

Le FORUM



"AFIN D'ÊTRE EN PLEINE POSSESSION DE SES MOYENS"
VOLUME 37, #1

SPRING/PRINTEMPS 2014



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/>





Le Centre Franco-Américain
Université du Maine
Orono, Maine 04469-5719
Lisa_Michaud@umit.maine.edu
Téléphone: 207-581-FROG (3764)
Télécopieur: 207-581-1455

Volume 37 Numéro 1
Printemps/Spring
2014

Éditeur/Publisher
Yvon A. Labbé
Publishing Board
Don Levesque
Paul Laflamme

Rédactrice/Gérante/Managing Editor
Lisa Desjardins Michaud

Mise en page/Layout
Lisa Desjardins Michaud

Composition/Typesetting
Lisa Desjardins Michaud

Aide Technique
Lisa Desjardins Michaud

Tirage/Circulation/4,500

Imprimé chez/Printed by

Centre Franco-Américain, Orono, Maine
Publié 4 fois l'an par le Centre Franco-Américain.

Le Forum est distribué surtout aux Franco-Américains des États-Unis. Les énoncés, opinions et points de vue formulés dans *Le Forum* sont ceux des auteurs et ne représentent pas nécessairement les points de vue de l'éditeur ou de la rédactrice, ou de la Division pour l'Éducation Permanente à l'Université du Maine.

Le Forum is published 4 times a year by the Franco-American Center. *Le Forum* is distributed in particular to Franco-Americans in the United States. Statements, opinions and points of view expressed are not necessarily those of the editor, the publishers or the ; College of Liberal Arts & Sciences of the University of Maine.

Tous les textes soumis doivent parvenir à — Forward all submitted texts to: Lisa D. Michaud, Rédactrice-en-chef/Editor-in-chief, *Le Forum*, University of Maine, Orono, Maine 04469-5719, U.S., au plus tard quatre semaines précédant le mois de publication — at least four weeks prior to the month of publication.

Les lettres de nos lecteurs sont les bienvenues — Letters to the Editor are welcomed.

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L'équipe de rédaction souhaite que *Le Forum* soit un mode d'expression pour vous tous les Franco-Américains et ceux qui s'intéressent à nous. The staff hopes that *Le Forum* can be a vehicle of expression for you Franco-Americans and those who are interested in us.

Le Forum et son staff — Universitaires, gens de la communauté, les étudiants -- FAROG,

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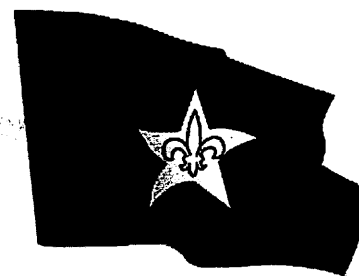
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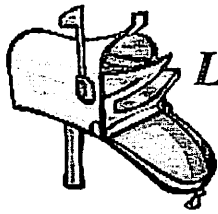
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Le FORUM

Centre Franco-Américain, Orono, ME 04469-5719



Lettres/ Letters

Dear Lisa;

Thank you so much for going the extra mile in finding my ancestors. I could not have done this without your help. I'm elated to finally find my french roots. My mother and her sisters were either not knowledgeable or just did not talk about their ancestry.

We will definitely be up in "the county" for the CMA. Thanks for the booklets.

Enclosed please find a token of my appreciation for your work.

Sincerely,
Ann Davis Lanford
Bangor, ME

Dear Ann;

You are most welcome! I thank you for contacting the Franco-American Centre and if you need other materials and resources feel free to give me a call. Thank you as well for your generous donation.

Hi Folks:

If I may, I'd like to share two paragraphs from Pierre Trépanier's essay, "Canadian-Acadian Relations" in Pierre-Maurice Hébert's book, *"The Acadians of Quebec"*, Quintin Publications, Pawtucket, R. I, 2002, 443p. You may reference Pierre Trépanier on line where he has a Wikipedia entry.

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 politic 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 spontaneity 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".

-P Trépanier, *op cit* p. 407

Thank you for accepting this sharing.

Guy Dubay
Madawaska, ME

Dear Le Forum;

Thanks for the extra copies of *Le Forum*. I'll share them with my Franco-American friends.

I'm enclosing a donation to cover the extra copies you sent (you had already sent the first 2 several weeks ago).

Love & God Bless You!
Ann Romano

PS: I especially enjoyed the article "From Maine to Thailand" by Roger Parent.

Dear Ann;

I thank you for your continued support! Le Forum "is" because of our readership and the continued donations, both financially and through submissions.

À Le Forum;

Bonjour! I loved the last issue — Excellent article, "Acadian Deportation Reconsidered" by Roger Paradis and all the others! Merci! Bon Travail!

J'est inclus un cheque pour mon abonnement au *Le Forum* et pour les abonnements de mes ami(e)s aussi.

Lisa, do I owe any \$ for 2013?

Sincèrement Amitiés,
June Turcotte

Bonjour June;

Merci for the kind words! If you check your mailing label you will see, for example, 14/06. This means year/ month of subscription expiring. You are all set until April of 2015. Merci!

Dear Le Forum;

I am still very much enjoying the issues of "*Le Forum*" that I receive. I wonder if you happen to know of a gentleman named Yvon Cyr who is involved with the Acadian-Cajun newsletter sent over the Internet. I have been until recently receiving them. I would like to know of whom I could contact. Your response would be greatly appreciated.

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

Very sincerely,
James Saulnier

Bonjour James;

Happy to hear you are enjoying the issues of Le Forum I sent out to you and thank you for writing to let us know.

Yes, I do know Yvon Cyr...we go back many years but it is with great sadness that he has passed away.

It is my pleasure to assist individuals seeking their family genealogy.

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.

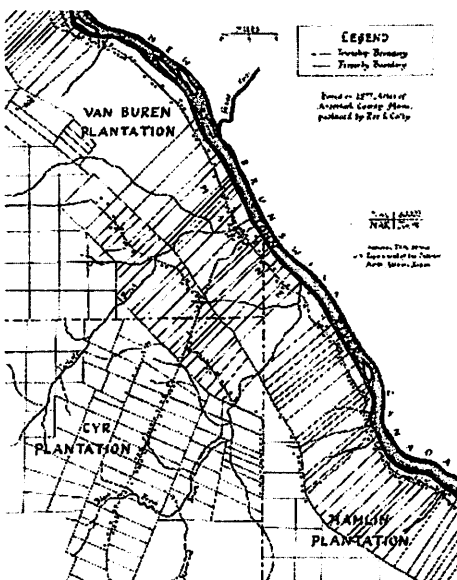
When the Northwestern Ordinance was passed in 1787 Federal held territory within the new states or territories was divided in six square mile townships (*footnote 1: For details see: Vol. One "Out of Many: A history of the American People", 5th Ed., John Mack Faragher et al., Pearson/Prentice-Hall, Upper 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 photomap 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 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 Cyr (State Rep. 1852, 1859) Joseph Cyr (State Rep. 1846, 1847) Bellonni Violet (County Comm. 1859, State Rep 1867). Paul Cyr (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 Belonie 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 ----- Fennwick (sic.: Fenwick), Bishop of Bangor (sic.: Boston) lists the plantation officers as Regis Daigle, Firmin Cyr, 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 complete reading 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*)

ACADIE! ACADIE! ACADIE!

*by Guy Dubay
Madawaska, ME*

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 historiographers 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". I'm proud of what I wrote then. I tried to describe not my own thinking but the thinking of the lovers of history around me: Geraldine Chassé, A.J. Michaud, Msgr. Albert Long, Bernette Albert, Martine Pelletier, Frances Levasseur, Claude "Blackie" Cyr, Marcella Belanger-Violette, good Catholics all.

I had had my training in history From Dr. Verne Morey, Dr. Roger Grindle, Dean Floyd Powell, great teachers all, but Faith came from the Catholics and I think I conveyed the picture well in "Chez-Nous: The Saint John Valley". But today,

I realize how things are remarkably different.. It took Pierre Trepanier in Pierre-Maurice Hébert's book and three University of Moncton Sociologists writing in Jean Daigle's book (Greg Allain, Isabelle McKee-Allain, and J. Yvon Thériault) to get me to understand the new reality which I felt but had not understood that the change in our culture has switched from the Church to government.

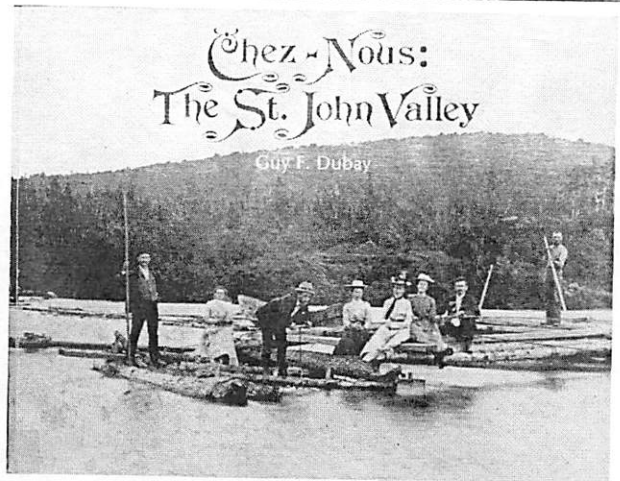
In 1969 at the time of the Madawaska Centennial and the founding of the Madawaska Historical Society our Faith was public and our lives were private. Now under government influence our faith is private and our lives are made public. - from cradle to grave.

The Franciscans, the Sisters of St. Joseph, the Sisters of Saint Martha have left our hospitals. The Daughters of Wisdom, The Good Shepherd Sisters, The Sisters of the Holy Rosary, The Sisters of Presentation, and the PFM (les Petites Franciscaines de Marie) have left our schools as have the Marist Fathers and the Brothers of the Sacred Heart. I didn't even realize that I was part of that change when I replaced Sister Margaret, Sister Claire and Mother James as school principal at one time or other.

In "Chez-Nous: The Saint John Valley" I tried to give the picture of Faith of those before me. Ten Years later in "The County" Land of Promise" my mind was more set on the economic picture - logging, agriculture and the military in Aroostook. Holmah Day's "Rider of the King Log", "The Red Lane", "Joan of Arc of the North Woods" had begun to influence me.

At home there had been nuns in the family since my grandfather's day, not merely aunts but grand aunts -Dubays, Violettes, Michauds, Keegans. I once described one of my aunts as a hopper from Québec to Biddeford, and from Biddeford to Québec again. Sometimes in that trek she'd come by Van Buren and visited us., but sometimes she slipped by and went by way of Jackman.

In "Le Forum" Harry Rush, Jr. of Benedicta/Millinocket tells us of his religious teachers. There too they were in the schools. We find in his writings that even the Irish could get to love our French religious teachers. The old nostalgia hangs about but the sociologists at the



University of Moncton described twenty years ago the change that happened in My Acadie. Pierre Trepanier did the same ten years ago but I'm just "slow" in getting it.

Nearly forty Years ago I read Jean-Paul Hauteceur's "L'Acadie du Discours" but did not grasp the deeper mean which I can now understand. Thirty-five years ago, I 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 from 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 Violettes (Acadians) superseded by my father's Dubays and Michauds (Québécois). 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 Pontius Pilates around me but by Jesus who freed me from all my sins.



Lawrence's General store in Lille, Maine, first owned by Patrick Theriault, superintendent of schools in the 1920s for Lille, Grand Isle, St. Agatha, Frenchville and Sinclair, and a state senator; later owned by businessman and farmer Patrick Cyr.

From Maine to Thailand

The making of a Peace Corps Volunteer *by Roger Parent*

ED. NOTE: This is the fourth in a series of excerpts from a memoir written by Lille, Maine, native Roger Parent in 2004, tracing the first 24 years of his life, from his childhood in Acadian French-speaking northern Maine to the end of his service as a member of the first group of Peace Corps volunteers in Thailand. This article first appeared in "Echoes", No. 90 pages 29-33.

Lawrence's General Store

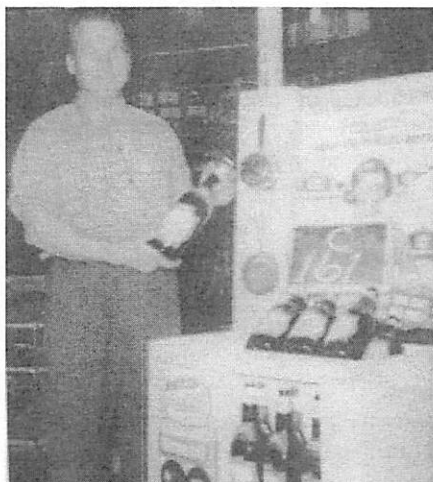
I was too old to play with a child's toys and too young to work with my father. It was the summer of 1953. I was 14 years old and had graduated from eighth grade days earlier. It was an awkward time made more awkward by the growing hormones disobedience in my groin—something I didn't understand; there 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 Parent in his store in the 1960s.

Lawrence. While he was getting the peanut butter and entering it on our account, I was horsing around with my friend Ti Coune, and knocked down a display of workmen's boots all over the jam packed entrance to the store.

Lawrence was not pleased and told me to restack the display. After I finished,

he asked me to step inside his office; he knew my parents well — he was my dad's cousin — and I feared a real dressing-down.

He told me I should be more careful, but he didn't scold me. Instead, he offered me a job in his store. He said he needed help to stock shelves, clean the store, pump gas, and if I did well, he would have me wait on customers. He would pay me 35 cents and hour. I said yes immediately. Thirty-five cents was a lot of money to me and although I didn't see it then, being offered a regular paid job must have made me feel very grownup.

Lawrence's General Store was an institution in Lille — a kind of community center where serious matters were discussed, where people joked around and entertained each other. The store was the place where people gathered mornings, evenings, and on weekends to talk about the potato crop, who gave birth, who died, and to discuss town affairs, world affairs and affairs no one was supposed to have.

The General Store had evolved into a community center not because it was in the physical center of Lille, but because it had been owned by community leaders for at least 50 years. Lawrence Parent was the
(Continued on page 7)

(From Maine to Thailand continued from page 6)

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

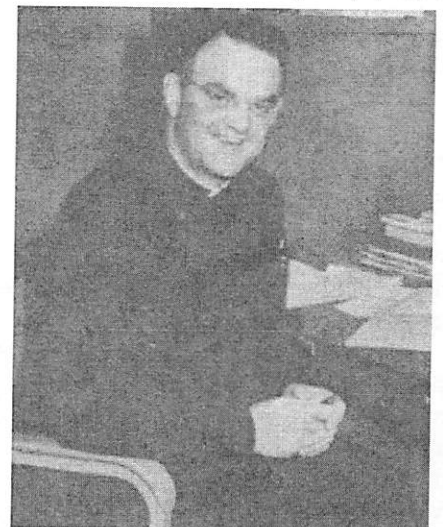
When I was young, it was not given I would go to college. In the '50s in rural northern Maine, only children of professionals – doctors, lawyers, dentists – and of very successful farmers and merchants went to college.



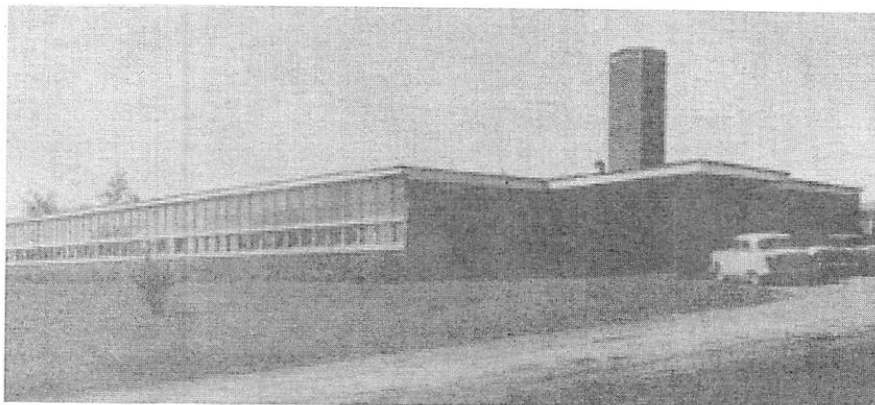
Lucille (Cormier) Parent (Lawrence's wife) with their son Claude on the steps of the general store in Lille in the 1940s.

