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By Edward D. "Sandy" Ives. (Charlottetown: Institute of Island
Studies, 1999. P. xiv + 269, maps, photographs, notes,
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pbk.)

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Volume 22, Number 2, 2000

URI: <https://id.erudit.org/iderudit/1087912ar>

DOI: <https://doi.org/10.7202/1087912ar>

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Publisher(s)

Association Canadienne d'Ethnologie et de Folklore

ISSN

1481-5974 (print)

1708-0401 (digital)

[Explore this journal](#)

Cite this review

Thurgood, R. (2000). Review of [*Drive Dull Care Away: Folksongs from Prince Edward Island*. By Edward D. "Sandy" Ives. (Charlottetown: Institute of Island Studies, 1999. P. xiv + 269, maps, photographs, notes, bibliography, index, compact disc, \$24.95, ISBN 0-919013-34-1, pbk.)]. *Ethnologies*, 22(2), 312-315. <https://doi.org/10.7202/1087912ar>

Drive Dull Care Away: Folksongs from Prince Edward Island. By Edward D. "Sandy" Ives. (Charlottetown: Institute of Island Studies, 1999. P. xiv + 269, maps, photographs, notes, bibliography, index, compact disc, \$24.95, ISBN 0-919013-34-1, pbk.)

Sandy Ives, recently retired from the University of Maine, is a prominent folksong scholar of the American Northeast. His investigations into lumberwoods ballads brought him to New Brunswick and Prince Edward Island, many of whose residents shared an occupational folklife with the people of Maine. Ives became one of the more important folklorists operating in the Maritimes, publishing the first collection of Prince Edward Island folksongs (1963), a collection of New Brunswick folksongs (1989), and three biographies of songmakers from P.E.I. (1964, 1971) and New Brunswick (1978), along with numerous articles on Maritime folklore topics such as song (1962a, 1977), cante fable (1959), folktale (Creighton and Ives, 1962), and supernatural memorate (1958, 1959a). Prince Edward Islanders have rewarded Ives with both an honorary degree from the University of Prince Edward Island and an Award of Honour for lifetime achievement from the P.E.I. Museum and Heritage Foundation. Ives's preeminent works are his biographies, all solid, scholarly studies that made unprecedented contributions to understanding individuals' contributions to folk tradition.

One of the great strengths of Ives's work is his ability to express the humanity of his subjects without sacrificing academic standards. In *Drive Dull Care Away*, the title taken from a P.E.I. folksong, Ives displays further evidence of this attribute by presenting sixty-two folksongs framed by reminiscences of collecting trips to P.E.I. Ives explains that in his earlier song collections, "...I wanted to show the songs embedded in the lives and memories of the people who sang them for me — to show them in their natural matrix, as it were."

However, he continues: In the present work, I have gone a step further in that direction by showing how I was very much a part of that matrix — in fact, a controlling part, since the songs were only sung because I asked for them. In no way can I claim to have been a detached and impartial observer; I was always a young man with an agenda, and that agenda changed some over time. I knew what I was looking for and had some general ideas about what else I might find along the way, and along that way I was surprised, delighted, disappointed, exhilarated, discouraged, and moved by what I did and did not find. Then too, like everyone else, I'm partial to some people, can't stand others, and when it came to the songs these people would

sing me I had definite — if developing — ideas about what was “good,” what was “genuine” — in a word, what was and was not “folksong.” (5-6)

While *Drive Dull Care Away* is not an exposé — we never do learn who Ives couldn't stand — it is an extensive folksong collection with an excellent contextual background. Furthermore, a compact disc containing fourteen field recordings of songs included in the book not only allows us to experience traditional singing in a more direct way but also illustrates the delight shared by both Ives and the singers. Ives tells us a great deal about his interactions with traditional singers during six short but intense fieldtrips and a few other visits. Almost all his collecting was done in about eight weeks in total, spread over twelve years; his longest trip lasted one month. Of course, these trips were backed by thorough knowledge of lumberwoods singing based on extensive research and collecting in Maine, home of many “PI's” — a Maine nickname, no longer pejorative, for Prince Edward Islanders. Despite the brevity of these trips, Ives created deep bonds with many singers and lasting friendships with a few individuals. He explains his twenty-one year delay in recording Mary Cousins's singing of “The O'Halloran Road” in terms of their familiarity:

...I didn't finally drag a tape recorder into Mary's house until the summer of 1996. As a folklorist, I can beat my breast over this delay — why, for God's sake, had I not recorded all that wonderful talk over the years? All I can say is that Bobby and I loved Mary; she is our dear friend and the tape recorder didn't seem part of our relationship. (237)

Not only is *Drive Dull Care Away* a fine contextual account but it provides a picture of the fieldwork experience rarely included in a folkloric study. Ives tells of his frustration at driving the former boxer “Big Jim” Pendergast (later the co-author of a book on Island folklore) and his friend Al Connell around western P.E.I. in 1957. The two Islanders had a hilarious time visiting old friends but seemed to contribute nothing to Ives's collecting project. However, on subsequent visits “up west,” Ives discovered that Big Jim's introductions assured him of a welcome in the homes of many singers. Ives also shares the joys and frustrations of having family present on collecting trips. On the positive side are pleasures such as having his wife Bobby accompany him and seeing a son pass up a beautiful day at the beach to visit elderly singers with Dad. On the negative side are conflicting needs: the desire to go collecting in the family car while not wanting to leave his wife and three children behind to spend a rainy day in a tent. Ives's collecting experiences ranged from recording songs at joyous community gatherings to visiting an old man who was “just about a

textbook case of what it's like to be old, poor, and alone, not only on P.E.I. but anywhere" (190).

An important subtext in the book is the vitality and importance of those seldom-heard songs carried in the memories of elderly people. Ives describes a visit to the Banks family of Annandale, "a family to whom both music and 'old times' were important." The younger people were surprised to hear eighty-eight year old John Banks sing songs that were new to them. Ives remarks:

It was as if these songs were somehow an old man's secret treasure. Once they were vital and called for; now they were only a memory, not so much scorned as edged out by more insistent forms, but when someone like me came around actively looking for them, once again, however briefly, there was a forum for their presentation, and out of the dark they came, a little time-worn, perhaps, but still clear and shining. (198)

Regarding another visit with a singer in St. Georges, Ives concludes, "...though there was little occasion for singing them any more, these songs still lived in the hearts and minds of people like Jack Farrell, to be called up and shared with friends — even with the passing stranger and his tape recorder" (213). Ives shows, using many examples illustrating the intensity of the collecting experience, the sharing of mutual interests, and the obvious value for old people in expressing themselves artistically, that his folklore research was important to his elderly sources, not just to himself and his readers.

Drive Dull Care Away carries on the fine tradition of humane folklore research established by Ives in his previous writing. This text is thoroughly researched, well crafted and, like all Ives's work, free of jargon, making it accessible and enjoyable for either scholars or lay persons interested in folksong, fieldwork, or Island culture. Like Ives's other books, *Drive Dull Care Away* makes a significant contribution to folksong scholarship.

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Trading Identities: The Souvenir in Native North American Art from the Northeast, 1700-1900. By Ruth Philips. (Montreal and Kingston: McGill-Queen's University Press, 1999. \$85, ISBN 0-7735-1806-1 cloth, \$45.95, ISBN 0-7735-1807-X pbk.)

Richly illustrated, *Trading Identities* surveys the enormous souvenir production by Native North Americans located in the northeast from 1700 to 1900. The book contains a multifaceted and panoramic study of material culture cross-fertilized by forms, colours, patterns, mediums and materials