

Play-Party Games From Kansas

by

S. J. Sackett

The play-party game was one of the best known and most interesting forms of entertainment on the American frontier. Two factors contributed to its widespread popularity. The first was the shortage of musical instruments; those who participated in play parties sang the tunes to which they played. The second was that many individuals and religious groups believed that dancing was sinful. Probably the chief reason for this belief was that they thought dancing afforded a young unmarried couple too much opportunity for physical contact; but also strong in its effects was an ancient European superstition that the fiddle was the devil's instrument.

However the belief that dancing was sinful got started, it was seriously held on the frontier. Pearl Cress of Plainville, Kansas, told Judith Hegwer (FHKSC) of an occasion on which a group of young people were playing play-party games in the barn when one of the young men present took out his fiddle and joined in the same tune which the players were singing. Immediately the outraged parents rushed in and broke up the party, sending the guests home.

How does a play-party differ from a dance? To begin with, it is hard to come to the conclusion that a play-party game is not a kind of dance. The idea of *game* implies a contest in which one side wins. On the other hand, *dance* implies an activity in which the body is moved rhythmically in time to music. To say that the participants in play parties "played" these "games" is only a pious fiction, but it is a fiction which, because it was maintained by the players themselves, we shall maintain here.

The principal and invariable difference between play-party games and dances was that the players of play-party games provided their own music by singing, while the music for dances was provided by whatever instrumentation the pioneer community afforded—almost always a fiddle, and often a guitar, an accordion, a washboard, or other such instruments.

There were also two other differences which marked play parties from dances: (1) Most play-party games were round games; most dances were square dances. (2) Most play parties permitted only the one-hand clasp; most dances allowed the two-hand clasp, and some even the waist clasp. But there were exceptions to both these rules. The Virginia Reel was commonly used at both square dances and play parties (where it was danced to "Weevily Wheat"), and there were occasional round dances at square dance get-togethers. There were some play parties at which the two-hand and waist clasps were used, and some dances at which only the one-hand clasp was allowed. And in general, all the young people who went to dances also attended play parties, although not all those who went to play parties were permitted by their parents to attend dances.

On the frontier, the play parties served as social and courting get-togethers. They were attended by the adolescents of the community, and especially (though not exclusively) by the courting couples. Sometimes after two people were married they would continue to attend these parties, but their interest soon wore off. Up until World War II in some Kansas communities, play parties retained their popularity, but nowadays the play-party games that have survived at all have become children's activities.

The words to the play-party songs are of several types. A few of them are really only the directions to the games, versified and set to music. More often the words suggest the playing directions in an occasional line or stanza, as in "Happy Is the Miller" or "Weevily Wheat."

The types of music vary, too. Some games were played to popular songs like "Buffalo Girls" or "Old Dan Tucker." Some tunes came from old ballads, while others, such as "Little Brown Jug" came from minstrel shows.

Because the songs are designed to have games played to them, the important thing about them is their rhythm. The words are less important. Thus they can be changed without any great loss in meaning or in the enjoyment which the players have in them. B. A. Botkin, a student of the American play party, found sixty-seven separate and distinct variants of "Skip to My Lou" in Oklahoma, for example. These variants had among them one hundred fifty-seven verses—clear indication that exactness of words is relatively unimportant to many play-party goers.

Naturally, the process of oral transmission—the very essence

of all folklore, including play-party songs—involves much change in what is transmitted. Parts are forgotten and new parts must be improvised to replace them; the conditions of life change and the folklore is adapted to them; or somewhere along the line someone consciously attempts to make improvements.

In addition to these ordinary varieties of change affecting folklore in general, play-party games are apt to show changes due to the adaptation of popular songs to play-party uses, and to the insertion of directions into the words. A fine example in this collection is "Captain Jinks," a nineteenth century music-hall song, which has been collected in Kansas in a form very near to its original version and in several forms more or less distantly removed.

It should be emphasized that there is no single "correct" version; all are equally valid. For this reason, and in accordance with the best practices of publishing folklore, all known Kansas variants of each song have been included here.

This collection attempts to include not only all variants of each song, but also every play-party song that has been collected in this state. Previously, collections have appeared in four different works: in "Kansas Play-Party Songs," by Myra E. Hull (*Kansas Historical Quarterly*, VII [1938], 258-286); in "The Prairie Sings," by Mildred M. McMullen [Green] (an unpublished master's thesis at the University of Kansas, 1946); in "I'm Not Selling Anything: Some Folklore from Kansas," by P. J. Wyatt (an unpublished master's thesis at Indiana University, 1956); and in the chapter on dances and games in *Kansas Folklore*, edited by S. J. Sackett and William E. Koch (Lincoln: University of Nebraska Press, 1961).

The present collection brings together everything published earlier with the exception of the material in Mrs. Green's thesis. (She asked that her games not be used because she hopes some day to publish her entire thesis.)

In addition to these, included here are the play-party songs and games that have been collected from living informants by students at the folklore centers at the University of Wichita, directed by Joan O'Bryant; Kansas State Teachers College, directed by P. J. Wyatt; and Fort Hays Kansas State College, directed by S. J. Sackett. The contributions of their students have been identified in the text by the abbreviations (WU), (KSTC), and (FHKSC).

This help is here gratefully acknowledged. Thanks are also due to Nyle Miller of the Kansas State Historical Society for permission to reprint material from Miss Hull's collection, and to Amy Mitchell of the University of Nebraska Press for permission to reprint material from S. J. Sackett and William E. Koch, *Kansas Folklore*.

The Kansas games have been checked against three general American sources: *The American Play-Party Song*, by B. A. Botkin (University Studies Published by the University of Nebraska, Vol. XXXVII, Nos. 1-4; Lincoln, 1937), *The Play-Party in Indiana*, by Leah Jackson Wolford (Indiana Historical Society Publications, Vol. XX, No. 2; Indianapolis, 1959), and "A Finding List of Play-Party Games," by Althea Lea McLendon (*Southern Folklore Quarterly*, VIII [1944], 201-234). Titles of the games were normalized to conform to the standard titles in Miss McLendon's list, and the references were noted to give indications of the games' popularity and geographical distribution. The other two sources provided information about the origin and history of the games as well as (in some cases) directions when these have been missing from the Kansas games.

The play party has virtually disappeared from the American scene; it has ceased to have a function, and therefore it has died. There is no need to regret its disappearance, but its passing does leave us poorer in two respects. In the first place, the play parties were fun. People had a good time. They were not under the tremendous social pressure which our present day dating system exerts on our young people. In the second place, the play party was a form of entertainment in which those entertained participated. We spend so much time nowadays on spectator entertainments. We watch games; we do not play them. We watch singing and dancing; we do not ourselves sing or dance. We pay other people to have fun for us. The participants in the play parties still knew the secret of having fun.

We cannot lament the play party; it served its use and is gone. But we can learn from it, because it provided people with something good which made life bearable for them and even for a while pleasant, and it gave them something which we today have lost. We should not mourn the play party. But we should pay attention to the lesson it teaches about the nature of our own lives.

BUFFALO GIRLS

W. Edson Richmond and William Tillson, in their notes to Wolford's *The Play-Party in Indiana* (p. 303), credit authorship of the original version of "Buffalo Girls," "Lubly Fan," to John Hodges, a minstrel-show performer who used the stage name Cool White, in 1844. It was popularized by Christy's Minstrels and copyrighted again in 1848 under the name "Buffalo Girls." Richmond and Tillson feel that Hodges "probably" based his composition on a traditional song. McLendon (p. 203) lists references to collections from Indiana, Illinois, Missouri, Texas, Oklahoma, and Idaho—ten citations in all. No instructions for play are available.

BUFFALO GIRLS

Collected from Naomi Kerns, Syracuse, Kansas, by Gary D. Crist (FHKSC), 13 May 1961.

1. Buffalo girls, are you coming out tonight,
Coming out tonight, coming out tonight?
Buffalo girls, are you coming out tonight
To dance by the light of the moon?

CAPTAIN JINKS

"Captain Jinks" was first popularized in the 1870's by a singer named William Lingard (Richmond and Tillson in Wolford, p. 279). McLendon (p. 203) gives seventeen references, locating the game in North Carolina, Indiana, Michigan, Arkansas, Missouri, Texas, Oklahoma, Nebraska, Idaho, etc. The Kansas versions show that the original words of the song were largely replaced on the frontier by the directions to the game, although Version C retains the original words faithfully. In Version D will be noticed an interesting example of corruption: "stout" for "style." The following instructions were contributed by Freda Butterfield of Iola and appear in Hull (p. 273):

With hands dropped at their sides couples form a circle and sing [the first two lines]. With the word "clap" the players all clap their hands loudly. The boy turns and gaily swings his partner All join hands and, raising them above their heads, circle (skipping if there is room) to the left The gentleman moves

to his partner's right. This, of course, involves the girl's stepping to her left and causing the play to go on quickly Now the gentleman swings his new partner, the girl who is now at his right With the boys on the inside the couples promenade, singing [the last four lines of Stanza 2]. Now the game is played over and over again, until couples "reach home"; that is, until players are paired off as they were at the very beginning.

CAPTAIN JINKS, A

Contributed by Alma H. Orear (KSTC), Melvern, July 1960.