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.



Fr. Omer Saint Onge, principal of Van Buren Boys High School, 1955-56. (Continued on page 8)



Van Buren Boys High School, Van Buren, Maine, 1955-56.

*(From Maine to Thailand continued
from page 7)*

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.

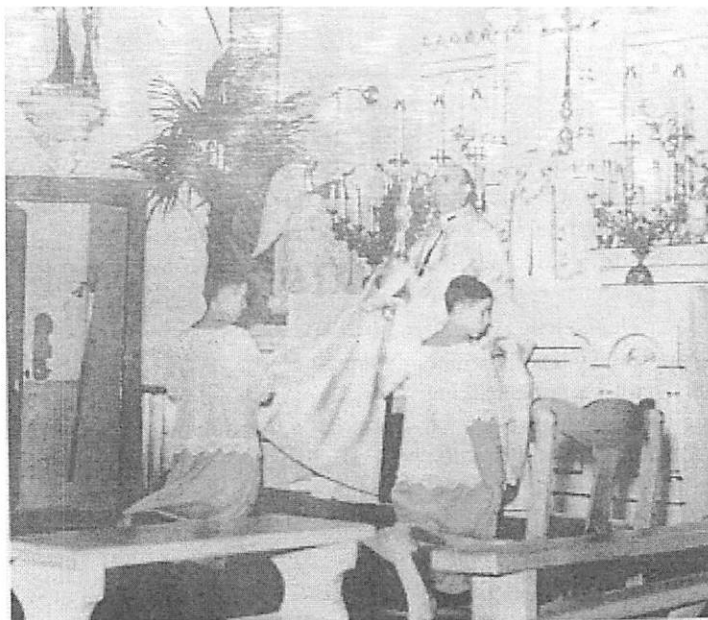
My father took off from building a house to meet with Fr. Omer, prepared to discuss a carpentry project, and maybe some work for him. But that's not what Fr. Omer wanted to talk about. He wanted to talk about my brother Richard. He told my father, "Richard is intelligent, hard working, and talented,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



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

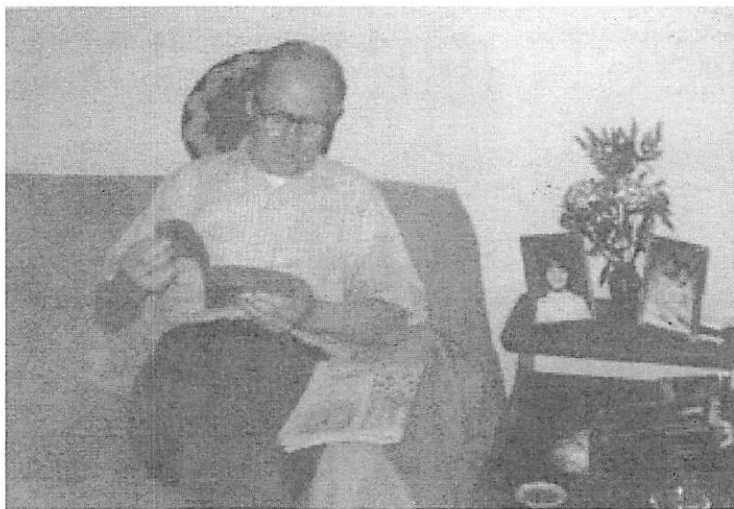
and father never tried to influence us toward this or that career or occupation. When we were 18, we were adult, and it was assumed we could and would make those important decisions.

Richard went to St. Francis Xavier University in Nova Scotia, and majored in chemical engineering. Two years 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.



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

(Continued on page 9)

(From Maine to Thailand continued from page 8)

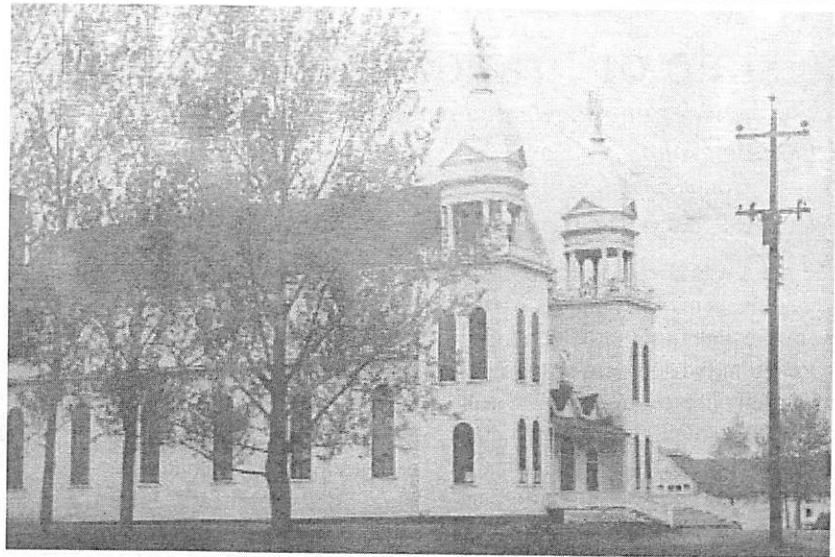
When I was 16, I heard of the big money a carpenter could make in Alaska, and I wanted to be a carpenter in Alaska. During my college sophomore year, I decided to be a history teacher; at the beginning of my junior year I planned to be an economist; and at the end of my junior year, I wanted to be a 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 read 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



Notre Dame du Mont Carmel Church in Lille, Maine.

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)

Par Harry Rush Jr., Millinocket, ME

Soeur Marie de St-Jean-Baptiste est née à Percé en septembre 1887. Ses parents étaient Jean Ste-Croix et Mary Bourget. Bertha obtient son Brevet élémentaire en 1904. Monsieur le Curé m'encourageait de partir pour entrer à leur noviciat des Soeurs de Notre-Dame du Saint-Rosaire de Rimouski. Le 16 juillet 1908, elle reçut, avec les livrées de la novice, le nom de Soeur Marie de Saint-Jean-Baptiste. Sa première

mission fut Douglastown. De 1912-1925, notre soeur enseigne à Frenchville; notre soeur à Up The Bay de 1928-1934, comme supérieure, à Barachois en 1936; donc Gaspé-York, Millinocket, Pointe-Navarre, supérieure de Millinocket 1956-1959, 50 ans en éducation en 1957, Maria et Saint-Jules, à Frenchville, à Douglastown, à Mont-Jule (retraite) et à l'infirmerie de la maison mère en 1968. Elle est morte le 8 février 1977

à l'âge de 90 ans, 19 jours dont 69 ans, 3 mois de vie religieuse. Puisse-t-elle reposer en paix.



Notre-Dame du Saint-Rosaire, Rimouski, Québec

(N.D.L.R. the following article appeared in UMaine Today, pages 47-50, Fall 2013 issue, reprinted with permission.)

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, re-members 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-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



Jordyn Lee, 16, and her great-great-aunt Lucienne Cloutier, 104.

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)

(The state of Franco-Americans continued from page 10)

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 they 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)



port of the task force. More analysis is needed to "enable policymakers to develop more effective public policy targeting educational attainment and aspirations among Maine's Franco-Americans."

"The biggest challenge now is to reach out to young men and women, and remind them who they are and how they can play a higher profile role in Maine society," says Beliveau.

The survey data also make it clear that Franco-American demographics have implications for Maine's political scene with evidence that the Franco-American community can represent a swing vote. Among the

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

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 web site, you'll find all the families listed along with contact information.

There is one more tiny detail that makes CMA 2014 different that 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.

affiliations, opinions for job training, histories of discrimination: these are also points on which little attention has been given in research, but are now clear and available."

In its final report, the task force called for Franco-American history to be included in Maine Learning Results, and the educational progress of Franco-American youths to be tracked to help support



The previous CMAs were held in southeast New Brunswick (1994), Lafayette, Louisiana (1999), Nova Scotia (2004), and northeast New Brunswick (2009). As such CMA 2014 covers two countries, two provinces, one state, and more than 50 municipalities. The popula-

Pictured above are some of the members of the Congrès Mondial Acadien 2014 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.

tion is approximately 100,000 residents.

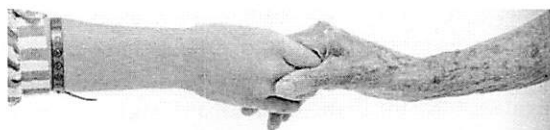
You are also invited to visit the Congres Mondial Acadien - Maine regions FaceBook page to see a preliminary list of the community activities being held in Maine, along with photos, links to articles of interest to Acadians and Franco-Americans, and you may even discover Acadian and Franco-American music you like.

cma2014.com

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

on education and family, and figures divided by age group, religious affiliation, or the urbanity/rurality of Franco-Americans tell us a great deal about how this population group's concerns and circumstances are dependent on certain of its conditions.

"Findings that point to changing work attitudes, independence at the polls, and variable language competencies suggest that these three areas might also be important lenses through which to read the survey's findings. Local news



academic achievement and aspirations.

It said the state should invest in recruiting Maine residents who are first-generation college students, no matter their ethnicity, and require Maine public universities and community colleges to improve post-secondary graduation rates for this population.

The task force also called for the creation of a statewide Franco-American Leadership Council to continue addressing the socioeconomic challenges facing Maine Franco-Americans, and to promote opportunities for a renewed recognition of Franco-American achievements, culture, language and future in Maine.

(N.D.L.R.: In the last issue of *Le Forum* we printed Part 2 of *V'là du sort* english version with Part 3 french version. So, here is the english version to Part 3. Again, our apologies to Greg Chabot and our readership for this error).

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, con-substantiation: 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 that "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 isle 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 appear-

ance 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 Franco 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 Prosper abruptly ended the family card game by claiming that play-

(Continued on page 14)

*(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 you 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. "Veux-tu une drink, toué?" 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 sneak in a couple of extra shots for herself.

Because of ma tante Marie Rose's comings and goings and mon oncle Dieudonné'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. Unfortunately, this much-desired state lasted only until mon oncle decided that if "x" drinks worked so well for him, "x+1" would work even better. Sadly, that +1 was the one that took him right over the line. Lampshades would migrate to his head, song lyrics would be forgotten, his speech would become slurred, and his cheeks would turn a pale greenish color. Occasionally, he would fall on his way to wherever he was going, resulting in not a small number of fractures and sprains. More than once, he would

come back from the bathroom with trouser front completely wet and his fly totally open, having unwisely taken liberties with the order of the "unzip fly, take out penis, pee, put penis back in, zip up fly" process that he executed so well when he was sober.

But at least, he opened his mouth and talked for a couple of hours a week. Otherwise, he just wouldn't have had the guts.

Talking isn't a problem when the tongue - la langue - is put in its proper perspective. After all, it only accounts for 1/400 of the body's mass and weight, more or less. So in most countries, it is given an importance that is in line with its size. It is looked upon as a tool ... a means to an end. The better the tool, the more skillful a person is in its use, the better the overall result and the better able the person is to deal with the task at hand, be it as small as giving directions to the Shrine of our Lady of LaSalette or as all-encompassing as ... well ... living. La langue is a democratic institution, available to all. People of all types, including the mon oncle Dieudonné equivalents, tend to do quite well in these countries.

The same cannot be said of franco-phone countries and regions. There, "la Langue" is to be placed on a pedestal and worshipped. Shrines are built to it, offices created for it, an inordinate amount of time devoted to just talking about it, and people condemned simply for not using it. In these galloping Gallic places, "la langue" occupies a status and stature far beyond its size. It is not simply a tool that helps individuals accomplish certain tasks and reach specific goals. Instead it has become the task and the goal. It is the end, not the means. Even worse, from its lofty pedestal, it imposes a value system that defines good and bad, right and wrong based on its own self-created rules. It determines what should be spoken, heard, and considered, based not on the content of the message but its form. To wit, whatever is

said in French is good. Whatever is said in another language - especially English or Spanish (for French teachers, anyway) - is bad. To drill down a bit deeper, the level of French also determines the level of validity of the message, and not coincidentally its speaker. This is tyranny, not democracy. Now that's 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 Goddess 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 cotton mill. For mon oncle Louis, it was his lungs, ravaged by years of smoking those Old Gold non-filters. My tante Laura's heart gave her constant trouble thanks to (or cursed by) a genetic trait that ran in her family. Mon oncle Léville (he was really a cousin, but was one of the older ones, so it just seemed right to call him "mon oncle") had fingers all twisted from arthritis. Each family member had his or her complaint that threatened their very livelihood or existence or both. And they shared them often and in great detail during every family get-together. They covered every conceivable part of the body, 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, however, you are one of those for whom those priorities are reversed, you might almost be tempted to say "Good riddance." However, 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

dire. 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 défaut (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'envoya 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 mayonnaisiennes.

M. Smith-Smythe du Ohio me demanda qu'elle marque de mayonnaise que j'mettais sur les tourtières et pi qu'il espérait que c'tait 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 communiste, ultramontiste, cathariste, et faux-végétarien. J'ai pris tout ça en note pour
(Suite page 15)

(A Cause suite de page 13)

pouvoir mieux explorer ces possibilités même j'ai le temps. Tedben qu'il a raison.

Plusieurs disent que j'ai ben droit à me mettre moi-même en danger en pratiquant quelque chose de si dangereux, mais ce sont vraiment mes proches qui vont en souffrir le plus. Enfants, adultes, mémères – y vont toutes passer par là pi tout à cause de moué. Pauvres innocents. D'autres disent qu'ils vont demander ... exiger que l'état hausse les imports sur la mayonnaise pour empêcher d'autres à se faire accrocher par cette habitude néfaste et pour encourager ceux qui ne sont pas trop perdus à renoncer à cette folie.

On a créé un organisme, dit-on, qui va légiférer ou faire du lobbying ou prendre des otages - j'oublie au juste ce qu'ils vont faire, mais c'est pas plaisant, j'vous assure - pour effacer le fléau de la mayonnaise cum, sub, trans ou inter/intra tourtière. Gare à moi, a proclamé un des responsables. Tedben que la prochaine fois que j'achète de la mayonnaise au supermarché, un de leurs membres dévoués sera peut-être là pour m'espionner et me rendre aux autorités, qui sauront très bien (très, très bien) que faire de moi. Le nom de l'organisme? SOPEMLINMAMA FAPIATOUQIFAS – SOciété Pour Empêcher Les Mayonaiso-Manes de Faire Pire Avec Les Tourtières Qu'ils Font Asteur. C'tait pas leur premier choix, mais l'autre était impossible à prononcer et à déchiffrer. Donc ...

C'est pas que chu fou d'la mayonnaise. Mais me semble que faut mettre quèque chose dessus. J'ai jamais été un passionné des tourtières nues. Tedben que du hot fudge me donnerais moins de misère.

A Cause

Faut dire que chu v'nu prêt de perdre connaissance. J'tais là, dans classe, à expliquer à tous les étudiants la noblesse de notre cause. Pendant plus que 400 ans, nos ancêtres, ont pu/su maintenir notre langue et notre culture – même si on était entouré d'une mer anglaise hostile et assimileuse/ante. Cette cause devint encore plus noble du moment qu'on mit les pieds icit en Nouvelle Angleterre où la mer était même plus puissante et hostile. En dépit de tout ça, on a maintenu, conservé, préservé, poème épique. Je regardai au tour de moi pour être certain que tout le monde était en train d'apprécier la beauté de notre cause. C'avait ben d'l'air à ça. Mais la petite étudiante qui venait d'la France pi qui passait une année à étudier icit leva sa main. « Je ne comprends pas, » dit-elle dans son

beau français de France, «pourquoi vous insister parler français quand la langue de votre pays est l'anglais. » J'pouvais pas croire 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 causes ... et que la nôtre se trouvait non au clocher de la hiérarchie, mais dans le sous-basement, à côté de la grosse fournaise à charbon pi pas loin pantoutte des tuyaux qui allait se vider dans le sewer.

Si on les mets 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 sinistrés 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 ça. 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 confessionnels pi des causes pour des collèges, des orchestres symphoniques, pi des troupes de théâtre répandues parmi tous les bancs. Y une cause (rang C ou D) contre la cruauté aux animaux sur un côté de maitre autel pi une cause (D ou E) pour convertir (et nourrir, si y reste un peu d'argent) des p'tits paiens 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 fait 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 sacristie parce qu'on veut pas vraiment 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, ben ... voyons ... euh ... personne, j'suppose. »

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

« Euh ... ben ... non, j'suppose. Mais y rien de nous autres des fois quand on le parle. »

« Ah, mais ça c'est grave. Ils rient de vous autres? À haute voix? Ah, mais c't'assez pour remettre votre cause au clocher avec la croix rouge! »

On ne dit rien parce qu'on est pas certain si celui/celle qui nous pose des questions est sérieux/se ou si il/elle rit de nous autres, il/elle étou.

« Quelles autres horreurs vous fait-on subir? Est-ce qu'il y a des lois contre le parlage du français qui vous menacent de prison, de torture ou de mort si vous osez prononcer un seul mot ou une seule syllabe dans votre français? »

« Euh ... ben ... voyons ... euh ... non. »

« Qui est la dernière personne qu'on a mis à mort ou dans une oubliette pour avoir parlé français? »

« Euh ... »

« Pi combien vont mourir si vous arrêtez de parler cette langue? »

« C'est pas ça » on décide enfin de mettre fin à cette charade. « C'est les maudits jeunes qui apprécient pas leur héritage sacré et qui refusent de parler français pi de faire des affaires pour garder notre héritage vivant. Vous pouvez pas dire que ça, c'est pas grave pi que ça mérite pas une belle cause ... notre belle cause. »

« Comme ça, votre seul ennemi ... ou du moins votre ennemi le plus acharné ... c'est vos propres jeunes? Eh, ben, mes chères, join the crowd. C'est comme ça dans tous les pays pi toutes les cultures. Les jeunes ne veulent jamais faire ce que leur demande leurs aînés. Ça toujours été comme ça pi ça le sera toujours. Si la seule chose que votre cause veut faire c'est d'essayer de changer ça, j'ai ben peur qu'a mérite ben de se trouver au sous-sol, caché dans le coin. »

Inutile de répondre. On sait que notre cause est juste et valable et noble et belle. Une véritable « A » cause. Pas besoin des autres pour le vérifier. Et on va le proclamer du coin de notre sous-sol à quiconque veut nous écouter. Jusqu'à temps qui reste pu personne dans notre coin parce qui y est ben trop noir pi ben trop loin de la réalité.



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 Bourret, 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 photographs 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 Distrain" (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 Planter; 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)

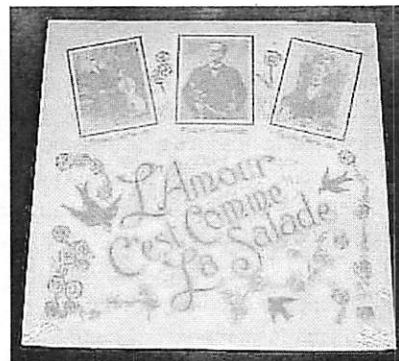
2: "Les Nouveaux Mariés" (1925) music by Philias Champagne and lyrics by Jean Nicolet; Normand L. Ayotte, solo (5:09)

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)



(Municipal Development in the
St. John Valley continued from
page 4)

municipality absorbing Daigle Plantation (T 18 R. 6) in it (with the exception of about a dozen Farm lots within a couple of miles of St. Luce Church. The town of Madawaska exchanged a portion of T. 18 R. 5 near the St. John River for the T. 18 R. 4 now in St. Agatha but then in Dickeyville (Frenchville).

Township 17 Range 4, south of Ste. Agatha remain as an unorganized township under direct state supervision but now commonly called Sinclair because of the U.S. Postal district set up there under that name. U.S. Postal districts are not always contiguous with municipal districts, Van Buren Planation of 1844-1859 had two postal districts: Van Buren at Violette Brook and Van Buren West at what we later called Lille Village of Grand Isle. Later in the early 20th century with mill development a third post-office district was set up in what we now call Keegan Village

Paul Cyr, State Representative 1852 and 1859 went to Augusta in the latter term as representative from Van Buren Plantation and came back as representative from Grant Isle Plantation without moving his residence by one inch.

This is all part of the 19th century history of the St. John Valley which the 21st century resident have either forgotten on never knew. We celebrated our Town Centennials in 1969. Fort Kent and Madawaska each published their histories that year but there is no mention in either of them of the Three plantations organization of 1841/44-1859 the era in which the Acadians of the south shore of the St. John River became Americans.

(Review of the LP *L'Amour from page 16*)

is *L'Amour C'est Comme La Salade: La musique de Philias, Eusèbe et Octave Champagne*, Eusèbe Champagne composed six of the ten songs, Philias Champagne composed four of the ten songs, and Octave Champagne did not compose any of the songs at all. In an analysis of the sheet music, four the ten songs are copyrighted to Octave Champagne – “Le Distrain,” “Le Rétameur,” “S’Aimer Toujours,” and “Soir.” Richard Santerre did not examine in his history of the Champagne Brothers as to the reason Eusèbe and Philias would compose two songs each that were copyrighted to their brother Octave Champagne.

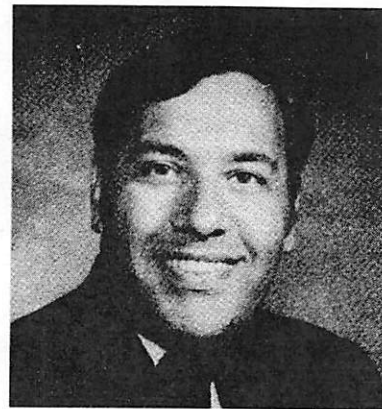
When the ten songs are analyzed by date, there is a pattern to the themes of the songs, for the two patriotic French-Canadian songs were written before World War One – “Restons toujours Brave, Canadiens-Français” (1911) and “Salut, O Canada” (1913) – which bracket the record, but in reverse order of publication. During the beginning of World War One, there are two melancholic songs – “Soir” (1914) and “Amour Brisé” (1915). Before the United States entered the war, there are three comical songs composed in 1916 – “L’Amour, C’est Comme La Salade,” “Le Distrain,” and “Le Rétameur.” After the United States entered the war, Eusèbe Champagne and Joseph Arthur Smith composed a song that can be classified both as patriotic and as a love song – “La Départ du Soldat” (1918). Seven years after the war, the theme was everlasting love between two people – “Les Nouveaux Mariés” (1925) and “S’Aimer Toujours” (1925).

The shift from French-Canadian to Franco-American is more apparent in the graphic art on the covers of the sheet music for “Restons toujours Brave, Canadiens-Français” and “La Départ du Soldat.” Eusèbe Champagne first published the song “Restons toujours Brave, Canadiens-Français” in 1907, with only the first two verses, and significantly on the cover of the sheet music is a photograph of Sir Wilfred Laurier, and underneath his photograph, which is surrounded by maple leaves, is the caption: “Honorable Sir Wilfred Laurier, Premier Ministre du Canada.” In 1911, Eusèbe Champagne made minor changes in the first two verses of the song, and he wrote two more verses. Furthermore, he composed the vocals as four-part harmony with piano, and it is the later version which 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



Normand L. Ayotte, Director of the Chorale Orion



Edward Athayde, Pianist for the Chorale Orion

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, omi, 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)

(Review of the LP *L'Amour* from page 17)
find a piano at one time. (Today, the same spot in the house would likely be occupied by the home-entertainment center, with a flat-screen television.) The means of transmitting the songs was through sheet music, because when the ten songs were composed, from 1911 to 1925, audio recording barely begun as an industry.

"Salut, O Canada" is written in cut time, and it is in the key of D major.

"L'Amour, C'est Comme La Salade" is written in two-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 express. In the last four lines of each verse, the time signature is three-four time with the direction of Tempo di Valse.

"Le Distrain" is written in four-four time, with the direction of Allegro moderato, and it is in the key of E-flat major.

"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.

"Les Nouveaux Mariés" is written in three-four time, and it is in the key of F major, and it has the direction of Andantino for the introduction and the verses, and the direction of Mouvement de Valse lente for 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 de 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 simple description of Chanson.

"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

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 LPL *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



The members of the Chorale Orion as photographed on the back-cover of the LP, and cited correctly for the first time. All the names are listed by row and from left to right. In the front row are: Helene Pelletier Jeknavorian, Raymond McKinnon, Dir. Normand L. Ayotte, Roland Beauchesne, and Jeannette St-Gelais Saucier. In the second row are: Robert Couillard, Raymond Chandonnet, Marcel Jussaume (in the dark shirt) and Leonard Grenier (in the Hawaiian shirt). In the third row are: Andre Deschesne, Roland Frenette, Richard Beauchesne and Regis Jussaume (the father of Marcel). In the back row are: George Daigle, Roger Morin, Francis Bourret, and Phillip Champagne. The Chorale Orion used to practice in the auditorium of the Franco-American School in Lowell, Mass., and so they were photographed on the front steps of the school.

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 logo of Franco-American Records

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(Review of the LP *L'Amour* from page 18)

"Wall of Sound." The second aspect is the tempo of the music itself, which is slower than most recordings today, and certainly slower than the sometimes frantic arpeggios heard on the album, *Songs from Liquid Days*. There are studies of how tempo has changed in the decades of recorded music, that compare recordings of Classical music by professional symphony orchestras of the 1920s and 1930s, against the 1970s and the 1980s, and there is a noticeable increase in tempo in the more contemporary recordings. The slower tempo in the ten songs performed by the Chorale Orion under Director Norman L. Ayotte is likely more true to the way Eusebe and Philias Champagne would have wanted their music to be performed, and the slower tempo is quite appropriate for the stately sound of "Salut, O Canada," and "Les Nouveaux Mariés," and the meditative quality of "Amour Brisé," and "Soir."

Josée Vachon recorded the song "L'Amour, C'est Comme La Salade" on her album, *déracinéeluprooted*, which was released in 2001, and her version has a quicker tempo than the version by the Chorale Orion. (It should be noted that the word "uprooted" is in capital letters, and upside-down on the cover of the booklet. It also should be noted that Josée erred in her citation of the name of the composer and the date of composition of the song, which she cited as "E.

Champagne, 1914." The correct composer is Philias Champagne, and the correct date of composition is 1916.) Also, her version has more instruments than in the original score, for Josée sings as a soloist and the back-up vocals, Keith Murphy plays the piano, Colin McCaffrey plays the bass, Jeremiah McLane plays the accordion, and Donna Hebert and Jos Bouchard play the fiddles. Furthermore, at the end of each refrain, there is an instrumental section which is not in the original score, and Josée wrote about the origin of the instrumental in the booklet that accompanies the compact disc: "The intermingled tune is part of a quadrille played by Québec fiddler Jos Bouchard [... who] learned [it] from yet another fiddler, Jean-Marie Verret." Josée incorporated an oral tradition of the folk music of Quebec, from fiddler to fiddler to audio recording into her arrangement 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 soloist 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 Librairie Populaire,



Eusèbe Champagne (24 Dec 1864
Lebanon, N.H. – 29 Aug 1929 Lowell,
Mass.) Photo from the personal collection
of Fr. Richard Santerre, Ph.D.

18 rue Orange, Manchester, NH 03104-6060. Roger Lacerte, the owner of La Librairie Populaire, can be contacted either by phone at (603)-669-3788, or by his e-mail address: libpopulaire@yahoo.com.

The Lives of the Champagne Brothers as Revealed in Their Obituaries

By Albert J. Marceau, Newington, Conn.

Eusebe Champagne died on Thurs. Aug. 29, 1929 at his home on 20 Ivanhoe Street in Lowell, and the two newspapers in Lowell – The *Lowell Sun* and *L'Etoile* – 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'Etoile*: "Le défunt était très bien connu, ayant demeuré dans des cette ville 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 unnamed 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'Etoile* noted: "Le défunt était member du C.M.A.C." (According to Roger Lacerte, a long-time resident of Lowell, the C.C.A. club is the "club des citoyens américaines," and the C.M.A.C. is the "corporation des membres de l'association catholique.") *L'Etoile* published the funeral arrangements within the obituary, while The *Lowell Sun* published them in a separate column under "Funeral Notices."

The funeral for Eusebe 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* published a funeral report on Sat. Aug. 31, 1929, while there was no funeral report published in *L'Etoile*. 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.

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(N.D.L.R.: This article originally appeared in the *Société des Filles du Roi et Soldats du Carignan's journal*, "Sent by the King," Vol. XVI, Issue II Fall 2013. Being used with permission).

What's in a Name?

By
Gary Nokes
Barre, VT

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 et c. 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*. "*Trenchemontagne*" 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 in 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

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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, Quebec. 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, Fremat, Fremault, Fremont, 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:

<u>Dit/dite Name</u>	<u>Surname</u>
Boisvert	Jobin
Boulanger	Lefebvre
Champagne	Lambert
La Bonté (Labounté, Labounty)	Clement
La Croix (Lacross, Cross)	Février
La Jeunesse (Lajeunesse, Young)	Gregoire
La Pointe (Lapointe, Lapoint)	Audet
Laramée (Laramie, Laramy)	Aupry
Sansoucy	Surprenant

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, *Méderic 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-Joséphine, 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 throughout their life. In the Rituel du Diocèse de Québec, which laid out the rules to follow

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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 "Miserermini 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 Morrisette, 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.

Philius 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 Philius 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 Philius 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 were Rev. Emile Rossignol OMI, with

Rev. Joseph Bouchard OMI as deacon, and Rev. Romeo Freland 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. Joseph E. Tremblay was the funeral director. *L'Etoile* published its combined obituary and funeral report about Philius 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 Canado-Américaine." 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 Champagne of Lowell, and Leon O. Champagne of New York City; and three daughters, Mrs. William J. Savage and Miss Juliette Champagne both of Brooklyn, N.Y., and Mrs. Arthur Cantin of Los Angeles, California. He was also survived by a brother, Philius Champagne of Lowell, and a sister, Mrs. Lena Bernard of Manchester, N.H. Both newspapers published information about the funeral arrangements, *L'Etoile* in the body of the news report, while the *Lowell Sun* in the column for funeral notices.

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

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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 Rituel."

(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.

Works Cited: Desjardins, B. (n.d.). *Le Programme de Recherche en Démographie Historique*. Retrieved October 9, 2012, from University é de Montréal: <http://www.genealogie.umontreal.ca/fr/nomsPrenoms.htm>
Le Program de Recherche en Demographie Historique. (n.d.). Retrieved October 9, 2012, from <http://www.genealogie.umontreal.ca/fr/nomsPrenoms.htm>

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reports on Wed. Jan. 8, 1941. The priests who prayed the solemn high funeral mass were, as reported in both newspapers, but quoted from the *Lowell Sun*: "Rev. Armand Morrisette, O.M.I., assisted by Fr. Joseph Morrisette, O.M.I., as deacon, both grandnephews, and Rev. Fr. Eugene Fournier, O.M.I., as sub-deacon." (Therefore, the famed priest who advised Jack Kerouac to go to college on a football scholarship, Fr. Armand "Spike" Morrisette, OMI, is a grandnephew to the Champagne Brothers.) Both newspapers reported that there were representatives of the C.C.A. club at the funeral mass, and listed the names of the six men who were the pallbearers. *L'Etoile* has a more accurate report on the music of the funeral mass, than the *Lowell Sun*, which is quoted: "le chœur de chant, sous la direction de M. Rodolphe E. Pepin, qui aussi présidait à l'orgue, a chanté la messe de Pietro A. Yon. À l'offertoire le 'Domine Jesu Christe' fut chanté par le chœur. Après le libera, le 'Requiem Aeternam' fut aussi chanté par le chœur. Les soloists furent MM. Arthur E. Paquin, Emile Lagassé, Léo Côté, Wolfred Jacques, et M. Pepin." (Pietro Alessandro Yon, who composed the music for the funeral mass, was an Italian immigrant to the U.S., and he was appointed Titular Organist at the Vatican in 1922, and at time of Octave Champagne's death, he was the music director at St. Patrick's Cathedral in New York City. He died on Nov. 22, 1943 in Huntington, N.Y.) The priests who recited the prayers at the committal ceremony in St. Joseph's Cemetery were, from *L'Etoile*: "R.P. Armand Morrisette, o.m.i., assisté du R.P. Joseph Morrisette, o.m.i., et du R.P. Arthur Tardiff, o.m.i." The *Lowell Sun* reported that: "There were many flowers," while *L'Etoile* reported: "Il y avait beaucoup de gerbes de fleurs et un volumineux bouquet spirituel a été déposé sur la tombe du défunt." As written earlier, a spiritual bouquet is a 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.

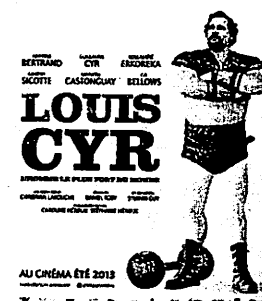
The details of the rituals concerning the funerals of the three Champagne Brothers are included because they reveal important details in their lives and their society. The funeral for Eusebe, who died in 1929, began in his home, while the funerals for Octave (d. 1941) and Philias (d. 1957) were held in businesses called funeral homes.

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 at Ste-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," "Miserermini 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. I have not seen the movie, so he may be referenced in the dialogue of the film, but there is no listing for an actor playing Octave Champagne in the entry for the movie on the Internet Movie Database.

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" Morrisette, 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.



The Lyrics to the Songs on the Album,

L'Amour C'est Comme La Salade

Introduction by

Albert J. Marceau, Newington, Conn.

The lyrics to the ten 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, 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 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 al-

most 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 Aïeux," "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 Distrain" and the 1911 version of "Restons toujours Brave, Canadiens-Français" on

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(The Lyrics to the Songs...continued from page 24)

the website of the Bibliothèque Nationale du Québec at <http://www.banq.qc.ca>.

On the evening of Tues. Feb. 11, 2014, I visited the Pollard Memorial Library in Lowell, Mass., where I asked about a collection of sheet music, and I was told by a member of the staff to contact Susan Fougstedt, the Assistant Director, about the collection. After a couple of phone calls and e-messages, she sent to me via e-mail on Thurs. Feb. 27, a scanned copy of "Le Départ du Soldat/The Soldier's Departure" which saved me another drive to Lowell, Mass.

On Fri. Feb. 14, 2014, I received an e-message from Christopher Scobie of the Music Reference Service at the British Library in London, England, and not only did he respond to my question, he fulfilled my request for the lyrics to "Amour Brisé," which he typed for me. In his e-message to me, Christopher Scobie noted that the British Library could scan an image of the sheet music for me at the cost of £31.85, which is more than \$50.00 U.S.

On Sat. March 15, 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, 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., Acushnet, 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 Acushnet, 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 Distrain," and "Le Réameur." 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 Nouveaux 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 Réameur" (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 (ababcbcd), 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 Distrain," and he composed the music two more songs, "Soir" in 1914 and "Les Nouveaux Mariés" in 1925. The first four lines of each verse of "L'Amour C'est Comme La Salade" are in alternate rhyme (abab), 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

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N.D.L.R. Ceci est le dixième installment de *Waterbury L'exilé* par Alice Gélinas. Voir la prochaine édition de *Le Forum* pour plus.)

Waterbury

L'exilé

par
Alice Gélinas
Waterbury, CT

Tous les étés, Frisé et moi, on retournait 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 fût 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 petit 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 allés chez Yvonne pour quelques jours. On voyait bien qu'elle ne revenait pas. Elle avait une plaie sur la jambe qui ne voulait pas guérir.

Nous l'avons amenée en promenade chez toute notre parenté à St-Boniface. Nous sommes arrêtés au cimetière, prier sur la tombe de maman.

Le lendemain, nous allâmes au Cap-de-la-Madeleine. Des guérisons s'étaient déjà produites au sanctuaire Notre-Dame du Cap. Elle demandait une guérison, un miracle. Papa agenouillé, priait pour sa fille. Lui aussi souhaitait un prodige, mais rien de la sorte arriva. Papa avait le coeur gros quand il parlait d'Yvonne. Le petit Marcel, le dernier de la famille, lui avait aidé lorsque sa Dina était décédée. Elle avait vu à tout. Il avait pu compter sur elle, pour entretenir la maison, et prendre soin de nous: les quatre plus jeunes et voir à ce que l'on soit toujours propres. Elle avait été son appui.

Là, c'était son tour. Elle avait besoin

de support. Il décida de rester près d'elle.

Armand Racine était un grand travailleur, fidèle, ambitieux, et il a donné à sa famille, un chez eux. Comme il tenait à faire instruire les enfants, il travaillait fort.

Papa pensait que ça aiderait Yvonne s'il était présent. Il l'aimait sa fille, sa plus vieille. En prendre soin, car le seul fait d'en parler, les larmes lui montaient aux yeux. Parfois, elle disait: "Un jour, ils vont me trouver morte".

Alors, il est resté avec elle.

Ils avaient le vieux système de chauffage au bois, le gros boiler sur le poêle pour l'eau chaude, et le lavage se faisait au moulin "à tordeur".

Yvonne adorait ses enfants, et elle aimait parler des qualités de son mari: il n'était pas ivrogne, ni "macro", et il travaillait toujours sur deux "job". C'était donc vrai! Mais Yvonne a vécu au temps où les femmes travaillaient sans relâche pour les autres, et elles avaient des "bunch" de petits.

C'était comme cela!

Les enfants d'Yvonne ont toujours dit qu'ils avaient appris plus avec papa, que dans leur livre d'école. Aujourd'hui, à les voir, personne ne pourrait penser qu'ils ont porté des petites culottes en couverture de Belgo.

D'un autre côté, Lucille veillait à ce que papa soit toujours vêtu proprement, et qu'il ait les cheveux bien lavés et bien blancs.

Noël approchait! Comme Lucille travaillait, chacun s'attendait à un beau cadeau.

L'avant-veille de Noël, Germaine et Lucille ont fait la saucisse, et Yvonne leur montrait la façon de la faire. Celle-ci avait des calmants et des piqûres au besoin.

Rendu au soir, elle s'est sentie mal. Le docteur Janelle est venu lui donner sa piqûre.

Son mari, accoutumé à ça, est parti bûcher sur son lot.

Le docteur pari, elle s'est mise à faire des efforts pour vomir, Lucille et les autres, essayaient de l'aider du mieux qu'ils pouvaient. Puis, elle s'est sentie un peu miwux. Alors, elle dit aux enfants: "Allez tous vous coucher, je suis correcte". Elle envoya papa au lit...

Il se leva à quatre heures du matin, et il alla vérifier comment elle allait... Il se pencha sur elle. Elle était partie! Il l'avait trouvée morte! Il lâcha un cri aux enfants: "Venez, votre mère est après mourir". Tout le monde pleurait.

Leur voisin, Gérard Gélinas, est allé chercher son mari qui dormait dans son camp. Ça faisait si longtemps qu'elle était malade, il n'avait pas pensé qu'elle partirait comme ça.



Le fait de savoir que papa avait été présent à ses derniers jours, atténuait un peu notre peine. Elle est décédée deux jours avant Noël 1955.

Dans sa tombe, ses traits gardaient l'empreinte de la souffrance qu'elle avait endurée. Nous pleurons, et les enfants aussi. Nous étions tous aux funérailles.

C'est par un froid intense que nous sommes allés au cimetière. Elle repose pas loin de maman. Yvonne n'avait que quarante-sept ans. Elle était bonne, nous la regretterons toujours. Je n'ai que de bons souvenirs d'elle.

Nous sommes retournés tout de suite après l'enterrement à notre petite routine, mais désormais, l'une d'entre nous, ne serait plus là.

Papa est revenu avec nous, à Waterbury.

Pour moi c'était: "Débats-toi dans toutes sortes d'épreuves, pass au travers comme tu pourras, en sachant que rien ne nous tombera du ciel. Et lorsqu'un grand malheur frappe, désespérer qu'il y a un pouvoir, quelque part, plus fort que nous et qu'on ne comprend pas. Dans les grandes peines, il nous reste la confiance".

Un jour, Irène fût opérée pour la grande opération. Revenue dans sa chambre d'hôpital, il arriva une complication: une hémorragie! On accompagnait Fernand, son mari, ne le laissant pas tout seul.

Il y avait Rosa et papa ainsi que moi. Le docteur vint vers nous pour nous avertir qu'il fallait la ramener dans la salle d'opération. Elle avait été opérée pour une tumeur.

Dans l'intervalle, on s'est dirigé vers la chapelle de l'hôpital: prières, chapelet et tout. Fernand pleurait, il avait peur de la perdre. Papa, bien triste lui aussi, est allé allumer un lampion. En passant devant la statue de la Sainte Vierge, il s'arrête et dit tout haut: "Bonne Sainte Vierge, attends-tu qu'à crève Coulissey?"

C'était sa manière à lui de
(Suite page 27)

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prier quand c'était grave. Il ne cherchait pas de belles prières composées d'avance. Il parlait avec son cœur, 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'influençaient. 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 l'ai laissé 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 mauvaises passes, pour apprendre qu'il avait une maîtresse.

J'ai connu la douleur de la jalousie. 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 cœur, je manquais d'air, j'étouffais, j'étais certaine de mourir. Le cœur 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: "Récite 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 sainte.

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.

Nicole grandissait. Elle avait ses amies: Claire Grenier, Laura Bisaillon, Brouillard, Descôteaux, et d'autres. Elles portaient à pied pour aller faire du patin à roulettes sur la Bank Street. Elles aimaient aller au cinéma.

Lorsqu'Irène descendait dans le bas de la ville, elle arrêtait 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

plaigne 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 en 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'appendicite. 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: sa Nicole (fiston) était malade!

Je mis une annonce dans le journal pour me trouver du travail comme femme de ménage. J'y mettais une condition: celle d'amener Nicole avec moi.

J'ai reçu quantité d'appels, mais la plupart ne désirait pas que j'amène avec moi, ma fille. J'allais abandonner mon projet d'aller travailler lorsque j'ai reçu le téléphone d'un homme qui demandait une bonne pour ses grands-parents. Il désirait me rencontrer chez moi pour une entrevue. J'ai accepté. Il est donc venu. Tout se passait normalement jusqu'à ce qu'il parte.

Tout à coup, d'un mouvement brusque, il me saisit par le bras, et de force, il me poussa dans l'entrée en disant: "C'est toi que je veux!" Je me suis débattue pour le repousser, et j'entrais dans la maison en verrouillant la porte derrière moi.

Par la suite, il se mit à me harceler au téléphone. Je recrochais immédiatement à tout coup. La panique s'installait en moi.

Le mari d'Irène me dit: "Je vais aller chez vous, et s'il appelle, laisse le venir, et je vais l'arranger avec un bâton de baseball".

Grâce à cette ruse, il coryait pouvoir venir à bout de ce maniaque. Comme de fait, il rappela. Fernand était avec nous. En l'espace de quelques instants, il fut chez moi.

Je lui ai ouvert la porte, et quelle ne fut pas sa surprise de voir que je n'étais pas seule. Je lui dis: "Voici mon mari!"

Il a redescendu l'escalier à toute vitesse. Fernand n'avait pas eu à le battre. Mais ce ne fut pas la fin. Il s'est mis à me suivre dans la rue.

Un soir, je m'en allais garder des enfants chez une amie. Mary Perry. Nicole me

dit: "Je vais apporter le couteau à patates, et s'il nous suit, je vais te défendre..."

En descendant sur la Jewelry, Nicole s'est retournée et elle l'a vu! "Il est là Ma, il 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. Un jour, je l'ai aperçu à un feu rouge. Sand perdre de temps, j'ai pris en note son numéro de licence. J'ai rappelé les policiers, et ce fut la fin de l'histoire.

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 shoses-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 oublier.

(The Lyrics to the Songs...continued from page 25)

demark in sheet music, than typeset on a page, hence the editorial subsets of a, b, and c to each chorus. Each of the verses of "Le Distrain" are written in four sets of couplets, and the chorus is written with an opening triplet, followed by two couplets (aaabbbc).

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'Etoile* published their reports of his death on the front pages of their newspapers on Thurs. Sept. 17, 1936. The report in *L'Etoile* 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'Etoile* contains the most important details about the literary priest: "Il fit son oblation 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'Etoile* 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'Etoile* and the *Lowell Sun* reported that he was survived by (from *L'Etoile*): "... 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 Nouveaux 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 (ababdcdd), while the chorus does not have a clear rhyme scheme, but relies upon repetition and assonance. The eight lines of the verses to "Les Nouveaux Mariés" are written in couplets (aabbccdd), while the seven lines of the chorus are written in a couplet, a triplet, and then a couplet (ddeeff). 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 Philias Champagne. In 1916, Philias 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, Philias wrote the music to another love song, "Les Nouveaux 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, (ababbcbb), and in alternate rhyme in the chorus. He was born on Oct. 13, 1869 in St-Zepherin, Nicolet, Quebec, and he died on Jan. 21, 1960 in

Haverhill, Mass. Over the course of his life, he was the editor of *L'Etoile* 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 Philias 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, (bccb). 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-Beauregard, (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, (ababdcdd) and two sets of enclosed rhyme for the chorus (abbacdde). 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

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(The Lyrics to the Songs...continued from page 28)

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 Parlor 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)

SALUT, O CANADA



2) En tes fils ont brillé, pour rehausser
tes charmes,
L'esprit et la gaîté, la bravoure et la foi.
Pionniers, défricheurs, aux champs et
sous les armes.
Canada, tes enfants furent dignes de toi.
(Refrain)

3) Des nos nobles aïeux vénérons la
mémoire,
Et puissent-ils revivre en leur postérité,
De leur douce patrie éternisant la gloire,
La paix et le bonheur et la prospérité.
(Refrain)

L'Amour C'est Comme La Salade

(Philius Champagne. Copyright 1916 by Philius 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 bougrement souffrir,
Mais ça n'fait pas mourir.
L'amour c'est bon et c'est tendre,
C'est s'lon la façon d's'y prendre
L'amour c'est un plaisir,
Quand on sait s'en servir.

2) En c'moment tenez-moi qui vous cause,
J'sens quelqu'chos' qui m're mu'quelque part,
C'est l'amour du moins je le suppose,
Car j'ai l'coeur qui flamb'comme un pétard.
Dans ma tête tout s'embrouille.
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 bougrement souffrir,
Mais ça n'fait pas mourir.
L'amour n'fait d'mal à personne
C'est s'lon comm'on l'assaisonne
L'amour c'est un plaisir
Quand on sait s'en servir.

3) Si jamais enfants, il vous arrive,
De goûter au doux festin d'amour,
Allez-y donc en joyeux convives,
Mettez-vous à table nuit et jour.
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 bougrement souffrir,
Mais ça n'fait pas mourir.
L'amour ça dure toute la vie,
Quand on en a bien envie
L'amour c'est un plaisir,
Quand on sait s'en servir.

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(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 encor revoir mon bien aimé?
Le souvenir de mon tender 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 encor 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 encor pour que dans la future
Mes rêves chers sécloient 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 ne 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 q'cest 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)

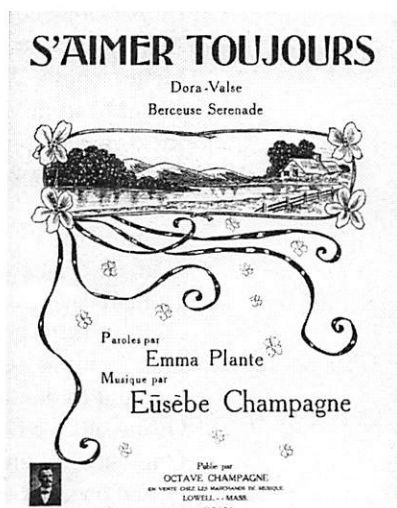
S'Aimer Toujours

(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)

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(The Lyrics to the Songs...continued from page 30)

Le Départ du Soldat/ The Soldier's Departure

(Paroles de Joseph-Arthur Smith. Musique d'Eusèbe Champagne. English version by Cecilia Horan Desjardins. Copyright 1918 by Eusèbe Champagne.)

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)

1) Stricken with grief, yet beautiful and charming
Displaying in her eyes anguish at heart
Hast'ning to meet the sweetheart she loves dearly
The loved one from whom alas! she must part
In the wake of the crowd she follows to see
Her lover ere he departs o'er the sea.

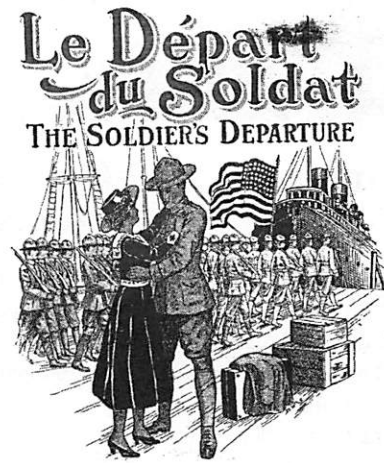
Les Nouveaux Mariés

(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 juré 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



EUSEBE CHAMPAGNE
EDITEUR
455 RUE MOODY, LOWELL, MASS.

She weeps with joy to meet once more the brave lad
Who clasps to his heart the sweetheart so sad.

Refrain:

Do not grieve, dear one, though I must soon leave you,
He murmurs low, pressing her to his heart,
Loyal I must be to my flag and country
Fight Huns who rend humanity apart
Though duty calls me to cross over the sea
Yet fondly to you will I remain true
If I should fall in battle, we meet no more,
Pray for me sweetheart, to our Lord, adieu.

2) My dear love she replied in accents of woe
I shall love you more because you will go
To battle for justice for right against night
That Huns may not our humanity blight
My prayers shall ascend to heaven for you
And all who are with you in mission true
Glory to God, peace to all men of goodwill
God's angels did sing their hymns Lord fulfill.
(Refrain)

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 cœur,
Parents aimez chez qui j'eus ma part de bonheur,
Pour aller tous les deux, comme des tourterelles
Bâtir 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)

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BOOKS/ LIVRES...

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 *lexeme* (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

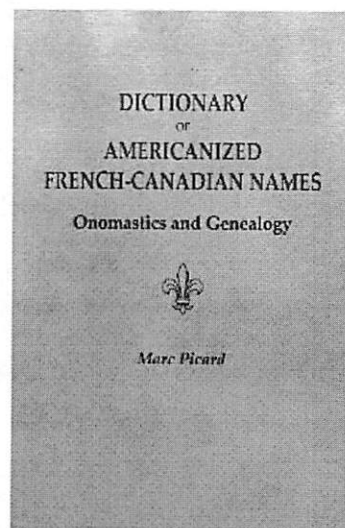
English families did the same. Picard gives an example of a radical change: Farnworth became Pheneuf — which is a good example of why genealogists need onomasts.

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 smithy 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 *Alhwin* 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.

First published in *Genealogy Pointers* Sept. 17, 2013. Reprinted with permission.

170 pages (paper),
Price: \$21.95, ISBN:
9780806356457, Item #: CF8465.

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.

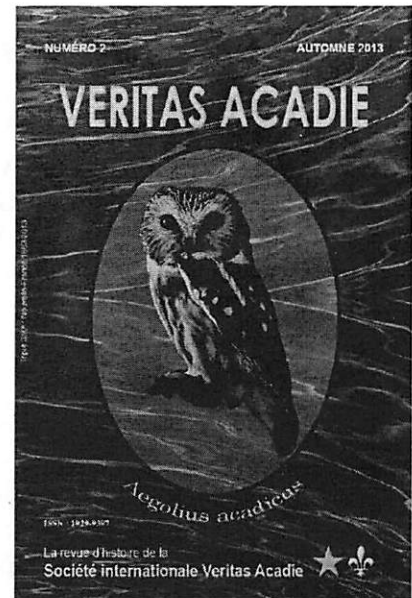
La revue internationale Veritas Acadie dévoile sa deuxième édition (ISSN: 1929-9397)

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 la Librairie Matulu à Edmundston au (506) 736-6277 : info au matulu@nbnet.nb.ca. Pour d'autres informations : veritasacadie@gmail.com.



Information fournie par la Société internationale Veritas Acadie

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 provided by the Société internationale Veritas Acadie

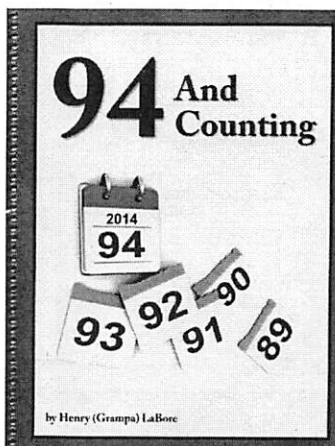
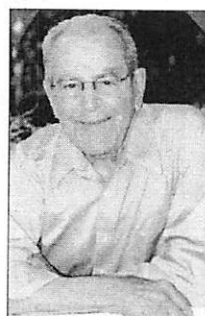
BOOKS/ LIVRES...

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



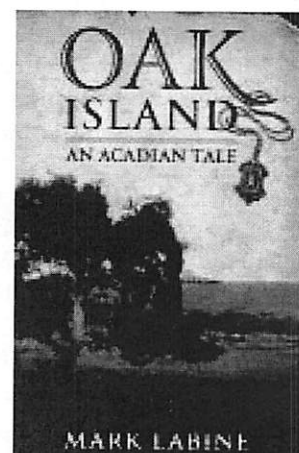
OAK ISLAND AN ACADIAN TALE

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

ISBN-13: 9781469903972

Publisher: CreateSpace Independent

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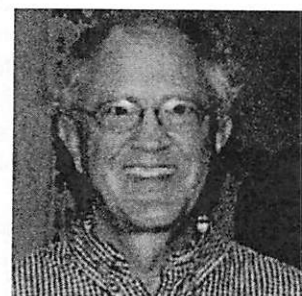
Publication date: 2/15/2013

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/111466943?ean=9781469903972>



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

Email: mlabine@msn.com

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

Le Dictionnaire des grands oubliés du sport au Québec, 1850-1950

soumis par / submitted by Yves Chartrand

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.

<http://www.septentrion.qc.ca/catalogue/dictionnaire-des-grands-oublies-du-sport-au-quebec-1850-1950>

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 joueur de premier but Delphia Louis (Del) Bissonette, né et inhumé à Winthrop, Maine. (Le frère de Bissonette, Leo, et un autre compatriote, Aldrik (Bucky) Gaudette, sont également mentionnés.)

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) Gautreau, né et inhumé à Cambridge, près de Boston, Massachusetts.

Le lanceur 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, a retired librarian from l'Université du Québec à Montréal (UQAM), with the help of Paul Foisy and Serge Gaudreau.

<http://www.septentrion.qc.ca/catalogue/dictionnaire-des-grands-oublies-du-sport-au-quebec-1850-1950>

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 regu-

lar 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) Gautreau, 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.

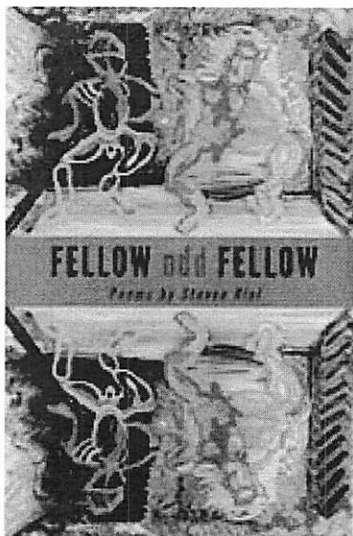
The other names explored by Yves Chartrand were more familiar to baseball fans in Québec (Jean-Pierre Roy, Roland Gladu, Paul Calvert, Stanislas Bréard, Oscar Major and Billy Innes) or more specifically to the sports fans of Ottawa-Gatineau (Gil-O Julien and Jean-Charles Daoust, the first sportswriters 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.

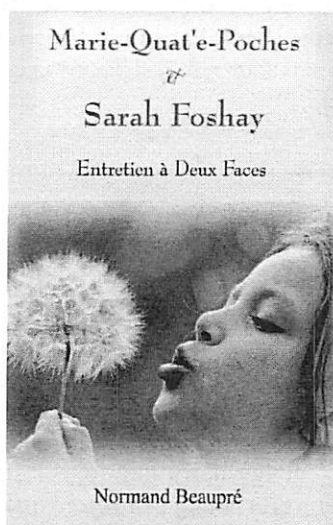
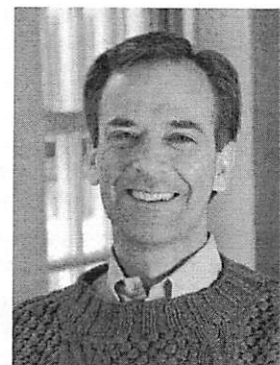
Succumb to the pull of plump clusters,
their underslung, dusky abundance.

Then: blush as you dream lips
brushed 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/>



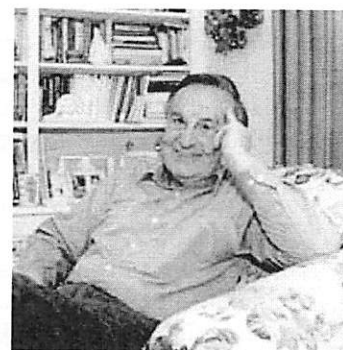
Marie-Quat'e-Poches et Sarah Foshay

New Release! March 5, 2014

by Normand Beaupré

est une oeuvre 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? En 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

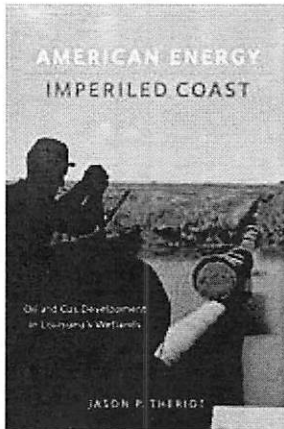
Email:
Norman@NRBeaupre.com

Cette oeuvre qui prend la forme d'un long entretien entre deux femmes, l'une qui est plus jeune que l'autre et l'autre qui nous vient de "l'autre bord," se veut, en sorte, un manifeste de la langue et de l'héritage franco-américain des deux femmes ainsi que de son auteur. C'est la quatrième oeuvre en dialecte de l'auteur, Normand Beaupré. "La Souillonne", un monologue sur scène, fut la première qui débuta la série des oeuvres en dialecte pour son auteur. "Marie-Quat'e-Poches et Sarah Foshay"

<http://www.amazon.com/Marie-Quate-Poches-Sarah-Foshay-French-Edition/dp/1625501234>

BOOKS/

LIVRES...



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 unintended 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

LA PAROLE

Newsletter of the Acadian Museum

By: Chairman Warren A. Perrin
Acadian Heritage and Culture
Foundation, Inc.

203 S. Broadway, Erath, Louisiana
70533

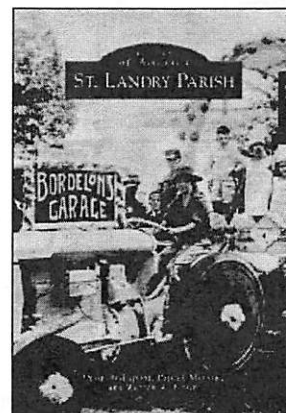
(337) 233-5832; 937-5468

www.acadianmuseum.com

If you would like to receive a copy of our newsletter, *LA PAROLE*, please forward your name and email address to my secretary Darylin at: darylinb@plddo.com.

St. Landry Parish by Philip Andrepont, Patrick Morrow and me is now available for purchase. The book boasts more than

200 vintage and modern images chronicling the growth and change of this Louisiana parish. St. Landry Parish, one of the oldest European settlements in Louisiana, has a fascinating history and culture. Traditionally an area of settlement by French Creoles and Acadians, the parish was named for St. Landry, an early bishop of Paris. In the late 1700s, les gens de couleur libres (free people of color) began arriving to take advantage of Spanish land grants. Soon, the government post developed into a commercial center. In the present-day parish, Native American, European, African and Acadian cultures have melded for almost three centuries to produce world-famous zydeco music, great food and welcoming people. *Images of America: St. Landry Parish* celebrates the rich heritage of the area through a collection of vintage images.



The book hopes to shed light on the stories of the past in order to illuminate the parish's modern identity. Books are available for \$22 at 251 La Rue France, Lafayette, LA or call to order your

book(s): (337) 233-5832.

St. Landry Parish

by Philip Andrepont,

Patrick Morrow, Warren A. Perrin

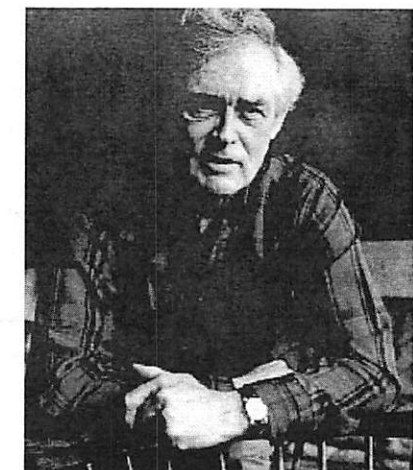
Images of America Series

Price: \$22.00

128 pages/ softcover

BOOKS/

LIVRES...



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.)

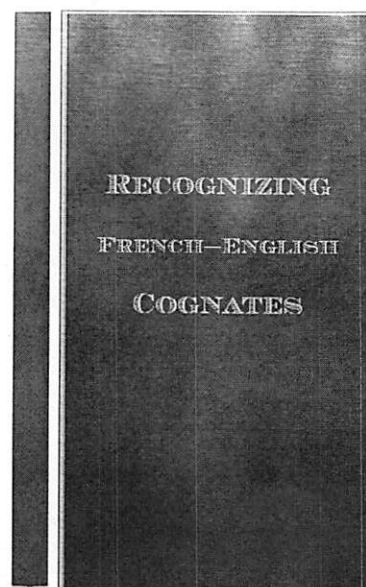
niece - nièce (Fr.)

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 Treffe 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.

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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'tière
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.
Tam tam tam c'est moi qui réta me
Les chaudrons, les cass'roles
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.
V'la l'rétameur, v'la l'rétameur, v'la l'rétameur passé.

2) L'autre soir ma ménagère
En m'préparant mon friston
S'aperçut que sa soupière
Hélas! Se trouvait sans fond.
Naturel'ment elle me blâme
M'insultant de grand flâneur
J'lui réponds, objet d'ma flamme
L'Soupier est comm'toi sans cœur.
(Refrain)

3) Rue d'la paix le cœur en peine
J'rencontr'un' jeun'fill' un soir
Qui pleurait a perdre haleine
Je m'approche pour sa voir.
La cause de tant de larmes
Elm' répond j'ai l'cœur brisé
J'lui dissoyez sans alarmes
Je m'en vais vous le r'souder.
(Refrain)

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.
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.
Les amoureux s'en sont allés.
(Refrain)

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

Restons Toujours Brave, Canadiens-Français

(Paroles et musique d'Eusèbe Champagne. Copyright 1911 by Eusèbe Champagne.)

Refrain :

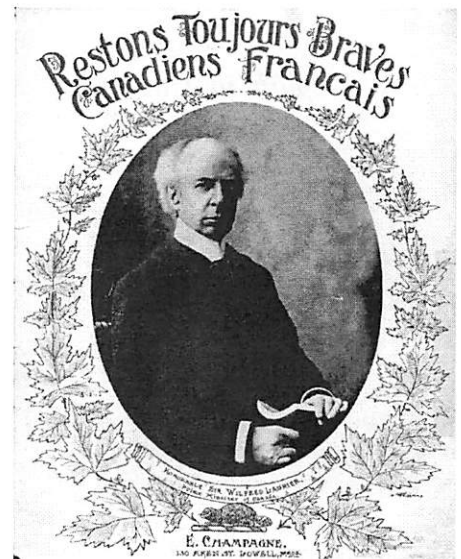
Beau Canada, O Patrie Canadienne,
Celle que j'aime depuis mon plus jeune âge;
Marchons unis soyons sa sauvegarde,
Restons toujours brave, Canadiens-français.

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.
(Refrain)

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)



(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) Detrop 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 (\$10 for the book \$4 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: phillipturner@maine.rr.com

Debbie Sirois: dsirois2@maine.rr.com



Paperback: 105 pages
Language: English & French
ISBN-10: 1940244056
ISBN-13: 978-1940244051
\$10.00

Music/Musique



Dear friends / cher amis:

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

Chanterelle Josée Vachon & Donna Hébert Franco-American fiddle & song

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 res-

idencies. Please contact Josée at info@joseevachon.com or Donna at donna@fiddlingdemystified.com

Online at:

<http://www.creativeground.org/profile/chanterelle-0> - for New England presenters

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

Thanks/merci!

Donna Hébert for

Chanterelle:

Franco-American fiddle and song

Donna A. Hébert

413-658-4276

donna@fiddlingdemystified.com

About:

CHANTERELLE - Franco-American fiddle & song

Since 1994, Chanterelle has presented the exuberant music of the French in America, featuring Franco-American singer Josée Vachon and fiddler Donna Hébert. Chanterelle returned to the stage with 2014 concerts at Blackstone River Theatre (RI), Branford Folk Society (CT) and Monadnock Folklore Society (NH). Josée and Donna are very happy to have Alan Bradbury back on bass, vocals and accordion, and to welcome the extraordinarily talented Max Cohen on guitar and vocals.

With guitars, fiddle and traditional foot-tapping accompaniment, Donna and Josée pull the audience into the soirée. French-language songs mix sly chansons à répondre about women and their husbands with stories and ballads about culture and immigration. Songs are punctuated by rhythmic reels and Josée's drumming feet. Donna and Max add lavish waltzes from the tradition. Two, three and four voices enrich the songs and provide cover for the audience, who are invited to sing back on the response lines!

Chanterelle carries the joyous French

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 - Josée/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.)

BIOS

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 NYSAFLT, 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.



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Le 350e anniversaire (1663-2013) de l'arrivée en Nouvelle-France du premier contingent des Filles du Roy (filles à marier)

par Irène Belleau¹

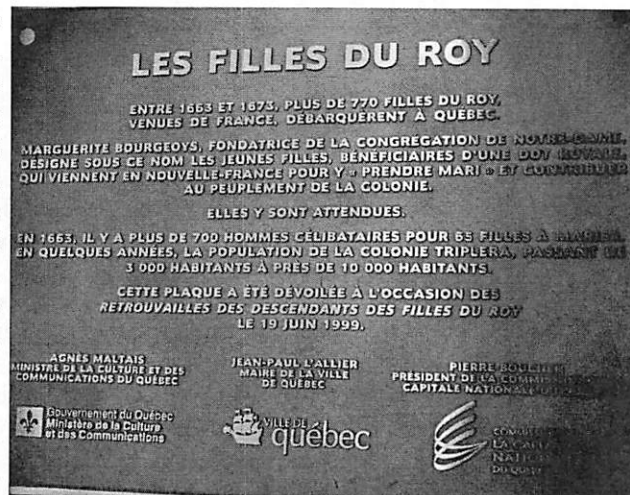
Si l'expression « Filles du Roy » fait encore souvent sourire, à cause de sa connotation morale équivoque, la population féminine ainsi désignée reste mal connue malgré tout l'intérêt qu'elle suscite depuis un siècle ou deux dans l'historiographie québécoise. Envoyées par le roi Louis XIV pour peupler sa colonie canadienne, ces quelque huit cents immigrantes ont en effet joué un rôle notoire dans l'histoire du peuplement de la Nouvelle-France. Leur importance s'explique d'abord par leur nombre. Représentant environ huit pour cent de tous les immigrants qui se sont établis au Canada sous le régime français, elles ont néanmoins totalisé, en seulement onze ans, près de la moitié des femmes qui ont traversé l'Atlantique en 150 ans. Elles occupent aussi une place fondamentale dans l'univers mental des historiens parce que leur immigration est survenue à un moment crucial de l'évolution politique et démocratique de la colonie. L'année 1663 a marqué, en même temps que le coup d'envoi

de 2013 veut élucider en ce 350e anniversaire de l'arrivée du premier groupe en Nouvelle-France en 1663. Elles étaient 36 cette année-là, 15 l'année suivante, 90 en 1665, 25 en 1666, 90 en 1667, 81 en 1668 mais pendant les trois années suivantes, 131, 120 et 115 pour ensuite décliner à 15 en 1672 et 51 en 1673 bien comptées et répertoriées par le démographe et historien Landry dans son étude publiée en 1992 à la

umentation fouillée, analysée, toujours pertinente. Elle est devenue l'élément essentiel sur lequel la Société d'histoire des Filles du Roy se réfère prioritairement sans pour autant négliger les répertoires de Silvio Dumas³ et de Marc-André Leclerc⁴.

Qui sont-elles : la question de leur recrutement est fondamentale. Les Filles du Roy de 1663 et 1664 ont sans nul doute été choisies rapidement puisque la décision

royale date d'avril 1663 et que le premier contingent important arrive le 22 septembre. Quelques-unes sont même ici en août 1663. Mais pour les années subséquentes, surtout à partir de 1665, la dame Bourdon, Anne Gasnier⁵ est chargée par le Conseil Souverain d'aller recruter des filles à marier et de les accompagner dans leur périple. On lui reconnaît plus de 300 signatures de contrats de mariages de Filles du Roy. Il y eut aussi en 1667 Catherine-Françoise Desnaguets/Desnoyers⁶ qui avait mandat de recruter des « filles de qualité » pour les officiers du Régiment de



du premier contingent de pupilles royales, la fin d'une époque caractérisée par le laisser-faire des compagnies commerciales et le début du gouvernement royal. Au moment de ce changement de régime, la population canadienne comptait environ 3 000 habitants; dix ans plus tard, elle aura triplé... »²

Filles du Roy : qui sont-elles, d'où venaient-elles, quelle était leur condition sociale, on-telles rempli leur rôle, quel héritage ont-elles apporté à l'Amérique, ne sont que quelques questions que l'année

suite d'une thèse présentée à la Sorbonne.

Plusieurs historiens et écrivains avant lui se sont commis sur le sujet mais avec moins de crédibilité même si leurs visions moins rigoureuses en dénombraient davantage. Exemples : Gérard Malchelosse en trouve 857, Paul-André Leclerc 846, Archange Godbout 792, Pierre Olivier Boucher 1200, leurs critères de sélection étant différents et leurs instruments de recherches variés. La thèse de doctorat de Landry représente une source de doc-

Carignan-Salières en instance de s'établir en Nouvelle-France après leurs combats contre les Iroquois. Cette année-là est remarquable par l'arrivée de treize des vingt filles recrutées qui, avant leur départ de Dieppe, signent un acte de protestation signifiant qu'on ne leur attribue pas toute l'attention promise. Elles signent devant le notaire Le-Mareschal un document encore accessible aujourd'hui. Puis, il y eut aussi la demoiselle Estienne⁷ qu'on dit « gouvernante » (Suite page 43)

1. Présidente, Société d'histoire des Filles du Roy

2. Yves Landry, *Orphelines en France, pionnières au Canada : les Filles du Roy au XVIIe siècle*, 1992, Introduction.

3. Dumas, Silvio, « Les Filles du Roi en Nouvelle-France, Étude historique avec répertoire biographique », Société historique de Québec, *Cahiers d'histoire*, no 24, Québec, 1972.

4. Leclerc, Paul-André, *L'émigration féminine vers l'Amérique française aux XVIIe et XVIIIe siècles*, Thèse présentée à l'Institut catholique de Paris, mai 1966 et réédité par le Musée François-Pilote, La Pocatière, Québec, 2008.

(Le 350^e anniversaire (1663-2013) de l'arrivée en Nouvelle-France... suite de page 42)

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 oeuvre respective.

Presque la moitié des Filles à marier venaient de la Salpêtrière 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 Piat⁸ 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 Salpêtrière, 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 Salpêtrière !

Les apparentements : plusieurs ne sont pas venues seules. Elles étaient apparentées c'est à-dire qu'elles étaient accompagnées de membres de leur parenté à leur arrivée, ou venaient rejoindre un membre de leur famille déjà établi en Nouvelle-France. Certaines furent rejointes, par la suite, par d'autres personnes de leur environnement familial ou communal après leur arrivée. Ce phénomène est souvent négligé lorsqu'on décrit 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, Élizabéth 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... tout un régiment ! L'événement 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 cousine Marie Paulo; 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 Repoche Jeanne et Marie arrivent en 1663 et elles sont rejointes peu après par leur frère François et leur belle-soeur Catherine Gaboury; Catherine DeBoisandré de Caen 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 quar-

ante-sept dans ces cas d'apparentements.

Qui étaient-elles vraiment ? Sûrement de bonne famille avec un certificat de bonne conduite du curé ou recommandées par les autorités de la Salpêtrière 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 défigurée. 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 apparentées aux femmes reprises de justice que la France envoyait aux colonies dans la Martinique, la Guadeloupe et la Guyanne. 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 injuste 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 la baron a menti en répétant ce qu'IL AVAIT ENTENDU DIRE. Bien sûr, il y en eut qui se prostituèrent au moins une quinzaine à ma connaissance mais c'est des situations de vie qui les ont obligées pour 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- (Suite page 44)

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'occupa de l'établissement des Filles du Roy et les accueillait surtout dans la maison Monceaux à Sillery.

6. Cette recruteuse, selon l'historien Michel Lamglois, faisait de fréquents voyages en France et avait des relations avec des personnes en vue à la Cour. On lui reproche « d'avoir friponné la moitié des hardes » des Filles du Roy recrutées en 1667.

7. Elizabeth Estienne, selon Silvio Dumas, a dirigé les contingents de 1670 et 1671.

8. Piat, Colette, *Les Filles du Roy*, roman, Éditions du Rocher, France, 1998 et *Les Filles du Roy Dans les Plaines*

(Le 350^e anniversaire (1663-2013) de l'arrivée en Nouvelle-France...suite de page 43)

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 Quéquejeu, Marguerite Jasselin, M.-Charlotte Pecquet, Thérèse Saunois et Marie Montminy. Malheur à la généralisation, dirions-nous. Il faut « corriger » 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 même que cinq autres Filles du Roy. Leur bref parcours laisse toutefois soupçonner – bien que sans preuves évidentes – que, protestante, la religion ait pu l'incliner à partir même si, en France, à l'époque, les guerres de religion ne faisaient pas la vie facile aux adeptes de Calvin. Une autre est arrivée apparentée : ses deux enfants, son gendre et son frère l'accompagnant. Ces derniers ont peut-être été un poids trop lourd de responsabilité pour qu'elle demeure ici et elle ose plutôt affronter une deuxième traversée... Nous ne saurons jamais.

Sylvie Carcireux du Berry a bien raison de repasser en France si l'on essaie de concevoir ce qui lui est arrivé juste avant son départ de Dieppe. Elles étaient

vingt Filles du Roy « de qualité » choisies plus particulièrement comme futures épouses des officiers du Régiment de Carignan-Salières – pas des soldats ... des officiers ; leur situation d'attente les déçoit; elles protestent, comme nous l'avons dit plus haut, devant le notaire Le Mareschal, le 17 juin 1667, et d'aucunes, croit-on, ne partent pas – du moins on ne les retrace pas ici. Elle a quitté notre sol après un séjour de trois ans seulement. Trois autres aussi ?

Quelques-unes ont été confrontées à la justice de l'époque : Marie Pérodeau arrivée en 1669 du 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 Bécancour. 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 quoi 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 oeuvre 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 descendance, au Canada anglais, aux États-Unis, en nombre important.

Sur les bords du Saint-Laurent mais aussi sur les rives des rivières Nicolet, (Suite page 45)

(Le 350e anniversaire (1663-2013) de l'arrivée en Nouvelle-France...suite de page 44)

Saint-Maurice et Richelieu. Le tableau des lieux d'établissement est explicite en ce sens. C'est dans plusieurs de ces milieux que se déroulent les commémorations de 2013 : Neuville, Saint-Augustin-de-Desmaures, Batiscan, Champlain et La Pérade nous offrent exceptionnellement des récits de vie de ces femmes implantées dans leurs villes et villages des débuts de notre histoire. La grande région de Québec présente aussi plusieurs activités en leurs mémoires : la ville elle-même, la Côte de Beaupré, l'Île d'Orléans, Saint-Joachim et la ferme du Séminaire, Trois-Rivières. Puis, sur la Rive-Droite : Pointe-Lévis, Beaumont, Bellechasse, Montmagny, Rivière-Ouelle et même l'Île Percée où Françoise Aubry épouse en secondes noces Vincent Châtigny dit Lépine vers 1676. Le dossier de cette dernière a quelque chose d'étonnant : comment expliquer sa présence dans la baie de Gaspé ? L'étude que j'effectue actuellement révélera sans nul doute une avenue inédite. Il y a aussi cette Geneviève Billau qu'on retrouve à Port-Royal ! On n'a pas fini de

découvrir ces femmes à l'itinéraire spécial...

Puis, évidemment Ville-Marie plus particulièrement la Maison St-Gabriel où Marguerite Bourgeoys installa sa métairie et son école, fondatrice de la Congrégation de Notre-Dame, y compris Lachine, les îles de Boucherville, l'Île Jésus, propriété des Jésuites et l'Île de Montréal, propriété des Sulpiciens.

Elles ont fait des familles. Selon Landry, elles sont plus fécondes que la moyenne des Françaises du nord-ouest (7,6 enfants) et moins que leurs suivantes les Québécoises canadiennes de l'époque (9,5 enfants) affichant une moyenne de 9,1 enfants. Il ajoute que c'est la preuve que les conditions d'internement à la Salpêtrière ou les conditions de vie en France à l'époque n'ont pas influencé leur future capacité de reproduction. C'est aussi la preuve, nous le répétons, que ce ne pouvait pas être des prostituées, les maladies vénériennes rendant ces dernières stériles.

Elles ont aussi donné naissance à des Familles-Souches dont plus de 150 sont mem-

bres de la Fédération des Familles-Souches dont les activités et les représentations regroupent des descendants et des descendantes de Filles du Roy partout dans le monde.

La Société d'histoire des Filles du Roy née en 2010 à Québec fait, de plus, la promotion de la recherche matrilinéaire de mère en fille dans le souci d'une équité des rôles. Presque invariablement, cette recherche permet de retracer des Filles du Roy différentes de celles des lignées patrilinéaires. Une découverte qui ravit plus d'un et d'une ! Et peut-être, qui sait, cette découverte suscitera peut-être la création de regroupement de descendants/tes de telle Fille du Roy. La généalogie par les femmes et la recherche des indices génétiques sont deux avenues nouvelles qui permettront le développement d'une généalogie plus équitable et respectant les rôles de chaque sexe. La SHFR consciente de son rôle sollicite chaque personne de tous pays à découvrir ces facettes ignorées depuis des siècles en vue d'une plus juste réalité des rôles assumés dans le développement de la terre !



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 Isaie and Sophie (Michaud) Martin. They had three children. Sophie died giving birth to the third child who also died. Isaie 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, give us a call to tour the oldest Active Acadian Home in Madawaska.

Contact Person:

Paul & Lois Muller, Proprietors
137 St. Catherine Street
Madawaska, ME 04756
Phone: 207-728-6412



Martin Acadian Homestead

(circa 1823-1860)

The Martin Family Reunion Date is August 21, 2014. It will be held on the grounds of the Martin Acadian Homestead at 137 Saint 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

POÉSIE/ POETRY

Bob

Robert R. Fournier
1932-2013

Born: Suncook, New Hampshire where he lived most of his life. Died: Concord, New Hampshire.

1996: Retired: New Hampshire State Department of Education (DOE over 28 years):

1996-2013: Many years of dedicated volunteer service.

Buried: New Hampshire State Veterans Cemetery in Boscawen, New Hampshire.

The few lines appearing above don't do justice to Bob's extraordinary life. Fortunately, both his comprehensive obituary

(Manchester Union Leader, October 30, 2013) and lively first-person account "The benefits of bilingualism" (in Hendrickson's Quiet Presence) flesh out the description somewhat. There we find the details of his exemplary service in the DOE: consultant in world languages, in bilingual/bicultural education and director of federal programs for English as a Second Language (ESL). Some of us remember the Title VII grants that subsidized bilingual schools in Greenville and Berlin New Hampshire. Title VII monies also funded the National Materials Development Center in Bedford, NH. Bilingual schools naturally needed materials designed specifically for them.

There are other sources of information. Are you fond of reading inscriptions and lists? If so, when you visit the Parc de la Jetée just outside of Québec City; pause to read the inscription on the Monument de L'Amitié erected by New England's Franco-Americans. That's their contribution to Québec's Quadricentennial. You will find Bob's name on the list of individual donors. His name appears on other rolls as

well. Here are just a few: he is one of the Officiers des Palmes Académiques (France); a member of the Ordre des francophones d'Amérique (Québec); a recipient of the New Hampshire Association of World Language Teachers Teacher of the Year Award; a recipient of the EDies's award (highest state of New Hampshire award for educators)—the honors go on and on. Long into his retirement he was an active supporter of the Société Historique, The Centre Franco-Américain (Manchester), The American-Canadian Genealogical Society (Manchester), and the Club Richelieu (also Manchester). Of course there is also Bob's poem.

When I began writing Bob's commemorative poem, it was just for his closest relatives: his niece and executrix Lisa and her family; his cousin Jackie and her family. Then I began to think of the many lives Bob touched. Sometimes I find myself imagining all of you telling your own special Bob stories. If you are, perhaps you feel as I do: in our stories he lives on. Here is my Bob story.

Bob

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)



FLEURS DE PRINTEMPS

Jolies fleurs de Mai
Tu amènes la joie
Dans nos coeurs
Avec tes parfums légers

Jolies fleurs de mai
Tes couleurs m'enchantent
Tes couronnes en flamme
De rouge, jaune, et rosée.

Jolies Jonquils parfumées
Tu es le soleil engendré
Avec tes pétales dorées
Ma joie est de l'admirer

Et toi Lys blanc charmeur
Tu apportes un rayon de bonheur
À Pâques avec ampleur
Tu couronne nos coeurs

Jolie Roses de Juin
Tu embaumes le jardin
D'un parfum Divin
Et tu es toujours mien!



SPRING FLOWERS

Pretty May flowers
You bring joy
To my heart
With your light perfume.

Pretty May tulips
I am enchanted by your colors
With your bright crown
Of red, pink and yellow.

Pretty scented daffodils
You are the sun reborn
With your golden petals
My joy is to admire the view.

Pretty white and yellow lilies
You bring a ray of sunshine
To spring without question.
In my heart, you are mine.

June's roses, pretty buds
You spread your perfume
On our blue world
Like God's Love.

L'OISEAU

Petit oiseau dans mon jardin
Tu peux chanter toute le jour
Tu peux cueillir dans les fleurs
Tous le nectar que tu veux.

Petit oiseau dans mon jardin
Tu peux voler comme le vent
Tu peux dormir sous les buissons
Tu es roi de ce domaine.

Petit oiseau dans mon jardin
Tu peux chanter à tous loisir
Tu peux voler de fleur en fleur
Pour mon plus grand plaisir.

Petit oiseau dans mon jardin
Le ciel serait sans joie
Sans ta présence velue,
Et mes efforts, sans but.

Petit oiseau dans mon jardin
Quand le vent froid d'Automne
Te dira qu'il est temps de partir
Ne m'oublie pas, quand le Printemps reviendra!

par Adrienne Pelletier LePage, Saco, ME

(Bob continued from page 46)

each mirroring a moment
in French history.

Let's look at just a few:
Bob in Suncook, France, Québec;
Bob the advocate for human rights:
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 ,

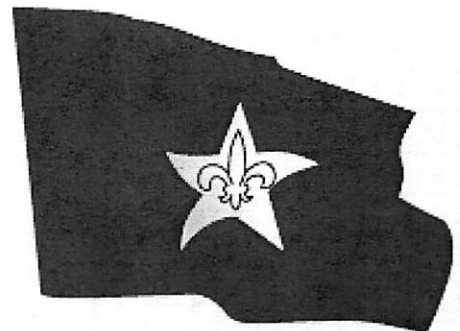
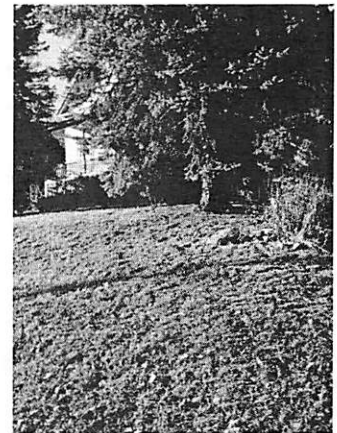
worked in his garden,
loafed on the beach,
or kayaked on
New England's lakes and streams.

Often he was
Bob, the host
concocting gourmet picnics
on lazy summer days
or readying indoor feasts
at other times of year.

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





Coin des jeunes...

Sudoku

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

Retrouve dans la grille tous les mots de la liste, sachant qu'ils peuvent s'écrire dans tous les sens, même en diagonale et à l'envers. Une lettre peut faire partie de plusieurs mots.
Raye chaque mot trouvé dans la liste et dans la grille. Il te reste 6 lettres avec lesquelles tu formeras un dernier mot en les relevant dans le sens normal de la lecture.

P	E	F	S	T	D	F	O	U	G	E	R	E	E	N	R	O	C	I	L	A	S	
E	L	U	L	P	R	R	P	O	U	R	P	I	E	R	I	V	I	E	R	E	E	
T	H	U	T	E	I	U	A	S	C	O	L	O	P	E	N	D	R	E	R	L	E	
T	E	S	M	R	U	R	I	N	N	O	N	G	I	P	M	A	H	C	U	L	E	
E	R	A	B	E	O	V	E	T	A	B	I	V	A	L	V	E	S	Z	O	S	C	
N	O	U	E	T	O	T	E	E	E	C	R	O	T	S	A	C	U	D	S	E	O	
N	N	L	C	O	P												L	E	U	E	H	U
O	O	E	A	G	U												E	O	V	N	T	L
S	I	S	S	R	N												M	S	O	G	N	E
S	S	I	S	A	A												R	S	L	Y	I	U
E	E	R	E	C	I												A	E	V	C	C	V
R	A	I	A	S	S												I	E	O	E	A	R
C	U	E	U	E	E												N	N	X	C	J	E
E	L	C	N	I	C												E	I	S	R	R	E
E	T	A	N	G	E												T	M	U	E	A	L
E	U	G	L	A	I												T	A	T	V	H	U
N	O	T	I	R	T	A	E	M	P	E	T	L	N	C	E	E	R	O	I	P	L	
C	R	A	P	A	U	D	R	L	O	E	R	E	I	I	H	L	G	L	S	U	L	
A	U	B	E	P	I	N	E	A	U	U	R	T	T	M	S	A	Y	A	S	N	E	
E	H	C	A	N	R	E	B	U	S	N	C	C	U	A	N	U	B	C	E	E	B	
G	R	E	N	O	U	I	L	L	E	U	I	H	H	O	R	E	O	O	N	N	I	
O	S	I	E	R	A	N	A	T	R	E	M	V	E	E	L	D	E	C	T	A	L	



ALGUE	COUSIN	HERON	NENUPHAR	TETARD
ANCYLE	CRAPAUD	IRIS	OISEAU	TORTUE
AUBEPINE	CRESSONNETTE	JACINTHE	OSIER	TRITON
BECASSEAU	CYGNE	INSECTE	PERCHE	TRUITE
BERNACHE	ECREVISSE	LIBELLULE	PLUME	VINULE
BIVALVES	ELODEE	LIMNEE	POURPIER	VOLVOX
CANARD	ESCARGOT	LOTUS	PUNAISE	RAINETTE
CASTOR	ETANG	LOUTRE	RANATRE	SALICORNE
CHABOT	FLEUVE	LUZULE	RIVIERE	
CHAMPIGNON	FOUGERE	MOUCHE	SAULE	
CINCLE	GRAMINEES	MOUSSE	SCOLOPENDRE	
COULEUVRE	GRENOUILLE	MUSARAGNE	SPIREE	



Sudoku Solution

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

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 River. 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 past, 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

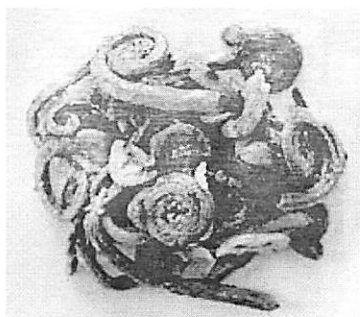
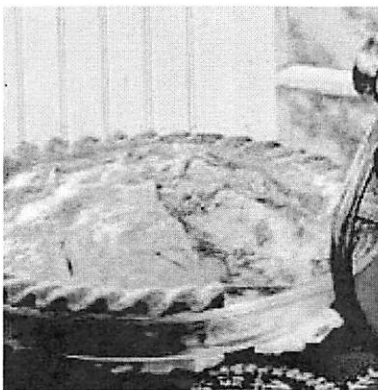
Put fiddleheads into a large pot with salt pork, onion and enough water to half-cover fiddleheads. Cook for 15 minutes if you want them just tender, or about 30 minutes if you like them soft. I drizzle cider vinegar over the fiddleheads and add salt and pepper when I serve them. Some people just like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



Nos Histoires de l'Île livre de cuisine

A Collection of Recipes from French Island in Old Town, Maine

Nos Histoires de l'Île
livre de cuisine \$10.00

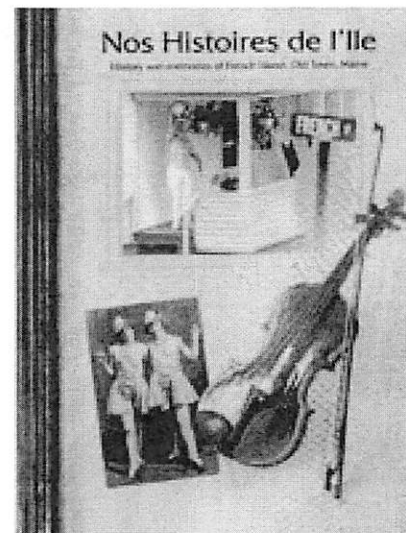
Nos Histoires de l'Île
History and Memories of French
Island, Old Town, Maine \$15.00

Both books are available by
contacting:

Lisa Michaud
Franco-American Centre
110 Crossland Hall
Orono, ME 04469-5719
or Email:

Lisa.Michaud@umit.maine.edu

All proceeds benefit Le Forum.



August 2014 St. John Valley Family Reunions

As of March 15, 2014

Visit www.CMA2014.com for dates and times

- Albert - Lejeune, QC
Arseneau-It - Saint-Michel-de-Squatec, QC
Asselin - Pohénégamook, QC
Aucoin / Wedge - Saint-Jacques, NB
Ayotte - Frenchville, ME
Babin - Ste Agathe, ME
Babineau - Saint-Jacques, NB
Baker - Baker Brook, NB
Barrieau / Barriault - Edmundston, NB
Beaulieu - Saint-Honoré, QC
Bélanger - Fort Kent, ME
Belliveau - Témiscouata-sur-le-Lac, QC
Bérubé - Saint-Louis-du-Ha!Ha!, QC
Blanchette - Eagle Lake, ME
Bouchard - Fort Kent, ME
Boucher - Lac-des-Aigles, QC
Boudrot/eau/eault/eaux - Témiscouata-sur-le-Lac, QC
Bourgeois - Saint-Basile, NB
Breaux/eau/aault/eault/aud/ot/ow/ough - Edmundston, NB
Broussard - Rivière-Verte, NB
Caissie - Drummond, NB
Caron - Sainte-Jean-de-la-Lande, QC
Carrier - Grand Isle, ME
Charest - Lac Baker, NB
Chassé - Fort Kent, ME (TBD)
Chevarie / Chavarie / Cheverie - Madawaska, ME
Corbin - Grand Isle, ME
Cormier - Lac Baker, NB
Côté - Grand Isle, ME
Cyr - Madawaska, ME
Daigle - Madawaska, ME
Deschaines / Deschênes / Miville - St. Agatha, ME
Desjardins - Saint-André, NB
Desmeules - Saint-Jacques (Moulin-Morneault), NB
Deveau - Cyr Plantation, ME
Dionne - Biencourt, QC
Doucette - Grand Isle, ME
Dubé - Saint-Juste-du-Lac, QC
Dubois - Portage Lake, ME
Dugal - Madawaska, ME
Duguay - Pohénégamook, QC
Dumont - Fort Kent, ME
Forest - Madawaska, Ste. Agathe, Van Buren, ME
Fournier - Saint-Basile, NB
Gagnon - St. Agatha, ME
Gaudet - Pohénégamook, QC
Gautreau - Edmundston, NB
Gauvin - Portage Lake, Van Buren, ME
Gendreau - Grand Isle, ME
Girouard - Saint-Michel-de-Squatec, QC
Godbout - Grand-Sault, NB
Granger - Saint-Jacques, NB
Grondin - Dégelis, QC
Guédry / Labine / Petitpas - Van Buren, ME
Guerrette - Ste Agathe, ME
Haché / Gallant - Kedgwick, NB
Hébert - Madawaska, ME
Lagacé / Lagassé - Madawaska, ME
Lajoie - Cyr Plantation, ME (TBD)
Landry - Saint-François-de-Madawaska, NB; Rivière-Bleue, QC
Lang / Long - Clair, NB
Lausier - Frenchville, ME
Lavertu / Lavertue - Grand Isle, ME (TBD)
Lavoie - Saint-Louis-du-Ha!Ha!, QC
LeBlanc - Edmundston, NB
Leclerc - Témiscouata-sur-le-Lac, QC
Lee - Edmundston, NB
Léger / Légère / Trahan - Saint-Jacques, NB
Lejeune / Briard / 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 / Mallais / Malley - Edmundston, NB
Marquis - Madawaska, ME, Témiscouata-sur-le-Lac, QC
Martin - Madawaska, ME
Mazerolle - Saint-André/Ste-Anne-de-Madawaska/Siegas, NB
Mercure - Edmundston, NB
Michaud - Ste Agathe, ME
Morin / Madgin - Saint-Elzéar-de-Témiscouata, QC
Morneault - Ste Agathe, ME
Morrow - Hamlin & Grand Isle, ME
Nadeau - Lac Baker, NB
Ouellet/te - Saint-Hilaire, NB
Paradis - Frenchville, ME
Parent - Van Buren, ME
Pellerin - 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
Poitras - Saint-André, NB
Querry - Saint-Quentin, NB
Raymond/Faugas - Dégelis, QC
Richard - Témiscouata-sur-le-Lac, QC
Rioux - Grand-Sault, NB
Robert - Auclair, QC
Robichaud - Ste Agathe, ME
Roy - Frenchville, ME
Saindon / Sindon / St-Don - Témiscouata-sur-le-Lac, QC
Savoie - Saint-Quentin, NB
Saucier - Wallagrass, ME
Sirois / Lalancette - Saint-Joseph-de-Madawaska, NB
Soucy - Saint-Basile, NB
St-Onge - Saint-Jacques, NB
St-Pierre - Van Buren, ME
Talbot / Gervais - Ste-Agathe, ME (TBD)
Thériault - Fort Kent, ME
Therrien - Rivière-Verte, NB
Thibodeau - Rivière-Verte, NB
Turcot / Turcotte - Dégelis, QC
Valcourt - Packington, QC
Viel - Témiscouata-sur-le-Lac, QC
Violette - Van Buren, ME
Voisine - Frenchville, ME
Zangio Dako - Saint-Jacques, NB

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 15, Madawaska, Maine; and August 24, closing ceremonies, Témiscouata-sur-lac, région de Cabano, 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.

Emilien 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,



COURTESY OF KATHLEEN LAGASSE

Kathleen Lagasse of St. David and her children celebrate the landing of the Acadians in the St. John Valley during the Acadian Festival in Madawaska.

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 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 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.

FAMILY REUNIONS

As of M.

Visit www.cma2014.com fo

QUÉBEC

Auclair

Robert

Biencourt

Dionne

Dégelis

Grondin

Perron

Raymond/Faugas

Turcot/te

Lac-des-Aigles

Boucher

Lejeune

Albert

Lejeune / Briand / Young

Packington

Valcourt

Pohénégamook

Asselin

Duguay

Gaudet

Rivière-Bleue,

Landry

Saint-Elzéard-de-Témiscouata

Morin/Madgin

Saint-Eusèbe

Pellerin

Saint-Honoré

Beaulieu

Saint-Jean-de-la-Lande

Caron

Plourde

Saint-Juste-du-Lac

Dubé

Saint-Louis du Ha! Ha!

Bérubé

Lavoie

Saint-Marc-du-Lac-Long

Pelletier

Saint-Michel de Squatec

Arseneault

Girouard

Témiscouata-sur-le-Lac

Belliveau

Boudrot/eau/eault/eaux

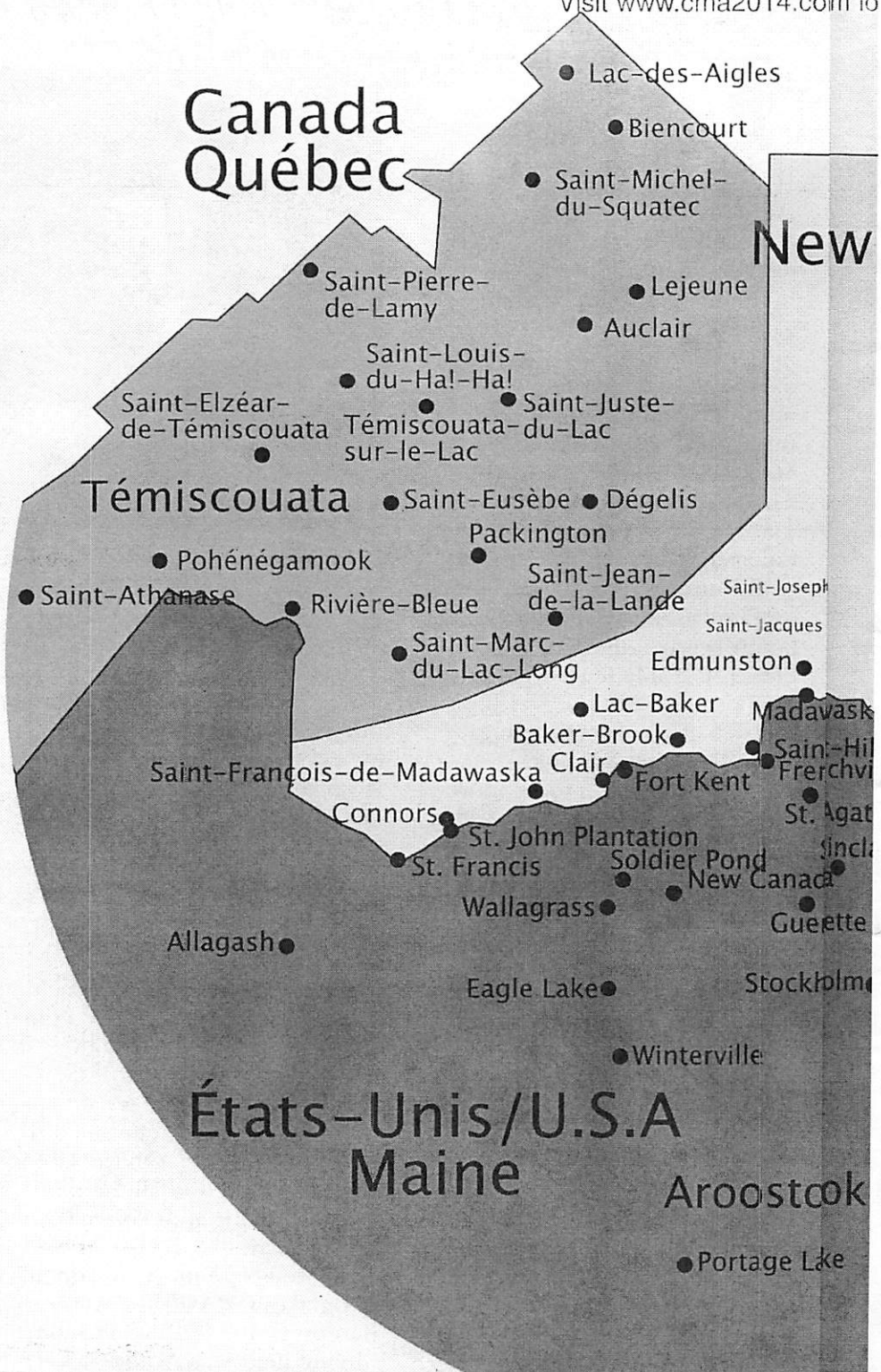
Leclerc

Marquis

Richard

Saindon/Sindon/St-Don

Viel



MAINE

Cyr Pit

Deveau

Lajoie

Eagle Lake

Blanchette

Fort Kent

Bélanger

Bouchard

Chassé

Dumont

Levesque

Thériault

Frenchville

Ayotte

Lausier

Paradis

Roy

Voisine

Grand Isle

Carrier

Corbin

Côté

Doucette

Lizotte

Lavertu/Lavertue

Gendreau

Morrow

Hamlin

Morrow

Lille

Levesque

Madawaska

Chevarie/Chavarie

/Cheverie

Cyr

Daigle

Dugal

Forest

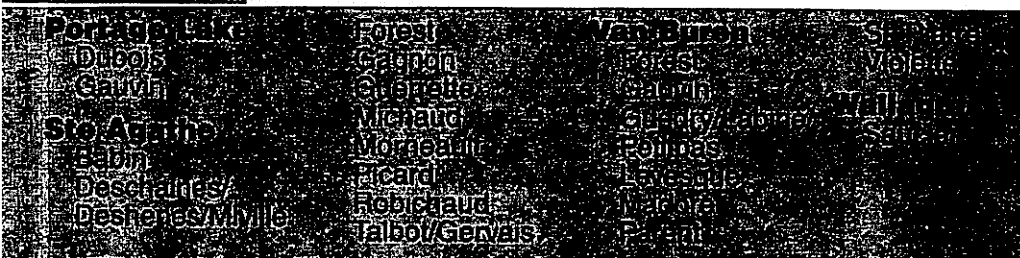
Hebert

Lagacé/Lagassé

Marquis

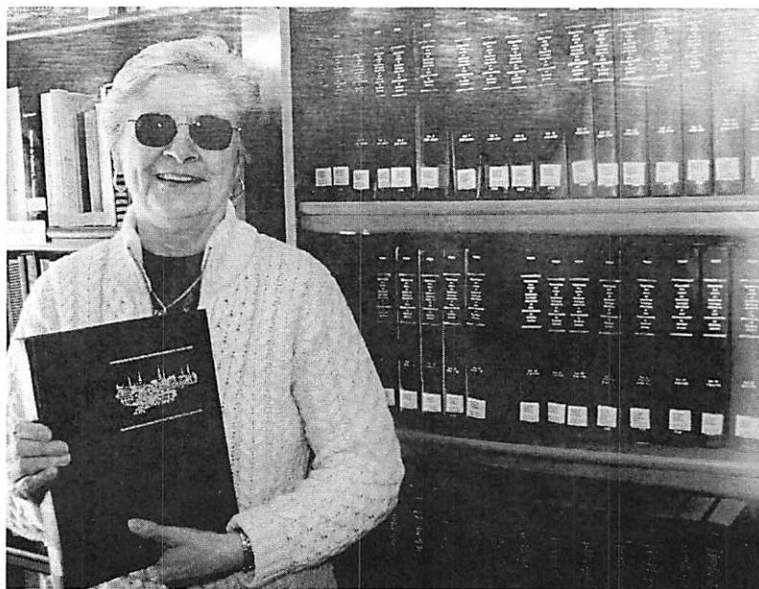
Martin

deletions, changes and additions



Mazerolle

Donations...Merci!

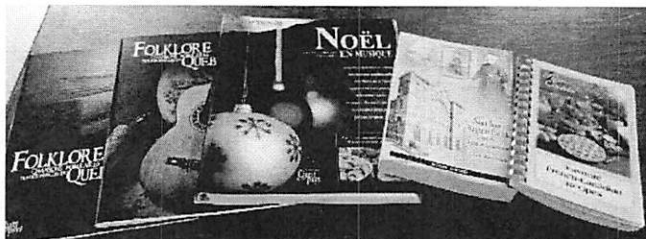


The Franco-American Centre is pleased to welcome a set of the "PRDH" (Programme de Recherche en Démographie Historique). Which is an important resource for those doing French-Canadian genealogical research in the seventeenth and eighteenth centuries. We also received issues of "French Canadian And Acadian 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 LaRoche of Bangor, Maine.

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

Merci!

Merci!



The following books were donated by Albert Marceau of Newton, 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).



This beautiful antique cabinet was donated to the Franco-American Centre by David and Connie Brown of Waterville, Maine. And with the help of Trefflé Lessard from Waterville, Maine.

Merci!

Merci!

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:

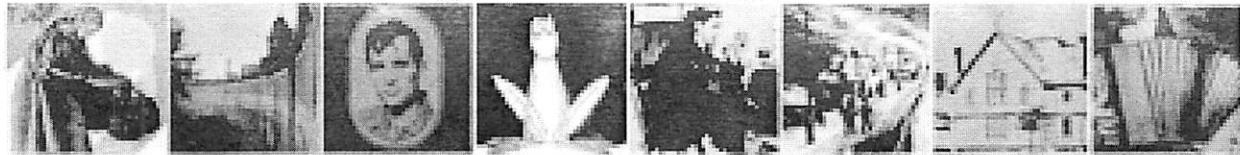
Franco-American Events:

umaine.edu/francoamerican/events/

Le Forum: <http://umaine.edu/francoamerican/le-forum/>

Oral History: Francoamericanarchives.org

Franco American Library



Bibliothèque Franco-Américaine

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 is a production of the Franco American programs at the University of Maine



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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.

LE CENTRE FRANCO AMÉRICAIN DE L'UNIVERSITÉ DU MAINE

Le Bureau des Affaires franco-américaines de l'Université du Maine fut fondé en 1972 par des étudiants et des bénévoles de la communauté franco-américaine. Cela devint par conséquent Centre Franco-Américain.

Dès le départ, son but fut d'introduire et d'intégrer le Franco-Américain du Maine et de la Région dans la formation académique post-secondaire et en particulier à l'Université de Maine.

Étant donné l'absence presque totale d'une base de connaissance à l'intérieur même de l'Université, le Centre Franco-Américain s'efforce d'essayer de développer des moyens pour rendre cette population, son identité, ses contributions et son histoire visible sur et en-dehors du campus à travers des séminaires, ateliers, des conférences et des efforts médiatiques — imprimé et électronique.

Le résultat espéré est le redressement de la négligence et de l'ignorance historique en retournant aux Franco-Américains leur histoire, leur langue et l'accès à un accomplissement personnel sain et complet. De plus, des changements à l'intérieur de l'académie, dans sa structure et son curriculum sont nécessaires afin que ceux qui nous suivent puisse vivre l'expérience d'une justice culturelle, avoir accès à une base de connaissances culturellement authentique qui miroite l'identité et la contribution de ce groupe ethnique à la société.

OBJECTIVES:

- 1 - D'être l'avocat du Fait Franco-Américain à l'Université du Maine, dans l'État du Maine et dans la région.
- 2 - D'offrir des véhicules d'expression affective et cognitive d'une voix franco-américaine effective, collective, authentique et diversifiée.
- 3 - De stimuler le développement des offres de programmes académiques et non-académiques à l'Université du Maine et dans l'État du Maine, relatant l'histoire et l'expérience de la vie de ce groupe ethnique.
- 4 - D'assister et de supporter les Franco-Américains dans l'actualisation de leur langue et de leur culture dans l'avancement de leurs carrières, de l'accomplissement de leur personne et de leur contribution créative à la société.
- 5 - D'assister et d'offrir du support dans la création et l'implémentation d'un concept de pluralisme qui value, valide et reflète effectivement et cognitivement le fait dans le Maine et ailleurs en Amérique du Nord.
- 6 - D'assister dans la création et la publication de la connaissance à propos d'une ressource importante du Maine — la riche diversité