



# THE MAINE FOLKLIFE CENTER

Celebrating Traditional Arts and Culture of Maine and the Region

Volume 15: Issue 2, Fall 2010



Colorful baskets from Molly Neptune Parker on display at the American Folk Festival.

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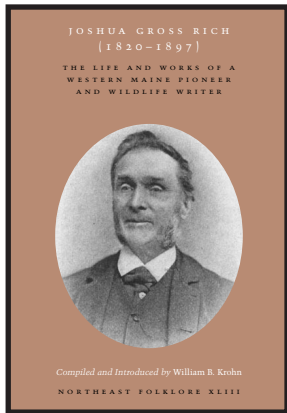
## 'Drive Dull Care Away' campaign continues toward 1 million dollar goal

In April, 2010 we launched our Drive Dull Care Away campaign to raise the Sandy Ives Endowment fund to \$1 million. Folklorist Nick Spitzer, who produces and hosts American Routes on NPR agreed to be our honorary chair of the campaign and came to Maine to speak at the University in support of the Maine Folklife Center and preserving the legacy of its founder, Edward D. "Sandy" Ives. The Ives legacy of teaching, fieldwork, publishing and public programming has come under threat due to University budget cuts. First the academic position was

cut (teaching), then the archivist's position was cut (fieldwork and preservation) and the administrative assistant position was cut (general support). The Folklife Center's board of directors and remaining staff has worked on strategies to maintain and rebuild folklore at the University of Maine. We currently have adjunct teachers, a volunteer librarian who is assisting in the archives and strong student support to take care of day-to-day operations and accessioning of materials coming into the collection. (DULL CARES continued on page 7)

## Northeast Folklore publishes writings of a 19th century man of many talents who worked in the Maine wilderness

New Title Release – Available Now!



Joshua Gross Rich seemingly lived several lifetimes in the nearly eight decades he spent on Earth. During various times, he made a living by trapping, guiding, and farming. While living in the Rangeley Lakes region, he sold his winter catch to fur traders and as scientific specimens to Harvard University. Always willing to change with the times, Rich transitioned from being a professional trapper to a trial justice for Oxford County, a pension agent for Civil War veterans, a correspondent for many newspapers, and finally Bethel's humane officer. While living in Upton, Maine, Rich owned and operated a hotel, a general store, and an early – if not the first – fishing resort on the Rangeley Lakes, “Angler’s Retreat.”

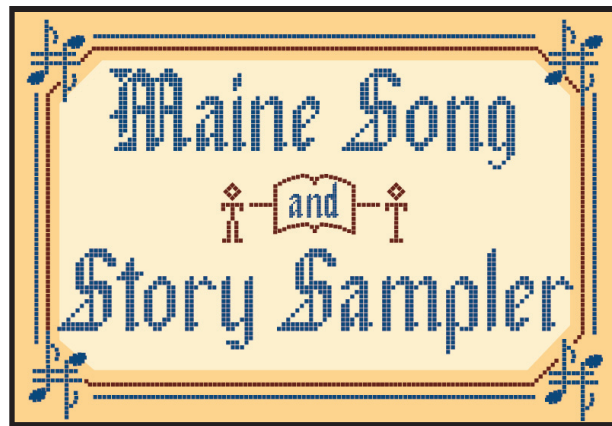
William B. Krohn, a wildlife research biologist with the U.S. Geological Survey stationed at the University of Maine, has painstakingly compiled and edited Rich’s recollections for *Northeast Folklore*. (*Northeast Folklore* is an annual monograph book series published by the Maine Folklife Center.) *Joshua Gross Rich (1820 - 1897)*, compiled and introduced by William B. Krohn, is available now at the Maine Folklife Center for \$29 for paperback, and \$37.50 for hardcover. To obtain an order form for this publication, visit <http://www.umaine.edu/folklife/publications/order-form/>. For a complete list of *Northeast Folklore* publications, visit <http://www.umaine.edu/folklife/publications>, or call 207-581-1848.

## Maine Song and Story Sampler underway, some on web

The archives of the Maine Folklife Center house more material than anyone could discover in a lifetime. Finding the most interesting songs and stories the archives has to offer takes hours of research and a little bit of luck. To provide a small taste of what the archive has to offer, the Center is compiling a “Maine Song and Story Sampler,” which will be accessible on our Web page. The project is funded by the National Endowment for the Arts. Over the next year, staff will compile a list of songs and stories from communities around the state. An advisory board made up of several folklorists will review and make final selections that will then be available on our web site. Visitors to the web site will be able to click on a community to find songs and stories as well as photographs and other information gleaned from our collection.

When the sampler is complete, anyone will be able to visit the Maine Folklife Center web page at <http://www.umaine.edu/folklife/> and click on links to stories and songs that have been digitally preserved and remastered from recordings in the archive. The stories are mostly told by Mainers; listeners will find a wide array of materials, according to Dennis St. Pierre, graduate student and sound technician for the Folklife Center, who adds that he has been suprised by what he

has found while researching for the Sampler project. “The stories that can be told, the films that can be made, the books that can be written on all this stuff, it’s really amazing,”



said St. Pierre. “There’s so much good stuff here, it’s incredible—it really is.”

Currently, research assistant Josh Parda is going through the database and now finding songs and stories and placing them in folders for each community. Later, when enough material has been compiled, our advisory board will meet to review the selections and make recommendations based on selection criteria including quality, diversity, geographical range and historical and cultural significance.

The web page will feature song and story

excerpts from a variety of Maine and Maritime traditions, including logging camps, lobstering, and songs and stories about rivers and people.

Additionally, listeners will find music from the Native American traditions, African-American traditions, and musical styles brought to Maine from traditions in Norway, Sweden, France, and Canada. Musicians in selected recordings play fiddles, concertinas, banjos, mandolins, harmonicas, and even makeshift instruments, such as saws, plates, and washboards. For example, one recording from 1988 is Walfred Hamari singing Finnish folk music in South Paris, Maine. Accompanying his rich voice is the sound of someone percussively scraping a scythe.

Songs collected by Sandy Ives will be featured, especially those from the “Folk Songs from Maine” issue of *Northeast Folklore* (volume 7, 1965) which includes both local songs and songs from the British tradition. Songs from other collectors will also be featured, such as songs recorded by popular country artists in Maine like George Hooper and Slim Clark. This and other featured recordings are from a series of interviews Jeff “Smokey” Mckeen conducted with traditional singers and musicians throughout Maine.

(SAMPLER continued on page 6)

## Pocius rounds out Ives's Memorial Lecture Series

“What time is this place?” was the question Prof. Gerald Pocius posed to a near capacity crowd. Pocius, a research professor of folklore at Memorial University in New Foundland, gave the final presentation in the Sandy Ives Memorial Lecture Series on Humanities and Place. The event was held on Nov. 1 in the Bangor Room of the Memorial Union at the University of Maine.

His presentation, entitled “Contesting the Commemoration of Place: Restoration and Replication in a New Foundland Township,” explored the unique way that Bonavista, a small Canadian outpost, defined its sense of place.

“The past becomes framed into some visible expression,” Pocius said, directing the audience to a slideshow. The well organized, often comical presentation showed an interesting range of cultural objects, including “heritage” buildings, street signs, fashion advertisements, and full scale

reproductions of old ships.

At the center of the lecture was a discussion of how Bonavista used the apparent 1497 landing of famed explorer John Cabot to construct its cultural personality. Despite any concrete historical proof, various outposts, including St. John, have claimed that their town was the exact landing of Cabot's ship,

If the audience initially thought that “heritage” and “history” defines place, then the lecture asked them to reexamine these notions, or at least where they come from. According to Pocius, a closer look at the material world will often disclose the subjective, political decisions that usually shape a sense of place.

University of Southern Maine professor Donna M. Cassidy gave the first lecture in the series, “Re-mapping Region and Nation: U.S. Artists in Quebec and Atlantic Canada 1890-1940,” on October 4<sup>th</sup>. University of Vermont professor Dona Brown delivered the second, “Going Back to the Land in Northern New England the 1930s,” on October 18<sup>th</sup>.

The lecture series was made possible by the UMaine office of Cultural Affairs, the College of Liberal Arts and Sciences, the History and Art departments, Women in the Curriculum, the Canadian American Center and the Maine Folklife Center.

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“What time  
is this place?”

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the “Matthew.” Thus, during the 500-year celebration in 1997, there were two separate full-scale reproductions of the Matthew. Pocius showed how these “mock Matthews” deposited, in an amusing fashion, a sense of place wherever they travelled.

## FOCUS ON THE ARTIST

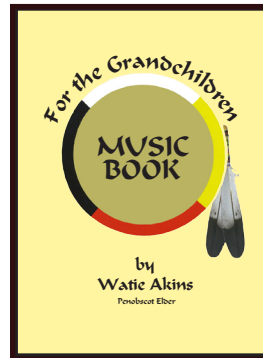
### Watie Akins, Penobscot Elder



Born on the Penobscot Reservation at Panawampskeag, now called Indian Island, Watie Akins grew up with Penobscot music and dance: “As a child, I participated in many community pageants and performed in some shows on the tribal stage,” recalls Watie. His father was a musician and his mother, Little Elk, performed as a dancer and singer on stages in the United States and Europe.

After a successful career as an engineer, Watie returned to Maine, devoting his time to researching and recording Penobscot music: “One aspect of my culture that spoke to me was the music and I have concentrated on this knowledge exclusively for nearly eight years....it seems like such a

small thing, but it strengthens the culture.” Watie has produced two CDs of traditional music and is working on a music book for schools.



As a master artist in the Traditional Arts Apprenticeship Program, Watie Akins has shared his repertoire of traditional songs with James Neptune, his apprentice. An artist, cultural advocate and community historian, James Neptune is the coordinator of the Penobscot Nation Museum on Indian Island. CDs and Song books can be ordered by

contacting Watie at 989-1401, or via email at [chi\\_eskijun@hotmail.com](mailto:chi_eskijun@hotmail.com), or from the Maine Folklife Center at 207-581-1891 and at [folklife@maine.edu](mailto:folklife@maine.edu).



Caron Shay weaving a basket.



Cindy Larock, Benoit Bourque, Greg Boardman, and Doug Protsik discuss Maine's Fanco music.

# two X ten

## Celebrating the twentieth anniversary of the Maine Arts Commission Traditional Arts Apprenticeship Program

This year's Maine Folklife Center's Folk and Traditional Arts area at the American Folk Festival on the Bangor Waterfront celebrated the twentieth anniversary of the Maine Arts Commission's Traditional Arts Apprenticeship program. Featuring, Acadian wood carving, Quebecois stepdancing, and Wabanaki basket making the program highlighted just a few of the more than 100 apprentices that have studied with master artists from Maine under this program. Traditional arts are passed down informally, face-to-face, from elder to youth, master to apprentice. Honoring this heritage, the Maine Arts Commission began the Traditional Arts Apprenticeship program in 1990 with the generous

support of the National Endowment for the Arts, Folk and Traditional Arts Program.

More than just one-on-one instruction, apprenticeships help communities maintain their cultural traditions. Often recognized as the ones who are "doing it right," traditional artists draw on a complex set of skills they have acquired over a lifetime of practice. Such mastery calls for a deep understanding about how to choose natural materials, where to find them, and how to prepare them. Often they also construct their own tools to do the work. In addition, master artists hold important knowledge of their community and its cultural practices.





and dance traditions.



Pauleena MacDougall, James Neptune, and Watie Akins explore Wabanaki song traditions.



Thomas Cote's carved items.



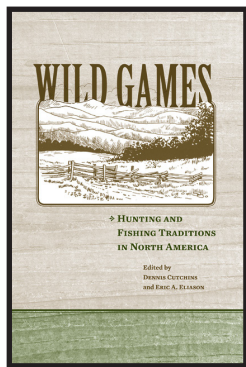
Cindy Larock and Benoit Bourque step dancing.



Kathleen Mundell, Thomas Cote, his apprentice Ellyzabeth S. Bencivega, apprentice artist Gregg Labbe, and master artist Brian Theriault discuss wood carving and snowshoe making.

## BOOK REVIEW

*Wild Games: Hunting and Fishing Traditions in North America.* Dennis Cutchins and Eric A. Eliason, editors. 2009. The University of Tennessee Press, Knoxville. 230 pages.



Today, many people view fishing and hunting as activities that while necessary for survival in earlier times, are no longer acceptable means for relating to wild creatures. To others, however, the killing and eating of wild animals is not only acceptable, but viewed as a direct and deeply personal way to connect with Nature. Given these polarized views, and many variations in between, *Wild Games* is a successful effort to articulate and explore the deep and varied attitudes and customs associated with the killing of wild animals

in North America.

This book is a collection of twelve essays arranged into three parts: The Issues (three essays), Field Studies (five essays), and Reflections (four essays). The editors start the book with a twelve-page overview, acknowledging that their book follows a special 2006 issue of *Western Folklore*, which explored fishing and hunting. The ethical and moral issues associated with the taking of animal life are not the focus of this book, although these topics are discussed in some of the essays. Instead, the authors seek to document the traditions of hunting and fishing in contemporary society, the diversity in these traditions, and to look beyond the surface by trying to understand the various customs and roles of humans when taking the lives of wild animals. The editors discuss how easily we think that we perceive the differences between domesticated and wild, wilderness and non-wilderness, and human-dominated versus natural landscapes. Yet in the end, humans are part of the natural world and even if one does not fish or hunt, the space we occupy and the resources we consume affect the lives and deaths of other life forms.

The twelve contributors to this book represent an array of academic fields, including American studies, English, folklore, philosophy, and natural resources/biology. Given this diversity of expertise, the case studies presented in this book – including hunting coyotes with dogs on the Great Plains, fly-fishing in the West, and hunting a newly re-established mountain lion population – are presented in a thoughtful and insightful style.

Two of the case studies – social life in a Pennsylvania deer camp and poaching in the Lake Superior region – could have just as easily taken place in Maine. But be warned: this book is not a mere collection of popular stories about the chase. Each article is well documented and written in an academic style that is designed for the serious reader.

I was pleasantly surprised by the depth of this book, its exploration of the attitudes, customs, and rituals associated with the consumptive uses of fish and wildlife. Each author understands these activities as complex cultural activities, with many meanings and nuances, and topics for which generalities are often misleading. In terms of scope, however, I was somewhat disappointed that more attention was not given to the practical need for a greater understanding of human attitudes towards angling and hunting. Various contributors to the book acknowledged that participation in fishing and hunting – especially the later – is on the decline and that in a real sense these activities are becoming “endangered traditions.” But is there a practical consequence associated with this decline? Answered directly: fewer anglers and hunters mean fewer dollars for fish and wildlife conservation, under today’s structure for conservation funding.

I suspect that relatively few people understand that most of the funds for fish and wildlife conservation, especially at the state levels in the U.S.A., are derived directly from anglers and hunters. Not only do the funds generated by sales of fishing and hunting licenses support conservation, but also the Federal government levies a tax on fishing and hunting equipment, and these funds are distributed back to the states. So if participation in fishing and hunting declines, and the cost of conservation continues to rise, will the general public be willing to cover these expenses with their general tax dollars? This question has many ramifications, beyond the scope of this review, but nevertheless important as societal attitudes towards the consumptive uses of wild vertebrates continue to evolve.

In summary, this book is a “must read” for the serious student of angling and hunting. Thus, folklorists and other academics interested in rural life styles and traditions, professional biologists and conservations dealing with the use and management of fish and wildlife resources, and anyone interested in the full range of human-wildlife interactions, will find this book a welcomed addition to their bookshelf.

-- William B. Krohn, Professor of Wildlife Ecology, USGS Maine Cooperative Fish and Wildlife Research Unit, 240 Nutting Hall, University of Maine, Orono.

(SAMPLER continued from page 2)

“Those who receive the CD will not only get to listen to rare recordings of traditional music and stories, they will also support our efforts to continue making these important recordings in the years ahead,” said Folklife Center Director Pauleena MacDougall.



Join us on our Facebook Groups and listen to Maine folk music anytime! Just go to: [www.facebook.com](http://www.facebook.com) and search Maine Folklife Center to find our group page, where you can hear the ballad on page 7, “The Depot Camp.”

### Thank you to our recent donors!

#### Folk Artist

Lee Swearigon +  
John McDonald  
Ann Schonberger

#### Other Donors

Erica Risberg  
Marion and Fleetwood  
Pride, Jr.  
Jane Destefano Murphy

#### River Drivers

Richard Swain

#### New Members

Gail Noyes

## FROM THE ARCHIVES

### "The Depot Camp": A Ballad



1.  
I dreamed last night of the depot camp  
on the old Penobscot Stream,  
That's noted to the good men  
and McNulty's pork and beans;  
It lays along an old tote road  
nearby the boundary line,  
Where the toters they are toting there  
through hail, rain, and sunshine.

2.  
They tote in all their flour and pork  
their beans, oats, peas, and straw,  
Their beef it comes from Bangor, boys,  
and some from Canada;  
They haul it to our good cook Lou  
who cooks it in a pot  
And serves it on the table  
when it is nice and hot.

CHORUS:  
There you'll find stew, stew that's made by Lou  
it's made for me and you too;  
You'll find it on the table  
when your day's work you get through.

3.  
While in my dream I had last night  
I thought I said my prayers,  
I dreamt I went to Heaven,  
myself and Herby Stairs;  
But when we got to the Golden Gate,  
St. Peter there we met,  
He said, "These jolly lumberjacks  
can't walk the golden street."

4.  
But Herby said to Peter,  
"Oh Pete, I know you well,  
You won't be angry with us  
and send us down to Hell."  
But Peter said to Herby,  
"The only thing to do  
[Is] return to the depot camp  
and bring up all your crew."

CHORUS:  
There you'll find stew, stew that's made by Lou  
it's made for me and you too;  
You'll find it on the table  
when your day's work you get through.

5.  
Now we returned to the depot camp  
with our hearts so pure and free,  
Herb says, "Howard will be pleased  
if old Pete he could see."  
But when we got to the Golden Gate  
St. Peter he had fled.  
He peeks out through a little hole  
and said, "I've gone to bed.  
Your records I have just looked o'er,  
for sins I find you five;  
You'll go back to the depot camp  
and stay until the drive."

6.  
Now we returned to the depot camp  
a—feeling mighty blue,  
I then looked at Herby  
and Herby at the stew;  
While Howard took his scaling rule  
and threw it at his feet,  
He said, "It'll be the very last time  
I'll ever speak to Pete."

7. [omitted but added afterwards]  
Just then we heard a shout, "Turn out!"  
coming along the road,  
Was Jim McNulty's logging teams,  
the logs they were all gold;  
Oh right behind was another load,  
the driver was Jud Cram,  
He said, "St. Peter sent these logs  
to build McNulty's camp."

8.  
So when you go to the woods next fall  
you'll have a jolly time,  
Your axes they will be all gold,  
your cant dogs they will shine;  
Your pickpoles they will be gold too,  
made of the golden rod,  
It's there you'll get gold fishes  
instead of rotten cod.

- Collected by Ronald Jean, then of Allagash, Maine, on November 19, 1962, from the singing of John Hafford of Allagash, Maine. His title for it was "The Stew Song." Stanza 7 was omitted from the first singing, but Hafford gave it to Jean afterwards.

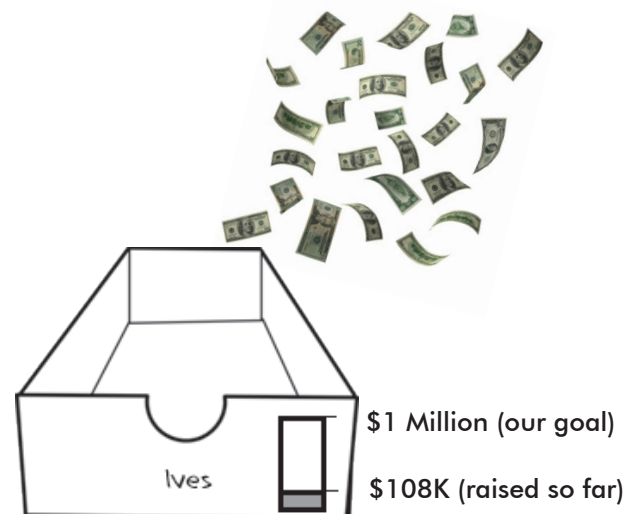
Listen to the "Depot Camp" now on the Maine Folklife Center's group Facebook page!

(DULL CARES continued from page 1)

In addition, several volunteers have come together to work with the board and staff on fundraising activities.

In addition to our annual appeal, the fundraising committee is holding a series of house parties around the state. These house parties are organized with the help of co-hosts who provide names of guests to invite. Entertainment, food and drink are provided, and guests are invited to make donations, host a party or perhaps help with the campaign in other ways. We held our first house party in Old Town in November. Our next house party will be held in Caribou in February. If you are interested in hosting or co-hosting a party please contact Pauleena at the office. We plan to use these house parties as a way to increase awareness around the state of the work of the Center, to build a larger friends base, to build our endowment, and to have some fun in the process.

Since April, we have received 22 donations and have raised our endowment by \$5,671.





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CENTER

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PLEASE JOIN US!

Membership dues and contributions enable the Maine Folklife Center to function as a self-supporting unit of the University of Maine. By pledging membership, individuals and institutions play a vital role in encouraging the study, documentation and presentation of Maine's traditional cultural heritage.

Benefits of membership include:

- A copy of our annual Northeast Folklore publication
- The Maine Folklife Center newsletter
- A 10% discount on audio, video and publications

Please circle your desired membership level:

\$10,000 Sandy Ives Founders' Circle  
\$5,000 Prince Edward Islander  
\$1,000 Mainer

\$500 Song Catcher  
\$250 Storyteller  
\$100 Folk Artist

\$50 River Driver  
\$25 Basic Membership  
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Any contribution greater than a \$25 basic membership is considered a gift. Please make checks or money orders payable to the University of Maine. Your contributions are tax-deductible to the extent allowed by law.

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