1. When Captain Jinks comes home at night,
He claps his hands with all his might;
Salute your partner, smile so bright,
For that's the style in the army.
2. Join your hands and forward all,
Backward all, backward all;
Join your hands and forward all,
For that's the style in the army.
3. When Captain Jinks comes home tonight,
The gentleman passes to the right;
Swing your partner, so polite,
For that's the style in the army.
4. Promenade all around the hall,
Around the hall, around the hall;
Promenade all around the hall,
For that's the style in the army.

CAPTAIN JINKS, B

Collected by Lola Adams Carter (FHKSC), Dodge City, 1957.

1. Captain Jinks of the Horse Marines,
You clap your hands with all your means;
Honor your partner if you're not too green,
For that's the style of the army.
Chorus:
All join hands and circle to the left,
Circle to the left, circle to the left;
All join hands and circle to the left,
For that's the style of the army.
2. Captain Jinks comes home by night,
The gentleman changes to the right;
Swing your partner with all your might,
For that's the style of the army.
3. When I left home, my ma she cried,
My ma she cried, my ma she cried;
When I left home, my ma she cried,
For that's the style of the army.

CAPTAIN JINKS, C

Collected by Emma Burrell (FHKSC), Dighton, 23 February 1961.

1. I'm Captain Jinks of the Horse Marines;
I feed my horse on corn and beans,
And sport young ladies in their teens,
Though a captain in the army.
I teach young ladies how to dance,
How to dance, how to dance.
I teach young ladies how to dance,
For I'm the pet of the army.
2. I joined the corps when twenty-one,
Of course I thought it capital fun;
When the enemy came of course I run,
For I'm not cut out for the army.
When I left home, mama, she cried,
Mama, she cried, mama, she cried,
When I left home, mama, she cried,
"He's not cut out for the army."
3. The first time I went out to drill,
The bugle sounding made me ill,
Of the battlefield I'd had my fill,
For I'm not cut out for the army.
The officers, they all did shout,
They all did shout, they all did shout,
The officers, they all did shout,
"Why, put him out of the army!"

CAPTAIN JINKS, D

Reprinted from Hull (pp. 272-273). This version was contributed by Freda Butterfield of Iola.

Cap - tain Jinks, the horse ma - rines; We clap our hands be - yond our means, and
swing that la - dy while in her teens for that's the stout of the ar - my. We'll
all join hands and cir-cle the left, and cir-cle the left and cir-cle the left; We'll
all join hands and cir-cle the left, For that's the stout of the ar - my.

1. Captain Jinks, the horse marines;
We clap our hands beyond our means,
And swing that lady while in her teens,
For that's the stout of the army.

- We'll all join hands and circle the left,
 And circle the left and circle the left;
 We'll all join hands and circle the left,
 For that's the stout of the army.
2. Captain Jinks, the ladies' knight,
 The gentleman changes to the right,
 And swings that lady with all his might,
 For that's the stout of the army.
 When I left home my ma she cried,
 My ma she cried, my ma she cried,
 When I left home my ma she cried,
 For that's the stout of the army.

CAPTAIN JINKS, E

Contributed by Nell Glynn (KSTC), July 1960.

1. Oh, Captain Jinks of the Horse Marines,
 He feeds his horses corn and beans;
 Salute your partner if you're not green,
 For that's the stout of the army.
- Chorus:**
 All join hands and circle to the left,
 Sing tra-la-la-la-la-la-la;
 The shepherd watches his flock by night,
 The gentleman passes to the right
 And swings that lady with all his might,
 For that's the style of the army.

CAPTAIN JINKS, F

Collected from Ruth Miller, Dellvale, by Alice S. Foley (FHKSC), Summer 1958.

1. I'm Captain Jinks of the Horse Marines,
 I feed my horse good corn and beans;
 Of course it is beyond my means.
 But that's the style of the army.
- Chorus** [Same as Version B]

DOWN IN THE HOLLER

It has been impossible to locate any other versions of "Down in the Holler" or to find any information on its history. So far as it has been possible to determine, this is the first version to appear in print. It is impossible to forbear remarking on the lyrical beauty of the words of this song. No instructions for playing it are available.

DOWN IN THE HOLLER

Collected by Lola Adams Carter (FHKSC), Dodge City, 1957. Reprinted from Sackett and Koch, *Kansas Folklore*. Transcribed by John Chambers.

Down in the hol - ler Where the pigs used to wal - ler, Oh, there's
some - bod - y wait - in' for me. Take the one, leave the oth - er, Take the
one, leave the oth - er, Take the one, leave the oth - er for me. Way me.

The musical notation is in G major (one sharp) and 4/4 time. It consists of three staves. The first staff begins with a double bar line and a repeat sign. The second staff has a double bar line followed by the text "1ST ENDING" and a repeat sign. The third staff has a double bar line followed by the text "2ND ENDING" and a repeat sign.

1. Down in the holler
Where the pigs used to waller,
Oh there's somebody waitin' for me.
Take the one, leave the other [two times]
Take the one, leave the other for me.
2. [Same as Stanza 1]

DOWN THE RIVER

Botkin (p. 180) identifies "Down the River" as a minstrel song. McLendon (p. 205) lists only four appearances of the song in collections from Indiana, Oklahoma, etc.; apparently it was less popular than many other games. Wolford (p. 194) gives directions: Boys and girls form two lines, partners facing each other. The boy at one end and the girl at the other walk to the center, swing, and return. Then each swings the next player to his partner's left and so on until the boy has swung all the girls and the girl has swung all the boys. Then both return to their original positions, and the first boy and his partner promenade to the end of the line. The game continues until all players are in their original positions.

DOWN THE RIVER

Collected by Lola Adams Carter (FHKSC), Dodge City, 1957. Local title: "Down the Ohio."

1. Down the river, oh down the river,
Oh down the O-hi-o-o-o,
Down the river, oh down the river,
Oh down the Ohio.

Chorus:

The river was up, the channel was deep,
Th wind was steady and strong;
And dashing o'er the waves we meet
As we go sailing along.

2. [Same as Stanza 1]

Chorus

FOUR YOUNG GENTS WERE SKATING AWAY

According to Botkin (p. 330), "Four Young Gents Were Skating Away" is based on a nursery rhyme which is at least as old as 1622. The number of "young gents," "old maids," "little girls," etc., who go skating in the song depends on the number of couples playing the game. The tune is the same as for "Here We Go 'round the Mulberry Bush." McLendon (p. 206) lists seven citations to collections from Indiana, Michigan, Missouri, Texas, Oklahoma, Idaho, etc. The version given in McMullen [Green] (p. 179) is identical with that in Hull. The following directions were provided by Minnie Fechter (KSTC):

Girls all join hands in a circle and skip around as they sing. As they sing the last verse, each girl chooses a boy as her partner. They swing, and then the boys join hands in the center and the same goes on, substituting the word "boy" for "girl."

FOUR YOUNG GENTS WERE SKATING AWAY, A

Collected by Lola Adams Carter (FHKSC), Dodge City, 1957. Local title: "Three Little Girls A-Skating Went."

1. Three little girls a-skating went,
A-skating went, a-skating went,
Three little girls a-skating went,
So early in the morning.
2. The ice was thin and they all fell in [three times]
So early in the morning.
3. They wanted somebody to help them out,
To help them out, to help them out,
They wanted somebody to help them out,
So early in the morning.

4. Change and swing and so on 'round [three times]
Until you meet your partner.
5. Three little boys a-skating went,
A-skating went, a-skating went,
Three little boys a-skating went,
So early in the morning.
6. [Same as Stanza 2]
7. [Same as Stanza 3]
8. [Same as Stanza 4]

FOUR YOUNG GENTS WERE SKATING AWAY, B

Reprinted from Hull (p. 281). This version was contributed by Freda Butterfield of Iola. Local title: "Six Little Girls."

1. Six little girls a-skating went,
A-skating went, a-skating went;
Six little girls a-skating went,
So early in the morning.
2. The ice was thin and they all fell in [three times]
So early in the morning.
3. They called on the boys to help them out [three times]
So early in the morning.

FOUR YOUNG GENTS WERE SKATING AWAY, C

Contributed by Minnie Fechter (KSTC). Local title: "All Little Girls a-Skating They Went."

1. All little girls a-skating they went,
A-skating they went, a-skating they went;
All little girls a-skating they went,
So early in the morning.
2. The ice was thin and they all fell in,
They all fell in, they all fell in;
The ice was thin and they all fell in,
So early in the morning.
3. They called on the boys to help them out,
To help them out, to help them out;
They called on the boys to help them out,
So early in the morning.

FOUR YOUNG GENTS WERE SKATING AWAY, D

Collected from Naomi Kerns, Syracuse, by Gary D. Crist (FHKSC), May 1961. Local title: "Three Old Maids." The stanzas of this version seem incomplete.

1. Three old maids a-skating went,
A-skating went,
So early in the morning.
2. The ice was thin and they all fell in,
And they all fell in, and they all fell in.
3. They got someone to help them out,
To help them out, to help them out,
So early in the morning.

THE GIRL I LEFT BEHIND ME

"The Girl I Left Behind Me" is based on a popular march, "Brighton Camp," the words of which may be dated 1758 (Richmond and Tillson in Wolford, p. 277). McLendon (p. 207) cites fourteen references to collections from Mississippi, Indiana, Michigan, Arkansas, Missouri, Texas, Oklahoma, Idaho, etc. Wolford (p. 156) gives a set of directions for an Indiana variant: The players form a circle, each boy at his partner's left. One boy skips across the circle and swings the girl opposite him; then he skips back and swings his partner by the left hand. Taking one step backward, he promenades with the girl behind him. The game continues until all players are in their original positions. These instructions would fit Version B below.

