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C. STEWART DOTY

RUDY VALLÉE: FRANCO-AMERICAN
AND MAN FROM MAINE

The Vallée family, like others that migrated from Quebec to New England, was gradually Americanized. Hubert “Rudy” Vallée, shaped by this process of Americanization, nevertheless maintained a lifelong pride in his Franco-American roots. Throughout his long and successful career, Vallée also retained a strong affection for his native state, his fellow Mainers, and the University of Maine, which he put on the map with his hit recording of the “Stein Song.” Rudy’s loyalty to his roots and native soil is reflected in his final resting place: the Franco-American St. Hyacinthe’s Cemetery at Westbrook, in the State of Maine.

The first notice of Rudy Vallée in a national publication occurred before 1920, when he was still a teenager. The notice had nothing to do with his contribution to entertainment, music, or the yet-to-be born radio industry. Nor was the notice printed in English. Rather, it appeared in the annual French-language *Guide Officiel des Franco-Américains*, a kind of national “yellow pages” for successful Franco-Americans like Rudy’s father.

In it, readers learned that Charles A. Vallée, married to Katherine Lynch, was a Westbrook, Maine, druggist, property-owner, and registered voter – all visible signs of success and loyalty to America. These were important qualifications in a culture more and more concerned about “hyphenated Americans.”

Then the entry says that “son fils Hubert fut marin durant la Grand Guerre.” Hubert Prior Vallée – Rudy’s real name – had done something his Maine Franco-American family thought was



Hubert Prior "Rudy" Vallée's stint in the U.S. Navy during World War I was an important milestone in the family's path to Americanization. As he went on to national renown, Rudy Vallée's career reflected the cosmopolitanism of the "Jazz Age." But America's showman never forgot his roots in the Franco-American community.

Vallée, VAGABOND DREAMS COME TRUE (1930).

important when he joined the United States Navy during World War I. Combined with his father's successes, Rudy's answering a call to the colors when the country was threatened did much to ensure the family's continuing Americanization.

Only in the 1931 edition does *Le Guide Officiel* add the news that Charles Vallée "est le père de 'Rudy Vallée,' artiste du Cinema."² By then Hubert Vallée had become a national figure, the "Croon Prince," whose face was familiar to millions of jazz-age Americans. Yet this Franco-American from Westbrook never forgot his Maine connections. He made several triumphal returns to Maine, owned an estate on Kezar Lake, and brought international recognition to the University of Maine's "Stein Song." Moreover, the career of this Maine man reflects another duality. While he epitomized the values of America's jazz age, Rudy Vallée acknowledged, in a variety of ways, his Franco-American heritage.

Born in one Franco-American community – Island Pond, Vermont – Hubert Vallée moved with his family to a second one

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– Rumford, Maine – and then to a third Franco-American community – Westbrook, Maine, where he grew up. In Westbrook, his father was a pharmacist with his own Rexall drugstore. People who lived there in those days still call it – with the accent on the last syllable – the Vallée Drugstore. An old parade picture shows a float topped by King Rexall. At his feet is an eight-year-old Hubert Vallée, his blond curls in a page-boy cut.

Geographical and social mobility loosened the family's roots in the Franco community, and Hubert's mother no doubt speeded the process: Kathleen Lynch Vallée (1869-1930) was Irish-American. There was no "right side of the tracks" in Westbrook. Rather, the Vallées lived on the "right side" of the Presumpscot River, the side with the homes of Westbrook merchants and the managers of the S. D. Warren Paper Company mill. From his original home on Church Street, Rudy could look back across the nearby river to the French St. Hyacinthe church on Scotch Hill, its neighboring parish school run by Québec-based Sisters of the Presentation of Mary, and the surrounding *Petit Canada* of tenements and modest homes owned by the mainly Franco-American paper and textile mill workers. By the time Hubert was a teenager, the family had already garnered many of the trappings of middle-class Yankee respectability. The family had moved to Munroe Street in the best neighborhood of Westbrook's "right side." Still, in later life, when Rudy remembered his Westbrook childhood, his friends all had French names. Only his teachers had Yankee ones.³

Although the Vallée family moved steadily into the mainstream of American culture, its members generally retained their Franco-American roots. Charles A. Vallée (1868-1949) spoke in French, for example, when he made patriotic speeches in Westbrook on behalf of war bond drives during World War I. Although Charles was considered an important community leader, he was not a joiner. His name does not appear on the charter member list for the Knights of Columbus, formed in 1921; nor was he in the Catholic Foresters, Kiwanis, Rotary, or Lions club chapters in Westbrook. Yet when English speakers chose to break off from the French Street Hyacinthe parish in



A druggist, property owner, and a registered voter, Charles A. Vallée, Rudy's father, was an upwardly mobile member of the Westbrook Franco community. The Vallée Drugstore (above) exemplified the family's status in both Franco and Yankee circles.

