Pictured above are some of the members of the Congrès Mondial Acadien 2014 Maine Regional Coordinating Committee. (See page 12)

Websites:
http://www.francolib.francoamerican.org/
francoamericanarchives.org
other pertinent websites to check out -
Les Français d’Amérique / French In America
Calendar Photos and Texts from 1985 to 2002
The French Connection:
http://home.gwi.net/~frenchgen/
Sommaire/Contents

Lettres/Letters..............................3

L’État du ME...............................4-12

L’État du NH.................................13-15

L’État du CT.................................16-19, 22-25, 28-31, 38-40

L’État du VT.................................20-22

De nos étudiant(e)s.........................45-47

Books/Livres..............................32-38, 40

Poetry/Poésie...............................46-47

Music/Musique..............................41

Coin des jeunes.............................48

Recipes/Recettes...........................49

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Le FORUM

Centre Franco-Américain, Orono, ME. 04469-5719
Hi Folks:


First the opening paragraph to the section of his essay subtitled: THE STATE AND THE CHURCH IN THE RELATIONSHIP QUEBEC-ACADIA.

“The most obvious trait of the cultural relations Quebec-Acadia in the last ten years of the XXth century is the state takeover. In fact, the State takes on more and more of a place in the culture and its role will not cease to grow: might as well say here that one can foresee a monopoly. The more national sentiment fails, religious adherence and the autonomy of the primary institutions like the family are weakened, the more the State will be forced to take on an encompassing cultural role in order to give off a semblance of cohesion to the disparate populations whose consumer needs it must care for. Social anomie mandates a tentacular State; the tentacular State feeds the anomie. With this state takeover of cultural relations, comes the lack of spontaniety and the loss of friendship. It becomes little more than files in the hands of functionaries, who are not happy except when they speak of themselves in meetings and colloquia offered them by the princess. Might as well say that all interest disappears outside of official circles and cultural relationships are at the mercy of centers of interest and snobbery highly present in State government. This absence of the government would have been in the XIXth century the most remarkable characteristic of the relationships between Canadians and Acadians”.

-P. Trépanier, op. cit p. 410

And this second quote:

“Certain signs reveal that denationalization is at work, like that tendency to shame the Acadians because of the importance they place upon their native provinces of the founding families of Acadia and the genealogical passion they manifest. This is a passion that contradicts the multiplication of one parent households and reconstituted families; soon it will be considered politically incorrect to have students study genealogy: In any case, the anarchy that controls the attribution of a surname will singularly complicate genealogy”.

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Thank you for accepting this sharing.

Guy Dubay
Madawaska, ME

Dear Le Forum;

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I also want to thank you very much for the assistance which was given to me for my family history.

Very sincerely,

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Guy Dubay
Madawaska, ME
Municipal Development in the St. John Valley

by Guy F. Dubay, Madawaska, ME

Firstly one should realize that a township and a town are not the same thing. A town is an incorporation by the state of a municipal district. A township is a measure of land, generally six square miles. In Maine there are three levels of municipal organization: viz.: plantations, towns and cities.

When the Northwestern Ordinance was passed in 1787 Federal held territory within the new states or territories was divided in six square mile townships (footnote 1: For details see: Vol. One “Out of Many: A history of the American People”, 5th Ed., John Mack Faragher et al., Pearson/Prentice-Hall, Upper Saddle, N.J., 2006 pp. 197-198.) You may see on Hale’s Map of Northern Maine, 1815 the first two ranges of townships along the eastern boundary of Maine in Aroostook County, but these are not yet laid out in the St. John Valley at that time. I like to label the square townships depicted there as “The Americans are Coming! The Americans are Coming!” in the fashion that Paul Revere laid out in his famous ride.

In 1831 the State of Maine In Public Law Chapter 151 incorporated the Town of Madawaska - an area covering over 4000 square miles running from the eastern boundary of the State of Maine westerly to the St. Francis, River area, claiming as well the north shore area of the St. John River (now in New Brunswick) then disputed by British North America. The present Town of Madawaska covers but an area of approximately 39 square miles. (ft. note 2: See Cover of the 1993 of the Report of Town of Madawaska for a photo/map reproduction of this 1831 Incorporation of The Town Madawaska.).

In 1841 the American residents in the Fish River area (where a blockhouse had been erected by the State of Maine in 1839) secured the incorporation of a voting district there under the name of Hancock Plantation. This plantation included the area now in the towns and plantations of Fort Kent, St. John, St. Francis, Wallagrass, New Canada and possibly Eagle Lake. Plantations are overseen by a Board of Assessors. Towns are overseen by a Board of Selectmen (Select- persons today) and cities are overseen by a City Council. Selectmen may appoint a Town Manager, City Councils may appoint or cause to be elected a Mayor.

Following the Treaty of Washington of 1842, acting governor of Maine sent James C. Madigan to Aroostook County to help organize the new municipal governments in the Madawaska settlement. Ignoring the Incorporation of the Town of Madawaska of 1831 the St. John Valley area was carved into three Plantations: Hancock Plantation, Madawaska Plantation and Van Buren Plantation. Evidence of the distinction between a township and a municipality may be seen in the fact that Van Buren Plantation cover Township G. Range 1 (Now Hamlin), Township L Range 2 (now Cyr Plt.), Township M. Range 2 (now Van Buren and the eastern half of Township 18 Range 3 (now Grand Isle.)

Madawaska Plantation covered the western half of Township 18 Range 3, Township 18 Range 4 (The St. David area of present day Madawaska) and Township 18 Range 5 now the business sector of Madawaska and all of Frenchville and St. Agatha. Hancock Plantation has already been described above. (ft. note 3: For a rough sketch of these plantations possibly needing corrections, my map of same at p. 53 of my book, “Robert & Jeanne Chevalier Descendants, St. John.) Valley Times, Madawaska, Maine, 1996.).

The first municipal census of Van Buren Plantation (May 1844) enumerating 509 residents in 82 households is signed by three members of the Board of Assessors, Paul Cire (State Rep. 1852, 1859) Joseph Cire (State Rep. 1846, 1847) Bellonni Violet (County Comm. 1859, State Rep 1867). Paul Cire (Cyr) represented West Van Buren on that Board of assessors -West Van Buren being chiefly what we now call Lille Village in Grand Isle.) Joseph Cyr represented central Van Buren (later called Keegan Village area) and Belonnie Violette represent Violette Brook and the easterly portion of the plantation.

An 1846 letter of the Board of Assessors of Madawaska Plantation to The Right Reverend —- Fenwick (sic.: Fenwick), Bishop of Bangor (sic.: Boston) lists the plantation officers as Regis Daigle, Firmin Cire, Silvain Daigle, assessors and Octave Hebert, town clerk.

In 1853 Joseph Nadeau of Hancock Plantation served as State Representative, representing the northern tier of Aroostook County.

In 1858 in a highly contested election for Aroostook County’s sole State Senate seat, between John McCloskey (R.- Houlton) and William Dickey (D.- Fort Kent) alleged Election irregularities resulted in a complete reformation of the Saint John Valley municipal structures. (ft. note 4. For a completereading to this situation see, “Election Frauds” Appendix V, Roger Paradis, “Les Papiers de Prudent Mercure, Madawaska Historical Society, Madawaska, Maine, 1998 pp. cxxii.- cxxxi.). This Maine Senate Report No. 8 alleges that the Voting districts here were too large, such that each plantation clerk could not recognize all the voters in this election. The state legislature then opted to limit each plantation to single township areas. Van Buren Plantation was reduced to T. M. R. 2. Madawaska Plantation was reduced to T. 18 R.4. In between them we now got in T. 18 R. 3, Grand Isle plantation, already noted as harboring State Rep. Paul Cyr, homestead. T. 18 R. 5 including the Ste. Luce Church area was called Dionne Plantation after that parish’s first Pastor. To the west, Township 18 Range 6 became Daigle Plantation. The name Hancock Plantation disappeared and T. 18 R. 7 became Fort Kent Plantation.

In 1869 several plantations asked to be incorporated as Towns. At that point we get the towns of Fort Kent, Dickeyville (Frenchville), Madawaska and Grand Isle. Fort Kent then became a double township (Continued on page 16)
Sometimes I'm dense. It takes me a long time to learn and accept change. I did not understand the change in my Acadie even though I felt the impact of change pressing on me. I had to read it in the books from the other Acadies: - Pierre-Maurice Hébert book, "The Acadians of Québec" and Jean Daigle's book, "L'Acadie des Maritimes". Come to think of it, I can find the same kind of thing in the book, "Moi, Jeanne Castille de Louisiane" though the lesson there is more veiled.

Actually it is neither Pierre-Maurice Hébert or Jean Daigle who brought home the message that culture has been taken over by the government operatives. There are new bosses around in the field of culture and history today. In the old days it was the Church in the Saint John Valley where we were taught culture and we got our History from Father Thomas Albert and Father John Collins. Occasionally we got snippets of the story from outsiders like Charles Pullen or even Holman Day, but these were publicists and novelists rather than historians.

Prudent Mercure was an archivist who collected a lot of our history but the historians were priests at Laval or the University of Montreal who ran the departments of history. L'abbé Thomas Albert's mind was more akin to that of L'abbé Lionel Groulx. I wrote about the place of the Church in my book: "Chez-Nous: The Saint John Valley" as a beautiful book, but I've missed out the place of Michel Roy's "L'Acadie Perdu" in the unfolding scheme of things. I had once asked, Labbé Henri Langlois, aumonier at the Fort Kent hospital, "What will happen to Acadie, if Québec separates form Canada. His response was purposefully set to chide me: "Ah ça va tomber dans le bec du Québec". I didn't say a thing, but thought, "I'll be damned if it will". I was not about to see my mother's Violette (Acadians) superseded by my father's Dubays and Michauds (Québecois). Now, however, I can put it all in present perspective and understand our loss (L'Acadie Perdu?) and its replacement.

I still think of "Chez-Nous: The Saint John Valley" as a beautiful book, but I've sensed for some time that Chez-Nous was no longer like that. But I needed to go outside of my own Acadie to understand the new forces and me. Yes, the new forces that direct our lives. Nobody said it more clearly to me than Pierre Trepanier in Father Hébert's book. but the evolution is also well explained by Allain, McKee-Allain & Thériault.

In my Acadie I've gone from A.J. Michaud to Chad Pelletier's work and I've been privileged to know both my predecessors and my successors. In my present world, government may seek to turn my sins into crimes, But the memories I have, I shall take with me to heaven where everything is timeless and life is not ruled by the Ponitius Pilates around me but by Jesus who freed me from all my sins.
From Maine to Thailand

The making of a Peace Corps Volunteer
by Roger Parent

I was too old to play with a child’s toys and too young to work with my father. It was the summer of 1953. I was 14 years old and had graduated from eighth grade earlier. It was an awkward time made more awkward by the growing hormones disobedience in my groin—something I didn’t understand; there was no talk of sex and hormones and girls and boys in my home or in my school.

Not knowing what to do with myself, I teased my younger sisters and got on my older sisters’ nerves. My mother was ill, as usual, and my older sisters, Noella and Priscille, had the thankless task of caring for me and our large family. I didn’t like being told what to do or not do, and to have my older sisters doing the telling made it worse.

To get me out of the house, I think, Noella sent me to Lawrence’s General Store to buy a jar of peanut butter. I loved peanut butter so I didn’t fuss about running this errand. Years later, I tried to make peanut butter when I was a Peace Corps volunteer in Thailand, but without good results. The mashed peanuts and peanut oil mixture didn’t quite measure up, but I ate it anyway; halfway peanut butter was better than no peanut butter.

In minutes I was at Lawrence’s store, which stood across the street from the school, the convent, and the church, which dominated the village. I stumbled into the store out of breath and placed my order with Lawrence’s General Store

Lawrence Parent in his store in the 1960s.
town postmaster, led the church choir, and had attended a Catholic seminary in Quebec. He had bought the store from Patrick Cyr, an influential and wealthy farmer, who had bought the store from Patrick Theriault, the first Acadian French person to serve in the Maine Senate. Senator Theriault had worked hard to redress the traditional neglect of the St. John Valley Acadian-French-speaking people, often discriminated against by the English-speaking population and the Maine State Legislature. In the 1950s, long after he died, he was still a source of pride.

My only earnings then came from serving mass (I was an altar boy) and from babysitting. I got a dime for each mass I served on weekdays from our pastor. Visiting priests would give me a little more, maybe 15 cents, or a little less, maybe a nickel, or maybe nothing. Bit it still beat attending mass for no pay, which my mother made me do anyway. I got no dime for serving on Sundays since it was a day of obligation; I had to attend under threat of mortal sin and eternal damnation. That didn’t worry me much because even then I didn’t see God as vengeful and punitive. I saw God as a father who wouldn’t hurt me. I attended more to please my parents than to please God – they were a more immediate threat.

Working at Lawrence’s was a practical education for me. I learned how to handle money, grind meat into hamburger, pump gas, make nice looking – but not too large – ice cream cones, sell clothes, coax molasses from a huge cask, and keep the coke machine full of coke and the refrigerator full of beer. I learned the art of finding a rare machine screw to fix a plow, or rosin for my Uncle Alfred’s fiddle, or harnesses for Aurele’s horses, all in a warren of shelves, nooks and crannies.

At the end of a late work day, when Lawrence was not around, I would close the store and bring the money from the cash register to my home. The sums were $300 or $400 – equivalent to much more today – a big responsibility which worried my mother. She worried too much; nothing happened in those days when people left their doors unlocked through the night.

I earned $155 at Lawrence’s the summer of 1953. This was a lot of money, most of which my parents made me save. I wanted to spend more of it, but my parents, having lost their savings in the bank failures of the 1930s, understood the need to save for the future. Those savings helped pay for my college.

The store and the customers were a second family to me. We all knew each other and no one in the store hesitated to tease, criticize or reprimand. Lawrence treated me as a son and taught me how to deal with the public. Working in the store made me more sure of myself. Lawrence, and occasionally a customer, would give me a compliment for a job well done, something I rarely got from my father when I later worked with him building houses.

Working at Lawrence’s was more than a practical education: I learned about people, rich and poor and in the middle; I learned about the impact of illness on people’s ability to buy food; I learned about different ways of looking at religion and God; I learned about alcoholism, mental illness, and more. I learned about life.

The Road To College

When I was young, it was not given I would go to college. In the ‘50s in rural northern Maine, only children of professionals – doctors, lawyers, dentists – and of very successful farmers and merchants went to college.

My mother Blanche, a high school graduate with a few teacher training courses, had been a teacher in a one-room school during the Depression of the 1930s, and my father was a master carpenter with about four years of school. My parents placed a strong emphasis on learning, and thought it would be a major accomplishment to get their ten children through high school.

One day, out of the blue, Father Omer, principal of Van Buren Boys High School, got hold of my father, Noel, to talk with him. My father must have wondered what he wanted; he probably thought Fr. Omer wanted to talk about a carpentry project.
My six older brothers and sisters who had matriculated to Van Buren High Schools were excellent students—near the top of their class—and he knew none were in academic trouble.

My father took off from building a house to meet with Fr. Omer, prepared to discuss a carpentry project, and maybe some work for him. But that’s not what Fr. Omer wanted to talk about. He wanted to talk about my brother Richard. He told my father, “Richard is intelligent, hard working, and talented, he should go to college.”

Fr. Omer’s words made a big impression on my father. To have a priest, also a principal, tell him that Richard should go to college was very persuasive. Catholic priests in those days were highly influential, and moved among community leaders, not a social circle of my parents, nor one they aspired to.

My father could not see how to pay for college on a carpenter’s salary with his large family. Besides, he knew that Richard was already a skilled carpenter, and he would have been pleased to see him follow in his footsteps. But he knew too that carpentry is physically demanding and not always financially secure. Also, the idea of one of his sons being an engineer – Fr. Omer had mentioned this – played to his ego. The problem was money. There were no federal loans and few grants for college students in those days. College expenses were the sole responsibility of the parents and the student. The idea of paying for college must have seemed overwhelming, if not impossible.

My father thanked Fr. Omer, and said he too believed Richard could do well in college and would like him to attend, but he didn’t have the money. Fr. Omer was insistent and persistent. He said, “It would be unfortunate if Richard did not go to college; it would be a loss to himself, his future family and his country.” He detailed the typical cost of college, and showed my father how Richard’s summer earnings, part-time work in college and some help, could make college feasible.

When my father returned home after a long ten-hour workday, he and my mother discussed his conversation with Fr. Omer. I didn’t learn the details until some years later, but I knew my parents had told Richard if he wanted to go to college, they would try to help him. They put no pressure on him, the decision was completely his. My mother and father never tried to influence us toward this or that career or occupation. When we were 18, we were adult, and it was assumed we could and would make those important decisions.

Richard went to St. Francis Xavier University in Nova Scotia, and majored in chemical engineering. Two year later I followed him and majored in economics. My brother Paul, enrolled at the University of Connecticut, using the G.I. Bill, and most of my brothers and sisters graduated from college. Three earned graduate degrees.

Fr. Omer changed the thinking of my family. When he reached out to my father and mother about college for Richard, he could not have predicted the large impact this would have on Richard’s life, on mine and on that of my brothers and sisters. We had not thought a college education possible until he planted the seeds of hope in our family. His initiative and my parents’ generous response helped shape my life, and created a legacy that lives in my children, and will live in my grandchildren and all to come.

When I was an altar boy, I considered being a priest. My parents had cousins who were priests, nuns, and brothers, and when I was 15 my sister, Emelda, started studying to become a Daughter of Wisdom sister – she’s still a sister today. The idea of being a priest attracted me until I reached puberty, when girls attracted me much more. Why the Catholic Church demands celibate priests only, and why women are not ordained to the priesthood eludes me. This, and other more theological factors, keeps me distant from my church today.

Pastor Père Gélinas saying mass in Notre Dame du Mont Carmel Church in Lille, Maine, where Roger Parent (kneeling, right) was an altar boy.

My father, Noël Parent, read magazines and the daily newspaper.

(Continued on page 9)
(From Maine to Thailand continued from page 8)

When I was 16, I heard of the big money a carpenter could make in Alaska, and I wanted to be a carpenter in Alaska. During my college sophomore year, I decided to be a history teacher; at the beginning of my junior year I planned to be an economist; and at the end of my junior year, I wanted to be a political scientist. I graduated with a bachelor’s degree in economics and many courses in political science.

Some people are born with a gene (or a push from their parents) for a specific career. They know when very young they’re going to be a farmer, or a doctor, or a teacher, or a carpenter, or a businessperson. I didn’t know, but not knowing was liberating; it freed me to choose whatever subjects interested me at the moment, and it made my college studies an interesting mishmash of courses.

Going to college was my decision. My parents did not have a career in mind for me, nor did I. Their only expectation – one they didn’t have to express – was that I would study hard, learn much, and get the best grades I was capable of. They had imbued me with a love of learning for the sake of learning, not for any career goal.

In my home we had a small number of books, a few magazines and the Bangor Daily News. My mother ready everything, and my father read magazines and the newspaper. By their example and attitude my parents communicated the importance of reading and learning, but they never told me doing so would get me a better paying job or a big career.

I loved learning and I was curious about everything. I spent much time in the library reading books that had nothing to do with my courses. I was eager to learn history and not eager to learn Latin, a required course. I thought studying a dead language was a stupid way to learn another language; I’d already learned English from my Acadian French without learning Latin.

I took easily to Thomistic philosophy and the logic of first premises and syllogisms. I studied physics to test myself and found out I was good at analyzing the problems, but not so good at the math needed to solve those problems. I worked hard at math, and when I was the only student to walk in a blinding blizzard to my math classroom, my professor, Fr. M.m said, “Let’s get on with the class, you’re probably the only student who’s been paying attention all year anyway.”

I excelled in economics and political science. In a tough course on microeconomics, I discovered a technical error in our textbook, and brought it to the attention of Prof. William who confirmed the error and complimented me on finding it. I admired two political science professors, John and Walter, who stimulated my interest in politics. John became a highly respected member of the Canadian Parliament.

My days in college didn’t fix me on a career, but they confirmed my love of learning, excited my curiosity in politics, economics, philosophy, and theology, and opened my eyes to the world outside North America.

Roger Parent lives in South Bend, Indiana, where he served as city councilor and mayor in the 1970's and '80's. He is trustee of the South Bend Community School Corporation and found of World Dignity, a non-profit organization focused on educational programs in Thailand, India and South Bend. In 2005 he assisted victims of the Dec. 26, 2004 tsunami as deputy director of the Tsunami Volunteer Center in Khao Lak, Thailand. He and his wife, Rolande (Ouellette), have four children and six grandchildren.

Soeur Bertha Sainte-Croix
1887-1977
(Marie de St-Jean-Baptiste)


Notre Dame du Mont Carmel Church in Lille, Maine.

Notre-Dame du Saint-Rosaire, Rimouski, Québec
The state of Franco-Americans
New data provides unprecedented perspective on Maine’s largest ethnic group

By Margaret Nagle

The grass was always ice cold on her bare feet and the hem of her nightgown wet with dew by the time Lucienne Cloutier padded her way from the dooryard of her family’s Maine farmhouse to the edge of the nearby brook to fill a small glass jar with clear running water. The child’s pilgrimage had to be done the moment she woke on Easter Sunday and the water had to be fresh, because it was saved for use throughout the year.

Holy water. Kept at the ready to meet any need in her Franco-American household.

That included some judicious sprinkles during thunderstorms when she and her brothers and sisters were afraid.

Cloutier, 104, remembers her childhood growing up in West Old Town as vividly as she does moving with her new husband at the age of 24 to French Island in Old Town and raising four children. It was a life steeped in Franco-American heritage — from French spoken in the home and the staunch Catholicism to ever-present work ethic, the importance of family and ties to St. Cyprien, Quebec, where she and her 13 siblings were born.

But the pressure to assimilate was ever-present.

“Both my parents were Franco-American and it was French all the time. But when I went to school, my parents wanted me to learn English because they knew I needed it here,” says Cloutier. “I tried to teach my children French, but my husband didn’t agree. He said this is America and they talk English.”

While English became her children’s first language, Cloutier made sure that they never forgot their Franco-American heritage. She insisted on it.

“It’s very important to be French-American,” says Cloutier, who still lives next door to the house where her late sisters lived in the Franco-American enclave she has called home for six decades.

For 16-year-old Jordyn Lee, Cloutier’s great-great-great niece who lives in a nearby town, her only clues to her Franco-American heritage are the French lullabies she remembers her grandmother singing. While her grandmother was religious, Lee says she “didn’t grow up in the church.”

In Lee’s life, French is a required high school class and none of her friends talk about their Franco-American roots.

The Old Town High School junior hopes to go to college to study psychology.

“I’m proud of it,” she says of her ancestry, “but I don’t know much about it.”

What it means to be Franco-American in Maine today was the focus of a statewide survey last year, commissioned by a legislative task force. In 2012, the 12-member Task Force on Franco-Americans, co-chaired by Sen. Thomas Martin of Benton and Rep. Ken Fredette of Newport, was convened to define “who is a Franco-American,” gather demographic data, and find ways to promote and preserve Franco-American heritage.

In support of the task force, the Franco-American Centre at the University of Maine commissioned a survey of the current attitudes among Maine’s Franco-American population. The study, conducted by Command Research, a national public opinion survey company based in Harpswell, Maine, received nearly $17,000 in funding from UMaine, the University of Maine System, the University of Maine at Fort Kent and the University of Southern Maine, among others.

The task force presented the study’s findings to the legislature in March, and the first monograph based on the data, Contemporary Attitudes of Maine’s Franco Americans, by Jacob Albert, Tony Brinkley, Yvon Labbé and Christian Potholm, was published this spring.

In a “scientific approach to understanding Maine’s largest ethnic group,” the 55-question survey of 600 self-described Franco-American adults, randomly selected statewide, provided some of the first evidence of important distinctions about Maine’s Franco-Americans not found in U.S. Census Bureau data. The survey results offer an unprecedented glimpse into the lives of Franco-Americans today — almost a quarter of all Mainers, say the researchers.

“The poll’s ability to elicit public opinion is perhaps its greatest strength, for its discoveries challenge us to see the people around us with new eyes,” according to Albert, Brinkley and Labbé, who are affiliated with UMaine’s Franco-American Centre, and Potholm, founder of Command Research.

The study is the first of its kind in Maine history, says Potholm in a report on the survey’s preliminary findings, noting that no other ethnic group in the state has ever been surveyed to this extent. As a result, “the unity, diversity and richness of Franco-American opinion are captured for the first time.”

The survey revealed information about Franco-Americans “we didn’t even know we didn’t know,” including findings of particular interest to policymakers, Brinkley says, such as changing work attitudes, the independence of Franco-American voters at the polls and variable language competencies.

“The survey reaffirms the importance of their contributions socially, politically and culturally to Maine,” says Severin Beliveau, a member of the task force, former legislator and Franco-American leader in Maine.

Through their four decades of community outreach and advocacy, UMaine Franco-American Centre researchers knew that a high percentage of Maine Franco-Americans identified with their culture. However, until the survey, the evidence was largely anecdotal.

And outside of the Franco-American community, public awareness of the dimensions of the French identity in Maine typically began and ended with historical accounts of Acadians, whose settlement in Maine began in 1604 with Samuel de Champlain and the founding of New France, and of Québécois, who came after 1850 to work in the burgeoning woods (Continued on page 11)
and textile industries. The French were the first Europeans to settle in the region.

Many of the survey findings were reaffirming of their reality, such as the fact that 30 percent of the respondents said they are fluent in French, contrary to the perception that the language is disappearing in the state, Brinkley says.

The survey also found that the stronger the cultural sense of heritage, the greater the economic prosperity.

“One way to assimilate is to leave your working-class culture behind, thinking that’s what holds you back, but the numbers suggest that being part of the cultural realities and bringing culture with you correlates with success,” Brinkley says.

Other findings better defined the challenges and needs of the ethnic community. Nearly 40 percent of all respondents cited jobs and unemployment as the most crucial problem facing them today. Of greater concern, says Brinkley, are younger respondents who appear to feel the most disenfranchised because of higher unemployment, fewer educational opportunities, and questions about their heritage and its relevance.

Of the 20 percent of the survey respondents who reported that they are unemployed, most are between the ages of 18 and 25 and living in urban areas. According to the researchers, these unemployed are less politically engaged than the other employment groups — those who worked for companies, were self-employed or retired — and among the least religious. They also were less likely to find relevance in their cultural heritage, in French or in the educational opportunities the state could provide for their future.

While unemployed, when asked to cite the most crucial problems of Franco-Americans in Maine, 63 percent of the cohort responded that they did not know.

“The response ‘don’t know’ shows up more among younger respondents,” says Albert, a research associate at the Franco-American Centre. “That signals to me that these respondents aren’t quite sure how to answer questions like: What is important to you about being French? ‘Don’t know’ is the knee-jerk response to a question you’ve not thought of before — indicating a lack of awareness — or aren’t willing to talk about. Until now, questions being asked about French cultural realities in Maine usually have revolved around language, religion or labor. It is clear that these questions are not enough to get at the realities they seek.’

Of those between the ages of 18 and 25, 13 percent judged a college education to be important, compared to 60 percent of all respondents. An estimated 17 percent of this age group goes immediately on to college, though 40 percent of those ages 26–45 have earned college degrees.

The numbers speak to the need to prioritize educational aspirations and achievement, according to the final re-

findings: 45 percent were registered as Democrats, 32 percent as Independents and 14 percent as Republicans, with roughly 8 percent citing no party affiliation. Independents appeared to have “significant divisions in the cultural attitudes and political opinions of Franco-American voters,” say the researchers, with interests appearing to diverge from what some scholars have historically associated with Maine Franco-American heritage.

Brinkley takes that a step further, predicting an even greater force to be found in cultural awareness.

“If you get a clear sense of who they are and their potential power, they could be a determining force,” says Brinkley. “Obviously, they won’t all think in the same way. I believe the political future in Maine depends upon Maine’s Franco-American communities.”

Survey findings such as these are part of a growing body of research at the Franco-American Centre, which maintains an online library and an archive of oral histories and culturally relevant materials, many of them digitized and accessible by scholars and community members. The center works with partners in the Northeast and beyond as it advocates for Franco-Americans and the inclusion of their realities in Maine education.

“This is all fundamental to cultural development — as important as changing the perception for people in Maine about who we are and who we can be,” Brinkley says. “Economic development without cultural development has no soul. And cultural development without economic development is unrealistic.”

“The disempowered feel that the status quo will be against them, and people who benefit from the status quo benefit from perceived powerlessness,” Brinkley says. “People feel the power to change by finding it in themselves, feeling a strong affirmation in who they are and where they come from, and turning that understanding into a future. Isn’t this what the humanities should be about?”

In Contemporary Attitudes, the researchers wrote: “At first glance, statistics (Continued on page 12)
Families are the main focus of 2014 Congrès Mondial Acadien

The 2014 Congrès Mondial Acadien (World Acadian Congress), held from August 8 to 24, features theme days, academic conferences, multi-media center, Acadian world expo, more than 120 community activities and three pillar days: August 8, opening ceremonies, Edmundston, N.B.; August 15, Madawaska, ME; and August 24, closing ceremonies, Témiscouata-sur-lac, région de Cabano, QC.

But the focus of CMA 2014 is on families, more specifically, family reunions. There are more than 120 family reunions being held during CMA 2014 with more than 50 of those being held in northern Maine.

In addition to holding more family reunions than any previous CMA, what distinguishes this Congrès Mondial Acadien is its inclusivity.

It has been a tradition of past CMAs that dispersed Acadian families hold reunions. However, CMA 2014 has invited all families in the area to hold a reunion. As a result families with origins in Québec, Ireland, Scotland, England, and other areas are holding family reunions alongside families with Acadian origins.

Emilien Nadeau, president of CMA 2014, said our ancestors all came to this area and worked together, married into each other’s families, and were neighbors and friends. This has been true for more than 100 years, he said, so why should CMA 2014 be any different?

Although some family reunions may have many activities planned. Go to www.cma2014.com to see if your family is holding a reunion and what the plans are. On the CMA web site, you’ll find all the families listed along with contact information.

There is one more tiny detail that makes CMA 2014 different than previous editions: This one is being held in L’Acadie des terres et des forêts (Acadia of Lands and Forests), an area that is comprised of northern Maine, northwest New Brunswick, and southeast Québec.

The previous CMAs were held in southeast New Brunswick (1994), Lafayette, Louisiana (1999), Nova Scotia (2004), and northeast New Brunswick (2009). As such CMA 20134 covers two countries, two provinces, one state, and more than 50 municipalities. The population is approximately 100,000 residents.

You are also invited to visit the Congrès Mondial Acadien - Maine Regional Coordinating Committee. The CMA is being held August 8 to 24 in northern Maine, northwest New Brunswick, and southeast Québec. An area that is now known as L’Acadie des terres et des forêts. More than 120 family reunions are being held during the CMA with more than half of those in Maine. Go to cma2014.com for more information.

cma2014.com

(The state of Franco-Americans continued from page 11)

...
We are so screwed - Part 3

Pickled tongue
by Greg Chabot
South Hampton, NH

Introduction

I know. I promised. I failed. But when you hear what I went through since the last one of these appeared … and since I vowed that the next one – this one - wouldn’t, I hope you’ll agree that my priorities were in order. If addressing those priorities meant that another one of these articles (I DO use the term very loosely) saw the light of day in the FORUM, well, so be it. There ARE other and better things to do in the real world.

It all started when I found it necessary to finally resolve the conflict that had been waging a war for my mind and soul for the past few years. Transubstantiation, transfiguration, transsybolification, consubstitution: which was the real and true description of what was going on within that consecrated host? I suppose it would have been easy enough to just go with the imposed dogma – transubstantiation or damnation. But how would that have advanced knowledge or quelled the unrest that persisted in my spirit? So the search had to be taken to its end. That it ended with the approved answer (influenced, in large part, by the cogent discussions found at http://en.wikipedia.org/wiki/Talk:Transubstantiation/Archive_1) matters not. It is the voyage to the answer that provided both the challenge and the ultimate satisfaction that are so essential to a rewarding life. Yet just when it seemed that my wanderings in the spiritual realm could finally cease, the spectre of a new doubt cast its chilling shadow over my prideful (in hindsight) intellectual certainty. “Concomitance” demanded to be heard from and to be accepted. Here’s what that’s all about:

As explained on the CatholicCulture.org site (http://www.catholicculture.org/culture/library/dictionary/index.cfm?id=32692), concomitance is “the doctrine that explains why the whole Christ is present under each Eucharistic species. Christ is indivisible, so that his body cannot be separated from his blood, his human soul, his divine nature, and his divine personality. Consequently he is wholly present in the Eucharist. But only the substance of his body is the specific effect of the first consecration at Mass; his blood, soul, divinity, and personality become present by concomitance, i.e., by the inseparable connection that they have with his body. The Church also says the "substance" of Christ’s body because its accidents, though imperceptible, are also present by same concomitance, not precisely because of the words of consecration. In the second consecration, the conversion terminates specifically in the presence of the substance of Christ’s blood. But again by concomitance his body and entire self become present as well.”

Got it? The same principle explains why Christ is just as wholly present in small pieces of the host as He is in the complete host. In other words, if you break off the lower left smidgen of the host, it does not contain merely the two end toes of the right foot of Christ, but Christ in His entirety.

I must say I found this to be a stretch. So my unbelief soared once again and has remained at that level, although somewhat mitigated by the introduction of an updated translation of the Mass. I think all of us agreed that it was about time. I mean, saying “And also with you” was the meaning of “Et cum spiritu tuo” was akin to claiming that “Da robur. Fer auxilium,” the stirring last line of the hymn “O salutaris hostia,” could accurately be translated as “Buy me some peanuts and Cracker Jack.” Nonsense.

As if these intellectual struggles weren’t taking enough time, I discovered while checking the local weather one day, that the online weather outlets had introduced a social media component, making it possible for someone like me to inform the world about what the weather was like in my little corner of it. Sensing this to be a worthwhile effort, I quickly began tweeting about our meteorological conditions. A few weeks later, I still believe the effort to be worthwhile. However, I must admit that I am overwhelmed by the amount of time it requires.

Certainly, those who chronicle conditions in the desert or on some tropical island or even in Antarctica have it easy. Their weather remains fairly stable for long stretches at a time. But here in New England … well, you know the old saying. So I found myself tweeting updates about our weather every hour or even half hour. I mean, the appearance of clouds – fair weather types through they might be - at 9:15 certainly compromised the accuracy of the “beautiful, sunny weather today” tweet I had sent at 9:00. The options were clear – mislead my followers or remain true to my initial commitment of providing an accurate picture of the weather, regardless of how much time that took. I think you can guess which option I chose.

As I was engaged in these high-priority activities, he did it again. His newest “work” follows this intro. I don’t even know what it says. I hadn’t the heart or the stomach to read it. I hope the title indicates that he has shifted from writing about organized crime or whatever as in his last piece, to providing yummy recipes that people can actually use. However, I am not optimistic.

So I vow to you … again … that I will somehow try to find the time to put a stop to these. For now, however, I must get the word out that the puffy, white cumulus clouds from my last tweets have transformed themselves into the more menacing cumulonimbus variety. The world deserves to know.

A.E., May 2013

"Pickled tongue"

Mon oncle Dieudonné could never bring himself to talk. Except after he had a few drinks. You know the old expression: liquor loosens the tongue. For the majority of people, all it takes is one or two shots of whatever. Liquor courses through the veins. Bang! Conversation starts. Mission accomplished. Can’t shut ‘em up.

But the process was longer for mon oncle Dieudonné and most of the other French males of his generation – at least the ones I knew. He would spend the entire work week not saying a word. Ma tante Ruth, his spouse, referred to him as “l’air bête” because she felt his lack of conversation perfectly matched his lack of personality. Just to be able to hear the sound of a human voice, ma tante Ruth had taken to talking enough for three people, holding what we guessed were wonderful conversations with herself where she would bring herself to tears, elicit near-hysterical laughter from herself, and astound herself with her own wisdom. She was often the entertainment for the night on those fairly frequent occasions when mon oncle Prospere abruptly ended the family card game by claiming that play-(Continued on page 14)
Le Forum

(We are so screwed - Part 3 continued from page 13)

ing any longer was useless because he never
won and would never win, so why take part
in what had become an exercise in futility.

After a week of not saying a word and
watching his wife regale herself with her
own conversational skills, it took more
than a couple of shots to get that ol’ tongue
working again, believe me. So when
Sunday and the weekly family get-together
arrived, mon oncle Dieudonné would rush
to take off his hat and coat and practically
run to whoever was mixing the drinks and
stand nose-to-nose with him/her until he/
she (it was usually ma tante Marie Rose,
so I’ll just use the feminine pronoun from
now on) asked the magical question. “Vous
avez une drink, tué?” He would then down
as many of them as he could as quickly as
he could. Ma tante Marie Rose was his
secret accomplice in this because she was
a closet heavy drinker herself. Going off
into the smallish kitchen to make a drink
for someone else was a great opportunity to
steal in a couple of extra shots for herself.

Because of ma tante Marie Rose’s
cumings and goings and mon oncle Dieud-
donné’s rapid guzzling, I never did manage to
count the exact number of drinks it took to
make him “un-bête.” But however many it
was, it worked. Quite suddenly, mon oncle
was the life of the party. He was coherent,
witty, charming … even eloquent at times.

Of course, he became a bit of a menace
after a week of not saying a word
wondered what I call a mother tongue.

No wonder it has largely vanished
from the New England states, where it was
once spoken by millions of people. Mon
oncle Dieudonné and the other Francos of
his generation were much too focused on
other parts of the body to give the Language
Godess the attention She demanded. Mon
oncle was having more and more trouble
with his legs, the result of standing on
them during those long shifts at the cot-
tun mill. For mon oncle Louis, it was his
lungs, ravaged by years of smoking those
Old Gold non-filters. My tante Laura’s
lungs, ravaged by years of smoking those
Old Gold non-filters. My tante Laura’s

doors, except for “la langue.”

So “La Langue” got pissed and left.

If you care more about the language
that’s spoken rather than the people who
speak it, this might make you sad. If, how-
ever, you are one of those for whom those
priorities are reversed, you might almost
be tempted to say “Good riddance.” How-
ever, use caution, because the Goddess
still has a presence and a temper, lashing out
with words like “traître” and “la cause” and “il
faut.” The loss of one kingdom after another
has led to desperation. So, even to this day,
She is not to be trifled with when angered.

V’là du sort – Quatrième partie

A Cause

par

Greg Chabot
South Hampton, NH

Introduction

Je continue à mettre de la mayonnaise
sur mes tourtières. J’el sais. J’el sais. Ça
pas d’allure pantoutte. Pas besoin de m’le
der. Depuis que le monde sait que c’est
ça que j’fais, je reçois des emails chaque
qui me traitent de toutes sortes de noms.

Un Monsieur du Kansas attribue ce
defaut (puisque c’est ça que c’est selon lui)
au fait que mes parents m’ont gâté quand
j’tais petit. Une dame du Labrador m’en-
voya le nom d’une dizaine de psychiatres/
psychologues qui, selon elle, pourraient
certainement m’aider. Un religieux suggéra
un exorcisme pour essayer de chasser mes	
tendances diaboliques mayonnaises.

M. Smith-Smythe du Ohio me dem-
manda qu’elle marque de mayonnaise
que j’mettais sur les tourtières et pi qu’il
espérait que c’était marque XXX qui, tout
le monde le sait, est la meilleure. Quand
je lui ai dit que j’utilisais n’importe quoi
ce qui était à portée de main, il ne put plus
retenir sa colère. Il me traita de commu-
niste, ultramontiste, cathariste, et faux-
végétarien. J’ai pris tout ça en note pour
(Suite page 15)
(A Cause suite de page 13)

beau français de France, «pourquoi vous insister parler français quand la langue de
votre pays est l’anglais.» J’pouvais pas
raie quoi c’est que j’venais d’entendre.
Y avait, en effet, quelqu’un qui appréciait
pas notre cause pantoutte. Mais c’tait
pas un Américain ou un Anglais ou un Chinois.
Non, monsieur, c’tait quelqu’un qui devait
l’apprécier le plus: une Française de France.

C’est c’t’a journée là que j’ai appris
qu’il y avait une hiérarchie de caus-
es … et que la nôtre se trouvait non au
clocher de la hiérarchie, mais dans le
sous-basement, à côté de la grosse four-
naise à charbon pi pas loin pantoutte des
tuyaux qui allait se vider dans le sewer.

Si on les met par rang – A, B, C, D – pi
par noblesse, tout au haut, dans le clocher,
y a les « A » causes - celles qui sauvent des
vies ou qui portent secours à des sinistres
qui ont tout perdu à cause d’un séisme,
incendie, inondation, etc. Pas trop loin de
ça, où se trouve l’orgue pi le coeur de chant
(pour continuer l’image d’une église que
j’ai commencé j’sais pas trop pourquoi),
se retrouvent les « B » causes – celles
qui veulent abolir les maladies comme le
cancer ou qui veulent soutenir les anciens
combattants. T’sais, des affaires comme
cça. Y en a toute une gang de « C » causes
dans la partie principale de l’église. Y
a des causes contre le buvage pi le fumage
dans les confessionels pi des causes pour
des collèges, des orchestres symphoniques,
pi des troupes de théâtre répandus parmi
tous les bancs. Y une cause (rang C ou D)
dans la crue du coin de la mer sur un côté
de la mer pi une cause (D ou E) pour con-
vertir (et nourrir, si y reste un peu d’argent)
des p’tits paysans de l’Indonésie de l’autre
bord. Pi y en a cinq-six causes qui militent
pour la liberté des Ukrainiens, Estoniens,
Égyptiens, Myanmariens/ois, etc. selon qui
se faite le plus martyrisé à ce moment là sur
la p’tite plateforme au dessus du tabernacle.
Une couple de causes (F, G, H, I) qui veulent
promouvoir la santé des reins, du cœur, du
foie, d’la vessie, des poumons, etc. sont
dans la sacrisme parce qu’on veut pas vrai-
ment les voir dans l’église parmi le monde.

Mais faut descendre ben loin pour
 trouver celle qu’on trouvait autrefois si belle.

« Qui vous empêche de parler le
français?» on nous demande.

« Euh … voyons … euh … per-
sonne, j’suppose.»

« Pas les anglais, les américains, les
chinois.»

« Euh … ben … non, j’suppose. Mais y
rrient de nous autres des fois quand on le parle.»
Review of the LP L’Amour C’est Comme La Salade: La musique de Philias, Eusèbe et Octave Champagne

By Albert J. Marceau
Newington, Conn.

On the first day of Franco-American Week in Lowell, Mass., Sunday, June 23, 2013, while speaking with Leonard Grenier of Lowell, I discovered that there was a long-playing vinyl record (LP) that was recorded in 1978 with the music of the Champagne Brothers, and performed by the Chorale Orion. He knew about the LP because he was a member of the Chorale Orion in 1978 when it was recorded. By the middle of the week, I learned that copies of the LP are available from Roger Lacerte’s La Librairie Populaire, and I purchased four copies from him on Saturday, June 29, 2013, just before the Soirée Franco-Américaine with a musical performance by La Famille LeBlanc of Livermore, Maine, held in the Lowell Senior Center.

The full title of the LP is L’Amour C’est Comme La Salade: La musique de Philias, Eusèbe et Octave Champagne and it was produced by Albert Santerre and the artistic director of the LP was Richard Santerre, Ph.D. The record label is Franco-American Records, 1979. The LP itself was recorded in two sessions on October 29 and November 19, 1978 at the Eastern Sound Recording Studios in Methuen, Mass. The recording engineers were Ron Messina and Pat Costa.

The director of the Chorale Orion was Normand L. Ayotte, and the pianist for the choir was Edward Athayde. Members of the Chorale Orion were: Richard and Roland Beauchesne, Francis Bournet, Raymond Chandonnet, Phillip Champagne, Robert Couillard, George Daigle, Andre Deschesne, Roland Frenette, Leonard Grenier, Helene Pelletier Jeknavorian, Marcel and Regis Jussaume, Raymond McKinnon, Roger Morin, and Jeannette Saint-Gelais Saucier.

The front cover of the jacket of the album has the title of the LP, L’Amour C’est Comme La Salade, surrounded by drawings of birds and flowers, and above the title are formal photograph of each of the three Champagne Brothers, all printed in pink on a white background. The back of the jacket of the album has the full title of the LP cited earlier, with a list of the songs on the LP, a photograph of the Chorale Orion on the front steps of the Franco-American School in Lowell, as well as photographs of Normand L. Ayotte and Edward Athayde, and the logo of Franco-American Records.

Lastly on the back of the jacket is a concise history of the musical careers of the Champagne Brothers in English, written by Richard Santerre Ph.D. The text and photographs on the back of the jacket are printed in black on a white background.

The songs on the record are as follows:

**Side One**
1: “Salut, O Canada” (1913), music by Eusèbe Champagne and lyrics by Alphonse Nolin, omi; solo by Jeannette Saint-Gelais Saucier with chorus (6:40)
2: “L’Amour, C’est Comme La Salade” (1916), music and lyrics by Philias Champagne; Raymond Chandonnet with chorus (4:05)
3: “Amour Brisé” (1915) music and lyrics by Eusèbe Champagne; Jeannette Saint-Gelais Saucier, solo (5:45)
4: “Le Distrait” (1916) music and lyrics by Philias Champagne; Raymond Chandonnet solo (5:22)
5: “S’Aimer Toujours” (1925) music by Eusèbe Champagne and lyrics by Emma Planté; Helene Pelletier Jeknavorian, solo (4:18)

**Side Two**
1: “La Départ du Soldat” (1918) music by Eusèbe Champagne and lyrics by Arthur Smith; Richard Beauchesne, solo (6:12)
2: “Les Nouveaux Mariés” (1925) music by Philias Champagne and lyrics by Jean Nicolet; Normand L. Ayotte, solo (5:09)
3: “Le Rétameur” (1916) music by Eusèbe Champagne and Gustave S. de France; Raymond Chandonnet with chorus (3:05)
4: “Soir” (1914) music by Philias Champagne and lyrics by Blanche Lamontagne; Normand L. Ayotte, solo (5:05)
5: “Restons toujours Brave, Canadiens-Français” (1911) music and lyrics by Eusèbe Champagne; chorus (5:36)

Although the full title of the record (Continued on page 17)
is heard on the album, with the exception of the second verse, which is different from the second verse from the 1907 version as well. (Please read the accompanying article about the lyrics to the ten songs.) In 1918, one can see the shift to Franco-American, for the cover to the sheet music to “La Départ du Soldat/The Soldier’s Departure,” is a drawing of an American soldier, holding his girlfriend, and in the background is a line of American soldiers marching towards a transport ship, and atop the flag-staff of the ship is an American flag. Again, Eusèbe Champagne composed the music to a patriotic song, while Joseph Arthur Smith wrote the lyrics in French, and Cecilia Horan Desjardins wrote the lyrics in English. Only the French lyrics are sung on the album, and only the French lyrics are published in volume three, pages 69-70 of Anthologie de la littérature franco-américaine de la Nouvelle-Angleterre, published by the National Materials Development Center for French in 1981, which was edited by Richard Santerre, Ph.D., but with the first line of the second verse missing, likely due to a printer’s error. The shift from French-Canadian to Franco-American is apparent in the lyrics of the two songs. “Restons toujours Brave, Canadiens-Français” has several images of the past, which culminate in the last verse: “J’oublierai pas le toit de mon enfance, Ni le parler que ma mère m’apprit.” In contrast, “La Départ du Soldat/The Soldier’s Departure,” is about the then current situation of the U.S. at war, and one can interpret the song symbolically, with Madelon as symbolic of French Canada, who is being left behind by the narrating voice of the Franco-American soldier in the chorus, who must leave her because: “Mon devoir, c’est de défendre la patrie…, le Drapeau et nos Droits….”

Richard Santerre noted in his history on the back of the album cover that Fr. Alphonse Nolin, o.m.i., wrote songs under his own name, as well as two pseudonyms – Jean Nicolet and Gustave S. de France. Santerre did not write clearly that Fr. Nolin wrote the lyrics to three songs that are on the album, and that he wrote under his two pseudonyms for two of the songs. Fr. Nolin used his own name for the patriotic song, “Salut, O Canada.” Fr. Nolin used his serious pseudonym of Jean Nicolet for the love song, “Les Nouveaux Mariés,” while he used his more pompous sounding pseudonym, Gustave S. de France, for the comical song, “Le Rétameur,” possibly for an ironic effect. A similar use of a comical name for a lyricist can be found in a folksong of the Confederacy, “Goober Peas,” which was first published on sheet music after the Civil War in 1866 by A.E. Blackmar in New Orleans, Louisiana, who credited the words to: “A. Pindar, Esq,” and the music to: “P. Nutt, Esq.” The folksong is about Goober Peas, which are better known today as peanuts, and Blackmar credited the lyrics to the facetious name of “A. Pindar,” which is in reference to the lyrical poet of Ancient Greece, Pindar, and the music to the facetious name of “P. Nutt,” the more common name for Goober peas, peanuts.

Philias Champagne took the three verses for the song “Soir” from the three stanzas of the poem “Paysage,” by Blanche Lamontagne from her first book of poetry, Visions Gaspésiennes, published in 1913 in Montreal. The chorus, or refrain, is not found in the poem, and it is not clear from the sheet music whether Philias Champagne or Blanche Lamontagne wrote the words for the chorus.

The best description of the type of music that was composed by the Champagne Brothers is Parlor Music, songs composed with the intention that they would be performed in the parlor, or living-room, of people’s homes, where one could often (Continued on page 18)
Beneath the title of the song is the two-four time, with the direction of Mouvement de Valse lente for the chorus. Beneath the title of the song is the description of Chanson Comique. "Amour Brisé" is in B-flat major throughout, but with two time signatures. In the introduction and for the first eight lines of each verse, the time signature is common time, with the direction of Moderato, con espress. In the last four lines of each verse, the time signature is three-four time with the direction of Allegro, and it is in the key of E-flat major. Beneath the title of the song is the description of Chanson Comique.

"Amour Brisé" is in B-flat major throughout, but with two time signatures. In the introduction and for the first eight lines of each verse, the time signature is common time, with the direction of Moderato, con espress. In the last four lines of each verse, the time signature is three-four time with the direction of Allegro, and it is in the key of E-flat major. Beneath the title of the song is the description of Chanson Comique.

"Le Distrait" is written in four-four time, with the direction of Allegro moderato, and it is in the key of E-flat major. Beneath the title of the song is the description of Chanson Comique.

"S'Aimer Toujours" is written in six-eight time and in E-flat major for the verses, while the chorus is in three-four time and in B-flat major. Beneath the title of the song is the description of Dora-Valse, Berceuse Serenade.

"La Départ du Soldat" is written in two-four time, with the direction of Tempo di Marcia, and it is in the key of E-flat major with a modulation into B-flat major in the second half of each verse, followed by a modulation back to E-flat major in the chorus. Beneath the title of the song is the description of Chanson de Noces.

"Le Rétameur" is written in two-four time, with the direction of Vivace, and it is in the key of F major. Beneath the title of the song is the description of Chanson Comique.

"Soir" is written in three-eight time, with the direction of Tempo di Berceuse, pas trop vite, and it is in the key of A-flat major, with a modulation into f minor in the second half of each verse, with a return to A-flat major in the chorus. Beneath the title of the song is the description of Chanson Comique.

"Restons toujours Brave, Canadiens-Français" is written in two-four time, and it is in the key of D major for the chorus, while it is in A major for the verses. The patriotic song has a curious introduction, for Eusèbe Champagne did not compose an introduction with a harmonized melodic line from either the chorus or the verse, but a descending chromatic scale in four parallel octaves starting and ending on A, the highest

A in the two-line octave and the lowest A in the great octave, descending chromatically to the one-line octave and the contra octave. The second part of the introductory motif moves chromatically in parallel octaves from A, down to G-sharp, and ascends from A to the leading tone of C-sharp, and concludes into a D major chord. The introductory motif prefigures the modulations in the song between the keys of D major and A major.

The quality of the recording by the Chorale Orion, under the direction of Normand L. Ayotte, with Edward Athayde as piano accompanist, is a good, clean recording, with only piano and voice, or piano and chorus, or piano, voice and chorus, and the arrangements are true to the original sheet music. Therefore, when one listens to the LP, which was recorded in 1978, one would be hearing the performance like one would have heard in the 1920s. The level of musicianship on the LP is good to excellent, for the performances are not simply performed as Parlor Music, but as Art Song, especially with the operatic voice of Jeannette Saint-Gelais Saucier. An example of Art Song are the six songs on the album, Songs from Liquid Days, with music composed by Philip Glass, and lyrics by David Byrne, Susan Vega, Paul Simon and Laurie Anderson. The singers are Bernard Fowler, Janice Pendarvis, Linda Ronstadt, the Roches, and Douglas Perry, with musicians from the Philip Glass Ensemble, and the Kronos Quartet. The album was released in 1986. The comparison between the LP L'Amour C'est Comme La Salade and the CD Songs from Liquid Days in made because Parlor Music was the contemporary Popular Music in the early 20th Century, and it could reach the level of Art Song, and Philip Glass said in an interview in the early 1980s that he wanted to bridge the gap between Art Music and Popular Music, which he said was small in the early 20th Century, and his CD was his attempt at bridging the gap.

There are two aspects of the LP, L'Amour C'est Comme La Salade that a contemporary listener may find unusual. The first is the recording itself, which has a sparse sound because it has only the instruments true to the original scores, so the LP does not have the typical full-sound heard in contemporary recordings that started in the early 1960s by the record producer, Phil Spector, with his signature
by the Chorale Orion under Director Nor
The slower tempo in the ten songs performed
 tempo in the more contemporary recordings.
1980s, and there is a noticeable increase in
by professional symphony orchestras of the
Days. There are studies of how tempo has
changed in the decades of recorded music,
that compare recordings of Classical music
Josée erred in her citation of the
tune is part of a quadrille played by Québec
fiddler Jos Bouchard […] who learned [it]
from yet another fiddler, Jean-Marie Ver
Josée incorporated an oral tradition
rangement of the song. Her arrangement
of the song demonstrates how tempo has
increased in music in recent decades, how
the “full-sound” has become intrinsic to
audio-recording, and how audio-recording
can do the impossible when compared to
live performance, for Josée sings both as
sooloist and back-up vocals on the recording.
Copies of the LP L’Amour C’est
Comme La Salade: La musique de Philias,
Eusèbe et Octave Champagne are available
for $15.00 U.S., a price that includes
shipping, from La Libraire Populaire,
Eusèbe Champagne died on Thurs.
Aug. 29, 1929 at his home on 20 Ivanhoe
Street in Lowell, and the two newspapers
published his obituary on Fri. Aug. 30, 1929.
The two obituaries in the two newspapers
are nearly identical and are rather short,
and both omit any information that he was
a musician. Both newspapers did not report
what he did for a job, and simply noted the
number of years he resided in Lowell. The
Lowell Sun reported: “Deceased was well
known, having resided in his city for more
than 45 years.” The same statement was
published in L’Étoile: “Le défunt était très
bien connu, ayant demeuri dans des cette
town pendant plus 45 ans.” Both newspapers
reckoned his age as: “64 years, 9 months
and 5 days,” a means of reckoning age more
common in the Province of Quebec than in
the United States. By subtracting the given
age from the date of death on Aug. 29, 1929,
he was born on Dec. 24, 1864, and not 1865
as cited by Richard Santerre in his history
of the Champagne Brothers on the back of
the album cover, L’Amour C’est Comme La
Salade. Concerning his immediate family,
both noted that he was survived by his wife,
Mrs. Amanda (Rene) Champagne, as well
as his son, Amanza Champagne, his two
daughters, Miss Yvonne Champagne and
Mrs. Alphonse Tourville, as well as four un-
named grandchildren. His immediate family
members resided in Lowell. Both obituaries
noted that he was survived by his siblings,
three brothers, Octave and Philias of Lowell,
and Norbert Champagne of Canada, and a
sister, Mrs. Wilfred Bernard of Lowell. The
Lowell Sun noted that: “He was a member of
the C.C.A. club,” while L’Étoile noted: “Le
defunt était membre du C.M.A.C.” (Accord-
ing to Roger Lacerte, a long-time resident
of Lowell, the C.C.A. club is the “club des
citoyens americaines,” and the C.M.A.C. is
the “corporation des membres de l’associa-
tion catholique.”) L’Étoile published the
funeral arrangements within the obituary,
while The Lowell Sun published them in a
separate column under “Funeral Notices.”
The funeral for Eugène Champagne
began at 9:30 a.m. on Sat. Aug. 31, 1929 at
his home, and then at 10 a.m. began a high
funeral mass with choir at Ste-Jeanne-d’Arc
Church, followed by burial at St. Joseph’s
Cemetery in Lowell. The Lowell Sun pub-
lished a funeral report on Sat. Aug. 31, 1929,
while there was no funeral report published
in L’Étoile. The Lowell Sun reported that:
“the funeral high mass was celebrated by
Rev. Aurelien Mercile, OMI,” and that the
choir: “... was under the direction of Dr.
(Continued on page 22)
What’s in a Name?

By Gary Nokes

What’s in a name? Absolutely everything when it comes to genealogy! We would be completely lost and utterly clueless without clearly defined lineages to trace our ancestry and French-Canadian lineages are often cloudy at best. Today our efforts have been greatly facilitated by the works of Drouin and Jetté, not to mention the wonderful databases of the Programme de Recherche en Démographie Historique (PRDH) and others. But it is often the case that we hit brick walls in our quest to uncover our heritage… Frequently frustrating, but sometimes leading us to enlightenment. If you go by the family name of Boisvert, Boulanger, Champagne, Labounty, Lacroix, Lapointe, Laramy or Sansoucy, just to mention a few, you may not really be who you think you are!

Every culture in the world has its own unique form of identifying its members. These forms of identity can be dictated by religious beliefs, societal structure or legal mandate. They can be individual-oriented, family-oriented or clan-oriented. Regardless of how identity is organized, it is imperative to the successful functioning of any given society. We tend to take naming conventions for granted nowadays, as the system we are accustomed to in the United States functions rather smoothly; however, things were not always thus with French and French-Canadian conventions!

In Anglo-Saxon and other Germanic societies, families are identified by surnames and individuals within these families are then identified by their given or “first” name… also known as their “Christian” name, the one they were given at their christening. Children are often named in honor of their father or mother, and in Germanic societies, these individuals are easily identified by the suffix “Junior” or by Roman numerals such as II, V etc. This applies mostly to male offspring as they are the ones “continuing” the bloodline. Therefore, it is easy to understand how John Johnson begets John Johnson, Junior, who then begets John Johnson III and so on. Generations are clearly defined and these individuals can easily trace their lineage back to the original “John Johnson.”

In Latin cultures, there is no way of indicating “Junior” or any other descending form of identification between generations. Spanish and Portuguese societies have gotten around this handicap by mandating that offspring be known by both their father’s and mother’s surname. For example: Juan Amilhat marries Catarina Cabirol; their son is named “Guillermo” and is known as Guillermo Amilhat y Cabirol and grows up to marry Isabelle Olis y Barat; their son, “Guillermo” is christened Guillermo Amilhat y Olis. It is also acceptable to substitute a hyphen for the “y” in these instances, leading to Guillermo Amilhat-Olis. In this manner, an individual’s identity is clearly delineated throughout the ages. Germanic societies will occasionally endorse similar naming practices when the social status or heredity of an individual is at stake. In such cases, offspring go by both parents’ names, father’s first, separated by a hyphen: John Johnson-Williams.

In French culture, it is particularly difficult to denote subsequent generations: It is entirely possible to have 7 generations of François Le Clerc’s in a row… with considerable overlaps in their lifetimes! It is also quite possible to have 7 François Le Clerc’s born to the same mother and father in the same generation. One might occasionally find a François Le Clerc, l’aîné, or François Le Clerc, le jeune, indicating “the elder” or “the younger” respectively. This may indicate a father and a son; however, it may just as well indicate François Le Clerc, the older brother and François Le Clerc, the younger brother.” Context is extremely important here and if you do not know it, you could become very lost.

So how can François Le Clerc differentiate himself from his father, François Le Clerc, and from his son, François Le Clerc, and from their cousin, François Le Clerc? By adopting a “dit” name that enables other members of French society to tell them apart. A dit/dite (masculine/feminine) name translates merely as a “said” name and is the easiest way for individuals or families to differentiate themselves from like-named, if not related, others. François Le Clerc, the father, lives in a valley: François Le Clerc, the son, lives on a mountainside. François, the father, becomes François Le Clerc dit La Vallée and François, the son, becomes François Le Clerc dit La Montagne. Their offspring can maintain their father’s dit name if they wish, but they are free to select their own once they reach the age of majority. Are you sufficiently confused yet?

A dit/dite name can be descriptive of one’s origins or home environment, as in the paragraph above. It can be the name of one’s hometown (Jean-de-Paris), home province (Languedoc) or patron saint (Saint-Laurent). It can describe one’s character (La Pensée), abilities (Le Fort) or personal attributes (La Jeunesse).

A dit/dite name can be a “nom-de-guerre,” chosen or earned while in combat. Sometimes aliases were used to prevent unflattering information from reaching a soldier’s family and friends back home. In such cases, the soldier’s true surname was dropped entirely: Going only by his nom-de-guerre, the soldier became completely anonymous thereby shielding himself and his family from possible reprisals and repercussions of battlefield events. A dit/dite name nom-de-guerre can also be a friendly or respectful nickname that one earns while in military service: Jean Garceau dit Tranchemontagne, a soldier sent to Acadia to protect the colony from British aggression, earned his nom-de-guerre for his ability to easily traverse rough or mountainous terrain. “Trenchmontagne” literally means “cuts through the mountain.”

Dit/dite names have been known to become swapped with a family’s actual surname in subsequent generations. François Le Clerc dit La Vallée’s great-grandson might wind up being known as “François La Vallée dit Le Clerc,” or even just “François Vallée” as time progressed. This evolution seems to have increased in frequency during the late 18th Century as individuals forgot the purpose or true meaning of their particular dit/dite name. Things got even worse when French-Canadian families began migrating to the United States after the 19th Century. Terrible phonetic bastardizations often ensued when newly-arrived Frenchmen interacted with indifferent and frequently hostile Yankee town or city officials. Federal census takers were particularly good at butchering both given and surnames of our French-Canadian forebears. Dit/dite names only served to further complicate matters!

Here are several cases in point: Prior (Continued on page 21)
to the advent of Railroad pensions and Social Security retirement benefits, the computer age and 9/11, a person’s identity could, for a variety of reasons, be quite fluid. Just because one was born and baptized “John Johnson,” did not mean that one could not live their entire adult life as “William Smith.” Unless you were confronted by family members or old acquaintances, who would ever know that you were not “William Smith?”

Médard Caille dit Biscornet was born on June 17, 1808 in Châteauguay, Québec. He married Marguerite Dessaint dite Sanspitie on September 12, 1831 at Châteauguay. Their son, Médard Caille, was born on July 17, 1834 in Châteauguay, Québec. The family ultimately moves to Swanton, Vermont via Boston in the late 1840’s, and along the way, the father, Médard Caille, becomes “Peter Medor” and the mother, Marguerite Dessaint dite Sanspitie, becomes “Margaret St. Peter.” Médard Caille, the son, also becomes “Peter Medor” and goes on to marry “Mary Freemore” in Swanton. What a transformation!

Dit/dite names are often used conversely with proper surnames even among siblings within the same family. “Mary Freemore,” who is mentioned in the paragraph above, is also an English bastardization: Her actual name was Marie Fumas dite La Jeunesse. Her father, Jean-Baptiste Fumas dit La Jeunesse, was born on March 23, 1787 in Saint-Mathias, Québec. He moved to Swanton, Vermont in the 1830’s and ultimately became “John Freemore.” His wife, Marie Charbonnier dite Saint-Laurent, became “Mary St. Lawrence.” In the official town record books, this couple’s children are recorded under various surnames, “Freemore, Fremet, Fremault, Freemont, LaJeunesse, Jeunesse and Young.” Beyond the obvious errors, the Town Clerk’s use of “LaJeunesse,” “Jeunesse and Young” are prime examples of the confusion that ensues when a dit/dite name gets swapped for a proper surname… exacerbated by ignorance and indifference.

Here is an example of when someone chooses a unique dit/dite name to differentiate themselves from numerous like-named families in the same location and how that name can take on a life of its own. Guillaume Hogue was born on July 2, 1841 in Sorel, Québec. At the time of his birth, there were many “Hogue” families living in Sorel. In order to differentiate himself from the other “Hogues,” Guillaume adopted the dit name of “Jean-Marie,” the name of his grandfather and great-grandfather who headed his particular clan. Guillaume Hogue dit Jean-Marie moved to Swanton, Vermont and married Clara Bourgeois on January 7, 1875. Son George was born on July 13, 1878 and William, who would later become an Edmundite Priest and found Saint Michael’s College in Colchester, Vermont, on December 8, 1882.

The boys grew up and sometime along the way, decided to drop their family surname, “Hogue,” and use their dit name of “Jean-Marie” as their surname.

Over time, “Jean-Marie” was corrupted into “Jeanmarie” and then “Jemery,” which George and William used as their surname until their deaths. Jemery or Jeanmarie Hall at Saint Michael’s College was named in honor of founder, Father William Jemery, who was born William Hogue dit Jean-Marie, and continues to serve the college to this day.

Here are some common dit/dite name associations with their proper surnames for the family names mentioned in the first paragraph of this article:

<table>
<thead>
<tr>
<th>Dit/dite Name</th>
<th>Surname</th>
</tr>
</thead>
<tbody>
<tr>
<td>Boisvert</td>
<td>Jobin</td>
</tr>
<tr>
<td>Boulanger</td>
<td>Lefebvre</td>
</tr>
<tr>
<td>Champagne</td>
<td>Lambert</td>
</tr>
<tr>
<td>La Bonté (Labonté, Labounty)</td>
<td>Clement</td>
</tr>
<tr>
<td>La Croix (Lacross, Cross)</td>
<td>Février</td>
</tr>
<tr>
<td>La Jeunesse (Lajeunesse, Young)</td>
<td>Gregoire</td>
</tr>
<tr>
<td>La Pointe (Lapointe, Lapoint)</td>
<td>Audet</td>
</tr>
<tr>
<td>Laramée (Laramie, Laramy)</td>
<td>Apurty</td>
</tr>
<tr>
<td>Sansoucy</td>
<td>Surprent</td>
</tr>
</tbody>
</table>

This table presents a representative selection for your information and does not indicate the many associations possible for each of the dit/dite names presented. In-depth research is required to determine your particular surname-dit/dite name association, if any exist.

Another complication to be prepared for once you discover your true identity, or if you already know it, is surname spelling variations. The sad truth is that most of our French-Canadian ancestors were illiterate and relied upon parish priests, notaries and other officials to record their names in documents that we are very fortunate to have access to today; however, this meant that the spelling of one’s name was dependent upon the knowledge and ability of the scribe… and some were more gifted than others. The surname “Daigneault,” which appears to have coalesced in this form in the 19th Century, has been written over the years as Dagnault, Dagnia, Dagne, Dagnot, Dania, Denault, Deniault… and many more versions depending upon who was doing the writing—were all attached to the exact same family. It is quite possible to find children in the same family with wildly different variations on their surname: The key is that they will have the same parents and searching for married couples in such cases will be your salvation.

Given names, like surnames, could be quite fluid in the past: If one did not like the name that their parents had chosen for them at birth, they could simply go by a name that they preferred. Fortunately for us, the Catholic Church was appropriately pedantic about their records on this subject; however, every once in a while, someone slipped through the cracks. On July 2, 1901, Méric Lefebvre married Exire Jackson at Lacolle, Québec. The marriage record clearly gives the bride’s given name as “Exire” and lists her parents. Searching for “Exire’s” birth record proved fruitless and frustrating. There was another “Exire Jackson” born in the same parish around the appropriate time, but to different parents. This “Exire” proved to be the first cousin of the “Exire” in question. The “Exire” in question, as it turns out, was actually born on August 6, 1884 and baptized “Marie Philomène,” although she went by “Exire” all of her life.

At first glance, the variety of given names in old Québec can appear somewhat limited. It is guaranteed that you will have a plethora of men named Jean-Baptiste, Joseph, Pierre and François in your French-Canadian ancestry. It is even more likely to find myriads of women named “Marie” or “Marie” in combination with other names such as Marie-Josephe, Marie-Louise, Marie-Anne and Marie-Marguerite in your lineage. Children were often named after parents or grandparents, saints or the King of France and other assorted nobles. It is absolutely possible to find multiple children with the same given name born to the same parents, so choose your Marie or Joseph carefully! There was a reason for such repetitive naming and it is explained by the Université de Montréal in the following paragraph:

“Among Catholics, choice of first name wasn’t left to chance or parents’ imagination. On the contrary, the church liked to control the attribution of first names to ensure that on the day they were baptised, children received the name of a saint who would guide them through the rest of their life. In the Rituel du Diocèse de Québec, which laid out the rules to follow (Continued on page 22)
The Forum

(The Lives of the Champagne Brothers continued from page 19)

J.E. Nolet. "The choir itself sang Gregorian Chant, and the soloists were Dr. J.E. Nolet and Napoleon Milhot, and the organist was Miss Antoinette Dion. Nolet sang a solo during the offertory, "O Meritum Passionis," and the choir sang "Misererumi Mei" as the body was taken from the church. The Lowell Sun also listed the names of the six pall-bearers, as well as the six men who represented the CCA club at the funeral mass. Here are the last four sentences of the funeral report from the Lowell Sun: "There were many spiritual bouquets and floral tributes. There were relatives from Manchester, N.H., Pittsfield and Tyngsboro. Burial took place in St. Joseph’s cemetery where Rev. Joseph Morrissette, OMI, read the committal prayers. Funeral Director Joseph Albert in charge."

Notice the reference to a spiritual bouquet, which is somewhat of a now forgotten Catholic tradition that is not a bouquet of flowers, but card or listing of names of people who promise to pray for the soul of the deceased.

Philias Champagne, the other composer of songs of the Champagne Brothers, died on Thurs. Jan. 10, 1957 in the Fort Hill Nursing Home in Lowell, and his obituary was published in the Lowell Sun on Sat. Jan. 12, 1957. It reported that he was born in Enfield, N.H., and that he: "had been a resident of Lowell for over 68 years, making his home at 3 Courtney Lane." Unlike the obituaries for Eusebe Champagne, the obituary in the Lowell Sun reported that Philias Champagne: "…was a violin teacher and French song composer, and for many years he was a member of the Montreal Symphony orchestra." It also reported that he was a member of the Holy Name Society at St. Jean Baptiste Parish, and a member of the CCA club. Concerning his immediate family, it reported that he was the husband of the late Alma (Vigneault) Champagne, and that he was survived by his two sons, Roland E. Champagne of Lowell, and Albert H. Champagne of Rochester, N.H., his daughter, Mrs. Orena Fedele of Somerville, Mass., as well as twelve grandchildren, and six great-grandchildren.

The Lowell Sun published its funeral report about Philias Champagne on Mon. Jan. 14, 1957, and his funeral was held at the funeral home on 744 Merrimack Street, followed by a solemn high mass at St. Jean Baptiste Church that began at nine o’clock. The priests who prayed the funeral mass was Gregorian chant by the parish choir that was under the direction of the organist, Paul E. Letendre, who performed solos, as well as Edouard Coutu of the choir. The bearers were members of the Holy Name Society at the parish, and Rev. Henry Bolduc OMI recited the committal prayers at St. Joseph Cemetery in Lowell. Joseph E. Tremblay was the funeral director. L’Etoile published its combined obituary and funeral report about Philias Champagne on Tues. Jan. 15, 1957, which is not significantly different from the obituary and funeral report in the Lowell Sun, except that L’Etoile reported that choir sang "Domine Jesu Christe," and "De Profundis" during the funeral mass.

Joseph Octave Champagne, the business man of the Champagne Brothers, died on Sun. Jan. 5, 1941 at St. Joseph’s Hospital in Lowell, Mass. Both the Lowell Sun and L’Etoile published news reports about his death, not just obituaries, on Mon. Jan. 6, 1941, due to his prominence within the city. The headline of the report in the Lowell Sun is: "Joseph O. Champagne Dies in 83rd Year," and the second paragraph of the report, which is only a sentence, is a summary of his fame: "He was well known many years ago as an orchestra leader and composer and he also gained considerable prominence as the manager of Louis Cyr, at one time reputed to be the strongest man in the world." L’Etoile published nearly the same information in the headline of its report: "Franco-Américain en vue décédé ici hier: M. Joseph-Octave Champagne, qui fait chef d’orchestre ici, avait été le gérant de tournées de l’homme fort Louis Cyr en Nouvelle-Angleterre." Both newspapers reported that he was a member of two insurance fraternal organizations, but the names of the organizations are more accurate in L’Etoile than the Lowell Sun, and so, the former is quoted: "Le défunt était membre de la Cour St-Antoine de l’Ordre des Forestiers Catholiques et de l’Association Canadienne-Française." Both newspapers reported that he died at the age of 83 years, and that he resided in the City of Lowell for more than 79 years. Both newspapers reported that his late wife was Aglae (Paquette) Champagne, and that he was survived by his two sons, Romeo Freeland OMI as deacon, and Rev. Joseph Bouchard OMI as deacon, and Rev. Romeo Freeland OMI as subdeacon. (The Roman Rite of the Mass, before the current Novus Ordo rite, a solemn high mass consisted of three priests, the main celebrant as priest, with a second priest in the role of deacon, and a third priest in the role of subdeacon. Today in the Novus Ordo rite, the three priests would concelebrate the mass as priests.) The music for the funeral mass was Gregorian chant by the parish choir that was under the direction of the organist, Paul E. Letendre, who performed solos, as well as Edouard Coutu of the choir. The bearers were members of the Holy Name Society at the parish, and Rev. Henry Bolduc OMI recited the committal prayers at St. Joseph Cemetery in Lowell.

The funeral for Joseph Octave Champagne began on Wed. Jan. 8, 1941 at the funeral home of Leo N. Bilodeau on 822 Merrimack Street at 9:45 a.m., and the funeral mass began at 10 a.m. at St. Jean Baptiste Church, which was followed by burial in the family plot in St. Joseph’s Cemetery in Lowell. Both newspapers published funeral notices. (Continued on page 23)

(What is in a Name? continued from pg. 21)

for writing baptismal, marriage and burial certificates in Québec, Monsignor de Saint-Vallier stipulated ‘The Church forbids Priests from allowing profane or ridiculous names to be given to the child, such as Apollon, Diane, etc. But it commands that the child be given the name of a male or female Saint, depending on its sex, so that it can imitate the virtues and feel the effects of God’s protection.’ A list of acceptable names—1251 for boys and 373 for girls—was published in an appendix to the Ritual.”

(Desjardins)

A thorough understanding of the purpose and use of dit/dite names and French-Canadian naming conventions are critical to the accurate research of French-Canadian genealogy. While murky at the best of times, dit/dite names can often be the only link available to uncover a true ancestor. Once grasped, dit/dite names can become a lifesaver! What’s in a name? A lot more than is often imagined. Each surname is a direct link to a fascinating heritage and occasionally to historical events and illustrious people who, although long-gone, have shaped our lives to this very day… whether we know it or not.


Adapt from University de Montréal: http://www.ge -nealogie.umontreal.ca/fr/nomsPrenoms.htm

(Continued on page 23)
Each of the brothers were parishioners at Franco-American parishes in Lowell, as revealed as to where their funeral masses were held, thus Eusebe was a parishioner of St-Jeanne d’Arc while Octave and Philias were parishioners at St-Jean-Baptiste. The three brothers were buried in family plots in St. Joseph’s Cemetery. Since the three brothers died before the massive liturgical changes that were implemented during and after the Second Vatican Council (Oct. 11, 1962-Dec. 8, 1965), the titles of all the hymns are in Latin – “O Meritum Passionis,” “Misererimini Mei,” “Domine Jesu Christe,” “De Profundis,” and “Requiem Aeternam.”

The music for the funerals of Eusebe and Philias was Gregorian Chant, while the music for the funeral of Octave was composed by a then contemporary composer, Pietro A. Yon, who died in 1943. The earliest written music in Western Civilization is Gregorian Chant, so when the three Champagne Brothers were alive, Gregorian Chant was maintained and practiced at the parish level within the Catholic Church, a tradition of sacred music that is more than a thousand years old, and a tradition that has been eradicated at the parish level as a result of the Second Vatican Council. The funeral music composed by Pietro A. Yon demonstrates that the Latin liturgy before the Second Vatican Council was not a static and stale tradition of rote memorization, but a source of inspiration for then contemporary composers.

Concerning the personal lives of the three Champagne Brothers, each were members of the CCA, the “club des citoyens américaines.” Only Eusebe is mentioned as a member of the CMAC, the “corporation des membres de l’association catholique,” while only Philias is mentioned as a member of the Holy Name Society at his parish of St-Jean-Baptiste, and only Octave is mentioned as a member of the ACA and the Catholic Foresters, or the “Ordre des Forestiers Catholiques et de l’Association Canado-Américaine.” As mentioned earlier, it is amazing to read not a single reference in the obituaries of Eusebe that he was a musician and a composer of songs, although his two brothers were alive at the time of his death, and they could have written these facts in either of his obituaries. A possible reason for the omission is that they omitted what was obvious to them, their families and their community, that Eusebe was a musician and composer. Because of the details about the exact age of Eusebe, and combined with the details from Richard Santerre’s history of the Champagne Brothers on the back cover of the album, L’Amour C’est Comme La Salade, Eusebe Champagne was born in Lebanon N.H. on Dec. 24, 1864, and he died in Lowell, Mass., on Aug. 29, 1929. Only Philias is cited as a member of the Montreal Symphony Orchestra, which makes one wonder at his commute since he was a resident of Lowell, Mass. Lastly, since Octave is reported to have been a promoter of the strongman, Louis Cyr, throughout New England, there should have been a reference to him in the hit movie, Louis Cyr: l’homme plus fort du monde, directed by Daniel Roby and officially released on July 12, 2013 in Quebec.

As for the legacy of the Champagne Brothers, it is clear that the three brothers were family men, with wives, children, grandchildren, and even great-grandchildren. The obituaries do not indicate if any passed their talents in music to any of their children or grandchildren. Therefore, one should realize that the title of the article “The Champagne Family, Strauss of New England,” by Albert Santerre, (Le F.A.R.O.G. Forum, issue number eight, 1979), as a bit inflated because the Strauss Family in Europe is a family of musicians and composers over the course of several generations. The one famous relative is Fr. Armand “Spike” Morissette, OMI, who is a grandnephew to Octave Champagne, but he was neither a musician nor a composer. Although the three Champagne Brothers resided in Lowell nearly their entire lives, it is clear from the obituaries of Octave and Philias, both of whom died after the Great Depression, that most of their children and grandchildren resided in cities and towns outside of Lowell, and likely not in Franco-American communities. Thus, the Franco-American milieu in which the Champagne Brothers composed their music was not passed onto their later generations.

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(Continued on page 22)
The lyrics to the songs on the album, *L’Amour C’est Comme La Salade: La musique de Philias, Eusèbe et Octave Champagne*, were not published on a sheet and put inside the jacket of the album. Nor were the lyrics published on the back of the jacket of the album, where one can read a good and concise history of the Champagne Brothers as musicians, composers, lyricists, and businessmen, as written by Richard Santerre, Ph.D. Rather, one can read in the fourth column on the back of the jacket: “Words to the songs heard on this record are available at no charge by writing to the address below. Write for [a] list of other recordings. La Chorale Orion is available for concert performances.” The address below the quoted text is the former business address of Franco-American Records, which was the former personal residence of Richard Santerre in 1978, on 83 Pawtucket Drive in Lowell, Massachusetts. The likely reason the Santerre Brothers wanted listeners to write to Franco-American Records in order to get a copy of the lyrics was to compile a mailing-list in order to promote the Chorale Orion and future recordings produced by Franco-American Records. Unfortunately, *L’Amour C’est Comme La Salade* is the only album produced by Franco-American Records.

Since Franco-American Records may have printed a set of the lyrics as a promotional item, I figured that Normand L. Ayotte, the former director of the Chorale Orion, may have a copy of them. I spoke to him by phone on Sat. Feb. 1, 2014 and I asked him if he had a copy of the lyrics, as advertised on the back of the album jacket. He told me that he did not, but that he had the sheet music to the songs, and that he would mail to me, photocopies of the sheet music.

Also, he gave me the phone number to Fr. Richard Santerre, in order to contact him about the lyrics on the LP. (Richard Santerre, Ph.D., the Franco-American scholar, was ordained a Roman Catholic priest on June 5, 1982 by the Archdiocese of Boston.)

The lyrics to two of the ten songs were published by the National Materials Development Center for French in 1981 in the nine volume set, *Anthologie de la littérature franco-américaine de la Nouvelle-Angleterre*, which was edited by Richard Santerre, Ph.D. The two songs are: “Salut, O Canada,” in volume seven, page 139, and only the French lyrics to “Le Départ du Soldat,” in volume three, pages 69-70, minus the first line of the second verse due to a printer’s error.

On Thurs. Feb. 6, 2014, I received in the mail from Normand L. Ayotte of Lowell, Mass., photocopies of the sheet music for five of the ten songs on the album, which are “L’Amour, C’Est Comme La Salade,” “S’Aimer Toujours,” “Les Nouveaux Mariés,” “Le Rétameur,” and “Soir.” The same evening, I telephoned Normand Ayotte and I asked him why he did not send photocopies of the sheet music for all ten songs, and he said that he threw things away over the years, and the sheet music to those five songs were the only copies that he could find in his home.

On Fri. Feb. 7, 2014, I received a phone call from Fr. Richard Santerre, Ph.D., who proudly told me that he mailed to me, a copy of his book, *Saint Jean Baptiste Parish and the Franco-Americans of Lowell, Massachusetts*. I responded that I had left him at least two telephone messages that I planned to go to his book signing the next day at the Shrine of St. Joseph the Worker in Lowell, and he responded that I could buy another copy of his book. (I purchased four copies of his book on the day of the signing, one for Daniel Boucher of Bristol, Conn., one for the Franco-American Center, and two for me, and three of the four were signed by Fr. Santerre, Fr. Sawyer omi, and Claire Quintal. I kept the fourth unsigned copy for myself. I purchased a fifth copy for Lorena Dutelle of my home parish of Ste-Anne/Immaculate Conception in Hartford, Conn., when I visited the gift shop of the Shrine on Tues. Feb. 11, 2014.) Since he was on the phone, I asked him if he had access to the sheet music by the Champagne Brothers, and other Franco-American song-writers whose lyrics are published in the *Anthologie de la littérature franco-américaine de la Nouvelle-Angleterre*. He initially seemed a bit surprised at the question, and he told me that not only did he have access to the original sheet music, he had prepared the layout for a book of sheet music by several Franco-American composers that was almost published by the National Materials Development Center for French, but the book was not published because the center closed due to lack of funds. I asked him what happened to his collection of the sheet music, and he told me that he donated the sheet music to the Lowell Historical Society, the Lowell Public Library and the Santerre Collection at the Boston Public Library. In the following days, I contacted the Lowell Historical Society, who informed me that the sheet music went to the Center for Lowell History. Later in the month, I sent an e-mail to the Boston Public Library (BPL) for the sheet music to the song “Amour Brisé,” that might be in the Santerre Collection, and I received a response on Feb. 27, 2014 from Charlotte A. Kolczynski, the Reference Librarian in the Arts Department at the BPL, stating that the sheet music for “Amour Brisé” is not in the Santerre Collection.

On Sat. Feb. 8, 2014, I visited the Center for Lowell History, and I found in the archival box entitled “Champagne Brothers Collection,” the sheet music for the songs “S’Aimer Toujours,” and “Le Rétameur.” Both songs are listed on the index that can be found on the internet, http://library.uml.edu/clh/cham/champ.html. I also found in the same archival box, a printed sheet of paper with the lyrics to six French-Canadian patriotic songs which is not listed in the finding aid to the collection. The lyrics on the sheet are: “Restons Toujours Braves, Canadiens-Français,” “O Canada!,” “Terre de Nos Aieux,” “Vive La Canadienne,” “Le Drapeau de Carillon,” and “Un Canadien Errant.” Significantly to my quest for the lyrics to the ten songs on the album, the lyrics to “Restons Toujours Braves, Canadiens-Français” on the sheet had the four verses from the 1911 version of the song.

On Mon. Feb. 10, 2014, I was helped by Tracey Rudnick, Head of the Allen Memorial Library, Hartt School of Music, University of Hartford, who found scanned copies of “Salut, O Canada,” (1913) and “Restons toujours Brave, Canadiens-Français” (1907) on the website of the Library and Archives of Canada at http://www.collectionscanada.gc.ca/. She also found an entry in the catalog of the British Library for the sheet music for “Amour Brisé.” Later the same night, I sent an e-message to the British Library about “Amour Brisé.” Through her suggestion of searching the internet, I was able to find a scanned copy of “Le Dristair” and the 1911 version of “Restons toujours Brave, Canadiens-Français” on (Continued on page 25)
On the evening of Tues. Feb. 11, 2014, I finally found the archival box of sheet music with French songs in the Henri E. Carrier Memorial Library of the French-Canadian Genealogical Society of Connecticut. Stan and Jan Gembala of Manchester, Conn., donated the collection of sheet music sometime during or after FrancoFest 1995. They were, and are, not members of the FCGSC, and they likely donated the collection because they read about the events of FrancoFest, which lasted from Thurs. Sept. 21 to Sun. Oct. 1, 1995, and they donated the collection during an event at the FCGSC because they may have received the collection because a relative died. Maryanne LeGrow, who was then the Library Director of the FCGSC, put the collection of sheet music in an archival music box, but the music itself was never cataloged, and the collection does not have a name, although it could be named: “The Stan and Jan Gembala Collection of French-Canadian Sheet Music.” Surprisingly, in the collection is a copy of the sheet music for “Amour Brisé,” which saved me the £31.85, by not needing to get a scanned copy via e-mail from the British Library in London, England. The Stan and Jan Gembala Collection of French-Canadian Sheet Music at the library of the FCGSC reveals clues in the evolution of a Franco-American community. On several of the copies of sheet music of songs composed by the Champagne Brothers is the stamp of a music distributor: “F. Forest & Co., 1041 Acushnet Ave., New Bedford, Mass.”, which shows that the music of the Champagne Brothers was sold in Franco-American communities outside of Lowell. On many copies of sheet music in the collection is the hand-written name of Rolande Benoit, who may be a relative of either Stan or Jan Gembala, and on some copies is a printed stamp with her full address: “Rolande Benoit, 107 Main St., Achusnset, MA 02743.” Since the ZIP Code was implemented by the U.S. Post Office in 1963, Rolande Benoit may have initially lived in the Franco-American community in New Bedford, and later moved to Achusnset, a suburb of New Bedford.

The significance of obtaining the sheet music to the ten songs on the LP is that the sheet music is the original source that determined the performance on the LP, and the sheet music has the complete music score and the lyrics to the songs. Eusebe and Philias Champagne composed their songs for piano and solo voice, or piano and chorus and in one instance, four-part harmony. They used standard harmonies and chord progressions and key changes in their songs, with the standard axis of the tonic and dominant, or dominant-seventh, chords, although there are some chromatic chords in some songs, and a chromatic scale in one song, but nothing close to the atonal music of Arnold Schoenberg’s song cycle, Pierrot Lunaire, that was composed in 1912. They did not compose folksongs, nor work-songs, and their lyrics do not have images or references to factories, tenements, or labor unions, although they lived in the textile city of Lowell, Massachusetts. They did not compose songs like “The Shuttle” that was composed by Donna Hebert, and released in 1999 on the CD, Mademoiselle, voulez-vous danser? “The Shuttle” is about life as a worker in a textile mill. They composed entertainment music, known as Parlor Music, and some of the songs could classify as Art Song. Three of the songs are patriotic, two for Canada, which are “Salut, O Canada,” and “Restons Toujours Braves, Canadiens-Français” and one for the United States, “Le Départ du Soldat/ The Soldier’s Departure,” which has lyrics in French and English. Three of the songs are comical: “L’Amour, C’est Comme La Salade,” “Le Distrait,” and “Le Rétaimeur.” One song is a mood piece, “Soir.” One song is about lost love, “Amour Brisé.” “Le Départ du Soldat/ The Soldier’s Departure,” could also be classified as a song of lost love, the personal love is not lost, rather, separated because it is superseded by love of country. Two songs are about ever-lasting mutual love, “S’Aimer Toujours,” and “Les Nouveux Mariés.”