THE GIRL I LEFT BEHIND ME, A

Reprinted from Hull (pp. 276-277). This version was contributed by Freda Butterfield, Iola. Local title: "Swingin' on the Corner."

All hands up and cir - cle to the left, and cir - cle to the left, and cir - cle to the
left; O, all hands up and cir - cle to the left in hon - or to your part - ner.

Chorus:
Swing that girl, that pret - ty lit - tle girl, the girl I left - be - hind me, with the
bright blue eyes and the cur - ly hair, Then prom - en - ade the girl be - hind you.

1. All hands up and circle to the left,
And circle to the left, and circle to the left;
O, all hands up and circle to the left
In honor to your partner.
- Chorus:**
Swing that girl, that pretty little girl,
The girl I left behind me,
With the bright blue eyes and the curly hair,
Then promenade the girl behind you.

2. Swingin' on the corner like swingin' on the gate,
 Like swingin' on the gate, like swingin' on the gate,
 Swingin' on the corner like swingin' on the gate,
 In honor to your partner.

Chorus

[The last lines of the chorus might go as follows:]

She's pretty in the face and slim around the waist,
 Is the girl I left behind me.

(Note: Choruses and verses are interchangeable ad lib.)

THE GIRL I LEFT BEHIND ME, B

Reprinted from Hull (p. 275). According to Miss Hull, the game was still played in Kansas at the time she published her article in 1938. This version was contributed by Freda Butterfield of Iola. Local title: "Straight Across the Hall."

The musical score consists of four staves of music in a 2/4 time signature. The melody is written on the first staff, and the accompaniment is written on the second, third, and fourth staves. The lyrics are written below the melody staff.

Straight a - cross the hall to your op - po - site part - ner, Swing her by the
 right hand, Swing all your part - ners by the left, And pro - men - ade the girl be - hind you,
 Swing that girl, that pret - ty lit - tle girl [] the girl I left be - hind me With the
 bright blue eyes and the cur - ly hair, And pro - men - ade the girl be - hind you.

1. Straight across the hall to your opposite partner,
 Swing her by the right hand,
 Swing all your partners by the left,
 And promenade the girl behind you.
 Swing that girl, that pretty little girl[,] the girl I left
 behind me
 With the bright blue eyes and the curly hair,
 And promenade the girl behind you.

GO IN AND OUT THE WINDOWS

The origin of "Go In and Out the Windows" has not been determined. Its twenty-seven references in McLendon (p. 206) testify to its great popularity; it has been reported in North Carolina, Tennessee, Mississippi, Florida, Ohio, Indiana, Michigan, Missouri, Nebraska, Idaho, etc. In view of its great popularity elsewhere, it is surprising that the song appears here in only two Kansas versions. No directions are available.

GO IN AND OUT THE WINDOWS, A

Collected by Lola Adams Carter (FHKSC), Dodge City, 1957. Local title: "Marching 'round the Levee." Reprinted from Sackett and Koch, Kansas Folklore. Transcribed by John Chambers.

The image shows a musical score for a song in 2/4 time. The melody is written on a single staff with a treble clef. The lyrics are: "We're march- ing 'round the lev- ee, We're march- ing 'round the lev- ee, We're march - ing 'round the lev - ee, For we have come to stay. Go stay." The score includes a key signature of one flat (Bb) and a double bar line with repeat signs. There are two endings: "1ST ENDING" and "2ND ENDING".

1. We're marching 'round the levee [three times]
For we have come to stay.
2. Go forth and choose your lover [three times]
For we have come to stay.
3. I measure my love to show you [three times]
For we have come to stay.
4. I kneel because I love you [three times]
For we have come to stay.
5. Goodbye, I hate to leave you [three times]
For we have come to stay.

GO IN AND OUT THE WINDOWS, B

Reprinted from Hull (p. 270). Local title: "Go In and Out the Window."

1. Go in and out the window [three times]
For we have gained the day.
2. Go forth and choose your lover [three times]
For we have gained the day.
3. I kneel because I love you [three times]
For we have gained the day.
4. I measure my love to show you [three times]
For we have gained the day.

HAPPY IS THE MILLER

According to Richmond and Tillson (Wolford, p. 285), the tune to "Happy Is the Miller" was first printed in 1696; the words appeared for the first time in Tom D'Urfey's *Pills to Purge Melancholy* (1707). Both words and tune, however, are probably older than these appearances would indicate. The tune is reminiscent of that to "Old Zip Coon." The movement of the players as they revolve in a circle suggests the rotation of a millwheel. The game was widely played in England, and there is also a similar French game ("J'entends le moulin"). McLendon (p. 209) lists thirty-five references to collections from Tennessee, Mississippi, Ohio, Indiana, Illinois, Michigan, Arkansas, Missouri, Texas, Oklahoma, Nebraska, etc.; it apparently was the most popular of all play-party games, and the fourteen Kansas versions given below attest that it was equally favored at Kansas play parties. Apparently there were two ways of playing the game. One, the more complicated, is described as follows by Nell Glynn (KSTC):

Partners form a large double circle with the boys forming the inner ring. At least one lone boy, the Miller Boy, must stand in the center. If there are extra boys, there may be more than one Miller Boy in the center. Each couple in the circle joins right hands and left hands so as to cross arms. They march around counterclockwise as they sing. At the close of the first stanza, the girls continue in their walk while the boys turn and walk in the opposite direction. The Miller Boy steps into line with the other boys. All sing the second stanza. On the last phrase, each boy grabs hold of a girl's hands to promenade in the circle with her. The boy left without a partner becomes the new Miller Boy, and the game continues. In playing this game a boy will strive to promenade with his favorite girl each time; others try to see that he will be cheated, so they grab his sweetie before he can reach her. There is always a good-natured scramble on that last line before the game continues.

This is probably the way Versions B, C, D, E, F, and N were played. A simpler form of the game is described as follows by Minnie Fechter (KSTC):

To play this game, partners form a circle side by side facing the same direction, with the ladies on the inside of the circle. They walk around the circle and sing, following the directions given on the end of each verse. Thus were played Versions A, G, H, I, J, K, L, M, N, and P below. Not enough is given of Version O to be able to guess how it was played.

HAPPY IS THE MILLER, A

Contributed by Minnie Fechter (KSTC). Local title: "Happy Is the Miller Boy."

1. Happy is the miller boy that lives by the mill,
The mill turns around with a free good will;
One hand in the hopper and the other in the sack,
The ladies step forward and the gents step back.
2. [First three lines same as Stanza 1]
The gents step forward and the ladies fall back.
3. [First three lines same as Stanza 1]
Turn right around and take a back track.
4. [First three lines same as Stanza 1]
Keep on going and never look back.

HAPPY IS THE MILLER, B

Collected by Lola Adams Carter (FHKSC), Dodge City, 1957. Local title: "The Miller Boy."

1. Oh, happy is the miller boy that lives by the mill,
The wheel turns around with a pretty good will;
One hand in the hopper and the other in the sack,
When I say turn, why turn right back.
2. [First three lines same as Stanza 1]
The ladies step forward, and the gents fall back.
3. [First three lines same as Stanza 1]
The ladies keep a-going, and the gents turn back.

Chorus:

Here we go, sowing oats;
Where can I find a binder?
I've lost my true love [two times]
And right here I'll find her.

HAPPY IS THE MILLER, C

Reprinted from Hull (p. 283). Miss Hull credits this version to "Mrs. Harriet Pugh Tanner, whose family brought it to Lawrence from Highpoint, N.C., in 1871." Local title: "The Miller Boy."

1. There was a jolly miller; he lived by himself,
And all day long he was laying up his wealth;
One hand in the hopper, and the other in the bag,
The wheel turns around, and he cries out, "Grab!"
2. There was an old soldier, and he had a wooden leg,
And he had no tobacco; no tobacco could he beg.
So save up your money, and save up your rocks,
And you'll always have tobacco in your tobacco box.

HAPPY IS THE MILLER, D

Collected by Julia Hendricks (WU), 2 July 1959. Local title: "The Miller Boy."

1. Happy is the miller boy who lives by the mill,
The mill turns around with a right good will;
One hand in the hopper and the other in the sack,
Every time the wheel turns, turn right back.
2. [First two lines same as Stanza 1]
One hand in the hopper and the other on the slab,
Every time the wheel turns, grab, boys, grab.

HAPPY IS THE MILLER, E

Contributed by Nell Glynn (KSTC), July 1960. Local title: "The Miller Boy." For Stanza 2, cf. "It Rains and It Hails."

1. Happy is the miller boy who lives by the mill,
The wheel turns around with a right good will;
One hand in the hopper and the other in the sack,
The ladies step forward and the gents fall back.
2. Oh, it snows and it blows and it's cold stormy weather,
In comes the farmer smelling of his cider;
You run the reaper and I'll run the binder,
I've lost my true love and I don't know where to find her.

HAPPY IS THE MILLER, F

Collected from Mrs. Robbie Nickols, Wichita, by Pat McNight (WU), 9 February 1961. No local title given. For the chorus, cf. "Playing on the Hills Tonight."

1. Johnny was a miller boy, lived by the mill,
Mill turn around on its own free will;
Hand on the hopper, other on the stack,
Lady step forward, gent step back.