Vallee, VAGABOND DREAMS COME TRUE.

1917, the Vallée family went with them to the new St. Mary's parish and its long line of Irish-American priests. Rudy's mother was doubtlessly influential in a decision that represented a concession to the Irish side of the family and another example of Americanization.

Charles Vallée, his wife Katherine, and their daughter Kathleen Vallée Lenneville (1897-1971) all retained a reputation for *politesse*. Rudy told the story, illustrative of how Westbrook people remembered his father, of a weary farm woman, laden with packages, entering the Vallée drugstore hoping for a place to sit until her streetcar arrived. As Rudy recalled, "All the French *savoir-faire*, gallantry, and courtesy of centuries expressed itself in Charles Alphonse Vallée as his little fat figure bent over...and said, 'Will madam be seated?'...The red face of the farm woman would flush with pride and pleasure as she let herself drop into the seat."¹

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Rudy's mother and sister are remembered in much the same way. Both were musical, the mother as a violinist and singer and sister Kathleen as a pianist. Most of all, however, they are remembered for their manners and style. Kathleen married a Franco-American with whom she grew up. She gave piano lessons to generations of Westbrook children. There may have been better piano teachers than she, but perhaps none of them were her match in developing poised, self-assured, stylish, and well-mannered young people. Interestingly enough, it was not Rudy but his brother William who is remembered as the "heart-throb" of the young women of Westbrook High School. After all, Hubert simply could not keep his hair in place.

Rudy Vallée shared this family trait for *politesse*. Maine people who knew him remember how considerate he was. Many Westbrook people recall being warmly welcomed at his home in Hollywood. An inveterate sender of Christmas cards, he usually signed the ones for Westbrook with his given name, Hubert. Once, during his night-club act in Florida, Vallée publicly introduced and complimented a visiting University of Maine employee who had befriended him fifty years before. This remained one of her fondest memories when she was interviewed years later.

For young Hubert Vallée, growing up sometimes meant family conflict as he developed his own identity. He hated working in the drugstore, especially chopping and carrying great buckets of ice up from the cellar to the soda fountain. Although he became very fond of his father in later life, work in the drugstore was a source of numerous disagreements between them.

At age twelve, Hubert got a set of drums and moved from them to the clarinet and trumpet. His mother encouraged him in his music. "She gave me all the musical talent I had," Rudy later claimed. "If I have pleased people with my songs it was her voice they heard." In his senior year at Westbrook High, he obtained a rented C-Melody saxophone from a friend. By that time, he had left the drugstore for part-time work in movie theaters, first in Westbrook and then in nearby Portland.

SCHOOL YEARS

This activity left little time for a proper schooling. In those years, Hubert was in the high school's "industrial course," an undemanding program of study for those students destined for a career in Westbrook's paper mill rather than college. His brief career in the U.S. Navy in 1917 changed that. Full of patriotism and a longing for adventure at the beginning of World War I, he enlisted without encountering any trouble. When he came down with a case of measles, however, the Navy discovered that he was only fifteen years old and sent him home.

He returned to high school, this time in the college preparatory track. More importantly, he now began to take the saxophone seriously. A great saxophonist of the day, Rudy Wiedoedt, became his idol. He tried to follow Wiedoedt's advice to practice three or four hours a day. When Vallée had difficulty recovering from an appendicitis operation in 1920, he wrote his idol several times. Badgered by the young hopeful, Wiedoedt finally returned correspondence and even visited the Vallée home in Westbrook. By 1921 Vallée had graduated from high school and was playing saxophone with several Maine dance bands. In addition to his regular duties as jack-of-all-trades at Portland's Strand Theater, he played saxophone solos as the reels were changed in the primitive theater with its single projector. Between school, work, and his music, Hubert Vallée was a busy, hard-working young man.

Vallée spent the academic year 1921-1922 at the University of Maine. That experience gave him his window on the world. In those days the private colleges were unlikely to accept Franco-Americans like him, even if his father was an English-speaking small businessman. They certainly were not attracted by a survivor of the "industrial course," even if he had taken a post-graduate course to make up for his deficiencies. Moreover, he had to work to pay for college expenses. That, however, was exactly the kind of student the University of Maine wanted – and took.

Vallée remembered his year at the University of Maine with great affection. He became a member of Sigma Alpha Epsilon

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and remained a life-long supporter of the fraternity. He later claimed that one of his greatest thrills was playing a saxophone solo at Assembly. "My year at the University of Maine," Vallée wrote in 1930, "is one of the happiest of my life,"

as I played with the student band, had my own orchestra, and played with Towles' Orchestra at the Orono Town Hall and the Old Town Hall; I was very happy. I was chairman of the Freshman Banquet and once was nearly kidnapped. I lived down in the University Inn so that my practise would not disturb my fraternity brothers. I used to practise in the cold Town Hall and nearly froze to death doing so, but I got the practise I wanted."

For years after he left Orono, the grateful saxophonist sent a Christmas present to the janitor who had let him use the town hall. He also practiced at night in a vacant classroom on the fourth floor of Winslow Hall at the University. For income he played with Welch's Novelty Orchestra, perhaps Maine's most popular band of the day, and Bangor's Jamoka Jazz. Once he was paid \$1.00 to perform at a church in nearby Veazie. Indeed, he practiced so much, and talked so everlastingly about his idol, Rudy Wiedhoeft, that his fellow students came to call him "Rudy." The new name stuck.

In most ways the University of Maine was a good experience for Rudy Vallée, despite the fact that he spent so much time studying, practicing, and playing dance dates that his campus romance, Avory Munro of Houlton, gave him up for a baseball player. During that year he got "B's" and "C's." Those were good grades for the time – good enough that he sent the transcript to Cornell, Yale, and Princeton, where Vallée thought he could get more band dates. "I loved the campus," he wrote, "loved the co-eds, loved everything about Maine, but it was necessary that I earn more money."⁵

He was not that lavish with praise for Yale University, where he graduated as a Spanish major in 1927. He regularly compared

it unfavorably with the University of Maine. Life at Yale, according to Vallée, with “the sons of the biggest men in the country was quite different from the student life at the University of Maine where a wealthy boy was a rare thing.” He preferred the more democratic University of Maine, “where no one has much more than anyone else.” At Yale, students had “big cars and nerve-wracking life.” There, work with his dance band took up so much of his time that he felt as if he were “working day times and going to night school.” He missed the old classrooms of the smaller Maine campus. “Although Yale is more richly endowed,” Vallée said, “the Maine professors are of the highest type and ‘dear old Maine’ is doing a great job.”⁶ He would spend a lifetime making similar statements about the University of Maine and giving generously of his time to alumni events.

Vallée’s remarks were made in 1929, at the first of many triumphal returns to Maine. The 1929 event lasted several days and included a parade in Westbrook and the naming of the intersection by his father’s drugstore the Rudy Vallée Square. He also appeared at a meeting of the University of Maine Alumni Association, held in Portland’s old Eastland Hotel. In 1933 he made his first return to the campus of the University of Maine. He came with his band, the Connecticut Yankees, and singer Alice Faye. Rudy, Alice, and the band played a benefit dance for the Red Cross in the old Bangor Auditorium to raise money to help over a thousand Maine families recently made homeless by vast fires in Ellsworth and Auburn. Then he spoke at a special assembly at the University of Maine. Vallée’s address, the *Bangor Daily News* told its readers, “was homely and simple, and characteristic of his own democratic principles.” Vallée again returned to the University in 1934 and 1940.⁶ The entertainer, at the top of his fame, always had time for the university where he had received so much encouragement.

THE CONNECTICUT YANKEES

What made these return visits so triumphal was that Rudy Vallée had become an overnight star of film, records, and radio. Between 1928 and 1930 his singing style had earned him the title,



The famed Connecticut Yankees. The band, formed in 1928 as an eight-piece dance orchestra, performed at New York's Heigh Ho! Club.

