth  
 Away from all females forever,  
 To the far away ends of the earth.

I once was light-hearted and happy,  
 Not a care in this wide world had I,  
 Till a woman stepped in to the picture  
 And just hung me up for to dry,  
 Since then I've had nothing but heartaches,  
 Heart-breaks and trouble galore  
 I'm kicked round the house like a dummy,  
 Then took and wiped up in the floor.

Oh why did I ever get married,  
 Why did I have to be born  
 To fall in the hands of a woman,  
 Be beaten and trampled upon,  
 Why didn't I jump in the ocean  
 And paddle away for my life,  
 Spend the rest of my days on all icebergs,  
 Instead of being tied to a wife.

I used to dress up like a king boys,  
 Before I got chained down for life,  
 But now like a clown in a circus  
 I'm marked up in spots by the wife,  
 She meets me at night with a poker,  
 When she's through I'm not fit for a wake  
 I am locked all night long in the attic,  
 If I'm only just five minutes late.

Oh why did I ever get married,  
 Why did I do what I did,  
 I once was a big husky fellow,  
 But now I'm a cripple instead,  
 I hate to admit it, but truly  
 I'm spending the heck of a life,  
 She already has four in the bone yard  
 And I'm the fifth man in her life.

J. JONES,

1 Pleasant Street,

St. John's.



# The Water Street Dance



Now hold your tongue a minute lads  
And give me half a chance  
I'll give to you a bird's eye view  
Of what happened at the dance;  
How I survived to tell this tale  
I'll never figure out  
But here is how it happened  
And what it's all about.

To raise funds for a "Stadium"  
They were dancing on the street  
Old and young in the open air  
Were trying out their feet,  
Old soldiers from the Boer war  
And more from Waterloo  
Shook off the cobwebs from their feet  
To swing their Jane or Sue.

They were there from every walk of life  
In every form and shape  
From two years old and under  
To over ninety-eight  
From fifty pounds to half a ton  
And some a little more  
Dog-gone the like in all my life  
I never saw before.

Hundreds blocked the sidewalks  
Thousands jammed the street  
Children like mosquitoes  
Were crawling o'er your feet  
You couldn't budge or stir a limb  
Or turn from left to right  
Old maids who never squeezed before  
Were squat to death that night.

A fellow doing the jitter Bug  
Who couldn't control his feet  
Kept yelling "where's the grass they said  
Would grow on Water street"  
Whoever it was said that, said he  
Sure couldn't have much in sight  
I'm darn well sure if he was here  
He wouldn't cut much to-night.

The bands were playing snappy tunes  
And petticoats did fly  
Every 'new look' in the neighbourhood  
Was going right sky high  
Crippled old maids and invalids  
Were dishing out all they had  
There wasn't a foot in a shoe that night  
Not going right raving mad.

If you dropped your Adam's apple  
That's where it had to stop  
You would be minus half your teeth  
If you tried to pick it up  
They were trampling on your toe nails  
Kicking you in the shins  
Life on Water Street that night  
Sure wasn't worth two pins.

I've travelled the wilds of Africa,  
I've been to sunny Spain  
But the like of that I never saw  
Or ever will again  
Women were squat like pan-cakes  
Men were just as flat  
I've seen some funny old shapes before  
But devil the like of that

Figure 24. Jones broadside, ca. 1950 (135).

## The Water Street Dance

Now hold your tongue a minute lads  
And give me half a chance  
I'll give to you a bird's eye view  
Of what happened at the dance;  
How I survived to tell this tale  
I'll never figure out  
But here is how it happened  
And what it's all about.

To raise funds for a "Stadium"  
They were dancing on the street  
Old and young in the open air  
Were trying out their feet.  
Old soldiers from the Box war  
And more from Waterloo  
Shook off the cobwebs from their feet  
To swing their jans or Sals.

They were there from every walk of life  
In every form and shape  
From two years old and under  
To over ninety-eight  
From fifty pounds to half a ton  
And some a little more  
They were the life in all my life  
I never saw before.

Hundreds packed the sidewalks  
Thousands filled the street  
Children like balloons  
Were crawling over your feet  
You were a head or two a limb  
Or even just left in sight  
The crowd was never broken before  
At any time of the night.

A fellow doing the jitter Bug  
Who couldn't control his feet  
Kept yelling "where's the grass they said  
Would grow on Water street"  
Whoever it was said that, said he  
Sure couldn't have much in sight  
I'm darn well sure if he was here  
He wouldn't cut much to-night.

The bands were playing snappy tunes  
And petticoats did fly  
Every 'new look' in the neighbourhood  
Was going right sky high  
Crippled old maids and invalids  
Were dashing out all they had  
There wasn't a foot in a shoe that night  
Not going right raving mad.

If you dropped your Adam's apple  
That's where it had to stop  
You would be minus half your teeth  
If you tried to pick it up  
They were trampling on your toe nails  
Kicking you in the shins  
Life on Water Street that night  
Sure wasn't worth two pins.

I've travelled the wilds of Africa,  
I've been to sunny Spain  
But the like of that I never saw  
Or ever will again  
Women were squat like pan-cakes  
Men were just as fat  
I've seen some funny old shapes before  
But devil the like of that.

Figure 24. Jones broadside, ca. 1950 (135).

## "Why Do Men Pick On The Women"

Oh! What in the world is the trouble,  
What is the matter with men;  
They all love to pick on the women,  
With any excuse to begin;  
They cuddle, they kiss and caress you,  
Promise the best things in life,  
Tell you they can't live without you,  
Until they can call you their wife.

The first month or two, they're jim dandy,  
Gentle and mite as a mouse;  
The third, or fourth month they get crazy,  
And dangerous to keep in the house;  
They lie till their eye balls turn yellow,  
Argue black and blue till they're green;  
Play on your nerves till they drive you  
Right ragin' mad and off the bean.

Oh! What in the world is the trouble,  
What is the matter with men;  
The way they are treating the women;  
I think is a blooming big sin.

Way back in the Garden of Eden,  
Old Adam, he started the fuss;  
An apple got stuck in his windpipe,  
When he told the first lie about us;  
They seem to forget that the apple,  
Is still tightly caught in their throat,  
Of they wouldn't tell us such stories,  
Or surely be japers they'd choke.

They stroll home sometime around mid-  
night,  
Sweat streaming down off their brow;

Rattles a few rusty coppers,  
And kicks up a blooming big row;  
Holler and yell until daylight,  
Beak up the dishes for fun;  
Kick the cat out of the kitchen,  
And call it a good day's work done.

Oh! What in the world is the trouble,  
What is the matter with men;  
They're bad enough when they are sober,  
Much less when they get a drop in.

I wonder why some of us women,  
Oft jump to conclusions so quick,  
When hunting a guy for a husband,  
Not every old bloke we can pick;  
I've went through the ropes and I know it,  
Thought I had one of the best;  
It didn't take long to discover,  
Twas only the way he was dressed.

If I had my life to live over,  
Could spare me one ten dollar note;  
At the ripe age of forty or fifty,  
I'd buy me a good billy goat;  
Jump on it's back and start driving;  
And keep right on going for life;  
Run down every man that would mention  
Of ever becoming his wife.

Oh, What in the world is the trouble,  
What is the matter with men;  
They get on your nerve like a tooth ache,  
I wish I were single again.

J. JONES.

Pleasant Street,  
St. John's

Six Cents a Copy.

Figure 25. Jones broadside, ca. 1940 (136).

Lines on the sad Drowning of  
**JOHN ASPELL,**  
 Who Heroically lost his life  
 In Quidi Vidi Lake.

Attention all both great and small,  
 To these few lines I pen,  
 And hear of a drowning accident,  
 That happened two young men

On Wednesday eve just after five,  
 The news it spread round soon  
 How two young lads of St. John's town,  
 Were drowned that afternoon,

Young Carter, on that fatal eve,  
 Went down near that doomed lake  
 The afternoon being rather warm  
 Went out a bathe to take,

He must of went beyond his depth,  
 Out near the over fall.  
 And there got tangled in the weeds  
 While he for help did bawl.

John Aspell, standing on the bank,  
 He boldly did jump in,  
 To try and save the drowning boy  
 With manly pluck did swim,

But sad to say he lost his life,  
 He never reached the shore  
 On that sad Wednesday, afternoon,  
 Both sank to rise no more.

John Aspell, like a hero brave,  
 No thought of self he gave,  
 But boldly plunged in to the lake  
 A humane life to save,

Most nobly John gave up his life  
 And may his soul to day.  
 Rest in that bright and heavenly land,  
 Most fervently we pray.

Figure 26. Anonymous broadside, St. John's,  
 1902 (143).