Chorus:

We're sailing east, we're sailing west.
We're sailing over the ocean;
All you gents that don't want to get left,
Better be quick on the motion.

HAPPY IS THE MILLER, G

Found in Hull (p. 282). According to Miss Hull, this is the version "traditional in southern Kansas." Local title: "The Miller Boy." It is almost exactly identical with Stanza 1 of Version A.

Oh—, hap - py is the mil - ler boy that lives by the mill, The—
wheel turns round with a right good will, One— hand in the hop - per and the
o - ther in the sack, Oh the la - dies step for - ward and the gents step back.

HAPPY IS THE MILLER, H

Reprinted from Wyatt (pp. 74-75). Collected from Mrs. Otto Schmanke of McFarland, 2 July 1956. Local title: "The Miller."

1. Happy as the miller that lives by the mill,
The wheel turns around with its own free will,
Hand in the hopper, and the other in a sack,
Lady step forward, and the gent falls back.

HAPPY IS THE MILLER, I

Collected from Ura Feely, Jennings, by Raymond L. Stacey (FHKSC), June 1958. Local title: "The Miller Boy." Reprinted from Sackett and Koch, *Kansas Folklore*.

1. Happy is the miller boy who lives by the mill,
The wheel turns around to gain what it will;
A hand in the hopper and the other in the sack,
The ladies step forward, and the gents fall back.

HAPPY IS THE MILLER, J

Collected from Mark Z. Munson, Jennings, by Raymond L. Stacey (FHKSC), June 1958. Local title: "Happy Johnny Miller."

1. Happy Johnny Miller who lives in the mill,
The wheel goes round and he gains what he will,
One hand in the hopper and the other in the mill,
The wheel goes round and he cries out "grab."

HAPPY IS THE MILLER, K

Collected from Mrs. Mary Jo Malcolm, Wichita, by Pat Bulla (WU), 7 February 1961. Local title: "The Miller Boy." This variant is only slightly different from Version H.

HAPPY IS THE MILLER, L

Collected from Harry C. Wright, Kinsley, by Julia F. Anderson (FHKSC), Spring 1961. Local title: "The Miller Boy." This variant is almost identical with Stanza 2 of Version B.

HAPPY IS THE MILLER, M

Collected from Naomi Kerns, Syracuse, Kansas, by Gary D. Crist (FHKSC), 13 May 1961. Local title: "The Miller Boy."

1. Oh, happy as the miller boy, he lived by the mill;
He worked all day with a free good will.
One hand in the hopper, the other in a sack;
The ladies step forward and the gents step back.

HAPPY IS THE MILLER, N

Collected from Hettie Belle Crisler, Plainville, by Judith Hegwer (FHKSC), Spring 1959. Local title: "The Miller Boy." The third line is apparently missing.

1. Jolly is the miller boy who lived by the mill,
The wheel goes around with a right good will;
The ladies step forward, and the gents fall back.

HAPPY IS THE MILLER, O

Collected from William H. Fetrow, Cedar, by Minnie Fetrow Hubbard (FHKSC);
14 April 1960. No local title. The fourth line is apparently missing.

1. Happy is the miller that lived by the mill;
If he ain't moved away, he lives there still.
As the wheel rolls around, he is gaining of his wealth.

HAPPY IS THE MILLER, P

Reprinted from Hull (p. 283). Miss Hull prints only the refrain of this version
from Freda Butterfield of Iola. Cf. "Playing on the Hills Tonight."

We're sailing east; we're sailing west;
We're sailing over the ocean.
Beware, young man; if you want a good wife,
You'd better be quick in the motion.

HAPPY IS THE MILLER, Q

Collected from Harold Riisoe, Kinsley, by Jessie Losey, 16 July 1960. Compare
the chorus with that to Version F and to "Playing on the Hills Tonight."

1. Happy is the miller boy, lives by the mill,
The wheel turns round of its own good will;
Hand in the hopper, the other in the sack,
Ladies keep a-goin' and the gents fall back.

Chorus:

Sail the eastern, sail the western,
Sail upon the ocean;
All young gents who want a good wife
Have to be quick in the motion.

HERE COME THREE DUKES A-RIDING

"Here Come Three Dukes a-Riding" is a venerable game, with origins as far back as the Middle Ages or even beyond (Richmond and Tillson in Wolford, pp. 297-298). The game is played in England and came to this country with English settlers. It is amusing to see how the game reflects typical adolescent attitudes between the sexes. The girls, who naturally have matured earlier than the boys, are at first disdainful: "You're all too dirty and ragged." The boys, stung by this feminine attitude, snap back, "We're just as good as you are." At this sign of masculine independence the girls seem willing enough to submit: "Which one of us will you have, sir?" McLendon (p. 209) gives eighteen citations to collections from Ohio, Indiana, Illinois, Michigan, Arkansas,

Texas, Nebraska, Oklahoma, etc. Nell Glynn (KSTC) describes the rules as follows:

Boys line up on one side of the play area and the girls on the other, facing each other. The boys decide which girl is to be chosen, then all advance toward the line of girls while singing Stanza 1. The girls then sing Stanza 2 as they advance and retreat. Boys advance and retreat as they sing Stanza 3. Girls sing Stanza 4; boys sing Stanza 5; girls sing Stanza 6; boys sing Stanza 7. A variant for Stanza 7 is

We'll have our own little Molly, Molly, Molly.

We'll have our own little Molly; a-razme-tazme-tizame-oh.

—or any other of a number of ways that the boys will devise for calling any certain girl. As the girl is named, she walks over to any boy in the line, takes his hand, and they walk together to the end of the line, where they continue to beat time and help with the singing until all the couples are paired off. After each girl is chosen, the boys retreat to select a new girl; then the singing and actions are repeated. If the group is large, two girls may be chosen at the same time.

HERE COME THREE DUKES A-RIDING

Contributed by Nell Glynn (KSTC), July 1960. Local title: "Razme-Tazme-Tizame-Oh."

1. Here come the Dukes a-roaming, roaming, roaming.
Here come the Dukes a-roaming; a-razme-tazme-tizame-oh.
2. What are you roaming here for, here for, here for?
What are you roaming here for? a-razme-tazme-tizame-oh.
3. We're roaming here to get married, married, married.
We're roaming here to get married; a-razme-tazme-tizame-oh.
4. You're all too dirty and ragged, ragged, ragged.
You're all too dirty and ragged; a-razme-tazme-tizame-oh.
5. We're just as good as you are, you are, you are.
We're just as good as you are; a-razme-tazme-tizame-oh.
6. Which one of us will you have, sir; have, sir; have, sir?
Which one of us will you have, sir? a-razme-tazme-tizame-oh.
7. We'll have Miss Molly Jackson, Molly Jackson.
We'll have Miss Molly Jackson; a-razme-tazme-tizame-oh.

IT RAINS AND IT HAILS

The origin of "It Rain and It Hails" is unknown. McLendon (p. 211) gives eight citations to collections from Virginia, North Carolina, Ohio, Michigan, Oklahoma, etc. No instructions are available.

IT RAINS AND IT HAILS

Reprinted from Hull (p. 267). Miss Hull learned the song from her mother. Local title: "Rainin', Hailin'." Cf. "Happy Is The Miller," Version D.

1. Rainin', hailin', cold stormy weather;
In steps the farmer, sellin' out the cider.
2. I'll be the reaper, and you'll be the binder;
I've lost my true love and don't know where to find her.

JOHN BROWN HAD A LITTLE INDIAN

The background of "John Brown Had a Little Indian" is extraordinarily complicated, and neither Botkin (p. 218) nor Richmond and Tillson (p. 308) straighten it out satisfactorily. The words derive from a venerable nursery rhyme, often called "Ten Little Indian Boys"; the association with John Brown apparently came relatively late in the rhyme's history. This was sung to the same tune as an old sea chantey, "The Drunken Sailor." Apparently owing to this association with the tune, when "John Brown Had a Little Indian" became common as a play-party game, verses from "The Drunken Sailor" became intermixed in it; in the Kansas version below, corrupted though it is, the words of the chantey predominate and have ousted all vestiges of the nursery rhyme. There are six citations for the game in McLendon (p. 212), referring to collections from Indiana, Missouri, Nebraska, Oklahoma, etc. Both Botkin and Wolford agree that "John Brown Had a Little Indian" is played identically with "Weevily Wheat."

JOHN BROWN HAD A LITTLE INDIAN

Collected from William H. Fetrow, Cedar, by Minnie Fetrow Hubbard (FHKSC), 14 April 1960. Local title: "The Drunken Driver."

1. What'll you do with the drunken driver
Early in the morning?
2. Put him in the lock-up, there you'll find him
Early in the morning.