Eusebe Champagne wrote the lyrics to two of the ten songs on the LP, “Restons Toujours Braves, Canadiens-Français” with two verses in 1907 and with four verses in 1911, and “Amour Brisé” in 1915. He composed the music to four other songs on the LP, two of which are patriotic, “Salut, O Canada” (1913), “Le Départ du Soldat/ The Soldier’s Departure” (1918); one is comical, “Le Rétaimeur” (1916), and one is a love song, “S’Aimer Toujours” (1925). When one reads the lyrics to “Restons Toujours Braves, Canadiens-Français,” one would assume Eusebe was born and raised in the Province of Quebec, and may have emigrated to the U.S. either as a teenager or a young adult, but when one learns that he was born on Dec. 24, 1864 in Lebanon, N.H., then the lines: “Beau Canada, O Patrie Canadienne, Celle que j’aime depuis mon plus jeune âge... Gardons la fête de la terre natale…,” reveal that Eusebe did not compose his music and lyrics solely from his own life experiences, but he had the ability to express the feelings and ideas of the immigrants from French Canada around him. It is not known what inspired Eusebe to compose “Amour Brisé” in 1915. “Amour Brisé” does not have a true chorus or refrain, rather the first eight lines of each verse are in common time, while the last four lines of each verse are in three-four time with the direction of Tempo di Valse. Parallel to the change in time signature is the change in the rhyme scheme, for the first eight lines are in alternate rhyme (ababcdc), and the last four lines are in couplets (eeff).

Philias Champagne wrote the lyrics to two songs in 1916, “L’Amour, C’est Comme La Salade,” and “Le Distrait,” and he composed the music two more songs, “Soir” in 1914 and “Les Nouveux Mariés” in 1925. The first four lines of each verse of “L’Amour C’est Comme La Salade” are in alternate rhyme (aababa), followed by a fifth line that displays assonance, the repetition of internal vowels that do not match either previous rhyme, and then the concluding sixth and seventh lines are a couplet (dd). The chorus is comprised of two quatrains of two couplets each. The first quatrain and the concluding couplet of the second quatrain are consistent throughout the song, and the first couplet of the second quatrain changes with each of the three verses. The three changes in the chorus are easier to
Waterbury

**L’exilé**

*par
Alice Gélinas*

Waterbury, CT

Tous les étés, Frisé et moi, on retournaient au Québec. On en profitait pour ramener avec nous Carol Duquette, le fils de Gemma. Il vivait dans un orphelinat. Gemma avait eu deux enfants d’un mariage précédent. Elle s’était remariée avec quelqu’un qui avait lui-même deux enfants. Grand-père Joseph Dumas et Emilienne, sa fille qui était restée célibataire, Pitou et sa femme qui avait une maison neuve ont été capable de s’occuper de la petite Ginette, mais le petit garçon Carol fut placé à l’orphelinat.

Dans ce temps-là, ce n’était pas rare, de placer des enfants dans des orphelinats. Ce n’était pas rare non plus de voir des gens des États, aller se chercher un enfant orphelin au Québec.

Le monde adoptait aux Trois-Rivières, Québec et Montréal. Avec de bons records de police, lettres de recommandations, des preuves qu’il pouvait faire vivre un bébé, c’était suffisant. Cet été-là, nous avions été chercher Carol à l’orphelinat, et en le ramenant à la maison, nous sommes alléz être chercher Carol à l’orphelinat. Frisé et moi, on re -

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prier quand c’était grave. Il ne cherchait pas de belles prières composées d’avance. Il parlait avec son coeur, pour que la Vierge vienne à la rescousse.

Entre temps, Frisé s’était fait des nouveaux amis, Jerry Bisson et D. Gélinas. Ils avaient un commun penchant pour la boisson, et je voyais qu’ils l’influenciaient. Il passait tout son temps avec eux, ce qui occasionna de fréquentes disputes entre nous.

Les fins de semaine, ils allaient d’un club à l’autre, incluant le fameux Franco-Américain Club, Frisé buvait de plus en plus, à tel point que j’en avais peur, assez pour aller coucher chez Irène avec Nicole.

Notre vie de couple s’effondrait. Un fiasco!

Je lui laissai bien à regret, mais il m’avait fait des promesses de ne plus boire jamais, et je voulais tellement le croire. J’ai pensé aux beaux jours où nous étions une famille paisible, et j’ai oublié les mauvais-nes passes, pour apprendre qu’il avait une maîtresse.

J’ai connu la douleur de la jalouse. Une autre femme s’interposait entre moi et mon bonheur. Je n’aurais jamais cru que la souffrance morale puisse être si cruelle. J’avais une épine en plein coeur, je manquais d’air, j’étais épuisée, j’étais certaine de mourir. Le coeur voulait me sortir de la poitrine.

Je l’aimais. Me séparer de lui me déchirait. Rien ne pouvait me consoler.

Madame Bronsard, une de mes amies, me disait: “Récitez ton chapelet avec Nicole, c’est cela que je fais, moi, quand je vais me réfugier dans l’auto, en attendant qu’il reprenne le contrôle de lui-même”. C’était une vraie saine.

J’avais tant prié pour qu’il arrête de boire et je n’avais jamais été exaucée.

Désormais toute seule, j’allais voir papa et la famille.

Irène et Fernand m’amenaient en auto pour me changer les idées.


Lorsqu’Irène descendait dans le bas de la ville, elle arrivait chez nous afin que Nicole les accompagne, en prenant la petite Denise par la main.

Puis, Nicole attrapa la “picotte” et la passa à Denise. De la fièvre et des boutons… Lorsqu’elle eut douze ans, elle s’est plainte de maux de ventre. J’ai cru qu’il s’agissait des ses menstruations, mais le mal a empiré et j’ai appelé le docteur Audet. C’était un dimanche, et plus, il faisait une grosse tempête de neige.

J’ai demandé à Fernand de nous conduire à l’hôpital. Nous avions peur de ne pouvoir se rendre avec le mauvais temps.

J’ai pleuré lorsque je l’ai vue, étendue sur une civière pour aller à la salle d’opération, car on lui enlevait l’appétite. Elle me dit: “Ne pleure pas Ma”. Malgré son état, elle cherchait à me rassurer.

Moi, quand j’ai une grande peine, je pleure sans arrêt, je ne peux me retenir. Je pleure tout haut, comme papa.

J’ai attendu deux heures demi. Lorsqu’elle revint, elle faisait tellement pitié!

En se réveillant, elle m’a souri, elle était réchappée!

Son père est arrivé, bouleversé: “Ma, j’ai vu une auto stationnée dans la rue, et si elle s’en vient!” me dit-elle s’est mise à courir jusque chez Mary.

Des voisins ont téléphoné à la police.

Ils sont venus le lendemain. Ils m’ont dit que la seule manière de l’arrêter était d’avoir des preuves en le prenant sur le fait. Ils me proposèrent de lui donner un rendez-vous pour lui tendre un piège. Je refusais. Servir d’appât pouvait aider ma cause, mais par le temps qu’il mettrait à intervenir, le cas échéant, il pourrait bien me tuer.

Les policiers ont dit: “Un jour, il pourrait s’en prendre à votre fille”.

Pour un temps, il me laissa tranquille.


Papa était à sa retraite.

Il allait souvent “par chez nous” en Mauricie. Pour nous, ses enfants, s’il voulait changer de place, c’était O.K. avec nous.

Onlce Borromée était décédée la même année qu’Yvonne.

En 1956, le docteur Réal Gélinas, de Ste-Flore, l’a demandé pour être le parrain de sa petite fille: Dominique. Il en fut très honoré. Il s’est présenté avec son cadeau pour le bébé et le brandy pour la mère. La grand-mère de l’enfant était sa soeur: tante Adrienne.

En ‘58, elle nous quittait à son tour. Nous étions allés chez elle, l’été d’avant sa mort. Comme elle était maigre et avait l’air si malade.

À l’âge de quatorze ans, Nicole allait au C.Y.O. avec ses amies. Un soir, elle me dit: “Ma, j’ai vu une auto stationnée dans la rue, et après que j’ai laissé Claire chez elle, l’homme s’est mis tout nu, devant moi”.

Je lui ai dit: “La prochaine fois que tu vas sortir, je vais te surveiller, et toi, de ton côté, si tu revois la même auto, essaie de retenir son numéro de licence”.

C’est un crime par ici ces choses-là! Il a recommencé!

Les frères Delsassio avaient été témoins de ça. Ils ont ramené Nicole à la maison, et ils avaient pris son numéro de licence: TT518.

J’ai appelé les policiers, et il fut arrêté. Il a avoué et, en plus, il s’était attaqué à des dames âgées.

Il arrive des choses étranges dans toute vie, des choses qu’on ne peut oublié.
Fr. Louis-Alphonse Nolin, omi, was born on Aug. 26, 1849 in St-Jean-d’Iberville, Province of Quebec and he died on Sept. 16, 1936 in Lowell, Mass. Both the *Lowell Sun* and *L’Étoile* published their reports of his death on the front pages of their newspapers on Thurs. Sept. 17, 1936. The report in *L’Étoile* is more detailed than the report in the *Lowell Sun*, and one of the more curious details is: “Le Père Nolin était le 833e prêtre de la congrégation des Oblats de Marie Immaculée.” The following quote from the same report in *L’Étoile* contains the most important details about the literary priest: “Il fit son obligation perpétuelle le 15 août 1873, puis fut ordonné vers Noël 1874. Le Père Nolin fut professeur au Collège d’Ottawa, devenu depuis l’Université d’Ottawa, de 1874 à 1892…. Depuis 1912, le Père Nolin fut du personnel de la maison S.-Joseph ici. Au cours de cette longue carrière variée, le Père Nolin s’est distingué dans l’enseignement comme dans la littérature. Doué d’une mémoire prodigieuse, il donnait habituellement ses cours par cœur. Maints personnages du Canada français ont été de ses élèves, en autres l’hon. Rodolphe Lemieux, le nouveau ministre au Canada en France.” The report in *L’Étoile* mentioned his book of poetry, *Vers les cîmes*, and commented on three poems in it: “Nous nous souvenons entres autres de son ‘Quand on est Canadien,’ ainsi que de ‘Desolata’ et de ‘Renovata,’ ces deux dernières inspirées par l’incendie de l’église S.-Jean-Baptiste en 1912 et sa restauration en 1916.” Both *L’Étoile* and the *Lowell Sun* reported that he was survived by (from *L’Étoile*): “… une sœur, Mme Dosithée Godin de St-Jean-d’Iberville, Que.; un frère le Dr Joseph Nolin, doyen de la Faculté dentaire de l’Université de Montréal, ainsi que plusieurs nièces et neveux à Boston et au Canada.” A collection of his writing is published in volume seven of the *Anthologie de la littérature franco-américaine de la Nouvelle-Angleterre*, which cites *Vers les cîmes* as an unpublished manuscript, and which includes 25 poems (including “Desolata”), his lyrics to four songs, (including “Salut, O Canada”), and a one-act play, “Reflets de vie conjugale.”

Fr. Nolin wrote the lyrics to three of the ten songs on the LP, “Salut, O Canada” in 1913, “Le Rétameur” in 1916, and “Les Nouveux Mariés” in 1925. “O Canada” is written in alternate rhyme for both the verses (abab) and the chorus, (cdcd). The eight lines of the verses of “Le Rétameur” are written in alternate rhyme (abaccdcd), while the chorus does not have a clear rhyme scheme, but relies upon repetition and assonance. The eight lines of the verses to “Les Nouveux Mariés” are written in couplets (aabbccdd), while the seven lines of the chorus are written in a couplet, a triplet, and then a couplet (ddeeef). Notice that the last couplet of the first verse is the same rhyme as the opening couplet of the chorus.

In an analysis of the dates and the themes of the three songs written by Fr. Nolin, there is a pattern that may reveal a competition between Eusebe and Phlias Champagne. In 1916, Phlias wrote two comical songs, and in the same year, Eusebe wrote the music to a comical song, “Le Rétameur,” with lyrics by Gustave S. de France, a pen-name used by Fr. Nolin. A possible reason three comical songs were written in 1916 is that the Church of St-Jean-Baptiste in Lowell was restored after the fire on Nov. 21, 1912. In 1925, Eusebe wrote the music to the love song, “S’Aimer Toujours,” with lyrics by Emma Plante, and in the same year, Phlias wrote the music to another love song, “Les Nouveux Mariés,” with lyrics by Jean Nicolet, another pen-name used by Fr. Nolin. (Fr. Nolin took the pen-name, Jean Nicolet, from the French explorer who helped found New France, and who lived from circa 1598 to Nov. 1, 1642, and who explored the Green Bay region of modern day Wisconsin.) It would be interesting to know the exact order the songs were composed and published within the years of 1916 and 1925 in order to understand the nature of the song-writing competition between the brothers. Also, it would be interesting to know how Fr. Nolin worked with the two Champagne Brothers, if there are any surviving letters between the brothers and Fr. Nolin. Such a study could be difficult to research, but it would reveal facets of how a Catholic priest functioned culturally within a Franco-American community.

Joseph-Arthur Smith wrote the French lyrics to the song “Le Départ du Soldat/The Soldier’s Departure” in a ballade rhyme scheme for the verses, (ababccbc), and in alternate rhyme in the chorus. He was born on Oct. 13, 1869 in St-Zéphirin, Nicolet, Quebec, and he died on Jan. 21, 1960 in Haverhill, Mass. Over the course of his life, he was the editor of *L’Étoile* in Lowell, and *Le Journal de Haverhill* as well as three other Franco-American newspapers. A collection of his poetry is published in volume three of the *Anthologie de la littérature franco-américaine de la Nouvelle-Angleterre*, which includes sixteen poems and the lyrics to fourteen songs, including “Le Départ du Soldat,” and the sheet music for most of his songs can be found in the archival box labeled “Champagne Brothers Collection” in the Center for Lowell History.

Blanche Lamontagne’s poem, “Paysage,” is the source for the three verses of the song, “Soir,” and the poem is found in her first book of poetry, *Visions gaspésiennes*, published in 1913, one year before Philias Champagne composed the music to the poem. It is not clear from the sheet music if Blanche Lamontagne or Phlias Champagne wrote the chorus in the song, but the chorus does not appear in the original poem, nor in any other poem in the book. In the original poem, “Paysage,” each of the verses are six lines each, while in the song, “Soir,” the sixth line is repeated, hence the verses in the song have seven lines. In “Paysage,” the rhyme scheme of the six lines are, a couplet (aa) and an enclosed rhyme, (bcbb). The chorus in “Soir,” which does not appear in “Paysage,” is of five lines, in cinquain rhyme (dedee). She is better known today as Blanche Lamontagne-Béauregard, (13 Jan 1889-25 May 1958), and from 1913 to 1943, she published eleven books of poetry and one book of legends of the Gaspé region in the Province of Quebec.

Two other women wrote the lyrics to two other songs of the ten songs on the album, Emma Plante for “S’Aimer Toujours,” and Cecilia Horan Desjardins for the English lyrics to “The Soldier’s Departure.” Emma Plante wrote “S’Aimer Toujours” in alternate rhyme for the verses, (ababccdd) and two sets of enclosed rhyme for the chorus (abacdc). Cecilia Horan Desjardins wrote a good translation of “Le Départ du Soldat” by Joseph Arthur Smith, entitled “The Soldier’s Departure.” Her lyrics do not have a clear rhyme scheme for the chorus, and a fumbled alternate rhyme in the first quatrain of the first verse that segues into clear rhyming couplets in the last four lines of the first verse, and throughout the second verse. The lyrics by Desjardins are not an exact translation of Smith’s lyrics, and she made a noticeable improvement in
the last two lines of the second verse, for Smith wrote: “Car je m’en vais combattre le vampire/ Pour mon pays, pour l’honneur et pour Dieu” while she wrote: “Glory to God, peace to all men of goodwill/ God’s angels did sing their hymns Lord fulfill.” The image of “combattre le vampire” is a simplistic sci-fi fantasy. Unfortunately, there is not enough information on the sheet music to the two songs to determine any further personal information about Emma Plante and Cecilia Horan Desjardins.

The following set of lyrics to the ten songs on the LP, *L’Amour C’est Comme La Salade*, were proofread against the best copies available of the original sheet music, as well as the performances on the LP, hence the extensive note after “Restons Toujours Brave, Canadiens-Français” because the second verse on the LP is different than the words in the second verse of the song as published either in 1907 or 1911. Spelling inconsistencies that are found in the original sheet music are reprinted here, such as the name in the first line of “L’Amour C’est Comme La Salade,” which is “Man’zell’Lise,” that changes to “Mam’zel Lise” in the fifth line. Since the lyrics could not be found easily before, the publication of the lyrics in *Le Forum* would be appreciated by anyone who would listen to the album. Also, the published lyrics reveal a largely forgotten aspect of Parlour Music in Franco-American culture in the early 20th Century, which can now be readily studied by historians and musicians of Franco-American culture.

Salut, O Canada

(Paroles de Ls. Alphonse Nolin, omi; musique d’Eusèbe Champagne. Copyright 1913 by Eusèbe Champagne.)

Refrain:
Salut, O Canada, salut, belle patrie,
Légendaire pays des croyants et des preux;
Ta native beauté ne s’est jamais flétrie:
On t’acclame aujourd’hui, comme au temps des aïeux.

1) Le ciel t’a revêtu, dans sa toute-puissance,
D’une riche parure et d’ornements royaux;
Ton grand fleuve s’éploie avec magnificence:
Tes monts, tes bois, tes lacs, sont autant de joyaux.
(Refrain)

L’Amour C’est Comme La Salade

(Philias Champagne. Copyright 1916 by Philias Champagne.)

1) Man’zell’ Lise est tombée amoureuse,
Mais depuis ça c’est phénoménal,
La pauvr’ fille se sent très malheureuse
Car ell’trouv’que l’amour fait du mal.
Tout ça c’est des bêtises, quoi qu’en dise, Mam’zel Lise.
L’amour, dans l’fond, c’n’est pas si mauvais qu’ça
Mais il faut un bon estomac.
Refrain (a):
L’amour c’est comme la salade,
Ça rend des gens bien malade
Ça fait parfois bougerment souffrir,
Mais ça n’fait pas mourir.
L’amour c’est bon et c’est tendre,
C’est s’lon la façon d’y prendre
L’amour c’est un plaisir,
Quand on sait s’en servir.

2) En c’moment tenez-moi qui vous cause,
J’ens quelqu’chos’ qui m’re mu’quelque part,
C’est l’amour du moins je le suppose,
Car j’ai l’coeur qui flam’comme un pétard.
Dans ma tête tout s’emboûille.
Ça m’gargouille, ça m’chatouille.
Mais je l’laiss’fair’ ma foi sans m’déranger
Car je sais qu’il n’y a pas d’anger.
Refrain (b):
L’amour c’est comme la salade,
Ça rend des gens bien malade
Ça fait parfois bougerment souffrir,
Mais ça n’fait pas mourir.
L’amour c’est un plaisir
Quand on en a bien envie.

3) Si jamais enfants, il vous arrive,
De goûter au doux festin d’amour,
Allez-y donc en joyeux convives,
Grisez-vous de caresses, de tendresses, d’allégresses
Riez, chanter, prenez à pleines mains
Et r’commencez-moi ça l’enmain.
Refrain (c):
L’amour c’est comme la salade,
Ça rend des gens bien malade
Ça fait parfois bougerment souffrir,
Mais ça n’fait pas mourir.
L’amour ça dure toute la vie,
L’amour c’est un plaisir,
Quand on sait s’en servir.

(Continued on page 30)
Le Forum
(The Lyrics to the Songs...continued from page 29)

Amour Brisé
(Paroles et musique d’Eusèbe Champagne.
Copyright 1915 by Eusèbe Champagne.)

1) Oui, son départ a dû briser mon cœur!
Pour ai-je encore revoir mon bien aimé?
Le souvenir de mon tendre bonheur
A dans mon âme, un doux désir semé.
Reviendra, t’il bientôt me faire voir
De ces beaux jours du bonheur qui n’est plus,
La chère image et me rendre l’espoir
Moi qui voudrais mon bien cher disparu!

Tu m’as laissé, brisant mon faible cœur
En emportant pour toujours le bonheur,
Mais ce pendant, mon grand amour t’attend
Reviens, reviens, il en est encore temps!

2) Son noble cœur était plein de douceur;
Un soir pourtant me faisant ses adieux
Il me quittait en parlant de bonheur
L’amour profond reluisait dans ses yeux.
Mon être entier alors, je me souviens,
Souffrit beaucoup et me laissa pâmé,
Mais dans mon cœur pour toujours je retiens
L’amour brûlant, cher à mon bien aimé.
Reviens encore pour que dans la future
Mes rêves chers séculosent frais et purs,
Un doux regard, venant de tes beaux yeux
Rendra mon âme et mon cœur plus joyeux.

Le Distrait
(Musique de Philias Champagne. Copyright 1916 by Octave Champagne.)

1) Des spécimens de la nature humaine
Je n’en sais pas plus pour la déveine
Que le distrait marchant le nez en l’air
En plein Juillet, vêtu comme en hiver!
Prener “L’Distrait” c’est un cas entre mille
L’autre matin, il se lève et s’habil’l
Puis il s’en va ayant encore sur lui.
En vrai distrait, sa chemise de nuit!

Refrain :
On dit c’est sign’ d’intelligence d’être distrait!
Moi quand je pense aux tours que ce triste défaut
Sait jouer j’aim’mieux être sot
Que d’chercher l’jour après la lune.
Ou d’manger des bœufs pour des prunes
Car des distraits, le monde rit
Qu’ils aient beaucoup ou peu d’esprit!

2) Le jour de l’an selon le vieil usage
Notre distrait dépense tous ses gages
A l’achat de présents pour ses amis,
Et depuis il n’a que des ennemis.
Il fut distrait jusque dans les adresses:
Le cher Poivrot eut un livre de mes’s
Monsieur l’curé de l’odeur en flacon
Et à sa tante des caleçons d’garçon!
(Refrain)

3) Un autre jour dans son automobile
Le “Distrait” veut piloter dans la ville
Quelques amis pour qu’ils aient du plaisir,
Mais le moteur refusait de partir.
Il jure en vain, tourne la manivelle,
Se chine à rien les mains et la cervelle,
L’Distrait avait oublié par malheur
La gasoline qui fait marcher l’moteur.
(Refrain)

S’Aimer Toujours
(Paroles par Emma Plante. Musique par Eusèbe Champagne. Copyright 1925 by Octave Champagne.)

1) Toi que j’aime, que je chéris,
En toi je trouve le bonheur.
Donne-moi ton amour, ami,
Aussi donne-moi donc ton cœur.
Vivre ensemble toute la vie
Dans la gaieté ou la douleur
Nous resterons unis ma mie
Chantant toujours notre bonheur.

Refrain :
Oui, nous nous aimerons toujours,
Jusqu’à notre dernier soupir.
Laisse-moi donc te le redire,
Tu es ma joie et mon amour.
Je le conserverai toujours
Le souvenir de ces beaux jours.

Ton regard et ton doux sourire
Seront gravés pour l’avenir.

2) Ton cœur tout remplie de tendresse,
Qui fait ma joie et m’attendrit,
Tes doux yeux qui veulent l’ivresse,
Fait mon bonheur à moi aussi.
Ton sourire est une caresse
Excitant notre amour ravi
Allons enchantes d’allégresse
Ensemble partons et chantons.
(Refrain)

(Continued on page 31)
Le Départ du Soldat/ The Soldier's Departure


1) Tout attisée, toujours charmante et belle,
Les yeux rougis mouillés de pleurs amers,
A pas pressés elle allait devant elle.
Suivant la foule du côté de la mer,
Où les soldats s’embarquaient pour la guerre,
Elle l’aperçoit celui qu’elle aime tant.
Vite il accourt le joli militaire
Et sur son cœur il l’a presse tendrement.

Refrain:
Ne pleure pas, Madelon, ma chérie,
Dit-il tout bas en la pressant bien fort;
Mon devoir, c’est de défendre la patrie
Contre l’ennemi qui méditait sa mort.
Dans ces combats nous aurons la victoire,
Nous maintiendrons le Drapeau et nos Droits;
Mais si je meurs avant ce jour de gloire,
O ma mignonne, prie le bon Dieu pour moi.

2) L’instant approche du départ si pénible
Se séparer quand on s’adore ainsi,
O quelles douleurs pour des âmes sensibles,
Perdre l’ami que son cœur a choisi.
Le soldat dit: C’est avec un sourire
Que je voudrais que tu me dises adieu
Car je m’en vais combattre le vampire
Pour mon pays, pour l’honneur et pour Dieu.

(Refrain)

Les Nouveaux Mariés

(Paroles de Jean Nicolet. Musique de Philias Champagne. Copyright 1925 by Philias Champagne.)

1) C’est en ce jour béni le plus beau de nos jours,
Que nous avons promis de nous aimer toujours
Aux pieds des saints autels, prosternes en silence
Nous nous sommes jure fidélité, constance
Pendant toute la vie, et la main dans la main,
Nous allons parcourir le terrestre chemin,
En invoquant le Ciel de répandre sans cesse
Ses grâces nous fronts et toute ses largesses.

Refrain :
Parents, amis, je vous adresse
En ce jour rempli d’allégresse,
Nos sincères remerciements,
Pour vos aimables compliments

Vos bons souhaits et vos présents
Qu’on n’oubliera de notre vie
C’est pourquoi je vous remercie.

2) Mais avant de quitter ce toit cher à mon chœur,
Parents aimes chez qui j’eus ma part de bonheur,
Pour aller tous les deux, comme des tourterelles
Bâtit un nid d’amour aux chansons éternelles
Je demande au Seigneur de prolonger vos jours,
De vous donner la joie et la sante toujours
J’emporte en m’en allant le plus doux souvenir
De vos bontés avec l’espoir de revenir.

(Refrain)
Onomastics and Genealogy — The Name Game

Denise R. Larson

I have to admit, I had to resort to my Apple Dictionary for this one. Onomastic used to mean a lexicographer who put proper nouns, such as personal names, in alphabetical lists. Then came along the twentieth century and onomastics transformed into the study of the history and origin of those proper names, under the umbrella of onomasiology, which involves comparing terminology for similar concepts. A professional who works in the field of onomastics is called an onomast — at least since the 1980s when the word took its place in the Os of English dictionaries.

Marc Picard, author of Dictionary of Americanized French-Canadian Names, Onomastics and Genealogy, published in 2013 by Genealogical Publishing Company (www.genealogical.com), is an onomast. No doubt about it. His professionalism shines through the pages of his dictionary, giving it an understandably academic tone. I, as reader, would have appreciated a glossary for all the “O” words and a few others, such as lexe (relates to a family of words) and etymology (origin and metamorphosis of words — think caterpillar to butterfly), but I forgive him because the insight he gives into the development — etymology — of French-Canadian-American names is jaw dropping.

Now that we’re past the scientific jabberwocky (early twentieth century noun meaning invented language), I can say that Picard’s dictionary is readable for the average person, valuable to historians, and enlightening for the family genealogist. Where standard genealogical research runs into a closed door, Picard opens a window to remarkable possibilities in tracing an elusive surname.

Picard approaches the evolution of a family name from the viewpoints of location (origin of progenitor), linguistics (the meaning of a name or its parts), occupation, reputation or nickname, and assimilation. French names were often anglicized for ease of spelling, social reasons, etc., but Picard points out that Hessian soldiers who remained in French Canada accepted the francization (yes, that’s in the Apple Dictionary) of their German names. Some English families did the same. Picard gives an example of a radical change: Farnworth became Pheneuf — which is a good example of why genealogists need onomasts.

Picard’s dictionary is full of tricks of the onomast’s trade, such as when looking for a surname with an initial vowel, try adding an “H.” For some reason the pronunciation of the letter H was virtually discontinued in seventeenth century France, but use of the letter when spelling a name remained, at least for a time. Another secret is that the most common spelling change for a surname in France to the same in Canada was changing the suffix -et to -ette, the second most common was -ot to -otte. These were not masculine-to-feminine changes but an action taken to retain the pronunciation of the “t” sound.

Picard is not without a sense of humor. One of his examples of mistranslation of a name takes a surname from the smity to the cooking pot: The name Lefebvre comes from Old French fe(b)vre and means “blacksmith.” Someone somewhere assumed the name was a version of feve, which means “bean,” and so the famous Mr. Bean might be an Lefebvre in English garb.

Picard’s dictionary includes an extensive A to Z list (of which the original onomastics would be proud) of French-Canadian names that have undergone uncommon changes. Names changed by the popular suffix switch from -et to -ette aren’t there, nor is the -ot to -otte, nor the -el to -elle. What is there are family names that have undergone significant changes, some of which are amazing in the number and type of variation. Most entries include an “original” surname, its origin and meanings, any known North American variations, and genealogical information about the first immigrant to French Canada who bore the name.

For example, under Aucoin is listed: “from the Germanic name Alhwyn composed of alah ‘temple’ and win ‘friend’. — Amer. Ocoin, O’Coin, O’Quinn, Wedge.” Following the entry is the parentage, spouse, and marriage date and place of Martin Aucoin from La Rochelle in Seine-Maritime. That entry gave me pause, thinking there might be a family of O’Quinns out there who has no claim to the Emerald Isle and should be looking across the channel for its origins.

Picard provides numerous references for both onomastics and genealogy. Many of the sources are online and new this year, one of which, the Fichier Origine by Marcel Fournier, takes into account some onomastic spelling changes in its search capabilities. Other sources are tried-and-true reference works, such as the PRDH (Le Programme de recherche en démographie historique) and René Jetté’s monumental Dictionnaire généalogique.

The crux of the matter is that, as Picard wrote in his introduction, there is “no rhyme or reason for most of the (spelling) changes” in French-Canadian family names. A directory that reveals which direction a surname has taken throughout the generations can save a family genealogist from many wrong turns and dead ends. Just ask an O’Quinn.


The Dictionary of Americanized French-Canadian Names, Onomastics and Genealogy may be ordered from the publisher at http://goo.gl/oeEDw2, from Google at http://goo.gl/h4NcGS, and from many other genealogy bookstores.
La revue internationale Veritas Acadie
dévoile sa deuxième édition

ISSN: 1929-9397

Dévoilée à Québec en novembre, cette 2e édition couvre des sujets aussi variés que la déportation à deux reprises au 18e siècle (1745, 1758) des religieuses de la Congrégation de Notre-Dame et celle des Chagossiens en océan Indien expulsés par la Grande-Bretagne au XXe siècle avec la complicité des Américains qui s'accrochaient coûte que coûte à une base militaire à Diego Garcia. Ou encore à ces camps d'internement d'Acadiens en Grande-Bretagne pendant sept années (1756-1763) et dont deux tiers sont morts. Ces Acadiens-ci avaient été déportés en Angleterre avec la complicité du gouverneur de la Virginie, le gouverneur Robert Dinwiddie.

Un article intitulé “La langue et l'identité” qui a été remarqué par le rédacteur en chef de la Société internationale Veritas Acadie dans Le Forum au printemps 2013, a été repris pour cette 2e édition de Veritas Acadie sous la rubrique “La langue, ses idiomes, l'identité et l'entraide de ses parleurs”. Cet article est signé Paige Mitchell.

Deux autres articles, parmi la trentaine figurant dans ladite revue, traitent de la popularité des “zoos humains” d’Inuits labradoriens exhibés en Europe au 19e siècle et plus proche en Pennsylvanie du pennsilfaanisch, un dérivé du francique européen parlé par des mennonites et amish là-bas.

Cette deuxième édition de 144 pages de Veritas Acadie ainsi que quelques exemplaires de la toute première édition de 2012 sont maintenant en vente pas loin de la frontière du Maine à Edmundston au (506) 736-6277 : info au matulu@nbnet.nb.ca. Pour d'autres informations : veritasacadie@gmail.com.

Second international edition of
VERITAS ACADIE recently unveiled

ISSN: 1929-9397

Unveiled in Quebec City in November, this second edition covers subjects as varied as the two 18th century deportations by Great Britain of the nuns of the Congrégation de Notre-Dame and the 20th century forced expulsion again by Great Britain of the Chagos Islanders of the Indian Ocean, this time with the complicity of the American government who wanted the nearby island of Diego Garcia for a military base. Then there were the 7-year long internment camps (1756-1763) of Acadians in England (Liverpool, Bristol, Penryn...) in which two-thirds died. These Acadians had been gathered and sent to these makeshift internments camps in England by Governor Robert Dinwiddie of Virginia.

An article entitled “La langue et l'identité” (Language and identity) that was noticed by the editor-in-chief of the Société internationale Veritas Acadie in Le Forum’s 2013 Spring issue was republished in the pages of the Société’s recent edition of Veritas Acadie in its section “La langue, ses idiomes, l'identité et l'entraide de ses parleurs”. The article is by Paige Mitchell.

Two other articles among its varied thirty or so comprising this second edition, deal first with the popularity of “Inuit human zoos” exhibited in 19th century Europe and secondly with the pennsilfaanisch idiom spoken by Menonnites and Amish in Pennsylvania.

This 144-page second edition as well as the very first edition of 2012 are now available near the Maine border at Edmundston’s Librairie Matulu at (506) 736-6277 or at matulu@nbnet.nb.ca. For other information, consult : veritasacadie@gmail.com.

Information fournie par la Société internationale Veritas Acadie

Information provided by the Société internationale Veritas Acadie
94 And Counting
by
Henry (Grampa) LaBore

94 And Counting is a memoir by Henry LaBore of the LaBore and Paul families of Minnesota. Henry shares his family genealogy, and reflects on the many influences that have shaped his life. This memoir is peppered with a growing family, the many family gatherings and other musings, not to mention the many photos that accompany the events.

If you would like to obtain a copy, contact:

Henry LaBore
225 30th Ave. N
Fargo, ND 58102
or email: grampa@cableone.net

The language of faith
Book chronicles growth of Lowell's Franco-American community through its founding churches

The Lowell Sun
By Debbie Hovanasian
sunfaith@comcast.net

LOWELL -- In the 19th century, as Lowell's Industrial Revolution ramped up, it drew several immigrant communities, among them French-Canadian Catholics escaping their country's economic woes. Working in the Lowell mills, the men and women managed the hard labor and long hours, yet the French-speaking Catholics were frustrated that they could not understand the local priests, especially for the sacrament of confession.

That changed when a concerned Archbishop John Williams of Boston requested help from Quebec. On April 18, 1868, the Rev. André Marie Garin and the Rev. Lucien Lagier, Oblates of Mary Immaculate, arrived to preside over a mission held in the basement of St. Patrick's Church. Their plans were to leave right after.

"The French people said to them, no, you have to stay with us," said the Rev. Lucien Sawyer, an OMI who recently helped translate the 1993 book "Saint Jean Baptiste and the Franco Americans of Lowell, Massachusetts" from French to English.

To read the rest of the article go to:
http://www.lowellsun.com/lifestyles/ci_24996539/language-faith

OAK ISLAND
AN ACADIAN TALE

by Mark Labine

Oak Island, An Acadian Tale is a historical fiction book written by Mark Labine. It is a story of Acadia, Boston, the Knights of Templar, Mi’kmaq, and Free masons during the French and Indian War.

The main characters travel from Boston to Acadian searching for the mysterious treasure of Oak Island, a treasure which remains unknown to this day.

Product Details
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Publication date: 2/15/2013
Pages: 292
Product dimensions: 6.00 (w) x 9.00 (h) x 0.61 (d)

http://www.barnesandnoble.com/w/oak-island-an-acadian-tale-mark-labine/1114669433?ean=9781469903972

Mark Labine is a lover of history and has written several books on his family genealogy and history, including “La Verdure de Mirligueche”, “American Roots”, “Dascomb”, and “An Ancient and Knightkly Line”.

Email: mlabine@msn.com
Le Dictionnaire des grands oubliés du sport au Québec, 1850-1950

Le 6 juin 2013, un livre lancé à Montréal contenait de nombreuses références à l’influence du passé sportif franco-américain sur le monde du baseball professionnel. Le Dictionnaire des grands oubliés du sport au Québec, 1850-1950, a été coordonné par Gilles Janson, un bibliothécaire retraité de l’Université du Québec à Montréal (UQAM), avec l’aide de Paul Foisy et de Serge Gaudreau.


Gilles Janson, dont le projet était en marche depuis 2007, a fait appel à plusieurs autres collaborateurs pour l’ouvrage publié aux Éditions du Septentrion.

Au nombre des autres collaborateurs, on retrouvait Yves Chartrand, qui fait des recherches sur la vie et la carrière de joueurs de baseball depuis bientôt 20 ans. À l’issue de deux réunions tenues en 2008 et 2009, Yves Chartrand, un collaborateur régulier du journal Le Forum, a accepté de rédiger 12 courtes biographies et de collaborer avec Gilles Janson pour une 13e.

Parmi les 13 courtes biographies d’individus souvent oubliés, le lecteur peut retrouver des noms franco-américains qui ont déjà été présentés dans Le Forum :

Le lanceur George Leclair, également né en 1860 à Farnham mais inhumé à Farnham, Québec.

Le voltigeur Augustin (Gus) Dugas, qui avait quitté le Québec avec sa famille à l’âge de 2 ans pour passer le reste de sa vie (hors du baseball) à Taftville, Connecticut.

Le joueur de deuxième but Walter Paul (Doc) Gauvreau, né et inhumé à Cambridge, près de Boston, Massachusetts.

Le lancer Jean Dubuc, né à St. Johnsbury, Vermont.

Le lanceur George Leclair, également né au Vermont mais inhumé à Farnham au Québec.

Les autres noms explorés par Yves Chartrand étaient plus familiers aux amateurs de baseball du Québec (Jean-Pierre Roy, Roland Gladu, Paul Calvert, Stanislas Bréard, Oscar Major et Billy Innes) ou plus spécialement aux amateurs de sports d’Ottawa-Gatineau (Gil-O Julien et Jean-Charles Daoust, premiers rédacteurs sportifs au journal Le Droit, le quotidien de langue française de la région depuis 1913. Il est bon de noter qu’avant de se retrouver au journal d’Ottawa en 1930, Daoust a travaillé à Manchester, New Hampshire, d’abord pour le quotidien L’Avenir national, puis comme correspondant en Nouvelle-Angleterre du quotidien Le Soleil de Québec et finalement comme collaborateur du mensuel Le Réveil publié par le Cercle Davignon. Son père Charles-Roger, décédé en 1924, était lui-même un journaliste connu en Nouvelle-Angleterre.)

Pour en savoir plus sur le livre, veuillez consulter le lien fourni ou écrivez à l’adresse suivante: info@septentrion.qc.ca.

On June 6, 2013, a book launched in Montréal included numerous references about the influence of the franco-american sporting past on the world of professional baseball. Le Dictionnaire des grands oubliés du sport au Québec, 1850-1950, was coordinated by Gilles Janson, retired librarian from UQAM, with the help of Paul Foisy and Serge Gaudreau.


Gilles Janson, whose project had been in the works since 2007, was helped by many other contributors for the book published by the Éditions du Septentrion.

Among the other contributors was Yves Chartrand, who has been researching the lives and careers of baseball players for almost 20 years. Following two meetings held in 2008 and 2009, Yves Chartrand, a regular contributor to Le Forum newspaper, agreed to write 12 short biographies and to collaborate with Gilles Janson on a 13th.

Among the 13 short biographies of often forgotten people, the reader can find franco-american names already featured in Le Forum:

First-baseman Delphia Louis (Del) Bissonette, born and buried in Winthrop, Maine. (Bissonette’s brother Leo and fellow compatriot Aldrik (Bucky) Gaudette are also mentioned.)

Outfielder Augustin (Gus) Dugas, who left Québec with his family at the age of 2 to spend the rest of his (out of baseball) life in Taftville, Connecticut.

Second-baseman Walter Paul (Doc) Gauvreau, born and buried in Cambridge, near Boston, Massachusetts.

Pitcher Jean Dubuc, born in St. Johnsbury, Vermont.

Pitcher George Leclair, also born in Vermont but buried in Farnham, Québec.

The other names explored by Yves Chartrand were more familiar to baseball fans in Québec (Jean-Pierre Roy, Roland Gladu, Paul Calvert, Stanislas Bréard, Oscar Major and Billy Innes) or more specifically to the sports fans of Ottawa-Gatineau (Gil-O Julien and Jean-Charles Daoust, the first sportswriters at Le Droit, the region’s French-language daily newspaper since 1913. It is worth noting that before making it to the Ottawa newspaper in 1930, Daoust worked in Manchester, New Hampshire, first for the daily L’Avenir national, then as New England correspondent of Le Soleil, a daily based in Québec City, and finally as contributor to the monthly Le Réveil published by Cercle Davignon. His father Charles-Roger, who died in 1924, was himself a well-known New England reporter.)

To learn more about the book, please consult the link provided or write to the following address: info@septentrion.qc.ca.
**BOOKS/ LIVRES...**

**Fellow Odd Fellow by Steven Riel**

Steven Riel’s first full-length collection of poetry

**Blackberrying**

Scrunch on your back under branches
to plunder the out-of-reach pulp.

Succumb to the pull of plump clusters,their underslung, dusky abundance.

Then: blush as you dream lipsbrushed by a lush mustache.

When a fuzzy leaf nuzzles against your cheek,you’re a gurgling tot, a suckling glutton. O,

how to slurp up all this beckoning &not get stuck, a drunk beneath a thorn bush?

http://www.triohousepress.org/

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**Marie-Quat'e-Poches et Sarah Foshay**

New Release! March 5, 2014

by Normand Beaupré

C'est une œuvre qui tente de mettre en évidence la valeur, la richesse, et l'importance non seulement de la langue mais aussi de l'héritage d’une collectivité ethnique connue comme franco-américain. C'est un héritage qui reconnaît ses souches en France et par la suite transporté au Québec pour enfin parvenir en Nouvelle-Angleterre. L'auteur a vécu cet héritage et dans sa jeune vie, dans son enseignement, dans ses écrits, et il continue de suivre le pas de son héritage et sa culture à travers leur évolution d’une génération à l’autre. Le personnage de Marie-Quat'e-Poches est l'envoi culturel de “l’autre bord” qui vient à la rencontre d'une jeune femme qui se voit mal-connaissante de sa langue et de sa culture. Celle-ci veut bien apprendre l’histoire de ses ancêtres et se mettre au courant de son héritage afin qu'elle puisse savourer les délices d’un passé rempli de connaissances et de faits culturels. Qu’est-ce qu’elle apprend? Est-elle heureuse ou déçue? Est-ce que sa langue maternelle et son héritage sont en disparition ou non? Pourquoi l’auteur écrit-il en dialecte? Ces questions et autres sujets sont traités avec candeur et hardiesse.

Norman R. Beaupré
14 Gertrude Avenue,
Biddeford, Maine 04005

Tel: (207) 282-2626
Email: Norman@NRBeaupre.com

American Energy, Imperiled Coast

Oil and Gas Development in Louisiana’s Wetlands

by Jason P. Theriot

In the post–World War II era, Louisiana’s coastal wetlands underwent an industrial transformation that placed the region at the center of America’s energy-producing corridor. By the twenty-first century the Louisiana Gulf Coast supplied nearly one-third of America’s oil and gas, accounted for half of the country’s refining capacity, and contributed billions of dollars to the U.S. economy. Today, thousands of miles of pipelines and related infrastructure link the state’s coast to oil and gas consumers nationwide. During the course of this historic development, however, the dredging of pipeline canals accelerated coastal erosion. Currently, 80 percent of the United States’ wetland loss occurs on Louisiana’s coast despite the fact that the state is home to only 40 percent of the nation’s wetland acreage, making evident the enormous unin-tended environmental cost associated with producing energy from the Gulf Coast.

In American Energy, Imperiled Coast Jason P. Theriot explores the tension between oil and gas development and the land-loss crisis in Louisiana. His book offers an engaging analysis of both the impressive, albeit ecologically destructive, engineering feats that characterized industrial growth in the region and the mounting environmental problems that threaten south Louisiana’s communities, culture, and “working” coast. As a historian and coastal Louisiana native, Theriot explains how pipeline technology enabled the expansion of oil and gas delivery—examining previously unseen photographs and company records—and traces the industry’s far-reaching environmental footprint in the wetlands. Through detailed research presented in a lively and accessible narrative, Theriot pieces together decades of political, economic, social, and cultural undertakings that clashed in the 1980s and 1990s, when local citizens, scientists, politicians, environmental groups, and oil and gas interests began fighting over the causes and consequences of coastal land loss. The mission to restore coastal Louisiana ultimately collided with the perceived economic necessity of expanding offshore oil and gas development at the turn of the twenty-first century. Theriot’s book bridges the gap between these competing objectives.

From the discovery of oil and gas below the marshes around coastal salt domes in the 1920s and 1930s to the emergence of environmental sciences and policy reforms in the 1970s to the vast repercussions of the BP/Deepwater Horizon oil spill in 2010, American Energy, Imperiled Coast ultimately reveals that the natural and man-made forces responsible for rapid environmental change in Louisiana’s wetlands over the past century can only be harnessed through collaboration between public and private entities.

- See more at: http://lsupress.org/books/detail/american-energy-imperiled-coast/#sthash.uKgWGUpm.dpuf

JASON P. THERIOT, an energy and environmental consultant and former Energy Policy Fellow at Harvard University’s Kennedy School of Government, earned a doctorate in history from the University of Houston and a degree in journalism from Louisiana State University. He lives in Houston with his wife and two children.

jasontheriot.com
This booklet contains approximately 3500 French-English cognates and they are presented in alphabetical order. All of these words are bilingual having the same meaning in French or English. However, you will notice that some words contain French accents. These accents only dictate the French pronunciations. For example:
- age - âge (Fr.)
- aperitif - apéritif (Fr.)
- encourage - encouragé (Fr.)
- Jerome - Jérôme (Fr.)
- Kerosene - kérosène (Fr.)
- niece - nièce (Fr.)
- Noel - Noël (Fr.)

This booklet will be most helpful to quickly research word spelling when translating documents or writing French texts.

FYI: Most English words that have endings with (tion) or (sion) have exactly the same spelling in French. If interested, contact Trefle Lessard via email at: tref1213@gmail.com

**DVD...**

*Piecework: When We Were French*

*Written & Performed by Abby Paige*
*Directed & Dramaturged by Koby Rogers Hall*

*Conceived through the generous support of Burlington City Arts & Kingdom Country Productions*

*Piecework: When We Were French* is the moving and hilarious one-woman show by Vermont writer and performer Abby Paige. Based on extensive research and interviews with Franco-Americans, this powerful and delightful performance explores the legacy of more than a century of French-Canadian immigration to New England.

**NOW ON DVD!**
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  - DVD: HD. 80 minutes.
  - Script: XX pages, staple bound and signed by the author
  - Study guide: XX page pamphlet


To place a mail order, please use our printable order form or email positive_abbytude@yahoo.com for assistance.

Abby Paige is a freelance writer and performer, currently based in Ottawa, Ontario. Email: positive_abbytude@yahoo.com
(The Lyrics to the Songs...continued from page 31)

**Le Rétameur**
(Paroles par Gustave S. De France. Musique d’Eusèbe Champagne. Copyright 1916 by Octave Champagne.)

1) Chaq’jour sur la voie publique
Je fais, l’metier d’rétameur
Je suis la joie d’mes pratiques
Car j’ai l’esprit très farceur.

L’autre jour une cuisinière
M’apporte un filtre en fer blanc
En voyant l’fond d’sa caf’tiere
J’dis ell a vu l’feur souvent.

*Refrain :*
Tam tam tam c’est moi qui réta me
Les chaudrons, les cass’roles
J’coule du plomb au fond des poelons
J’repare les vieux chaudrons.

Y’enn’a pas beaucoup comm’moi voyez-vous
Pour mettre du plomb partout.

V’la l’rétameur, v’la l’rétameur, v’la l’rétameur qui passe.

**Soir**
(Poésie de Blanche Lamontagne. Musique de Philias Champagne. Copyright 1914 by Octave Champagne.)

1) Le jour s’enfuit. Tout est silence.
Dans ces grands bras le vent balance
Les lourds et mobiles épis.
Le glaneur a quitté la plaine.
D’odeurs de foin la tour est pleine.
Tous les échos sont assoupis.

*Refrain :*
C’est le soir, l’heure du mystère
Des doux serments et du bonheur.
Quand l’ombre descend sur la terre
Comme une fleur l’amour vainqueur
S’épanouit dans notre cœur.

2) Derrière la côte lointaine,
La lune se montre incertaine,
Entre les arbres effilés.
Et, sous les bois pleins de mystère
Dans la savane solitaire
Les amoureux s’en sont allés.

*Refrain*

3) L’aïeule tremblante et chenue
Sent une chaleur inconnue
Descendre du ciel triomphant;
Tandis qu’au seuil de la chaumière,
Avec sa chanson coutumière,
La mère berce son enfant.

*Refrain*

**Restons Toujours Brave, Canadiens-Français**
(Paroles et musique d’Eusèbe Champagne. Copyright 1911 by Eusèbe Champagne.)

*Refrain :*
Beau Canada, O Patrie Canadienne,
Celle que j’aime depuis mon plus jeune âge;
Marchons unis soyons sa sauvegarde,
Restons toujours brave, Canadiens-français.

1) Braves Canadiens, nous aimons notre fête,
Vingt-quatre Juin, nous célébrons toujours,
Gardons la fête de la terre natale,
Gardons toujours la foi en ce beau jour.

2*) Du beau pays, terre de nos ancêtres,
Nous garderons toujours le souvenir,
Brave Général le chef qui est en tête,
Bravo pour lui gloire à notre pays.

*Refrain*

3) Pays si cher, champ de gloire éternelle,
Et du frisson des orages sanglants,
Que ta moisson d’amour se renouvelle,

*Continued on page 40*
Le Forum

(The Lyrics to the Songs...continued from page 39)

Gardant toujours l’âme de tes enfants.
(Refrain)

4) Du fond du cœur où germa l’espérance,
Il faut bénir le sol qui nous nourrit;
J’oublierai pas le toit de mon enfance,
Ni le parler que ma mère m’apprit.
(Refrain)

Note: While I was proof-reading the lyrics and listening to the songs on the LP on Fri. March 28, 2014, I discovered that the second verse to “Restons Toujours Braves, Canadiens-Français,” is three-quarters different on the LP than the sheet music published either in 1907 or in 1911. Only the second line of the second verse is the same on the LP as found on the sheet music, while the first, third and fourth lines are completely different on the LP than the published versions. I listened to the second verse several times, and here are the words from the LP as I understood them:

2a) De trop long gouverne des terrassiers,
Nous garderons toujours le souvenir.
Suivant jamais la glorieuse audacieuse
Du beau pays, prépare-les à venir.

Since my transcription of the words did not make sense, I telephoned Roger Lacerte on the morning of Sat. March 29, 2014, and I asked him to listen to the song on the LP. Later the same morning, I sent to him, the lyrics to the song by e-mail. The next day, Sun. March 30, 2014, at 1:31PM, he sent an e-mail to me, with the following lyric:

2b) De toi, Laurier, couverte de ta face
Nous garderons toujours le souvenir.
Si, à jamais, ta glorieuse trace
Du beau pays, préparez l’avenir.

Roger Lacerte also wrote the following points in his e-message to me: “Le ‘toi’ c’est le premier ministre du Canada, originaire du Québec, Sir Wilfrid Laurier, qui est alors en fonction à Ottawa ou l’a été au moment de la composition de la chanson. En prose la phrase se lirait : ‘Nous garderons toujours le souvenir de toi, Laurier.’ Donc, il n’est plus en fonction mais l’a été. Le bout de phrase ‘couverte de ta face’ me paraît bizarre en ce moment. Aussi, incompréhensible ‘Si, à jamais, ta glorieuse trace du beau pays,’ une phrase incomplète, me semble-t-il, ainsi que ‘Préparez l’avenir.’ Il me faudrait plus de temps pour analyser cette chanson et réfléchir sur son sens, sa signification, mais puisque tu dois soumettre aujourd’hui ton texte je ne vois pas l’utilité de mon aide. Bon courage. Roger Lacerte.”

BOOKS/ LIVRES...

Champlain in Maine

by Philip Turner (Author)

Maine author and Caribou native Philip Turner’s most recent work of historical fiction is a book entitled "Champlain in Maine". Turner's book is a glimpse into the travels of French Explorer and "Father of New France" Samuel de Champlain and his exploration of Maine and its early settlers. Turner was inspired to write the book in conjunction with the 2014 World Acadian Congress which is being held in Northern Maine in August of 2014. The book is written in English with a French translation.

Turner is the author of seven other works including "Affie", "Rooster: the Story of Aroostook County", "First John: King of the Mountain", "I am General Eaton!", "A New Day Dawning", "A Rebel Redeemed" and "Ladies First: Saints All". Turner has also written four plays including, "A Rebel Redeemed", "A Tea in Heaven", "Our Memorial Windows" and "HI to Caribou". Turner, now 92 years of age is in the process of publishing his 9th book entitled "Exodus", which will be out in 2014.

To purchase a copy, make check payable to the Caribou Public Library $14.00 (for the book $10 shipping)

Send check to:
Debbie Sirois
33 Elmwood Avenue
Caribou, ME  04736
Or Online at Amazon
http://www.amazon.com/Champlain-Maine-Philip-Turner/dp/1940244056

If you have questions:
Phillip Turner: philipturner@maine.rr.com
Debbie Sirois: dsirois2@maine.rr.com

Paperback: 105 pages
Language: English & French
ISBN-10: 1940244056
$10.00
Josée's songs and my French-accented fiddling, made two CDs and was featured on a Smithsonian anthology of Franco-American music in the 1990s. We toured concert houses and festivals in the northeast, traveling as far as Canada and France, until Josée moved out of New England in 2002.

The stars aligned in 2014, when Josée's imminent return to Massachusetts coincided with a Chanterelle reunion weekend. The tour turned up enthusiastic full houses in RI, CT and NH, and we found a new, fresh sound in the old favorites! Max Cohen joins us as our new guitarist and fourth vocalist. Alan Bradbury returns on vocals, Cajun accordion and acoustic bass. Voila! C'est le temps de s'amuser! It's time to have fun - join the soirée!

We'd love to be considered for your upcoming season of performances or residencies. Please contact Josée at info@joseevachon.com or Donna at donna@fiddlingdemystified.com

http://fiddlingdemystified.com/bands/chanterelle/ - with audio/video samples

Thanks/mercii!
Donna Hébert for Chanterelle:
Franco-American fiddle and song
Donna A. Hébert
413-658-4276
donna@fiddlingdemystified.com

BIOS

Josée Vachon and I are very excited to announce that Chanterelle, our celebration of Franco-American fiddle and song, is back onstage and available for cultural, educational and entertainment programs in the Northeast. The band, formed in 1994 around cultures of New England and Canada to every soirée. The audience are effectively guests in their home, the stage is their living room, and the party is ON! C’est le temps de s’amuser! It’s time to have FUN!

Fees (all plus travel): Low - Josee/Donna duo in schools for $800 plus travel. High - the quartet for a weekend festival or college residency - $4500. Venue provides sound unless otherwise contracted. (For Touring program venues: Josée, Donna and Max are MA residents; Alan lives in RI.)

Donna Hébert and Josée Vachon have been performing together since 1994. Both are recognized for their unique contributions to Franco-American music and culture. Josée toured for seven years as a Franco-American singer with the NEA roster “Women in Song.” Donna is a Massachusetts state Artist’s Fellow in the Folk Arts for Franco-American fiddling.

JOSÉE VACHON

Born in Québec and raised in Maine, Josée Vachon has been sharing her Franco-American culture for over 25 years with traditional, original and contemporary folksongs from Québec and Acadia. After singing at family gatherings, she began singing publicly with the support of the Franco-American Center at the University of Maine, where she discovered others who shared her rich heritage. After receiving her BA in Romance Languages in 1984, she continued to perform, quickly gaining recognition as a new Franco-American voice through early performances at state festivals in Maine and at schools and parish soirées. In 1999, she received the National Culture through the Arts Award from NYSALFT, the New York State Association of Foreign Language Teachers, and was inducted into the French-Canadian Hall of Fame Class of 2007 for the American-French Genealogical Society.
Le 350e anniversaire (1663-2013) de l’arrivée en Nouvelle-France du premier contingent des Filles du Roy (filles à marier) 

par Irène Belleau


1. Présidente, Société d’histoire des Filles du Roy
par les Messieurs de l'Hôpital général; le roi la gratifie de 600 livres en considération du soin qu'elle a pris de la conduite du groupe de 1671. Elle signe cinquante-deux contrats de mariages de Filles du Roy. En 1668, c'est la veuve de Pierre de Villate, Marguerite Leroux, qui est « conductrice » d'un groupe de cette année-là. Il y eut aussi le recrutement fait par les curés de paroisses plus particulièrement le curé de St-Sulpice de Paris, M. DeBretonvilliers, qui en recruta plusieurs. Ces femmes continuaient l’oeuvre de recrutement que Jeanne Mance et Marguerite Bourgeoys avaient fait dans les années 1650 pour leur œuvre respective. Presque la moitié des Filles à marier venaient de la Salipertière de Paris « sorte de refuge pour les pauvres et une maison d’internement pour les exclus de la société comme les mendiants, les prostituées, les enfants abandonnés par leur famille » etc. Colette Piat dans son livre Les Filles du Roy les décrit comme des filles ramassées dans Paris parce que le monarque Louis XIV voulait un Paris propre. La Salipertière, l’Hôpital de la Pitié, a une longue histoire enracinée à l’époque de Marie de Médicis et devenue la Faculté de médecine de Paris. Les promesses qu’on faisait à celles qui se destinaient à la Nouvelle-France pouvaient faire rêver plus d’une orpheline : avoir un mari qu’elle pourrait choisir – ce qui n’est pas peu dire – une terre à cultiver, une maison et des enfants à aimer ! De quoi faire oublier la Salipertière ! Les appartenements : plusieurs ne sont pas venues seules. Elles étaient appartenées c’est à dire qu’elles étaient accompagnées de parents de leur parenté à leur arrivée, ou venaient rejoindre un membre de leur famille déjà établi en Nouvelle-France. Certaines furent rejoints, par la suite, par d’autres personnes de leur environnement familial ou communal après leur arrivée. Ce phénomène est souvent négligé lorsqu’on écrit la vie des Filles du Roy. Voici des exemples.

Les trois soeurs Raclos Françoise, Madeleine et Marie arrivent en même temps accompagnées par leur père qui leur remet 1000 livres et étonnamment, il reprend le bateau... le même automne... voulait-il s’en débarrasser ? Pourtant, on ne les dit pas orphelines... Les trois soeurs Deschalets Claude, Élizabeth et Madeleine, orphelines de père et de mère, arrivées en 1668 de même pour les trois soeurs Gobeil non répertoriées par Yves Landry mais le sont par Silvio Dumas représentent la même situation; la veuve Renée Rivière arrive avec sa fille Andrée Remondière; Marguerite Paquet arrivée en 1667 avec son père, sa belle-mère, ses frères Maurice et René, sa belle-soeur Françoise Forget et sa nièce Jeanne Paquet...toujours un régiment !. L’évènement recrutement expatrie presque toute la famille. Le dépaysement sera sans doute moins grand en Amérique !

D’autres viennent rejoindre de la parenté en Nouvelle-France : c’est le cas de Marie Albert dont les deux frères André et Guillaume engagés en 1656 et 1657 sont bien établis à la Pointe-de-Lévy et présentent leur voisin Jean Chauveau à leur soeur nouvellement arrivée et il devient son époux; Marie Mullois, orpheline de père, arrive en 1665 vient retrouver sa tante Madeleine Mullois arrivée à 24 ans en 1662; Marie Faucon, orpheline de père et de mère, vient retrouver sa cousine Jeanne Rousselier; Catherine Paulo de l’Aunis vient rejoindre sa soeur Marie Paolo; la veuve Anne Lemaître arrive en 1663 avec sa belle-fille Jeanne Lelièvre et ses petits-enfants Louis et Nicolas Roy mais...son fils Nicolas Roy et le père de sa belle-fille Guillaume Lelièvre sont déjà ici... On se retrouve en famille, quoi !

Puis, il y a celles comme Anne Lemaître pour qui l’accueil et le réconfort de la parenté leur permettent de vivre et de s’installer ensemble : les deux soeurs Rejonne Jeanne et Marie arrivent en 1663 et elles sont rejoints peu après par leur frère François et leur belle-soeur Catherine Gaboury; Catherine DeBoisandré de Caen non répertoriée en Normandie est rejointe deux ans plus tard par sa soeur Jeanne-Claude et ses deux fils Noël et Joseph Rancourt nés de son premier mariage en France; Claude DeChevrainville arrivée en 1665 vient rejoindre sa soeur Marie-Madeleine DeChevrainville, orpheline de père, venue en Nouvelle-France en 1663. Et il y en a bien d’autres ! À mon avis et selon mon calcul, elles sont quatre-ante-sept dans ces cas d’appartenements.

Qui étaient-elles vraiment ? Sûrement de bonne famille avec un certificat de bonne conduite du curé ou recommandées par les autorités de la Salipertière mais un certain baron venu faire enquête au nom du roi leur a fait mauvaise réputation et c’est depuis 350 ans que cette opinion coriace habite encore aujourd’hui bien des esprits. De retour en France, Armand Lom D’Arce, baron de LaHontan, les a qualifiées de « petite et moyenne vertu » : de là à penser qu’elles étaient de mauvaise vie, prostituées, il n’y avait qu’un pas vite franchi et elles sont devenues filles de joie, putains, que le climat de la religion qui régnait à l’époque a vite figuré. L’histoire n’a pas retenu leurs noms – ni leur histoire -. Yves Landry considère que le baron a été le plus traître envers les Filles du Roy. Comment des femmes qui ont fait 12,15,18, 20 enfants peuvent-elles être des prostituées ? Impossible, dit fermement Yves Landry. On les a appartenées aux femmes reprises de justice que la France envoyait aux colonies dans la Martinique, la Guadeloupe et la Guyane. Le baron en a fait, mal à propos, un duplicata pour la Nouvelle-France. La Société d’histoire des Filles du Roy veut redresser cette injustice vision. L’étude et l’analyse de ces quelque 800 femmes venues ici n’étaient pas des filles de joie. Les preuves sont faites que le baron a menti en répétant ce qu’il AVAIT ENTENDU DIRE. Bien sûr, il y en eut qui se prostituaient au moins une quinzaine à ma connaissance mais c’est des situations de vie qui les ont obligées à vivre et survivre; soyons clairs: elles n’étaient pas des prostituées avant de quitter la France !

Des exemples : Catherine Basset est probablement l’exemple le plus probant : elle perd son mari; elle a trois enfants à nourrir; le fruit de sa prostitution lui permet d’alimenter ses enfants. Le Conseil Souverain se rendant compte qu’elle influence d’autres femmes à ce jeu veut ‘faire un exemple » en la bannissant de la ville. Toutefois, elle pourra revenir si sa vie est changée, spécifie la Prévôté de Québec. Ce qu’elle fait mais son petit jeu d’influence se répète. Sentence : deux fleurs de lys im-

5. Anne Gasnier est la seconde épouse de Jean Bourdon de Romainville, ingénieur et arpenteur du roi. Elle est née en France en 1611 et décédée à Québec le 27 juin 1698. Arrivée en Nouvelle-France en 1649, elle s’occupe de l’établissement des Filles du Roy et les accueille surtout dans la maison Monceaux à Sillery.
7. Elizabeth Estienne, selon Silvio Dumas, a dirigé les contingents de 1670 et 1671.
primées au fer chaud sur ses deux épaules et la potence. Il semble que la peine fut commuée à cause de ses enfants. Il y eut entre autres Marie Chauvet, Catherine Guichelin, Madeleine Larcher, Jeanne Olivier, Marie Beauregard, Marie Qué Eugene, Marguerite Jasselin, M.-Charlotte Pecquet, Thérèse Saunois et Marie Montminy. Malheur à la généralisation, dirions-nous. Il faut « coriger » l’histoire et faire en sorte que les Filles du Roy soient connues, reconnues pour ce qu’elles ont été vraiment, réhabilitées devant l’opinion publique et réinvesties de leur véritable rôle de Mères de la nation.

Les émigrées : Il y eut aussi des Filles du Roy qui ne résistèrent pas au pays, au climat, à la vie de colons; elles retournèrent en France. Parfois l’année même de leur arrivée mais la plupart avec mari et enfants. À preuve : Catherine Beuzelin de Normandie arrivée en 1671 reprend le bateau la même année que son arrivée au Nouveau Monde de même que sept autres dont cinq sont originaires de Paris en Île-de-France. L’une d’elles apportant même pour 600 livres de biens, une autre signant un contrat de mariage et une autre ayant eu un enfant « illégitime ». Le souvenir d’une pénible traversée ou à première vue, l’immensité du pays de forêt leur ont-ils fait peur ? Serait-ce le regret d’avoir quitté la famille ? ou le dépaysement total… quoi encore ? Nous ne saurons jamais.

Marguerite Chabert de la Charrière arrivée en 1668 était noble, elle savait signer, elle apportait pour 3 000 livres de biens et elle n’a vécu ici que cinq ans de leur arrivée mais la plupart avec mari et enfants. À preuve : Catherine Beuzelin de Normandie arrivée en 1669 au Poitou a quatre enfants et, après quinze ans ici décide d’émigrer à la suite d’une accusation d’adultère qui semble fausse puisque son accusateur a été condamné à faire réparation d’honneur. Elle s'en va en France en 1684; son mari la rejoint. Charlotte Pecquet du contingent de 1671 connaît aussi une situation difficile : elle a trois enfants et un autre « illégitime » d’un nommé Colin/Catin. Elle dépose l’enfant devant ce père en lui disant : Voilà ton enfant, fais-en ce que tu voudras. Elle quitte après sept ans le pays de Nouvelle-France pour le vieux continent de ses origines.

Il faut reconnaître que la majorité de ces Filles du Roy émigrées n’avaient eu que quelques enfants souvent morts en bas âge. Le mari, la parenté ou le milieu ont sans doute « adopté » les autres car les archives nous permettent de les retracer tout au long de leur itinéraire de vie sans qu’ils revoient jamais leur mère… Mais il y en a une qui nous laisse vraiment perplexe compte tenu de sa démarche et parce qu’on ne sait pas ce qu’elle est devenue, c’est Marie-Claude Chamois alias Marie-Victoire. Elle épouse François Frigon de Batiscan et ils ont sept enfants (même un bébé de quatre mois) lorsqu’elle apprend par des immigrants de France que son père est mort (elle était orpheline de mère) ; elle part en quête de son héritage… elle ne revint jamais !

Il y aurait encore beaucoup à dire sur ces vies « transbordées » d’un continent à un autre destin… C’est pourquoi il faut dépouiller les archives de chacune d’elles…

D’où venaient-elles et quelle était leur condition sociale : La majorité fut recrutée en Île-de-France 265, sur 770, 327 de Paris, 127 de Normandie, 102 de l’Ouest particulièrement de La Rochelle dont 2 % protestantes, 59 de l’est, 43 de la Loire, 20 du Nord, 13 de la Bretagne, 7 du Centre, 4 du Sud, 6 hors de France, 2 de la Belgique, 1 de l’Allemagne, 1 du Brésil, 1 de la Suisse parce que la France à l’époque recrutait des militaires de d’autres pays pour son armée. Elles étaient de toutes les strates sociales : roturières, nobles, bourgeoises, apportant leur normes, leurs habitudes, leurs valeurs et même leurs préjugés. Pour connaître leur condition sociale, on ne retrouve que peu d’indices. Même les contrats de mariage ne précisent pas cette question. Il faut comme Landry regarder la profession de leurs pères : 176 seulement sur 770 déclarent la profession de leur père : notables, bourgeois, officiers, hommes de métiers. Quelques-unes apportaient des biens pour une valeur exemplaire : Jeanne-Judith de Matras arrivée en 1669 était fille d’un capitaine de cavalerie, en Vendôme; elle apporte pour 3000 livres de biens et elle touche, en plus, la dot de 50 livres du Roi ! Elle épouse Charles Le Gardeur, Sieur de Villiers, écuyer et Seigneur de Béancour. Pour seulement 41 % des 770, la dot royale est mentionnée au contrat de mariage. La majorité apportent des bines pour une valeur de 200 livres… Pas de qui survivre !!!

Enfin, pourquoi sont-elles venues ici ? À cette époque, il y avait en Nouvelle-France un déséquilibre des sexes… six hommes pour une femme. Les engagés après leurs trente-six mois d’engagement retournaient en France. Les Compagnies qui devaient, selon leur contrat, peupler la colonie de 3 000 personnes par année se sont plutôt intéressées à la traite des fourrures. Leur échec d’immigrants potentiels a donné à Louis XIV le souci de faire œuvre véritable de peuplement en prenant à sa charge ce qu’on appelle la « dot » des Filles du Roy : 50 livres d’où leur nom. Elles sont donc venues en Amérique pour peupler le pays. Anne Hébert dans son Premier jardin dit qu’« elles sont venues pour nous mettre au monde et le pays avec nous ».

En effet, les huit millions de Québécois et de Québécoises d’aujourd’hui ont pour au moins 90 % dans leurs veines le sang de ces premières femmes qu’on appelle justement aujourd’hui les Mères de la nation québécoise. Elle se sont établies sur les rives du St-Laurent de l’île Percée à Lachine puis elles ont essaimé partout par leurs descendances, au Canada anglais, aux Etats-Unis, en nombre important.

Sur les bords du Saint-Laurent mais aussi sur les rives des rivières Nicolet, (Suite page 45)
The Martin Family history goes back to the earliest French settlers in the new land called Arcadia (Greek for Garden). Pierre Martin (b.1601) and Catherine (Vigneault) Martin (b.1603) arrived on the St. Jean (St. Jehan) in 1636, Mathieu Martin (b.1636) was the first child born on the newly discovered land. Records indicate he never married.

His siblings carried on the family name. The Martin descendants migrated to the St. John Valley during the 1700's eventually building this house around 1823-1860. The first recorded owner was Isaias and Sophie (Michaud) Martin. They had three children. Sophie died giving birth to the third child who also died. Isaias later married Scholastic Violette and they had fourteen (14) children in this home. The details of the house give us stories of the Acadian way of life and crafts that helped them to survive in harsh times. The Martin Farm once covered most of the western part of Madawaska. Today only this house and less than an acre remain to tell the stories. Some of the stories are shared during the tour, others are yet to be discovered. Today the house reflects the many years of change. Several Martin, Cormier, and Violette families lived here, adding their personal touch. Presently, the owners are "unmuddling" the home, hoping to return it to the look of the Turn of the Century. The Homestead is not a museum but actually lived in by the current owners, who enjoy telling and learning new stories about the families and the history of the Acadians in Madawaska.

While visiting the most northeastern corner of the United States, families and friends from all over New Brunswick and Quebec visit the Martin Homestead.

The Martin Family Reunion Date is August 21, 2014. It will be held on the grounds of the Martin Acadian Homestead at 137 Catherine St, Madawaska, ME. The World Acadian Congress is from Aug 8-24, 2014. During this time, over 120 families will be coming together to celebrate. Most have Acadian roots and ties to the St. John Valley and the areas in New Brunswick and Quebec. Plan to be in the Valley during this grand event and join with your Martin relatives on August 21. There will be lots to do and see all around the region. Check it out on www.cma2014.com

Set your vacation plans in motion now and register to be a part of the Martin gathering. Register for the Martin Family Reunion at martin.cma2014.com

Contact Person:
Paul & Lois Muller, Proprietors
137 St. Catherine Street
Madawaska, ME 04756
Phone: 207-728-6412
Remembering Robert R. Fournier (1932-2013)

In our stories, he lives on.

Bob was born—like all of us.
Like all of us will—he died.
The tale of the in-between—
the threads that link beginning and end—
made all the difference.

Born in a French town
he spoke
French with family and friends;
French at St. Jean-Baptiste,
the bilingual parochial school;
French in the mills; French on the streets.

His father, Pete—by virtue of his hard earned
English—was a foreman;
his mother, Germaine, a master weaver.
Her fingers moved—still weaving—
as she rested after work.
Trilingual, Bob spoke “chez nous” French
(Louis the Fourteenth’s French, some say),
a standard French (for the uninitiated),
and flawless unaccented English
mastered through nightly practice
before his bureau mirror.

There were so many Bobs—
so many manifestations
in so many varied circumstances—
(Continued on page 47)
Let’s look at just a few:
Bob in Suncook, France, Québec;
bilingual schools for French kids;
ESL for immigrants to ease
their linguistic rites of passage;
Bob, the genealogist:
an Hébert descendant;
an Acadian linked
to all those wanderers,
exiled by
the Grand Dérangement;
Bob, whose looks
in later years
revealed his native ancestry.

Among the many other Bobs
we find
Bob, the Franco-American volunteer
(Centre, Richelieu, ACGS)
always ready to assist;
Bob, the family man,
uncle/mentor/friend
to Lisa . . .

In leisure moments
Bob, the nature lover,
worked in his garden,
loafed on the beach,
or kayaked on
New England’s lakes and streams.

Friends, family, colleagues—
everyone he met—
knew Bob, the storyteller.
Remembering,
we who knew him
hear him laughing
and regaling us . . .

As we share our memories
each resurrected scene
calls forth
another Bob story.
In these tales
the richness of his life
lives on.

Margaret S. Langford
Bob’s cousin-in-law

(par Adrienne Pelletier LePage, Saco, ME)
Coin des jeunes...

Sudoku

Complexe la grille en remplissant les cases vides avec les chiffres de 1 à 9, de manière à ce qu’un chiffre ne se répète jamais dans une même ligne, colonne ou carré.

```
4 3 9 1 7 8
9 8 7 3 6 2
5
8 4 2 6
1 9 3
2 9 8 5 1 7
3 7 1 4 5 9
```

Trouve les 7 différences entre ces deux dessins...
**RECIPES/ RECETTES**

**Nos Histoires de l’Île livre de cuisine**

A recipe book from “Nos Histoires de l’Île” with local and family recipes from the homes of French Island in Old Town, Maine.

The cookbook is divided into the four seasons. Each featuring a short introduction accompanied by recipes for the season.

**Springtime Recipes**

**Fiddleheads/Fougère**

“Fiddleheads are picked on the banks of the Penobscot Rover. When the water is high in the spring and comes down, that’s when the fiddleheads come up. You pick them when they are four or five inches high. When they have gone pass, they can grow up to eighteen inches to two feet high. The best time to pick them is the last few weeks in May or when you start seeing small leaves on the trees. My husband usually wars boots as it’s muddy on the river shore. Sometimes, when it’s cold the last of May and there’s a frost, they could freeze; so you have to watch when you pick them. If they’re black, that means the frost got to them and they’re no good; they will turn limp and you can’t eat them. It’s best to clean them as soon as you pick them. If you leave them overnight they get soft and are hard to clean. Some people put them on screens and use a water hose and hose a lot of dirt out of them. But I like to clean mine by hand—one at a time, and take the little fuzz that’s on them. Leave the stem about one inch long, then I rinse them in the sink two or three times until the water is clear. Then you are ready to cook them. Mmm real good.” (Mona Page St. Louis)

**Fiddlehead Recipe - Carol (St. Louis) Nichols**

- Salt Pork (small piece)
- 1 Medium Onion
- Fiddleheads (cleaned)
- Water
- Vinegar

Put fiddleheads into a large pot with salt pork, onion and enough water to half-cover fiddleheads. Cook for 15 minutes if you want them just tender, or about 30 minutes if you like them soft. I drizzle cider vinegar over the fiddleheads and add salt and pepper when I serve them. Some people just like butter on them.

**Salmon Pie – Adeline (LaGasse) St. Louis**

- 1 Pie Crust
- 1 can (14 3/4 oz.) Red Salmon
- 1 Medium Onion
- 6 Medium potatoes
- 1 tsp. Margarine

Cook potatoes as you would if you were making mashed potatoes and flavor to taste. While the potatoes are cooking, take the teaspoon of margarine and cook the medium onion until it is tender, then add the can of salmon (which should have the bone and skin removed if any). Let the onion and salmon simmer until potatoes are ready (about 30 minutes). When the potatoes are done put salmon mixture in and mix. Then place mixture into uncooked pie crust and bake at 350° for 40 minutes or until crust is golden brown.
August 2014 St. John Valley Family Reunions
As of March 15, 2014
Visit www.CMA2014.com for dates and times

Albert - Lejeune, QC
Arseneau - Saint-Michel-de-Squatec, QC
Asselin - Nottaway, QC
Aucun / Wedge - Saint-Jacques, NB
Avotte - Frenchville, ME
Babin - Ste Agathe, ME
Babeau - Saint-Jacques, NB
Baker - Baker Brook, NB
Barrieau / Barriault - Edmundston, NB
Beaulieu - Saint-Honoré, QC
Belanger - Fort Kent, ME
Belliveau - Témiscouata-sur-le-Lac, QC
Berhive / Saint-Louis-du-Ha Ha, QC
Blanchette - Eagle Lake, ME
Bouchard - Fort Kent, ME
Boucher - Lac de l'Allé, QC
Boudreau / Aulait / Témiscouata-sur-le-Lac, QC
Bourgeois - Saint-Basile, NB
Breault / Aulait / Témiscouata-sur-le-Lac, QC
Broussard - Rivière-Verte, NB
Caissie - Drummond, NB
Caron - Sainte-Jean-de-la-Lande, QC
Carrier - Grand Isle, ME
Charlebois - Lac Baker, NB
Chasse - Fort Kent, ME (TBD)
Chériaux / Chavarie / Cheverie - Madawaska, ME
Corbin - Grand Isle, ME
Corneille - Lac Baker, NB
Côté - Grand Isle, ME
Cyr - Madawaska, ME
Daigle - Madawaska, ME
Deschaînes / Deschenes / Miville - St Agatha, ME
Desjardins - Saint-André, NB
Desmeules - Saint-Jacques (Moulin-Morneault), NB
Dereau - Saint-Quentin, NB
Dion - Saint-Jean-de-la-Lande, QC
Dion - Grand Isle, ME
Dubé - Saint-Jean-de-la-Lande, QC
Dubois - Portage Lake, ME
Dugal - Madawaska, ME
Duguay - Nottaway, QC
Dumont - Fort Kent, ME
Forest - Madawaska, Ste Agathe, Van Buren, ME
Fournier - Saint-Basile, NB
Gagnon - St Agatha, ME
Gaudreault - Nottaway, QC
Gaudreault - Edmundston, NB
Gauvin - Portage Lake, Van Buren, ME
Genest / Grand Isle, ME
Girouard - Saint-Michel-de-Squatec, QC
Godbout - Saint-Sauveur, QC
Gagnon / Saint-Jacques, NB
Gremelin - Saint-Jacques, NB
Guedry / Labine / Petitpas - Van Buren, ME
Guerrette / Ste Agathe, ME
Haché / Gallant - Kedgwick, NB
Hébert - Madawaska, ME
Lagacé / Lagasse - Madawaska, ME
LaJoie / Cyr Plantation, ME (TBD)

Launay - Saint-François-de-Madawaska, NB; Rivière-Bleue, QC
Lang / Long / Clair, NB
Lauster - Frenchville, ME
Laverm / Laversue - Grand Isle, ME (TBD)
Lavie - Saint-Louis-du-Ha Ha, QC
Leblanc - Edmundston, NB
Leclerc - Témiscouata-sur-le-Lac, QC
Lee - Edmundston, NB
Léger / Léglise / Truhan - Saint-Jacques, NB
Lejeune / Biard / Young - Lejeune, QC
Levesque - Fort Kent, Lille, Van Buren, ME
Lizotte - Grand Isle, ME (TBD)
Madore - Van Buren, ME
Maillet - Saint-Basile, NB
Malenfant - Edmundston, NB
Mallet / Malais / Malley - Edmundston, NB
Markus - Madawaska, ME; Témiscouata-sur-le-Lac, QC
Martin - Madawaska, ME
Mazur - Saint-André / Ste-Anne-de-Madawaska, NB
Mercure - Edmundston, NB
Michaud - Ste Agathe, ME
Morin / Madge - Saint-Eugène-de-Témiscouata, QC
Mornault - Ste Agathe, ME
Morrow - Hamlin & Grand Isle, ME
Nadeau - Lac Baker, NB
Ouellet - Saint-Hilaire, NB
Pardas - Frenchville, ME
Pacen - Van Buren, ME
Fellerin - Saint-Eusèbe, QC
Pelletier - Saint-Marc-du-Lac Long, QC
Perron - Dégelis, QC
Phillips - Saint-Quentin, NB
Picard - Ste Agathe, ME
Plourde - Saint-Jean-de-la-Lande, QC
Poirier - Saint-André, NB
Querret - Saint-Quentin, NB
Raymond / Faujas - Dégelis, QC
Richard - Témiscouata-sur-le-Lac, QC
Riou - Grand-Sault, NB
Robert - Auclair, QC
Robichaud - Ste Agathe, ME
Roy - Frenchville, ME
Sainton / Sinot / St-Don - Témiscouata-sur-le-Lac, QC
Savoie - Saint-Quentin, NB
Saucier - Halligan, ME
Sirois / Lalancette - Saint-Joseph-de-Madawaska, NB
Soubry - Saint-Basile, ME
St-Onge - Saint-Jacques, NB
Ste-Pierre - Van Buren, ME
Talbot / Gervais - Ste Agathe, ME (TBD)
Thériault - Fort Kent, ME
Thérien - Rivière-Verte, NB
Thibodeau - Rivière-Verte, NB
Turcot / Turcotte - Dégelis, QC
Valcourt - Patterson, QC
Violette - Van Buren, ME
Voisine - Frenchville, ME
Zangio Dako - Saint-Jacques, NB

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FOCUS ON FAMILIES
2014 Congrès mondial acadien is inclusive

by Don Levesque

The 2014 Congrès mondial acadien (World Acadian Congress) August 8 to 24, features theme days, academic conferences, multi-media center, Acadian world expo, more than 120 community activities and three pillar days: August 8, opening ceremonies, Edmundston, New Brunswick; August 13, Madawaska, Maine; and August 24, closing ceremonies, Témiscouata-sur-lac, région de Caraquet, Quebec.

But the focus of CMA 2014 is on families, more specifically, family reunions. There are more than 120 family reunions being held during CMA 2014 with more than 50 of those being held in northern Maine.

In addition to holding more family reunions than any previous CMA, what distinguishes this Congrès mondial acadien is its inclusivity.

It has been a tradition of past CMAs that dispersed Acadian families hold reunions. However, CMA 2014 has invited all families in the area to hold a reunion. As a result families with origins in Québec, Ireland, Scotland, England, and other areas are holding family reunions alongside families with Acadian origins.

Émilien Nadeau of Quebec, president of CMA 2014, said our ancestors all came to this area and worked together, married into each other's families, and were neighbors and friends. This has been true for more than 100 years, he said, so why should CMA 2014 be any different?

Although some family reunions may be quite small, others, like the LeBlanc family, expect thousands of participants. However, approximately 300 participants normally attend a family reunion during a CMA.

Some people might even attend several family reunions because of their genealogy and the genealogy of their spouse.

There is no formula to each family reunion, some plan a simple picnic, others have many activities planned. Go to www.cma2014.com to see if your family is holding a reunion and what the plans are. On the CMA website, you'll find all the families listed along with contact information.

There is one more tiny detail that makes CMA 2014 different than previous editions: This one is being held in L'Acadie des terres et des forêts (Acadia of Lands and Forests), an area composed of northern Maine, northwest New Brunswick, and southeast Québec.

Previous CMAs were held in southeast New Brunswick (1994), Lafayette, Louisiana (1999), Nova Scotia (2004), and northeast New Brunswick (2009). CMA 2014 covers two countries, two provinces, one state, and more than 50 municipalities, embracing approximately 100,000 residents.

The Congrès mondial acadien - Maine regions FaceBook page lists community activities being held in Maine, along with photos, links to articles of interest to Acadians and Franco-Americans, and Acadian and Franco-American music.

For more information visit www.cma2014.com.

Don Levesque is a Grand Isle, Maine, native, and has worked in community journalism for more than 30 years, 15 of those as publisher and editor of the St. John Valley Times. He is the vice-president of the CMA 2014 Maine Regional Coordinating Committee.
The Franco-American Centre is pleased to welcome a set of the “PRDH” (Programme de Recherche en Démographie Historique). Which is an important resource for those doing French-Canadian genealogical research in the seventeenth and eighteenth centuries. We also received issues of “French Canadian And Acadian Genealogical Review” dating from 1968-1981, and a Family genealogy book: Thanks for the Memories, St. Louis/Bouchard, Family Reunion 2000. These collections were donated by Lin LaRochelle of Bangor, Maine.

Lin also donates perishables for the Centre’s functions and FAROG student group meetings.

Merci!

The following books were donated by Albert Marceau of Newington, Connecticut.

Saint Jean Baptiste Parish and the Franco-Americans of Lowell, Massachusetts; (2) Folklore Chansons Poupulaires Traditionnelles Du Québec; Noël Les Plus Belles Chanson En Musique; Home Cookin’ Favorite French-Canadian Recipes (bilingual). Albert has been a contributor to the Franco-American Centre’s Library for many years!

The following books were donated by Author Mark LaBine of Arden Hills, Minnesota.

Ancestral Pathways; Proulx; Minnesota Farm Family Memories; An Ancient And Knightly Line; La Verdure De Mirligueche A Story of the Guidry Dit LaBine Family In North America; American Roots. (See page 34).

We are currently seeking:

- Private Collections, audio, video, genealogy, books related to Franco-Americans
- 2 matching stationary chairs for our foyer and reception area.
- Glass display cases to house our collections.
- Monetary donations so that the Franco-American Centre can continue its many initiatives and programs. See our websites:

  Franco-American Events: umaine.edu/francoamerican/events/
  Le Forum: http://umaine.edu/francoamerican/le-forum/
  Oral History: Francoamericanarchives.org
SHARE A TITLE WITH FRANCO AMERICAN LIBRARY

Is there a book, article, movie, or other resource that has been helpful to you for exploring your cultural identity, or for learning about the history of Franco America? Is there a novel that resonates with your cultural experience, or a genealogy that is useful to you? Have you published your own work?

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Franco American Library assembles a list of titles, authors, and other information about resources for learning Franco American history, literature, and life. Our bibliography lists over 1700 resources and counting.

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Franco American Library is a production of the Franco American programs at the University of Maine
THE FRANCO AMERICAN CENTRE
OF THE
UNIVERSITY OF MAINE

The University of Maine Office of Franco American Affairs was founded in 1972 by Franco American students and community volunteers. It subsequently became the Franco American Centre.

From the onset, its purpose has been to introduce and integrate the Maine and Regional Franco American Fact in post-secondary academe and in particular the University of Maine.

Given the quasi total absence of a base of knowledge within the University about this nearly one-half of the population of the State of Maine, this effort has sought to develop ways and means of making this population, its identity, its contributions and its history visible on and off campus through seminars, workshops, conferences and media efforts — print and electronic.

The results sought have been the redressing of historical neglect and ignorance by returning to Franco Americans their history, their language and access to full and healthy self realizations. Further, changes within the University’s working, in its structure and curriculum are sought in order that those who follow may experience cultural equity, have access to a culturally authentic base of knowledge dealing with French American identity and the contribution of this ethnic group to this society.

MISSION

• To be an advocate of the Franco-American Fact at the University of Maine, in the State of Maine and in the region, and
• To provide vehicles for the effective and cognitive expression of a collective, authentic, diversified and effective voice for Franco-Americans, and
• To stimulate the development of academic and non-academic program offerings at the University of Maine and in the state relevant to the history and life experience of this ethnic group and
• To assist and support Franco-Americans in the actualization of their language and culture in the advancement of careers, personal growth and their creative contribution to society, and
• To assist and provide support in the creation and implementation of a concept of pluralism which values, validates and reflects affectively and cognitively the Multicultural Fact in Maine and elsewhere in North America, and
• To assist in the generation and dissemination of knowledge about a major Maine resource — the rich cultural and language diversity of its people.