The tug John Green then got up steam  
 And quickly did embark  
 And reached the lads were in the boat  
 Just at the close of dark.

Then passed a hand line to the boys,  
 That from the tug did throw,  
 And took the boat from out the ice  
 And had her safe in tow.

They towed the boat not very far,  
 When she began to fill,  
 Then Moyst cried out to stop her  
 But the tug kept towing still.  
 Young Bartlett steering in the stern,  
 He was the first to go,  
 When Moyst he caught the hand line  
 That the steamer used to tow.

To save his life, Moyst grabbed the line,  
 In water to his neck,  
 And hauled himself, hand over hand,  
 And reached the steamer's deck.  
 When poor young Janes he caught his coat  
 His young life for to save,  
 But numbed with cold, he lost his hold  
 And met a watery grave.

May God the Ruler of the land,  
 The tempest and the deep,  
 Make light the parents' sorrow  
 For those young men left to weep,  
 And may they see a brighter land,  
 Most fervently we pray:  
 Sam Bartlett and young Fred Janes,  
 Who lost their lives that day.

Figure 27. Broadside fragment: "Lines on the sad drowning of two young men..." (144).



Lines Written on the Death of  
**Capt. ARTHUR JACKMAN.**

---

The Commadore of the sealing fleet,  
 To day we miss his form,  
 No Arthur Jackman, on the bridge,  
 To sound the Eagle's horn.  
 That strong stern voice no more to hear  
 His orders to obey  
 For now in lonely Belvedere,  
 His resting calm to day.

No more we'll hear the anxious croud  
 That's watching day and night,  
 In hopes its Arthur Jackman,  
 When a Sealer heave in sight.  
 That manly form no more we'll see,  
 The northern foe to face,  
 For on the Eagle's quarter deck  
 A stranger takes his place.

That daring Viking of the sea,  
 Courageous stout and bold  
 For years he faced the northern foe,  
 Where stormy winds blow cold  
 No wind or sea could Arthur daunt  
 A man of iron nerve,  
 The brave Napoleon of the fleet,  
 A name he did deserve.

No surging crowd around the pier,  
 For hours will anxious stand,  
 No Arthur Jackman, on the bridge,  
 The Eagle, to Command,  
 He did his work and did it well  
 Now calmly rests at ease  
 This brave and fearless Mariner  
 As ever crossed the seas.

And now brave Arthur Jackman,  
 No more will plough the seas,  
 For now in lonely Belvidere,  
 He's resting calm at ease  
 And may he see a brighter land  
 Most fervently we pray.  
 This daring bold Commander  
 That now is passed away.

Figure 28. Anonymous broadside, St. John's, 1907 (145).

# The HERO Of '48

(Sung to the air of "A Mother's Love")

A Fisher Boy was leaving, and going to Labrador  
Fishing the same old trap berth, where his father fished before,  
And as he was leaving his mother, while standing on the quay,  
He threw his arms around her neck, and this to her did say:

## CHORUS:

*Don't vote Confederation, and that's my prayer to you,  
We own the house we live in, likewise the schooner too;  
But if you heed Joe Smallwood, and his line of French Patois  
(pronounced pat waw)  
You'll be always paying taxes, to the men in Ottawa.*

But if you heed my warning, when we come sailing home  
We'll be loaded to the scuppers, and I'll have no need to roam  
I'll buy a new accordeon, and we will dance all night,  
And the guy who mentions Canada, he sure will have to fight.

From Blanc Sablon to Chidley, is owned by Newfoundland  
The Rivers, Bays and Coastline, back to the height of land,  
We won it in a lawsuit from Quebec years ago,  
But now they hope to get it back with the tricks of Schemer Joe.

Oh mother, dearest mother, God guard our fishing room,  
It is the best one on the coast from Hebron to Quirpon,  
But if Confederation should win on polling day,  
The Ghost of Uncle George will rise, and this to you will say:

## CHORUS:

*We want no French-Canadians, and what we have we'll hold,  
It has given us a living, and it's something more than gold;  
I thought the French Shore question was settled years ago,  
But like the cat that has nine lives it lives in Schemer Joe.*

There'd be Frenchmen in their Galleons, and Frenchmen in their Sloops,  
There'd be Frenchmen in their Batteaus, all wearing wooden boots;  
They'd be full of false politeness, as they'd take our choicest berths,  
They'd fly their flag the Fleur de Lis (pronounced Flare de Lee),  
Oh, Mother, that's what hurts.

The Winsors, and the Barbours, the Blackwoods and the Keans,  
The Sampsons and the Murphys, the Roberts's and Paynes,  
Will all turn over in their graves, if Smallwood wins the day,  
Cape Ann's will be forbidden—and we'll wear a French beret.

## CHORUS:

*We're a Scotch and English mixture, and the fighting Irish breeds,  
We live in peace and harmony, and help each other's needs,  
We like our Brewis and Flippers, and a scattered time a Turr,  
And we don't want any Frenchmen, with their talk of Mal de mer.*

So! mother, dearest mother, don't let them win you over  
On polling day just mark your X for dear old Terra Nova;  
Tell Sarah Jane, fish or no fish, I'll have her in the Fall,  
And Joey's baby bonus in-ter-ests me, not at all.

Our life has not been easy, and our fight was hard and long,  
But IF we have faith in ourselves, we'll carry right along;  
We want no strangers in our crew, let us be on our way,  
And mark your X RESPONSIBLE when comes the polling day.

Our skies above look brighter, our paper mills now hum,  
There's iron ore on the Labrador, enough till Kingdom Come;  
The U.S.A. she wants our fish, the long dark night is o'er,  
So don't surrender Newfoundland, likewise the Labrador.

Now mother, dearest mother, we are Newfoundlanders true,  
Our ship is sound from stern to stern, and we can get the crew;  
So keep the old flag flying, and keep her off the land,  
As loved our Fathers, so we love, God Guard thee, Newfoundland!

Figure 29. Broadside by J.W. McGrath, 1948 (151).

# Dr. Wilgus' Lecture

## or, How They Do It In Ireland

(Air: Cod Liver Oil)

Come all you good people  
It won't take you long,  
To read down the verses  
Of this little song.  
You may think writing ballads  
Is just so much fun,  
But just listen to me  
And you'll hear how 'tis done.

(Chorus)

Oh Doctor, Oh Doctor, Oh Doctor D.K.  
You've come all the way here from U.C.L.A.  
To tell us how ballads are printed up neat,  
And sold for a nickel apiece on the street.

It's for Doctor Wilgus,  
They call him D.K.,  
From far California  
In the U.S. of A.  
On next Wednesday night  
Will endeavour to tell,  
How ballads are made  
On the streets for to sell.

(Chorus)

Now there's old Johnny Burke  
He's the Prescott Street bard,  
Writing poems by the hour  
Never made it look hard.  
But just try it once  
Any you plainly can see,  
That rhyming's no lark  
You can take it from me.

(Chorus)

You may want a few coppers  
Your supper to buy.  
Just take my advice and  
Give writing a try.  
Jog along this lecture,  
Give D.K. an ear.  
And soon you'll have money  
Enough for your beer.

On Wednesday, September 21, 1977 at  
8 p.m., Dr. D.K. Wilgus of UCLA will  
give a free lecture on "Irish Broadside  
Ballads", at room S149, Memorial University.

Figure 30. Broadside by P. Mercer, printed by the Mummers Troupe, St. John's, 1977 (156).



# or Who's in the Cast?

Price 5cents

The Bard of Prescott Street

(air: Kelligrew's Soiree)

We're glad that you could make it,  
 We're glad that you could come,  
 We won't be servin' brewis or grog  
 Or any kind of rum,  
 We won't be passin' biscuits,  
 We won't be pourin' tea,  
 We won't be playin' 45's  
 Till two o'clock or three.

We'll sing a song and play the fool,  
 And try to make you smile,  
 With tales of Johnny Burke and his  
 Inimitable style.  
 We'll take a tour of old St. John's,  
 Its glory and its past,  
 But give us just a minute  
 While we introduce the Cast:

There'll be Ron Hynes, Mary Walsh,  
 Bobby Joy and David Ross,  
 Janet Michael, Jane Dingle,  
 Bryan Hennessey,  
 Chris Brookes on tenterhooks  
 Writing notes in little books,  
 We'll take an intermission  
 So that you can have a pee.

Lunde does the costumes,  
 Ann and Joan write out the cheques,  
 The elusive Michael Kearney  
 Designed a clever set.  
 Derek Butt set up the lights,  
 He handles quite a lot,  
 We hear that he's a relative  
 Of Reddy Kilowatt.

Many thanks to Mercer,  
 Who kept us on the tracks,  
 He lurks up at the library  
 With his books and artifacts.  
 He told us many stories,  
 And all of them were beaubs,  
 And he rushed right down to tell us  
 In his twenty dollar suits.

This song goes on forever,  
 We're running out of rhyme,  
 There's still a hundred people  
 Who have helped us many times,  
 So here's a list of those we missed,  
 We know its very long,  
 Why don't you take it home with you  
 And make up your own song?

Music by: John Burke, Ron Hynes, Bob Joy, A. H. Allen,  
 Charles Hutton, R. A. Browne.

Special thanks to: Peter Breen, Michael P. Murphy, Bobbie Robertson,  
 Mary Ann Duggan, John White, Ignatius Rumboldt, Ken Hall,  
 Kevin Jardine, Mickey Duggan, Basil Hutton, George Storey,  
 Paul O'Neill, Neil Rosenberg, Jean Pratt, Leslie McGrath,  
 Gona O'Dea, Marie Bradshaw, and staff of the Provincial  
 Archives and the Public Library. Mr. Burke's gramophone,  
 silent film, and photographs of old St. John's kindly  
 supplied from the Historic Resources Division Museum  
 collection.

The Mummers acknowledge the assistance of the Canada Council.  
 The Troupe receives no sustaining funding from the Government of Nfld.

Figure 31. Mummers broadside, 1977 (158).

# ELVIS:

## *an elegy.*

---

AIR: I Want You, I Need You, I Love You

---

Gather near, listen close,  
As I tell of the man,  
Was the king of the young rock n' roll,  
Not Haley, not Holly, not little Richard,  
But Elvis Presley.

A truck drivin' man,  
Just before he met Sam  
Phillips of the Sun record company,  
and they cut a few singles, and Eureka,  
A star is born.

They all said, this can't last,  
He will fade soon,  
You can't sell his sneer and duck tail,  
But on the Dorsey Brothers show,  
He continued to go  
Eight Saturday nights in a row.

It was Ed Sullivan next,  
Who displayed the young man  
But just filmed from his still waist on up.  
No matter, they still screamed, and they fainted,  
before a chord was struck.

Hit records they were many  
And the films too.  
Whatever he touched turned to gold.  
Yet though he was wealthy,  
He still served his country,  
Chauffeured from his German hotel.

And so, now he's gone,  
And we can't hear his song,  
except on the fine old stereo,  
O Elvis, O Aaron, O Presley,  
We still love you so.



On sale at the LSPU Hall

Victoria St.

Price 5 cents

Figure 32. Mummers broadside, 1977 (159).

# How Kelly Put the Boots to Canada

-dedicated to the man who trampled  
Canada underfoot

(air: Kelligrews Soiree )

Some said the Unemployment Rate  
Had almost got us beat,  
And Regional Disparity  
Would make the job complete,  
But when our future looked so dark it  
Was Kelly left the supermarket,  
And Canada was ground beneath  
A Newfoundlanders feet.

Chorus:  
He trod on Flin Flon,  
Upalong,  
Winnipeg and Edmonton,  
Toronto and Regina,  
Victoria, B.C.  
Ottawa, Montreal,  
Kelly trampled on them all,  
I tell you Kelly put the boots  
To all of Canada.

Some will tell you that the Mainland has us  
Underneath their thumb,  
And make jokes that describe us all  
As something worse than dumb,  
But when the chips are down we know  
Bren got them on the Run,  
Yes Kelly is the man who put  
The boots to Canada.

(Chorus)

And now he's back in Old St. Johns,  
His boots hang on the wall,  
His picture's in the paper  
Acclaimed by one and all,  
But before he doffs his boots for good,  
We hope our hero will  
Give one big vicious goodly boot  
To Confederation Hill.

Give it to Big Frank,  
Tom and Ank,  
And beaurocrats of every rank,  
All hands in Crown Lands,  
And Arts and Culture too,  
The Upper Crust, the CN bus,  
And Come By Chance all gone to rust,  
All big sleeveens behind the scenes,  
They'll get the Boot from Bren.

On sale at LSPU Hall, Victoria St. Price 5 cents  
(where a new musical show will  
be seen on September 14th)

Figure 33. Mummers broadside, 1977 (160).

# IT'S A LONG HAUL TO THE AVALON MALL

or YOU CAN'T SEE A MOVIE DOWNTOWN

air: When Irish Eyes Are Smiling

There was a time in St John's  
If you did abide downtown  
There were many movie houses  
You could go if you felt down

But now I hate to tell you  
And me b'ys it is no joke  
For since I returned to Newfoundland  
Me heart is nearly broke

I passed the Paramount Theatre  
Where I went so long ago  
When I saw that ruination  
It was like a mortal blow

There's not much consolation  
With the Capitol fading fast  
And of course The Star and The Nickel  
Institutions of the past

I know most folks take pleasure  
When they feel that urgent call  
In jumping in their motor cars  
And driving to the Mall

I'd love to buy a Chevy  
But I'm still so bleedin' poor  
And I waited for the Metrobus  
One time three hours or more

Miss Hogan I beseech you  
As you pass me in your car  
Could you build a theatre downtown  
So I don't have to walk so far.

On sale at LSPU Hall, Victoria St.

Price 5 cents

Figure 34. Mummers broadside, 1977 (161).



# The St. John's Waltz

(Air: The Sidewalks Of New York)

Its such a lovely evening,  
Its been such a lovely day,  
There was a time when I was young  
but now I'm old and grey.  
So grab a chair and lend an ear,  
And I'll sing to you a song,  
Of days of old when we would stroll  
On the sidewalks of St. Johns.

Chorus: East side, East side,  
Those were golden days,  
Let's sing a song of yesteryear  
That's gone and passed away.  
Downtown, Downtown,  
How the times have flown,  
We skipped, we tripped, and we  
broke our hips,  
On the Sidewalks of St. Johns.

At Water Street and Adelaide,  
From daylight until dark,  
Twas there the organ grinder played  
"The Sidewalks of New York".  
The folks you'd meet upon the street  
As you would pass along,  
Would tip their hats and pause to chat  
On the sidewalks of St. Johns.

Remember the London Tavern,  
Remember the Bird in the Hand,  
The Royal Oak, the Duke of York,  
And the Jolly Fisherman.  
The Bunch of Grapes, The Rose and Crown  
The Red Cow and the Swan,  
O theres many a night I passed out cold  
On the Sidewalks of St. Johns.

Remember Count de Courcy,  
Remember Dickie Magee,  
Professor Danielle and Peter-from-  
Heaven,  
The Hermit and Trotters McCarthy.  
And who remembers Johnny Burke,  
Who made up such wonderful songs,  
They say he used to sell them on  
The Sidewalks of St. Johns.

Yes my friends, the times have changed  
As change they always will,  
The hands of Time are too unkind,  
It's an old familiar tale.  
And when you and I have gone to dust,  
As to dust we shall return,  
Perhaps they'll say we had our day,  
On the Sidewalks of St. Johns.

On sale at LSPU Hall, Victoria St. Price 5 cents

This song will be sung in a new show:  
\*The Bard of Prescott Street\*  
at the LSPU Hall opening September 14

Figure 35. Mummers broadside, 1977 (162).



# Who Burned All The Bars

(Air: The Times, They Are a-Changing)

O remember the Winter of '75,  
A tragedy struck that was hard to survive,  
I'm sure theres a few of us still left alive  
Who remember when all of the bars burned.

I remember one night I was dyin for a beer,  
So I drove out to Donovans Country Club where  
There was only black water and smoke in the air,  
So I sat and I cried in the Datsun.

Remember the Tudor, the first one to burn,  
The Circle, the Belmont may never return,  
The Pic and the Dory, yes they too are gone  
The list is just too long to mention.

You all know who ran the cross-Canada race.  
I'm sure you all know who owns Atlantic Place,  
And the president's name in the United States,  
But you still dont know who burned the bars down.

Some say twas the owners, an insurance trick,  
Or a great dirty scheme that was toked up at Dicks.  
Some say twas a Bayman who did it for kicks  
Tryin' to smoke out a few Townies.

Some say twas a Mainlander caused all the smoke  
He got beat up for tellin' a bad newfie joke,  
And seeking revenge put a match to the works  
And laughed all the way to Toronto.

The police and the firemen are both in a daze,  
Perhaps all the answers went up in the blaze,  
Perhaps twas Ray Guy who'd run out of ideas  
For his column each day in the Telegram.

Whoever the cilprit, whatever the cause,  
Twas a sad Christmas gift from a cruel Santa Claus,  
Now we spend all our money on "Earthquake" and "Jaws",  
'Cause theres no place to go for a Black Horse.

On sale at LSPU Hall, Victoria St Price 5 cents

Figure 36. Mummers broadside, 1977 (163).

# Who Burned All The Bars

(Air: The Times, They Are a-Changing)

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A tragedy struck that was hard to survive,  
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On sale at LSPU Hall, Victoria St. Price 5 cents

# BRIDGETT'S *is the best*

Air: The Old Polina

I've been up and down this country  
I've travelled strand to strand  
I've drunk in every barroom  
From B.C. to Newfoundland  
And now my friends I'm here to say  
That you can keep the rest  
I'll drink my beer at Bridgett's  
Cause Bridegetts is the best

Chorus:

For there's lots of joy and laughter  
And lots of music too  
Beer and wines of every kind  
To wash away the blues  
So drop in for a quick one  
Or come and stay the night  
Cause the folks you meet at Bridgett's  
Will always treat you right

So if the day has got you down  
And life's a heavy load  
Just grab your hat, put on your coat  
And make for Cookstown Road  
Then order up your pleasure  
And put your mind at rest  
There's not a bar like Bridgett's  
Cause Bridgett's is the best

Figure 37. Mummers broadside, 1977 (164).



Words & Music by  
Ronald G. Noseworthy

Sung by  
Jerry Eli

MY COUNTRY CANADA

Majestic spreads the New World's northern land;  
A strong, young nation, dear to me,  
That reaches North to touch the frozen Pole,  
And stretches wide from sea to sea.

Chorus:

This is my Canada, my country, Canada,  
As free as all the spacious skies above;  
High mountains, lakes and plains,  
Salt sea, and woodland rains.  
This is my Canada, the land I love.

Two founding peoples met to forge one home  
Free from oppression, fear, and grief,  
The lilies, roses, thistles, shamrocks twined  
And formed the scarlet maple leaf.

From every nation in our world they came  
To live in peace and honest toil.  
Our fathers fought and died for liberty  
For those who tread Canadian soil.

From east to west my country spreads her hand,  
From plains to where the mountains rise,  
Throughout the years, through winter's snowy blast  
To burning blue of summer skies.

Chorus:

God bless my Canada, my country Canada.  
Let all our hearts unite; our vow shall be  
To strive with all our might  
Toward a future bright;  
To build a mighty land, forever free.

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Figure 38. Broadside issued to promote record sales, 1973 (179).





### "Smokeroom on the Kyle"

Anyone who has frequently travelled on a coastal steamer such as the KYLE, will have memories standing at the rail while crossing the Straits of Belle Isle watching the moon rise above the dark waters, hearing the hissing sigh of the bow wave and the low rhythmic thumping of the ship's engines, all blending in harmony with a certain resoluteness about it all — the engines, the ship and the men who voyaged year after year to the Labrador and return. A harmony of perseverance in time with the era of ships and men.

Ted Russell has captured in poetry a vivid picture of a typical story-telling session which would develop naturally in such a situation. Photographer John C. Leveridge of Twillingate has put on photographic record the KYLE steaming northward out of Twillingate with fishermen's boats slung to the davitt and lying across the fore hatch.

Tall are the tales that fishermen tell when summer's work is done,  
Of fish they've caught, of birds they've shot, of crazy risks they've run.  
But never did fishermen tell a tale, so tall by half a mile,  
As Grampa Walcott told that night, in the smokeroom on the KYLE.

With 'baccy smoke from twenty pipes, the atmosphere was blue,  
There was many a "Have another boy", and "Don't mind if I do".  
When somebody suggested that each in turn should spin,  
A yarn about some circumstance, he'd personally been in.

The tales were told of barrels bent to shoot around the cliff,  
Of men thawed out and brought to life, who had been frozen stiff,  
Of bark-pots carried off by flies, of pathways chopped through fog,  
Of woodman Bill "Who barefoot kicked", the knots from 12 inch logs.

The loud applause got louder when Uncle Mickey Shen,  
Told of the big potaty he growed in Gander Bay,  
Too big to roll through the cellar door, it lay at rest near by,  
Until one rainy autumn night, a pig drowned in its eye.

But meanwhile in the corner, his gray head slightly bowed,  
Sat Grampa Walcott, 83 — the oldest of the crowd,  
Upon his weatherbeaten face there beamed a quiet grin,  
When someone shouted "Grampa, it's your turn to chip in".

"Boys leave me out" said Grampa "Thanks, don't mind if I do,  
Well all right boys, if you insist, I'll tell you one that's true.  
It's a story about jiggin' squids I'm goin' to relate,  
It happened in Pigeon Inlet in eighteen-eighty-eight.

Me, I was just a bedlamer, a 'fishin' with my dad,  
And prospects for the summer were lookin' awful bad,  
The caplin scull was over, it hadn't been too bright,  
And here was August come and gone and nara' a squid in sight.

Day after day we searched for bait, till dark from early dawn,  
We dug up clams, and "Cock-and-hens", 'till even these were gone,  
But still no squids, so in despair, we give it up for good,  
And took our gear ashore and went a-cuttin' firewood.

Yes, tall are the tales that fishermen tell, when summers' work is done,  
Of fish they've caught, of birds they've shot, of crazy risks they've run,  
But never did fishermen tell a tale, so tall by half a mile,  
As Grampa Walcott told that night, in the smokeroom on the Kyle.

Bedlamer — A youth twelve to sixteen years of age.

One day while we was in the woods with all the other men,  
And wonderin' if we'd ever see, another squid agen,  
Father broke his axe that day, so we were first ones out,  
And as we neared the landwash, we heard the women shout.

"Come hurry boys, the squids is in", We jumped aboard our boat,  
And hurried out the harbour, the only crew afloat,  
But soon our keel begun to scrunch like scrapin' over skids,  
"Father" says I, "we've run aground, 'me son", says he, "that's squid".

Says he "the jigger! heave unout", and quick as a flash I did,  
And soon as it struck the water, twas graffled by a squid,  
I hauled it in and what d'ye think? Just as it crossed the rail,  
Darned if there wasn't another squid—clung to the first one's tail.

And another clung to that one, and so on in a string,  
I tried to shake 'em loose, but father said "You foolish thing,  
You've got something was never seen before in Newfoundland,  
So drop the jigger, grab the string and haul hand over hand".

I hauled that string of squids, 'till the boat could hold no more,  
Then hitched in the risin's and started for the shore,  
The crews were rummin' from the woods, they'd heard the women bawl,  
But father said "Don't hurry boys, we've squids enough for all".

He give the string to Jonas Brown till he pulled in enough,  
Then Jonas passed the end along to neighbour Natty Cuff,  
From stage to stage that string was passed, throughout the whole night long,  
'Till dawnin' found it on Eastern Point with Uncle Billy Strong.

Now Uncle Billy quite thoughtfully before he went to bed,  
Took two half bitches of the string round the grump of his stage head,  
Next mornin' Hartley's Hr. heard the news and up they came,  
In trapskiff with pair of oars to tow the string down home.

When Hartley's Hr. had enough the followin' afternoon,  
The string went on from place to place until it reach Quirpon,  
What happened to it after that I don't exactly know,  
But people say it crossed the Straits and ended in Forteau.



Figure 39. Broadside by Ted Russell, issued as a souvenir of Newfoundland, ca. 1960 (184).

# Terrible Murder

## IN CAPE BROYLE.

A Yankee Captain Shoots a Man.

Attention to this heinous crime  
Ye natives of the soil,  
And hear of a terrible tragedy,  
That happened in Cape Broyle,  
On board of a Gloucester schooner  
That came in their for bait,  
Up on Friday morning  
He met this awful fate

The Helen, put into Cape Broyle,  
For she ran short of bait,  
And hear poor Yetmen, lost his life,  
And met this awful fate  
For in some squabble on the ship,  
That no one can explain,  
A fearful tragedy occurred  
That filled all hearts with pain,

The schooner was prepared for sea  
And all things stowed below,  
But on this schooner for the banks,  
One man refused to go  
For in a dory he got down,  
To row her for the shore,  
But ah, alas he met his doom,  
He never reached no more.

The Captain then he rushed on deck,  
Revolver in his hand  
Insane with rage and pistol cocked,  
He on the deck did stand,  
With deadly aim he fired the shot,  
That pierced poor Yetmans heart,  
The crew all terroised with fear,  
From fright received a start.

The Constable thats in Cape Broyle  
The Captain did arrest  
They found four bulletts in the boat,  
One in the dead mans vest,  
The Captain now must stand his trial  
And twelve men good and true  
Will try him for poor Yetmens life,  
Who formed the Bankers crew

Figure 40. Anonymous broadside, ca. 1890 (195).