Vallée, *VAGABOND DREAMS COME TRUE*.

“Caliph of Croon” for some, and “Croon Prince” for others. Having graduated from Yale in 1927, Vallée worked for various bands. In January 1928 he formed the Connecticut Yankees, an eight-piece dance orchestra that performed as the regular band at New York's Heigh Ho! Club. A month later the Connecticut Yankees began radio broadcasts on WABC, the flagship station of CBS. They moved on to WOR in the fall, and on to an NBC network program the following year. In 1929, Vallée and the Connecticut Yankees played the major theaters of New York and, in Hollywood, made the film, *Vagabond Lover*. His autobiography, *Vagabond Dreams Come True*, published in 1930, ran serially in newspapers across the country. Vallée had become perhaps the first popular male musical superstar, the model for such successors as Frank Sinatra, Elvis Presley, and Michael Jackson.

Vallée's meteoric rise was the result of hard work, luck, and a good understanding of what made success possible in radio and dance music. Certainly those are the themes of *Vagabond Dreams Come True*. His persistence in getting jobs paid off when he formed the Connecticut Yankees. Lacking brass players, the band could not play the “hot” music of the day. Vallée compensated by adding his voice to the band's soft sound, and by moderating the tempo for slow dancing. It worked. “*There was*

something in the nature of our music,” Vallée reflected, “that was different and that *held the attention.*” His voice was so soft that he used a megaphone, which became his trademark, as the only way to get both the melody and lyrics out to the listeners.

It was surely luck that placed Vallée and the Connecticut Yankees in New York at the very dawn of the radio era. That boom gave Vallée an entrée that would have been unavailable in other venues. The Vallée style was made to order for radio programmers who had the “devil’s own time to keep the interest of their listeners.” More than that, Vallée had a common touch that other band leaders lacked. “I realized that those who make a band successful by their appreciation are not musicians or those who frequent debutante parties, country club or yacht club celebrations, but rather the great masses of hard-working people who come home at night from a hard day’s toil and who seek comfort and rest in music of a sweet, smooth and quiet nature, either from records and radio or theatres.”⁸

A perceptive witness to Vallée’s rocketing career was Martha Gellhorn, the great newspaper reporter of the 1930s and 1940s and future wife of Ernest Hemingway. Gellhorn was so tough that one imagines her as the model for the Jean Arthur role in the film *Mr. Smith Goes to Washington* (1939). Even Gellhorn was carried away by the crooner. She saw Vallée at the Brooklyn Paramount Theater in 1929. The revue accompanying him was so bad she almost walked out. “Suddenly Rudy picks up a megaphone...and begins to sing,” she wrote.

The words drift from the megaphone like a caress, a *billet doux* for each gasping female in the vast theater....He is swell. When he stops, the audience’s breath, held in an exquisite agony of waiting, is unleashed. And with it comes pounding applause.

“Give us Rudy Vallée,” she concludes. “Give us this tall, slender, simple boy, with his blond, wavy hair, his tanned face, his blue eyes, and his gentle voice that makes love so democratically to everyone. He is, indeed, the best yet!”⁹ Of course, Vallée was neither tall nor blond, but who cared?

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Vallée's ingenuousness – his trademark – reflects a conscious identification with his Maine small-town origins. Vallée returned often to Maine to renew friendships and family acquaintances. Another reason he visited frequently during the 1930s was that he had become a Maine property owner. During his 1930 visit, he bought 300 acres on Kezar Lake. Over the next few years, employing Franco-American workers from Depression-ridden Westbrook, Vallée built a complex of lodges with a boat house and tennis court. The establishment included a 31-foot motor boat, "Banjo-Eyes," a gift from Eddie Cantor in appreciation for Vallée's being an emergency replacement on his radio show.

Marjorie Diven, Vallée's secretary, visited the Kezar Lake lodge for the first time in 1933 when Rudy came to Portland for yet another parade, this time with Governor Louis Brann. She later described it in detail. "He has enough boats to start a navy," she wrote. The living room was "like a hunting lodge that you see in pictures" and the davenport in front of the fireplace could seat eight people as they listened to a phonograph capable of automatically playing "24 records without you having to get up and change it." The many bathrooms had colored fixtures with matching tile, quite an attraction for the Maine of the 1930s. Each bedroom was named for one of his song hits. Vallée's, of course, was "The Vagabond Lover," the title of one of his hit records. That of his female companion of the moment was called "Betty Co-ed," the title of another hit. When Vallée and the Connecticut Yankees were playing in New York, they would finish Thursday night with the "Stein Song," rush by taxi to Grand Central Station to catch the State of Maine Express for Portland, swim on Friday at Old Orchard Beach and play a dance on the Pier that night, and arrive at Kezar Lake before dawn on Saturday for a weekend of fun.¹⁰

Those visits almost ended when Vallée sold the Kezar Lake lodge at the end of World War II. Perhaps his last great return to Maine was his 1975 appearance at the University of Maine Homecoming. He came with his wife, Eleanor, a much younger woman whom he had married after the war. They arrived at the



Rudy Vallee and his wife, Eleanor, on their triumphal 1975 appearance at the University of Maine Homecoming – one of many return visits to the state and community of Rudy's origin.

University of Maine Special Collections Department

football game in a vintage Packard convertible. Eleanor was made a member of All Maine Women, an organization honoring service to the university by women students. During the festivities Vallée delivered his night-club act in the Memorial Gymnasium. Some undergraduates admitted that they went to the performance only curious to see a star of their parents' time. They left the performance, however, having been vastly entertained. Vallée ended his act, naturally enough, with the "Stein Song."¹¹

"STEIN SONG"

Truly, Rudy Vallée's greatest contribution to Maine and its university was in making the "Stein Song" known world-wide.¹² He never described himself as anything other than a "salesman" for the "Stein Song"; he was not its composer. Like many college songs of the early part of this century, the "Stein Song" was partly

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original and partly borrowed. In 1904 two University of Maine undergraduates, Lincoln Colcord and Adelbert Sprague, entered it in a contest for a new song. Colcord wrote the lyrics. For the music, Sprague borrowed the march-tune “Opie,” composed by Emil Fenstad with the copyright owned by the Carl Fischer Company.

For a while, the song had many campus rivals, and there were initial objections to its seeming support for drinking. By the time Rudy Vallée attended, the song had caught on as the university’s most important song. The Carl Fischer Company continued to publish sheet music for it with the old Wingate Hall tower on the cover. The university bookstore sold enough copies each semester that Sprague, by the late 1920s professor of music at the university, negotiated to buy the rights from Carl Fischer and publish the song at the university. Neither the Alumni Association nor the university came up with the few hundred dollars it would have taken to buy the rights.

Sprague revealed none of this when Vallée asked him for a piano copy of the “Stein Song” in 1929. Nor was the twenty-eight-year-old Vallée wise enough to the ways of the world to consider the copyright implications. He only knew that Fred Waring and his Pennsylvanians had made college songs popular. The “Stein Song” might help the Connecticut Yankees catch up.

Indeed, in a new arrangement and tempo, the song was an instant hit on Vallée’s radio show, the Fleishmann Hour. Each week members of Rudy Vallée fan clubs across America mailed in their rankings of his Fleishmann Hour numbers. They loved the “Stein Song.” A recording of it, with the “St. Louis Blues” on the other side, became one of Vallée’s biggest hits. On the day of its release he wrote to a University of Maine senior that “they expect the record to sweep the country and I hope the sales will be tremendous. I think it will put Maine on the map.”

It certainly did. Fischer published the new version of the sheet music, this time with Vallée’s picture on the cover. National editions of the song appeared all over the world – in Australia, the United Kingdom, France (with the picture of French singing star, Mistinguette), China, and in Canada (in a

bilingual version). With so much money to be made from the “Stein Song,” formerly worth so little, Carl Fischer retained copyright. Before the song became popular, the company had even bought the rights to Colcord’s lyrics for a trivial amount. As a result, neither the university nor Colcord were able to profit from the song’s international popularity. “The devil of it is that Fischer did have the best legal claim to the song,” Colcord wrote Alumni Secretary Charles Crossland in 1937, “and there was money to be made out of it.” Vallée gave Colcord and Sprague part of his royalties when the Carl Fischer Company refused his request to do so. He also gave several thousand dollars to various University of Maine fund drives.

With the song’s sudden international popularity, its possible connection to drinking was discovered at last. An official of the National Woman’s Christian Temperance Union, America’s foremost opponent of alcohol, strenuously objected to the song. The official was particularly quick to point out to University of Maine President Harold S. Boardman that the song had been composed while Maine’s laws prohibited liquor, and it was made popular during national prohibition. Boardman replied, with a copy to the president of the Maine WCTU, that the “Stein Song” was

dear to the heart of every Maine alumnus and is sung by the student body on every available occasion. It may be called a “drinking song” but I am very sure that no Maine man who sings it ever does so with any ulterior motive or purpose in his mind.

“If one desires to do so,” Boardman added, “he can see the bad and emphasize it in many things in which the good predominates.” The president of the Maine WTCU was quick to agree. “I believe with you, that as sung in Maine,” she wrote Boardman, “this song has never been used as a drinking song in the sense which some might consider.”¹³ With this support by Maine temperance forces, the “Stein Song” passed a major test. In the 1980s, with the increased concern about substance abuse, the

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“Stein Song” once again came under attack for its celebration of drinking as well as for its sexist language.

A MAN FROM MAINE

A number of anecdotes attest to Rudy Vallée’s continuing contribution as a man from Maine.

“Probably,” said an unknown voice in the men’s room after the press and television forces had met with Rudy Vallée [during his 1975 visit to Orono], “he’s done more by way of putting the University of Maine on the map than any of its heralded administrators or faculty members.”¹⁴

That assessment was reinforced when, on the occasion of a conference in 1988 on Rudy Vallée’s life and work, one of today’s faculty members was visited by his mother-in-law from Ohio. She had never been in Orono in her life, but thanks to Rudy Vallée she could sing from memory every word of the “Stein Song.” Not all of us who came to Maine from other places can match that. The one thing each of us had heard about Maine before we came, however, was the “Stein Song.” That is worth a lot. Vallée always regretted that the University of Maine did not profit financially from the “Stein Song.” Yet, in terms of publicity and good will, Maine’s people profited greatly from the work of Rudy Vallée and his celebration of his Maine origins.

Certain anecdotes also illustrate Vallée’s continuing connection to his Franco-American roots. In preparation for its 1988 conference on Rudy Vallée, a delegation from the University of Maine visited his widow, Eleanor Vallée. She showed the delegation Rudy’s memorabilia, kept in a large room beneath the tennis court in their Hollywood home, now owned by Arsenio Hall. Included was a four-foot by five-foot photograph of a face few Americans would recognize, but most Canadians would immediately know as that of Wilfred Laurier, the first French Canadian to be prime minister of Canada. Why did Rudy Vallée acquire such a memento? An old photograph shows the Con-

necticut Yankees posing at the Canadian Exposition between that photograph and one of Laurier's predecessor, John Macdonald, who had not always been the friend of French Canada. Indeed, the outrage of French Canadians at Macdonald's execution of Louis Riel, the armed rebel fighting for French language rights in Western Canada, had brought Laurier to power. Not only had Laurier been the champion of French Canada, but he had also been idolized by Franco-Americans of Rudy Vallée's father's generation. Rudy might have remembered that when he had to decide which of the two photographs to bring home as a souvenir.

Surely that was one more sign of how Rudy Vallée retained his Maine connections and Franco-American roots. In 1988, two years after his death, the University of Maine awarded Rudy Vallée the honorary degree it had denied him during his lifetime. The citation included these words:

Hubert "Rudy" Vallée, graduate of Westbrook, Maine, High School, veteran of World War I, and student at the University of Maine between 1921 and 1923, was a major star of Hollywood, Broadway, radio, television and recordings....Vallée, who always boasted of his Franco-American heritage and retained his given name as symbolic of that heritage, was famous for his version of *The Maine Stein Song*, which became a nation-wide hit through his radio programs and the sale of sheet music and records....In recognition of his lifelong interest in Maine and the University, we confer the degree of Doctorate in Humane Letters, *Honoris Causa*, posthumously.¹⁵

Symbolically, Rudy Vallée returned to his Franco-American roots upon his death in 1986 when his body was buried in Westbrook's St. Hyacinthe parish cemetery. His grave is surrounded by headstones bearing French surnames – French names as far as the eye can see. He had truly come home.

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NOTES

¹An earlier version of this article was delivered at a scholarly conference on Rudy Vallée held at the University of Maine on April 23, 1988. Part of that presentation was published as "Fill the Steins to Dear Old Rudy," *Down East* (November 1988): 68-71, 94-95.

²*Le Guide Officiel des Franco-Américains* (Auburn, Rhode Island, and Fall River, Massachusetts: Albert Belanger), *4ième édition* (1922), p. 161 and *9ième édition* (1931), p. 94. *Le Guide Officiel* always spelled Katherine Vallée's name in the French fashion, as Catherine.

³*Ibid.*; *Maine Register*, 1920-1921; *Westbrook, Gorham and Windham Directory, 1915-1916* (Portland, 1915); Ernest R. Rowe, *Highlights of Westbrook History* (Portland, 1952), pp. 143 and 203; Rudy Vallée, *My Time Is Your Time* (New York, 1962), pp. 4-21.

⁴This paragraph and the paragraphs which follow on Vallée's family in Westbrook come from Rudy Vallée, *Rudy Vallée Kisses and Tells* (Canoga Park, California, 1976), p. 217; and Vallée, *My Time*, pp. 4-21; Rudy Vallée fan scrapbook for 1929-1932 of Lorene Livers, Canton, Ohio, held by the University of Maine; interviews with various Westbrook natives; interview with Addie Weed, Northeast Archive of Folklore and Oral History.

⁵Rudy Vallée, "I Always Wanted To Be Just As Busy As I Am Now," *The Maine Alumnus*, 2 (February, 1930): 87-89; Vallée, *Vagabond Dreams Come True* (New York, 1930), pp. 175-179, 187; Vallée, *My Time*, pp. 26-27; interviews with Addie Weed, Eva Littlefield, Reid Hand, Mrs. Lucien Fourchette, and Mary Lou (Francis) Paul in Northeast Archive of Folklore and Oral History; interview with Raymond J. Cota of Orono, Maine; University of Maine transcript for Hubert Prior Vallée.

⁶Vallée, "I Always Wanted," p. 88; "Vallée Scores Triumph During Benefit Dance," *Bangor Daily News*, May 23, 1933; *Maine Alumnus* 14 (June 1933): 145; *ibid.* 14 (June 1934): 148; "Vallée Attends Class Reunion," *Bangor Daily News*, June 10, 1940.

⁷"Year at Maine More to Him than Three Years at Yale," *Bangor Daily News*, July 21, 1930; "Vallée Scores Triumph"; Vallée, *Vagabond Dreams*, pp. 236-237.

⁸Vallée, *Vagabond Dreams*, pp. 63, 90, 107, 255.

⁹Martha Gellhorn, "Rudy Vallée, God's Gift to Us Girls," *The New Republic* 59 (August 7, 1929): 310. See also the Lorene Livers Vallée fan scrapbook and the "fan mail" held in the Rudy Vallée collection at the Thousand Oaks (California) Public Library; "Rudy Vallée Receives Acclaim of Home Folks," *Bangor Daily News*, July 19, 1930.

¹⁰Marjorie Diven notes in the Thousand Oaks Public Library; Vallée, *My Time*, pp. 147-154. Eleanor Vallée Hustedt, Rudy's widow, has given the University of Maine color photographs of the Kezar Lake complex.

¹¹*Bangor Daily News*, October 13, 1975; *New York Times*, October 11, 1975, p. 37; 12 October 1975, p. 50; *Portland Press Herald*, October 11, 1975.

¹²The following account of the "Stein Song" comes from "Rudy Vallée Receives Acclaim"; Vallée, *My Time*, pp. 129-133; numerous unlabeled newspaper clippings and correspondence in the "Stein Song" folder in Special Collections of the Fogler Library, University of Maine; letter of March 7, 1980 from Vallée to Bert Pratt in the Rudy Vallée folder of the President's correspondence, University of Maine.

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¹³Carolyn P. Lindsay to Harold Boardman, April 7, 1930; Boardman to Lindsay, April 9, 1930; Althea G. Quimby to Boardman, April 14, 1930, all in "Stein Song" folder of Special Collections.

¹¹Robert H. Newell, "Rudy Vallée Reminisces," *Bangor Daily News*, October 13, 1975.

¹⁵File on Rudy Vallée in Office of the President of the University of Maine; Program, *My Time is Your Time: A Tribute to Rudy Vallée*, April 23, 1988, University of Maine.

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