JUTANG

It has been impossible to determine the origin or history of the game "Jutang." Possibly the "ju-" derives from French *jeu*, "game," and the name might come from some such French phrase as *jeu dindon* (which might mean "turkey game" or "fool's game"), *jeu d'indien* ("indian's game"), *jeu indouze* ("game in twelves," i.e., for twelve players), *jeu d'Anjou* ("game from Anjou") or *jeu d'un jeu* ("play of a game" or "game of a game"). Or perhaps "ju-" represents French *je* and what we have is a corruption of some such expression as *je t'injure* ("I insult you"). McLendon (p. 213) gives only four citations, to collections from North Carolina, Texas, and Oklahoma. Hull (pp. 278-279) gives the directions for this game, collected from Freda Butterfield of Iola, as follows:

Two couples join hands and circle to the left, singing Stanza 1. Then the boy turns to his partner and takes her right hand with his right hand, thus cutting to the inside of the circle. Immediately he drops this girl's hand and cuts to the outside of the circle, taking the next girl's left hand by his left hand; then he steps to the inside again, taking the next girl's right hand by his right, etc., until he arrives home. At the same time the girls also cut in and out of the circle, going in the opposite direction. These movements form a continuous figure 8. During this time the players sing Stanza 2. Now both couples swing while they sing Stanza 3. The boy moves, after swinging one girl, on to the next girl, and that girl meets him as she leaves the boy with whom she has just swung, etc., until home.

Now all join hands and circle to the left, singing Stanza 4. A new couple breaks into the circle and now it's Stanza 5. This goes on long enough to accommodate all couples playing. Then, as a substitution for

the words:

One more couple . . .

One less couple to U-tan,

are used. One of the two couples beginning drops out first, etc., until there are only two couples left playing and the game is ended. Often it is hard to keep the players at the game until it is finished, for they become very dizzy if there are many couples and the playing time is correspondingly lengthened.

Alvina Reichart (KSTC), who learned "U-Tang" in the Valley Falls area, gives these directions for playing:

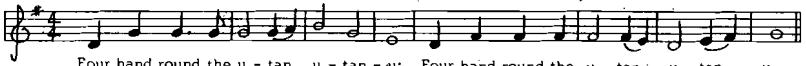
This takes an even number of boys and girls. They all join hands in a big circle, pairs of boys and girls all the way around. The circle moves clockwise; Stanza 1 is repeated until each couple

is back to its original spot. Stanza 2 is sung, and the girls go clockwise while the boys go counterclockwise, weaving in and out and touching right hands with one person, then left hands with the next, until each person gets back to his original partner.

As the last stanza is sung, the girls continue to go clockwise and the boys counterclockwise, but this time right arms are locked and the couple swings around once and a half. They move to get new partners and lock left arms and swing once and a half around. This action continues until each person gets back to his original partner.

JUTANG, A

Reprinted from Hull (pp. 278-279). This version was provided by Freda Butterfield of Iola. Local title: "U-Tan-U."

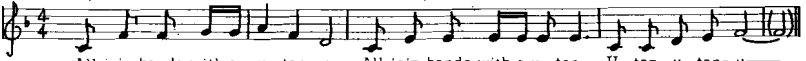


Four hand round the u - tan, u - tan - u; Four hand round the u - tan, u - tan - u.

1. Four hand round the U-tan, U-tan-u [twice].
2. Right and left to U-tan, U-tan-u [twice].
3. Once and a half to U-tan, U-tan-u [twice].
4. One more couple to U-tan, U-tan-u [twice].
5. Six hands round the U-tan, U-tan-u [twice].

JUTANG, B

Contributed by Minnie Fechter (KSTC). Local title: "U-Tan-U." Transcribed by Jeanne Garnett.

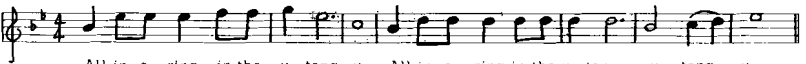


All join hands with a u - tan - u. All join hands with a u - tan, U - tan - u - tan - u.

1. All join hands with a u-tan-u;
All join hands with a u-tan-u-tan-u-tan-u.
2. Circle to the left with a u-tan-u;
Circle to the left with a u-tan-u-tan-u-tan-u.
3. Right and left with a u-tan-u;
Right and left with a u-tan-u-tan-u-tan-u.
4. All promenade with a u-tan-u;
All promenade with a u-tan-u-tan-u-tan-u.

JUTANG, C

Contributed by Alvina Reichart (KSTC), Summer 1961. Local title: "U-Tang." Transcribed by Jeanne Garnett.



All in a ring in the u - tang - u. All in a ring in the u - tang, u - tang - u.

1. All in a ring in the u-tang-u,
All in a ring in the u-tang, u-tang-u.
2. Right and a left in the u-tang-u,
Right and a left in the u-tang, u-tang-u.
3. Once and a half in the u-tang-u,
Once and a half in the u-tang, u-tang-u.

KING WILLIAM WAS KING JAMES'S SON

"King William Was King James's Son" derives from an ironic English political song of about 1688, when William of Orange was asked by Parliament to mount the throne, thus becoming King William III, after James II was deposed. King William was not King James's son; he was his son-in-law, for he was married to Mary, daughter of James II (the two reigned as William and Mary). Richmond and Tillson point out (Wolford, p. 300) that James II had been criticized for making his son-in-law a Knight of the Garter, the symbol of which would be the star ("star and garter," as the saying is) mentioned in the first stanza of the song. The game has been reported widely in England. McLendon (p. 213) lists no fewer than twenty-seven references from Connecticut, North Carolina, Tennessee, Mississippi, Indiana, Illinois, Michigan, Wisconsin, Arkansas, Missouri, Texas, Nebraska, Oklahoma, Idaho, etc. In view of the extreme popularity of the game elsewhere, and its extraordinarily wide geographical spread, it is surprising that only two Kansas versions have been collected. According to Hull (p. 266), "In Kansas . . . the game was a partner-choosing, kissing game." This suggests the directions given by Wolford (p. 269): The couples form a circle with one boy in the center. He chooses one girl, kneels, and kisses her hand. Then he takes his place beside her and another boy goes into the center.

KING WILLIAM WAS KING JAMES'S SON, A

Reprinted from Hull (p. 267). Miss Hull comments (p. 266): "[This version] was sung by Hannah Oliver, who brought it from England to Lawrence more than eighty years ago."

1. King William was King James's son;
Upon the royal race he run.
Upon his breast he wore a star,
To point his way to the contest far.
2. Go choose you east, go choose you west;
Go choose the one that you love best.
If she's not here to take her part,
Go choose another with all your heart.
3. Down on this carpet you must kneel
As sure as the grass grows in the field.
Salute your bride and kiss her sweet,
And now you rise upon your feet.

KING WILLIAM WAS KING JAMES'S SON, B

Collected from William H. Fetrow, Cedar, by Minnie Fetrow Hubbard (FHKSC), 14 April 1961. No local title. Apparently the first verse is missing.

1. Go choose to the east, go choose to the west,
Go choose for the one that you love best;
If she's not here to take your part,
Go choose another with all your heart.
2. Down on this carpet you must kneel,
And sure as the grass grows in the field,
Sglute your bride and kiss her sweet,
And you may rise upon your feet.

KING WILLIAM WAS KING JAMES'S SON, C

Reprinted from Hull (p. 267). According to Miss Hull (p. 266), ". . . the singer, Joyce Harvey, a colored girl of a Lawrence pioneer family in which the song is traditional, seemed somewhat doubtful about 'To point the way to Corkery,' but certain about 'Riley, Riley, race he run.'"

1. King William was King James's son;
Riley, Riley, race he run.
Upon his breast he wore a star,
To point the way to Corkery.

LITTLE BROWN JUG

"Little Brown Jug," like several other play-party songs, was originally a minstrel favorite (Botkin, p. 230). McLendon (p. 214) gives thirteen references to the song, including collections from Kentucky, Arkansas, Missouri, Michigan, Texas, Oklahoma, Idaho, etc. Anne Emrich (WU) gives the following instructions:

Form circle facing center; women are on their partners' right. All join hands and circle to the left, then circle back to the right. Do an allemande right and then an allemande left and return to original partner. Men take their partners' hands, standing with their backs to the center, forming a double circle. Then all step, close-step, four times to the men's left, counter-clockwise. Then turn the partner in four walking steps. The man moves to the left to a new partner and all step, close, and turn again. Repeat from beginning with new partner.

LITTLE BROWN JUG, A

Reprinted from Hull (p. 280). This version was collected from Freda Butterfield of Iola. Local title: "My Brown Jug."

1. Sent my brown jug downtown [three times]

So early in the morning.

Chorus:

Railroad, steamboat, river and canal,

Lost my pal, she's a fine old gal,

But she's gone, gone, gone forever.

2. It came back a-bouncin' round [three times]

So early in the morning.

LITTLE BROWN JUG, B

Collected by Anne Emrich (WU), Dodge City, 8 February 1961. Local title: "Oh, She's Gone, Gone, Gone." The word "canoe" in the chorus is a corruption for "canal."

1. Sent my brown jug downtown [three times]

So early in the morning.

2. [Same as Stanza 1]

Chorus:

Railroad, steamboat, river, and canoe,

Lost my true love, don't know what to do;

Oh, she's gone, gone, gone [two times]

Oh, she's gone on that raging canoe.

Oh, she's gone, gone, gone [two times]

Oh, she's gone on that raging canoe.

MY LITTLE SWEETHEART

Nothing is known about the origin and history of "My Little Sweetheart." McLendon does not list it; she does, however, give a similar first line. "In this ring comes a lady fair," and refers the reader to the game "Getting Married." Close comparison with the versions of "Getting Married" in Botkin (pp. 185-186) and Wofford (p. 174) reveal no similarities beyond the first line, which indicate that the resemblance there is merely coincidental. If "My Little Sweetheart" is not related to "Getting Married," then it appears in print here apparently for the first time. No instructions are available, but evidently it is played in a circle.

MY LITTLE SWEETHEART

Collected from William H. Fetrow, Cedar, by Minnie Fetrow Hubbard (FHK3C), 14 April 1961.

1. In this ring stands my little sweetheart;
Who she is, you ought to know.
For I've been a-courtin' her all summer,
But she always answers no.

NITA JUANITA

The origin of the chorus of "Nita Juanita" is obviously the popular sentimental love song "Juanita"; the verse, however, is to the same tune as "Pig in the Parlor." No other version of this game is known to have been published. The instructions are not available but may be deduced from the words.

NITA JUANITA

Collected by Lola Adams Carter (FHK3C), Dodge City, 1957.

1. The gents all form in the center [three times]
And face your lady love,
And face your lady love [two times]
The gents all form in the center,
And face your lady love.
Chorus:
Nita, Juanita, let me linger by thy side,
Nita, Juanita, be my own fair bride.
2. We'll all go down to the wedding [three times]
To see what we can see.
To see what we can see [two times]
We'll all go down to the wedding,
To see what we can see.

OLD DAN TUCKER

Written, according to Richmond and Tillson (Wolford, p. 286), by Dan D. Emmett around 1840, "Old Dan Tucker" was a popular minstrel song and fiddle tune. McLendon (pp. 218-219) gives twenty-eight citations to collections from Tennessee, Ohio, Indiana, Illinois, Michigan, Arkansas, Missouri, Texas, Nebraska, Oklahoma, Idaho, etc. "Old Dan Tucker" has been collected in Kansas on several occasions as a song and as a fiddle tune, but the versions given here seem to be its only appearance in the state as a play-party song. The words are apparently intended to ridicule "it" in the center. Peg Edminster (WU) supplies the following instructions:

They danced it in a circle with a free partner in the center. In the first part of the song the couples would swing, then two steps to the right, two steps to the left, and swing again. On the chorus the group would do an allemande left and right around the ring with the free partner trying to step in and get a girl.

OLD DAN TUCKER, A

Collected from Naomi Kerns, Syracuse, by Gary D. Crist (FHKSC), 13 May 1961. The second stanza is apparently defective.

1. Old Dan Tucker went downtown,
Swinging the ladies all around;
First to the right, then to the left,
And then to the girl he loves best.
Chorus:
Get out of the way for old Dan Tucker,
He's too late to get his supper;
Supper's over and the dishes are washed,
And nothing left but bread and squash.
2. He combed his head with a wagon wheel
And died with a toothache in his heel.
Chorus:
[First three lines same as Stanza 1]
And nothing's left but bread, by gosh.

OLD DAN TUCKER, B

Collected from Harry C. Wright, Kinsley, by Julia F. Anderson (FHKSC), Spring 1960.

1. Old Dan Tucker, he's in town,
Swingin' the ladies all around;
First to the right and then to the left
And then to the one that he loves best.
Chorus:

Get out of the way for old Dan Tucker,
 Come too late to get his supper;
 Supper's over and breakfast's a-cookin',
 Old Dan Tucker stands a-lookin'.

2. Old Dan Tucker is a very fine man;
 He washed his face in the fryin' pan,
 Combed his head with a wagon wheel,
 And died with a toothache in his heel.

Chorus

OLD DAN TUCKER, C

Collected by Peg Edminster (WU), Bentley, 1961.

1. Old Dan Tucker came to town,
 Swing a lady round 'n' round,
 Swing to the east, then to the west,
 Then to the one that you love best.

Chorus:

Get out of the way, old Dan Tucker [three times]
 You're too late to come to supper.

OLD ROGER IS DEAD

The history and background of "Old Roger Is Dead" are unknown, but it is played in England and presumably originated there. McLendon (pp. 219-220) gives twenty-one references to the game from collections in North Carolina, Georgia, Mississippi, Ohio, Missouri, Texas, Nebraska, etc. McMullen [Green] (p. 179) gives a version almost exactly identical with Version A below. Directions for playing are not known.

OLD ROGER IS DEAD, A

Reprinted from Hull (p. 268). Miss Hull heard these words "recited by Alvin Hartenbower, of Douglass, about 1890." Local title: "Old Robin Is Dead."

1. Old Robin is dead and laid in his grave,
 Laid in his grave, laid in his grave;
 Old Robin is dead and laid in his grave,
 Oh, oh, oh!
2. They buried him under an apple tree, etc.
3. The apples grew ripe over his head, etc.
4. An old woman came a-pickin' 'em up, etc.
5. And Robin got up and gave her a kick, etc.
6. It made the old woman go hippity-hop, etc.

OLD ROGER IS DEAD, B

Reprinted from Hull (p. 268). This version "was contributed by Marcia Carter, as sung in the schools of Lawrence in 1936." Local title: "Old Robin Is Dead."

1. Old Robin is dead and lies in his grave;
Ha! Ha! Lies in his grave.
2. They planted an apple tree over his head, etc.
3. The apples were ripe and ready to drop, etc.
4. There came an old woman a-picking them up, etc.
5. Old Roger got up and gave her a thump, etc.
6. Which made the old woman go hippity-hop, etc.

PAWPAW LAND

The history of "Pawpaw Land" is not known. It seems very rare; McLendon (p. 220) lists only two other citations, one from Indiana (one version) and the other from Oklahoma (two versions). The appearance here of three Kansas variants is thus important, for it doubles the previously known number of versions. Especially interesting is the inclusion in all three Kansas versions of the verse "Picking up pawpaws, puttin' 'em in her pocket," which Richmond and Tillson (Wolford, p. 294) had hitherto found only in camp songbooks and recreation handbooks rather than in versions from oral tradition and whose authenticity they had therefore questioned. The authenticity of this stanza is established by the Kansas versions beyond a doubt. The tune has some affinities with that of "Ten Little Indians." Directions are described by Terry M. Scholten (KSTC) as follows:

Group forms two lines, boys on one side and girls on the other. Boys sing question in first verse; girls sing reply. On second verse, boys file to the left of their line as if looking for Susie; only boys sing. On third verse all go through this motion but stooping as if picking up pawpaws to place in a basket.

PAWPAW LAND, A

Collected by Lola Adams Carter (FHKSC), Dodge City, 1957. Local title: "Here Oh Here Goes Pretty Little Ellen." Reprinted from Sackett and Koch, *Kansas Folklore*. Transcribed by John Chambers.

Here oh here goes pret - ty lit - tle El - len, Here oh here goes pret - ty lit - tle
El-len, Here oh here goes pret - ty lit - tle El - len, Way down in Ko - ko Bend.

1. Here oh here goes pretty little Ellen [three times]
Way down in Koko Bend.
2. Come on, boys, we'll all go see her [three times]
Way down in Koko Bend.
3. Here oh here goes pretty little Albert [three times]
Way down in Koko Bend.
4. Come along, girls, we'll all go and see him [three times]
Way down in Koko Bend.
5. Pickin' up pawpaws, puttin' 'em in your pocket [three times]
Way down in Koko Bend.

PAWPAW LAND, B

Collected by Gertrude Edens (WU), Olpe, 8 February 1961. Local title: "Pawpaw Patch."

1. Where oh where is pretty little Susie? [three times]
Way down yonder in the pawpaw patch.
2. Come on, boys, let's go find her [three times]
Way down yonder in the pawpaw patch.
3. Come on, boys, bring her back again [three times]
Way down yonder in the pawpaw patch.
4. Pickin' up pawpaws, put them in your basket [three times]
Way down yonder in the pawpaw patch.

PAWPAW LAND, C

Collected by Terry M. Scholten (KSTC), Leavenworth. Local title: "Singing Game."

1. Where oh where is sweet little Susie? [three times]
Way down yonder in the pawpaw patch.
2. Come on, boys, let's go find her [three times]
Way down yonder in the pawpaw patch.
3. Picking up pawpaws, put 'em in a basket [three times]
Way down yonder in the pawpaw patch.

PIG IN THE PARLOR

The history of "Pig in the Parlor" is obscure. Botkin (p. 290) gives the words to a Scottish folksong, "My father an' mither wis Irish," which may be the ancestor of the text of the play-party song; according to Richmond and Tillson (Wolford, p. 287), the tune is supposed by many to be of Arabic origin and to have been brought back by the Crusaders. It is the same tune as "We Won't Get Home Until Morning" and "The Bear Came Over the Mountain, as well as the French folksong "*Marbrough s'en va-t-en guerre*." Botkin feels the rules to the game are the same as and derive from the English game "Bull in the Park"; Richmond and Tillson, on the other hand, feel that the resemblances can be "explained by the doctrine of limited possibilities." Whatever its origin, "Pig in the Parlor" was undoubtedly made more popular in the United States by its appeal to the anti-Irish sentiment of the last century. Like those to "Happy Is the Miller," the words to "Pig in the Parlor" describe the action of the game; the circle of players is the parlor, and the player who is "it" in the center is the pig. This element turns the words of the song into an implied taunt or insult directed against the player who is "it." McLendon (p. 220) lists sixteen citations for the game, in collections from Ohio, Illinois, Michigan, Arkansas, Missouri, Texas, Nebraska, Oklahoma, Idaho, etc. The version in McMullen [Green] (pp. 181-182) is virtually identical with Version A below. Instructions for one way of playing the game were supplied by Alma H. Orear (KSTC):

Formation: All in a single circle, girls on right of boys.

Action: Stanza 1. All to the center and back twice, four steps each way. On Stanza 2 all face partners and turn once around with right hands. Then all face neighbors behind them and turn once with the left hand. Then boys return to partners and take both her hands and promenade around circle to the chorus. On "Swing the lady behind you," all boys turn around and swing the lady behind them and keep her for a new partner. Any extra girls are in the center as "pigs," and they step in behind a couple on the promenade part in order to get "swung" as the lady behind.

Another method of playing "Pig in the Parlor" is described in Version A.

PIG IN THE PARLOR, A

Reprinted from Hull (pp. 274-275). Miss Hull's informant was Freda Butterfield of Iola.

Couples join hands to form a circle, in the center of which the "pig" (cheater) stands. Circling to the left the players sing:

Oh, we got a new pig in the parlor,
—And that is Irish too.

Then as all the players sing:

It's the right hand to your partner,
The left hand to your neighbor,

The girl turns to her left and her partner to his right, proceeding on, cutting in and out of the circle. The song continues:

The right hand to your partner,
And all promenade.

One promenades with the third person he meets in this manner. Couples continue promenading while they sing:

And all promenade,
And all promenade;
It's the right hand to your partner,
And all promenade.

While the players go, boys to the right and girls to the left, in and out the circle, the cheater makes his attempt to slip in ahead of another player at about the time the words,

It's the right hand to your partner,
And all promenade,

are sung the first time. The players now fall into a circle again, and if the first "pig" wasn't successful, everyone sings now:

It's the same old pig in the parlor, etc.

or, if the "pig" was successful:

Oh, we got a new pig in the parlor,
again.

These similar verses often become tiresome and the players then sing:

Oh, we fed the cow in the kitchen, etc.

or:

Oh, we tied the pig to the bed post, etc.

or:

Oh, my father and mother were Irish, etc.

or:

Oh, the bear went over the mountain,
—To see what he could see.

and:

And when he got over the mountain,
—He saw what he could see.

Of course, after each of these verses, to direct the players, the common refrain is sung:

It's the right hand to your partner,
And all promenade.

PIG IN THE PARLOR, B

Collected by Lola Adams Carter (FHKSC), Dodge City, 1957.

1. My mother and father were Irish [three times]
And I were Irish too.
2. We got a new pig in the parlor [three times]
And he were Irish too.

Chorus:

And he were Irish too [two times]
We got a new pig in the parlor,
And he were Irish too.

3. Your right hand to your partner,
Your left hand to your neighbor,
Your right hand to your partner,
And all promenade.

Chorus:

And all promenade [two times]
We got a new pig in the parlor,
And he were Irish too.

PIG IN THE PARLOR, C

Collected by Alma H. Ozear (KSTC), Melvern, July 1960.

1. We've got the pig in the parlor [three times]
And he is Irish too.
2. A right hand to your partner,
A left hand to your neighbor,
A right hand to your partner,
And all promenade.

Chorus:

And all promenade [twice]
Swing the lady behind you,
And all promenade.

PIG IN THE PARLOR, D

Collected from Naomi Kerns, Syracuse, by Gary D. Crist (FHKSC), May 1961.
Stanza 2 is apparently defective.

1. We have a new pig in the parlor [three times]
And he is Irish too.
2. The right hand to your neighbor,
The left hand to your partner,
And we'll all promenade.

PIG IN THE PARLOR, E

Reprinted from Wyatt (p. 99). Collected from Stella Wemple Wyatt of Wichita in 1956. Local title: "My Father and Mother Were Irish."

1. My father and mother were Irish [three times]
And I am Irish, too!

Chorus:

And I am Irish, too [two times]
My father and mother were Irish,
And I am Irish, too.

PIG IN THE PARLOR, F

Collected from Harold Riisoe, Kinsley, by Jessie Losey, 16 July 1960.

1. We got a new pig in the parlor [three times]
And he is Irish too.

Chorus:

And he is Irish too [two times]
Oh, we got a new pig in the parlor,
We got a new pig in the parlor [two times]
And he is Irish too.

PLAYING ON THE HILLS TONIGHT

The history of "Playing on the Hills Tonight" is not known, and the game is not listed in McLendon; its appearance in Hull seems to be the only time it has ever been published. No directions were given.

PLAYING ON THE HILLS TONIGHT

Reprinted from Hull (pp. 280-281). According to Miss Hull, this game is "still sung in southeastern Kansas." The version she prints was contributed by Freda Butterfield of Iola. For the chorus see "Happy Is the Miller," Versions F and P.

The musical score is written in 2/4 time on a single staff. It consists of four lines of music with lyrics underneath. The lyrics are: "Play-ing on the hills to-night, Play-ing on the hills to-night, Play - ing on the hills to - night, But don't let the old folks know it. Sail a - way east, sail a - way west; Sail a - way o - ver the o - cean, Be - ware young man, if you want a good wife, You'd bet - ter be quick in the mo - tion." The word "Chorus:" is written above the second line of music.

1. Playing on the hills tonight [three times]

But don't let the old folks know it.

Chorus:

Sail away east, sail away west;

Sail away over the ocean,

Beware young man, if you want a good wife,

You'd better be quick in the motion.

2. The old folks are delight [three times]

But the young folks they are darling.

PLAY-PARTY GAME

Nothing whatever is known about this game, not even its title. It is not listed in McLendon and apparently is appearing here in print for the first time. The informant could not recall the tune and referred to it as a "chant"; she did not give directions, but they seem obvious from the words themselves, for in this game the directions for play have entirely supplanted whatever other words there may have originally been. The words, in fact, have the appearance of a square-dance call.

PLAY-PARTY GAME

Collected from Mary Ruth Nutt, Wichita, by Elsie F. Penner (WU), 28 February 1961.

1. Salute your partner, lady on the left,
Eight join hands and circle left;
Once and a half as you come round,
Make them big feet hit the ground.
2. Swing or cheat, cheat or swing,
How can you cheat that pretty little thing?
All turn left and all turn right;
You'll never get to heaven till you do just right.
Chorus:
Swing them gals and swing them hard,
If the house hain't room enough, swing 'em in the yard;
Swing the one that stole the sheep,
Then the one that et the meat,
Then the one that gnawed the bone,
Then the purty gal all your own.
3. Eight join hands with back to the wall,
Take a chaw of 'baccer and promenade the hall;
Swing her by the waist so small and neat,
Watch out, boys, don't step on her feet.

POP GOES THE WEASEL

It has not been possible to determine the origin and history of this old and widespread song. Richmond and Tillson (Wolford, pp. 306-307) repeat a suggestion of Lady Gomme that the weasel referred to is a metal tool used by cobblers and hatmakers. McLendon, surprisingly, gives only ten citations of "Pop Goes the Weasel" (p. 231); perhaps the reason is that, though the song itself is common, the game is less well known. Her references are

to collections from Indiana, Michigan, Idaho, etc. The directions are described as follows by Julia Hendricks (WU):

Formation: Three boys and three girls stand in facing rows, four feet between.

First eight measures: Head boy and girl skip four skips down and four skips back, each behind his line. Then, joining inside hands, they skip four skips down between the rows, turn, change hands, and skip four skips back.

Last eight measures: Keeping hands joined, the head couple makes a circle of three with the second girl in line. These three skip counter-clockwise eight skips, then clockwise four skips. On "Pop!" the second girl pops back to her original place, under the arms of the head couple.

Third verse: Head couple circles with the third boy (first eight measures). Head couple is now at foot. They skip up and back outside and up the middle and back ending at the foot. Repeat with the second couple at the head.

POP GOES THE WEASEL

Collected by Julia Hendricks (WU), 2 July 1959.

1. A penny for a spool of thread,
A penny for a needle;
That's the way the money goes—
Pop! goes the weasel.
All around the cobbler's bench
The monkey chased the weasel;
The monkey thought 'twas all in fun—
Pop! goes the weasel!
2. Potatoes for an Irishman's taste,
A doctor for the measles,
A fiddler always for a dance, or
"Pop! Goes the Weasel."
Blood pudding for a Dutchman's meal,
A workman for a chisel,
The tune that everybody sings is
Pop! goes the weasel.
3. From round the countrymen's barn
The mice began to mizzle;
For when they poke their noses out,
Pop! goes the weasel.
The painter works with ladder and brush,
The artist with the easel,
The fiddler always snaps the string at
Pop! goes the weasel.

ROSA BECKY DINER

Nothing is known of the origin and history of "Rosa Becky Diner." Its tune is similar to that of "There Goes a Redbird through the Window." Although McLendon makes "Rosa Becky Diner" the standard title, after the one found in Botkin (p. 299), that is obviously a corruption of the title of the Kansas version below. Only three references are found in McLendon (p. 222); these locate the game in Tennessee, Arkansas, and Oklahoma. No directions are given, but the words themselves suggest how the game was played.

ROSA BECKY DINER

Collected from Harry C. Wright, Kinsley, Kansas, by Julia F. Anderson (FHKSC), Spring 1960. Local title: "Rosa Betsalina."

1. Lead her up and fotch her back-a, Rosa Betsalina [three times]
You're the one, my darling.
2. Swing about and turn about-a, Rosa Betsalina [three times]
You're the one, my darling.

SHOO FLY

Billy Reeves wrote the words and Frank Campbell the music to this minstrel song, according to Botkin (p. 304). McLendon gives only three citations, to collections from Texas, Oklahoma, etc. Julia Hendricks (WU) gives the following directions:

Form a circle, boys and girls alternating. *First eight measures*: Walk forward four steps, swinging arms toward center of the circle, and walk backward four steps, swinging arms down and away from circle. Repeat. *Second eight measures*: Partners face, join hands, and circle in place, changing directions every two measures. On "So," re-form into a large circle and repeat. *Variation of Part 2*: Head couple forms an arch with their arms. A leader leads others through the arch and into position in a new circle for repeat from beginning.

SHOO FLY

Collected by Julia Hendricks (WU), 2 July 1959.

1. Shoo, fly, don't bother me [three times]
For I belong to somebody.

Chorus:

I feel, I feel, I feel,

I feel like a morning star.

[Repeat first two lines of chorus.]

So—

SHOOT THE BUFFALO

According to Richmond and Tillson (Wolford, p. 302), "Shoot the Buffalo" as a play-party song dates to before the Civil War and derives from a folksong called "The Hunting of the Buffalo." They quote Lomax as saying that the stamping of the boot heels while playing the game imitated "the crack of Needle gun." McLendon (pp. 223-224) lists eighteen references to collections from North Carolina, Mississippi, Indiana, Arkansas, Missouri, Texas, Oklahoma, Idaho, etc. McMullen [Green] (p. 180) presents a version almost identical with Hull's but with a third stanza; she spells the first word of the chorus "break." No directions for playing the game are available.

SHOOT THE BUFFALO, A

Reprinted from Hull (p. 286). Miss Hull writes (p. 285) that this version "has been sung in Butler county for nearly sixty years."

Rise up, my dear-est dear, And pre-sent to me your hand, And we'll march a-way to-

geth-er, To a far and bet-ter land. Brake and shoot the buf-fa-lo, Brake and

shoot the buf-fa-lo; We'll ral-ly round the cane-brake, And shoot the buf-fa-lo.

1. Rise up, my dearest dear,
 And present to me your hand,
 And we'll march away together,
 To a far and better land.
Chorus:
 Brake and shoot the buffalo [twice]
 We'll rally round the canebrake,
 And shoot the buffalo.
2. Where the hawk shot the eagle,
 And the buzzard stumped his toe,
 We'll rally round the canebrake
 And shoot the buffalo.

SHOOT THE BUFFALO, B

Collected from Harry C. Wright, Kinsley, by Julia F. Anderson (FHKSC), Spring 1960.

1. Now well come, my dearest dear,
And present to me your hand;
And we'll ramble in the canebrake
In a far and better land,
Where the hawk shot the buzzard
And the buzzard shot the crow,
And we'll ramble in the canebrake
And shoot the buffalo.

Chorus:

Mother, shoot the buffalo [two times]
And we'll ramble in the canebrake
And shoot the buffalo.

SISTER PHOEBE

"Sister Phoebe," according to Richmond and Tillson (Wolford, p. 218), is a widely distributed European game of doubtful origin but of considerable antiquity. McLendon (p. 224) lists eighteen citations, including some from North Carolina, Mississippi, Indiana, Illinois, Michigan, Arkansas, Missouri, Texas, Oklahoma, Idaho, etc. McMullen [Green] (p. 178) includes a version of which the second verse is identical with the first verse of that in Hull; the first verse is very unusual and seems to be borrowed from another song. The directions she gives for the game agree exactly with those given by Hull (p. 284), which are derived from Carl Van Doren, "Some Play-Party Songs from Eastern Illinois," *Journal of American Folklore*, XXXII (1919), 490:

A girl sits in a chair in the center of the room, while the other players march around her singing. A boy carrying a hat walks round and round the sitting player. At the proper moment, he places the hat on the girl's head and kisses her.

SISTER PHOEBE, A

Reprinted from Hull (p. 284). Local title: "Oh, Sister Phoebe."

Oh, sis - ter Phoe - be, how hap - py were we, When we sat un - der the
Chorus:
jun-i-per tree! The jun-i-per tree-, high oh, high oh, The jun-i-per tree-, high oh!

The image shows two staves of musical notation. The first staff is a single melodic line in G major, 6/8 time, with a key signature of one sharp (F#) and a common time signature of 6/8. The second staff is a bass line in the same key and time, featuring a chorus section indicated by a bracket and the word "Chorus:" above it. The lyrics are written below the notes.

1. Oh, sister Phoebe, how happy were we,
When we sat under the juniper tree!
Chorus:
The juniper tree, high oh, high oh,
The juniper tree, high oh!
2. Keep your hat on, it will keep your head warm;
And take a sweet kiss, it will do you no harm.

SISTER PHOEBE, B

Collected from William H. Fetrow, Cedar, by Minnie Fetrow Hubbard (FHKSC),
14 April 1960.

1. Put this hat on your head,
Keep your head warm,
And take a sweet kiss;
It will do you no harm.
Chorus:
But a great deal of good, I know, I know,
But a great deal of good, I know.

SKIP TO MY LOU

The origin of "Skip to My Lou" is unknown. Richmond and Tillson (Wolford, pp. 292-293) quote Vance Randolph to the effect that "Lou" derives from Scottish *loo*, meaning "sweetheart," a word which used to exist dialectally in some regions of the southern United States. Many of the verses are really insults or taunts, implied or explicit, directed at the player or players who were "it." They were the "rats in the cream jar," the "flies in the sugarbowl," the "hair in the biscuit," etc. When a new "it" took his place, having had his girl stolen by the old one, or when an "it" was unsuccessful in stealing a girl, "I can get another one, a better one than you," was, of course, an expression of sour grapes. "Skip a little faster, this'll never do" taunted the loser of the skipping race; his girl was "gone again." If "it" had his heart set on a certain girl but failed to steal her from her partner and had to take another, the ring of players commented, "If you can't get a redbird, a bluebird'll do." (For another example of redbird symbolism, see "There Goes a Redbird through the Window.") But if he was successful, the boy from whom she was stolen had his turn to be rallied: "There goes a blackbird with my Lou." But such metaphorical subtleties were omitted in one stark stanza from Version E below: "Stand there and gawk, you greenhorn, you." McLendon (p. 224)

lists twenty-five references to the game in collections from North Carolina, Tennessee, Mississippi, Indiana, Illinois, Michigan, Arkansas, Missouri, Texas, Nebraska, Oklahoma, Idaho, etc. In Kansas there were apparently two basic forms of the game. One, in which one player was "it," is described by Veronica Thennes (KSTC) as follows:

A group of children gather in a circle to play the game. They choose one child to be "it" to begin the game. The remainder of the players join hands. The person chosen to be "it" skips around the circle while everyone sings. While everyone is singing, the one picked to be "it" chooses another person from the circle to skip around the circle and back to the place where the second one had been standing. The first person chosen to be "it" joins the circle and his partner becomes "it" and skips around while everyone continues to sing. He then chooses another from the circle, and the game begins over again. This goes on until everyone has been chosen from the circle and has a turn at being "it."

The other form of the game, in which two players are both "it," has the following directions provided by Minnie Fechter (KSTC):

Everyone forms a circle and drops hands except one boy and one girl who are in the center of the circle. As the verses to the song are sung, the leaders choose someone of the opposite sex in the circle, take hold of both his or her hands, and swing out into the center of the circle to be leaders during the singing of the next verse. This continues until the players get tired or run out of verses, of which there are about forty-seven.

SKIP TO MY LOU, A

Collected by Lola Adams Carter (FHKSC), Dodge City, 1957.

1. Skip, skip, skip to my Lou [three times]
Skip to my Lou, my darling. [This serves as the fourth line of all stanzas.]
2. I can get another one, a better one than you [three times]
3. Skip a little faster, this'll never do [three times]
4. Chicken in the haystack, shoo shoo shoo [three times]
5. Rats in the cream jar, two by two [three times]
6. My old white cow looks like you [three times]
7. Gone again, skip to my Lou [three times]
8. My wife wears a number ten shoe [three times]
9. [Same as Stanza 2]
10. Little red wagon painted blue [three times]
11. My old shoe sole worn in two [three times]
12. [Same as Stanza 7]

13. Flies in the sugarbowl, shoo shoo shoo [three times]
14. Rats in the cream jar, I was too [three times]
15. [Same as Stanza 7]

SKIP TO MY LOU, B

Contributed by Nell Glynn (KSTC), July 1960.

1. Skip, skip, skip to my Lou [three times]
Skip to my Lou, my darling. [This serves as the last line of all stanzas.]
2. Skip a little faster, that'll never do [three times]
3. I can get another one better than you [three times]
4. Little red wagon painted blue [three times]
5. Everybody skip and I'll skip too [three times]
6. Ma's old hat and Pa's old shoe [three times]
7. Bugs in the biscuits two by two [three times]
8. Hair in the cornbread, that'll never do [three times]
9. My gal wears a number ten two [three times]
10. Flies in the 'lasses, shoo shoo shoo [three times]
11. If you can't get a redbird, a bluebird'll do [three times]
12. Gone again, what'll I do? [three times]

SKIP TO MY LOU, C

Reprinted from Hull (p. 271). Miss Hull writes: "I heard it more than fifty years ago at the Diamond school in Butler county, and it is still popular."

The musical notation consists of three staves of music in 2/4 time. The melody is simple and repetitive. The lyrics are written below the notes. The first line of music corresponds to the lyrics: "Lit-tle red wa-gon pain-ted blue; Lit-tle red wa-gon pain-ted blue; Lit-tle red wa-gon pain-ted blue; