



THE MAINE FOLKLIFE CENTER

Celebrating Traditional Arts and Culture of Maine and the Region

Volume 17: Issue 2, Fall 2012

Introducing the new Archives Manager, Katrina Wynn



lived in the south. I earned my bachelor's degree in anthropology from American University in Washington, D.C. and lived there for two years following graduation, during which time I fell even more in love with the city. For my degree, I had to do an internship and I ended up at the Smithsonian Center for Folklife and Cultural Heritage working on the Folklife Festival. It was my first introduction to folklife and I loved it. In fact, I ended up interning there again the next year and volunteering after I graduated. Then I moved even further south when I did my master's work in folk studies at Western Kentucky University.

At WKU, I focused on public folklore. This meant learning about public folklore centers (including this one!), learning to write grants and lesson plans, and doing a public folklore internship in addition to taking the core classes. Most people ask me if I focused further on say, Native American folklore or British folklore, but my program didn't work like that. However, my professors were very open to letting us write our term papers on any topic we wanted, so I ended up writing four papers (and doing two term projects) on one of my favorite areas: foodways.

Happy winter Maine Folklife Center members! I am the new Archives Manager, so I thought I'd take this opportunity to introduce myself to you. I grew up in Bristol, Vermont, a small town in the Champlain Valley. Since I graduated from high school, however, I have

You may be wondering how a public folklorist ended up as an archives manager. During my last year at WKU, I did a lot in the preservation field. I took the class "Museum Procedures and Preservation Techniques" and was placed in charge of the group responsible for putting

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**The Maine Folklife Center would like to note that the Spring 2011 issue is misnumbered, and should be labeled Volume 16, Issue 1.*

up an exhibit at the Kentucky Museum. I also volunteered in the Collections Department at the museum and even briefly in the Archives Department. Those experiences showed me just how interesting the preservation aspect of folklore could be.

Through my M.A., I ended up doing two more folklife internships. I served my official graduate school internship at the Vermont Folklife Center in Middlebury, Vermont. I was primarily in charge of organizing the Traditional Arts Apprenticeship program. That meant I got to meet a wide range of traditional artists including Turkish knitters, Abenaki basket makers, Bosnian dancers, and Somali Bantu musicians and fiber artists. Then, after graduating, I was the New York State Council of the Arts summer intern. I was stationed at TAUNY (Traditional Arts of Upstate New York) in Canton, New York. I did research on and wrote a basic script for a small exhibit on dude ranches in the North County. Did you know that Warren County was once the dude ranch capital of the east? Nor did I before this project. That's one of the best things about being a folklorist: getting to explore your own backyard and discovering things there that you never even dreamed were possible.

Despite enjoying living in the South (they have some amazing BBQ and desserts), I remained a New Englander at heart and am so glad this job has given me the opportunity to come home. Between working in the Northeast Archives and weekend exploring, I am looking forward to getting to know your beautiful state much more intimately. Since I've been here, I've been lucky enough to find a group of friends quickly who are helping me with the weekend exploring. So far I've been to my first ever ice hockey game (I'm told I don't need to specify the "ice" part around here) and up/over to Moosehead Lake for some leaf peeping. Do you have any suggestions for where in Maine I need to check out? An

event I shouldn't miss? Food I must try? Please email it to me at northeast.archives@umit.maine.edu. I think the best way to get to know a place is to ask the locals. I hope you'll help!

I want to extend a special thank you to everyone who has already made me feel so welcome, and I look forward to the opportunity to get to know the rest of you during my time here. I hope you'll come visit the archives soon!

Now for some random, fun,
and slightly odd facts about me:

- If I'm not listening to music or an audio book when I'm walking, I tend to read an actual physical book. Happily, I don't often fall or run into things.

- I love to travel. On my go-to-ASAP list: Africa and South America. And Eastern Europe. And Alberta, Canada. And British Virgin Gorda. And China. And Australia. You get the idea.

- I have been told I have an insane sweet tooth. I'm working on it. That bag of candy has been in my desk for a whole three days at least. Talk about restraint!

- I desperately want to see the aurora borealis. I may be in luck too since we are coming up on a peak in sun flare activity in the next two years.

- The British have a term I love: "rambling." It's for that enjoyable activity that falls between a walk and a hike.

- I am enjoying my job and my relocation to Maine more than I thought possible!

- Katrina Wynn

Call For Papers

Northeast Folklore is an annual series that publishes both monographs and collections of papers. For a coming issue, we would like to focus on the folklore of food. To that end we are seeking articles that may be studies from a particular community, a particular type of food, processing of foods, stories about foods, songs about food, any folklore genre is welcome if it relates to food. We also welcome works that relate to public programming and food. Generally our materials relate to the Northeast region of the United States and Canada, but we will consider articles from other areas. All articles will be sent out for peer review. Send abstracts to Pauleena MacDougall by email: pauleena@maine.edu



Maine Folklife Center-Library of Congress Digitization Project Update

The Maine Folklife Center has embarked on an ambitious project to digitize the entire collection of the Northeast Archives of Folklore and Oral History. To that end, the University of Maine has contracted with George Blood L.P. of Philadelphia to provide audio digitization services to create a digital preservation master of each of our sound files for the Library of Congress and the University of Maine from our original copies of analog tapes (reel to reel, cassettes, and VHS). George Blood L.P. was chosen from a group of companies who responded to a request for proposals because his company was able to demonstrate the necessary ability and expertise with digital audio preservation and conservation and experience in providing these services in conformance with Library of Congress standards. Joshua Parda, a graduate student in history is preparing all the metadata for the audio files and packing and shipping the tapes to the lab in Philadelphia.

Two of our students, Mandi Curtis and Austin Erickson, are preparing PDF files of all of our transcripts and TIFF files of all of our photographs. It is a very large undertaking but will prepare the Maine Folklife Center for 21st Century

needs for access as well as preservation. Currently, we have prepared the metadata for about 1,000 tapes, scanned about 1,000 photographs and prepared about 1400 PDFs of our transcripts. Katrina Wynn, Archives Manager for the Maine Folklife Center, is overseeing this work.



Michael Taft and Pauleena MacDougall review collections at the American Folklife Center.

Photo by David Taylor

Book Review

A Ballad of America:

A History of the United States Through Folk Song.

A Ballad of America: A History of the United States Through Folk Song. Third Edition Totally Revised by John Anthony Scott. Holland, Massachusetts: Folksong in the Classroom, 2004. 318 pages. ISBN 0-9745134-0-7.

Teachers looking for new and exciting ways to present United States history to their students will enjoy this collection of folksongs. The songs are organized in groups according to historical time periods and events. Part One: The Colonial Period includes two chapters. Chapter one presents British Ballads collected in North America—songs like “The Gypsy Davy” and “The Golden Vanity” and chapter two presents colonial songs such as “Brave Wolfe” and “Springfield Mountain”. Part Two also has two chapters. Chapter three features songs from the Revolution such as “Yankee Doodle” and “The Fate of John Burgoyne” and chapter four has songs about heroes, elections and battles including the “Star Spangled Banner” and Mrs. McGrath. Part three: Antebellum America is divided into four chapters, The North, Songs of the Sea, The West and The South (featuring especially songs of African Americans and bondage). Part four is one chapter long and contains songs devoted to the Civil War era Part five; Continental Empire has three chapters: Northern Workers in the Gilded Age includes songs like “John Henry,” “The Wabash Cannon Ball”; The Far West about the cowboy frontier, includes songs like “Black Jack Davy” and “The Streets of Laredo”; and African American Workers in the South includes songs like “Pick a Bale of Cotton” and “The Midnight Special.” Part Six: Between Two Wars 1914-1945 is divided into three chapters; WWI songs, The New Deal and Songs of WWII. Finally Part Seven deals with Human Rights and the Cold War in one chapter on the Civil Rights Struggle of 1954-1965.

the 2012 AMERICAN FOLK festival on the BANGOR WATERFRONT

“Maine: The Way Life Should Be”

The American Folk Festival on the Bangor Waterfront is a large three day festival that began after the 66th National Folk Festival was held in Bangor in 2004. The Maine Folklife Center programs the festival's folk and traditional arts area. Millie Rahn, an independent folklorist who works with the festival suggested that the 2012 theme reflect the 100th anniversary of L.L. Bean.

So, in August, 2012, the Folklife Center invited traditional artists who make decoys, animal calls, tie flies, pack baskets, and fishing creels and rods. The Hudson and Page Farm and Home museums created exhibits from their collections that reflected these same themes. The Hudson Museum exhibited Maine Indian snowshoes, birch bark canoes, tumplines, moose calls, creels and pack baskets. The Page Farm and Home Museum exhibited materials that Maine farmers used to supplement their diets with fishing, farming and collecting of mushrooms and maple sap.

L.L. Bean is a major sponsor of the American Folk Festival and they brought their popular bootmobile to the site on Saturday and also drove it in the festival parade. As mentioned on Pauleena MacDougall's Maine Folklore Blog (mainefolklore.blogspot.com), a student at the University of



Pictured: (from left to right) Pauleena MacDougall, Randy Spencer, Linda and David Kelso.

Maine in Orono, Sarah Murray, a senior in Parks, Recreation and Tourism helped with this year's programs at the festival as apart of her Capstone project. Sarah is also the daughter of two parents who work for L.L. Bean and the granddaughter a man who was a friend of L.L. and used to hunt with him. (The company's CEO is a family member.) Sarah's father is a product developer and is creating a special addition gun, duck call and pocket knife for the anniversary.

Demonstration artists included:

Bill Mackowski of Milford makes snowshoes, pack baskets and fishing creels. As a Maine Guide, trapper and bush pilot, Bill has traveled extensively throughout the Northeast and Northern Canada, from Labrador to the Yukon, Minnesota to the Gaspé of Quebec. He has met many fine woodsmen who taught him to make pack baskets. Bill has spent the last few years documenting these older pack basket makers in Maine, depositing his research with the Maine Folklife Center.

Thomas Coté of Limestone comes from a long line of woodcarvers, stretching from his great-great grandfather Jean Baptiste Cote, a noted carver from Quebec, to his mother who first showed him how to use a jackknife when he was 12 years old. His granddaughter, who is his apprentice represents the 5th generation of carvers in his family.

Reuben “Butch” Phillips of Milford was born and raised on Indian Island, the ancestral homeland of the Penobscot



LLBean bootmobile in AFF parade.

Photo by Jeff Kirlin.

Nation. He served the Penobscot Nation as Lieutenant Governor from 1983 to 1984 and chaired its Fish and Game Committee for 15 years. Butch exhibited a traditional birch bark canoe, with paddles, baskets, moose calls and other hand crafted items from the Penobscot hunting and fishing traditions.

Sharon E. Wright of Lisbon is a custom fly designer from Lisbon, Maine. She has an inherited love of angling and interest in Maine's outdoor heritage. Her commemorative and dedication streamers are tied "Rangeley" style (also known as Carrie Stevens style), often have Maine themes, and incorporate natural materials harvested locally. www.sharonwright.com

David Van Burgel and Kathy Scott, Ardea Bamboo Rods-Mercer share a life immersed in bamboo. Now respected on a national level, David began making split cane fly rods to help assure the continuance of a craft which has long roots in Maine; Kathy wrote her first book to document the process. By her third and fourth books, she was making fly rods, too. http://www.aldercreekpublishing.com/kathy_scott.htm



Ardea bamboo rods.

On the narrative stage, festival visitors heard Maine Guide Randy Spencer of Grand Lake Stream and Holden sing some of his songs and tell stories of his work as a guide.

For the past 14 years, Maine's "Singing Guide" Randy Spencer, has been a full-time professional fishing guide in the Grand Lake Stream, Maine region.

<http://www.randyspencer.com/>

Maine Guides Dave and Linda Kelso-Sinclair joined Randy on the narrative stage. The couple manages Muskie Moose, LLC which offers on a limited basis guided trips in Northern Maine for Moose Hunting, Muskie Fishing, and a limited amount of upland game hunting and fly fishing. Dave has been a guide since his 18th birthday in 1979. David and Linda also work with the "Becoming an Outdoors Women" (BOW) program in Maine. They offered three courses this



Tom Cote's carving.

year in fly fishing, trapping, and moose calling. Linda is also a professional dog trainer for pointing dogs as well as tracking dogs for finding wounded game. She is also one of very few women who are master Maine Guides. <http://www.muskiemoose.com/home.html>

Visitors were also treated to dramatic stories of lost hikers rescues and chasing poachers through the Maine woods by two of Maine's retired game wardens.

Doug Tibbetts is a sportsman who served as a Game Warden from 1970 to 2009. He received his training for the occupation at the University of Maine which held an 8 week training course for Wardens until 1974. Doug was joined by Eric Wight of Bethel.

Eric served the Maine Warden Service from 1963 to 1985 after spending some time in the Maine Forest Service. Originally thinking he might like to be a forester, he decided the Warden Service would be more fun and he had friends in the service who encouraged him to apply. He attended warden school in Augusta and Orono. Eric was involved in many search and rescues, working in Eastport, Medway/Grindstone and in Baxter State Park and Patten on the East Branch of the Penobscot River. Eric wrote and published the book: *Maine Game Wardens* in 1985.



A visitor admires Sharon Wright's streamers.

Notes from the Archives

The Maine Folklife Center is utilized by a wide variety of users with many different objectives. Here is an example:

The Hunt for Raatikoon

Maine Folklife Center,

It was with great pleasure that I found your site and the link included below describing a song of my Finnish American youth, Raatikoon. This coming weekend, one of my Finnish cousins and her Estonian American husband will celebrate their 30th wedding anniversary with a family and friends party in the Northern Michigan Finnish town of Kaleva, the town of our father's birth and early life. A couple of weeks ago as she prepared for this festivity, my cousin posted on our family Facebook group that she was in search of both the words and music to this song our father's taught us more than 40 years ago. Our great uncle played and sang this song at their wedding celebration party and she wanted to incorporate it into this anniversary and teach it to her grand daughters.

Our collective problem was that none of my cousins or siblings had ever seen the song written down. Finnish history is replete with events that prevented the language from being written for hundreds of years as powerful Swedish Kings and powerful Russian Czars took turns invading Finland and subjugating the people to their language in all official documents and writings. It was only in 1917 with the advent of the Russian revolution that Finland declared independence and won the right to write in their language.

So it really makes sense that we had never seen the song. But for a 21st century Google search, this presents a problem. We guessed at pronunciations of the title with versions such as Rahtekan and Raati kun and (phonetically) RAAH-TEE-KAAN. But Google alone was no real help. Her Estonian heritage husband claimed a million searches with no avail and a bit of marital bickering.

I took the challenge first to the piano. Again, I had never seen sheet music for this song. I only had my memory and my poor singing voice to guide me. But it is a relatively simple song and after a bit I "found it" on the piano, wrote out the melody line and passed it on to my cousin. Satisfied with this first ask, I moved on to Google, determined to find what the Estonian could not.

But after several searches, I was getting no closer. Then I remembered that as luck would have it, I had a meeting the next morning with a Finn working at my company in Michigan. She took my recollection of the words and scribbled down a few real Finnish words that were close to what I had sung for years. She promised to see what she could do. Less than an hour later she shared the link to your site.

I passed this on to my cousin who was overjoyed. I am anticipating seeing her at the anniversary party this coming weekend and reveling in the hunt for Raatikoon.

It was a great pleasure to read the story of this folk song and to compare it to my father's translation which I remember included an old maid. It was also very nice to hear the recording. It reminded me and my cousin of our fathers and our Finnish heritage. Thank you for collecting Finnish Heritage. One set of the Finns in Northern Michigan appreciate the recording of the history of the Finns that settled in Maine.

Best Regards,
David Asiala

Who's Using the Archives?

A student visited the Maine Folklife Center to research because he was "writing a Christmas Tree research paper" for a graduate class.

A woman visited the Maine Folklife Center to learn more about lobstering for an "informational kiosk at ME State AQ." She wanted to incorporate some audio clips of old lobstermen.

Numerous graduate students in the history department have come in to research for their theses. For example, one student researched songs by Larry Gorman for a thesis on masculinity.

A student visited the Maine Folklife Center to research for his/her B.A. thesis for the University of Cologne, Germany.

A student researched the use of music in society and musical traditions among the Penobscot for his capstone.

A student is using the research they got from the Maine Folklife Center to create a version of the Jim Cullen Legend in musical form for the Heartwood Regional Theater Company.

A researcher is using the information found at the Maine Folklife Center to "develop a presentation about the sardine fishery for Prospect Harbor and nearby communities."

A student is researching the Molly Spotted Elk collection in preparation for a documentary film that is a part of her thesis at the University of Colorado at Boulder.

An ANT 430 student came to the Maine Folklife Center to research a paper on medicinal plants.

From the Archives

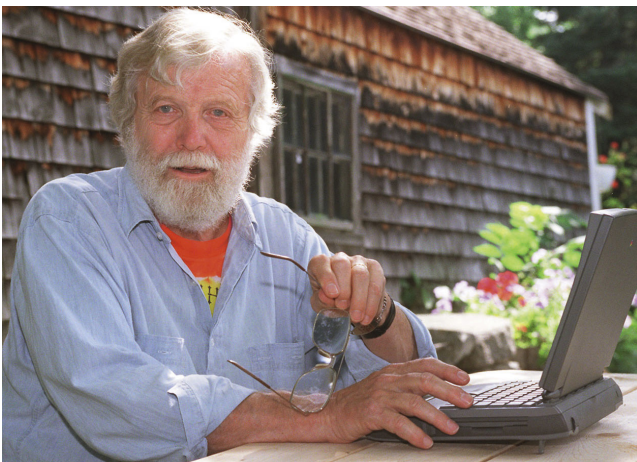
Can't imagine Thanksgiving without the turkey? Well, according to an interview in our archives, it's actually a relatively new tradition to Maine. In the father/son interview, the Mr. Mitchells discussed how turkeys weren't native to Maine and so people had to buy them if they wanted to eat them. People without a lot of disposable income instead ate what they could raise or catch like chicken, trout, venison, and even the occasional moose or bear. Mr. Don Mitchell didn't have turkey at his Thanksgiving dinner until around 1940, when his son was about 15. Mr. Don Mitchell

remembered the experience very clearly: he wanted a turkey, but he couldn't afford to buy one, so he struck a deal with the man raising them to cut and haul a cord of wood in exchange for a 24 pound turkey. (Source: Mitchell, Roger. 1976. NA 1202)

Does your family have any special holiday traditions? I'd love to hear about them! Email me at northeast.archives@umit.maine.edu or snail mail it to me at the center.

-- Katrina Wynn, Archives Manager

Sandy Ives Campaign Update:



We sent out our annual appeal in December, 2011. Between December 2011 and March 2012 we have had a total of 42 donors send a total of \$10,164 to the Sandy Ives Campaign. We are very grateful to all of our donors and members who help keep the work of the Maine Folklife Center going. As of December, 2011 our endowment held \$138,601. While this is well-short of our 1 million dollar goal, we are seeing progress as donations are getting larger and more frequent. If you would like to help us reach our goal contact Danny Williams at the University of Maine Foundation office: (207) 581-5100 or go to www.umainefoundation.org for online giving opportunities.



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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
_____ Other Donation

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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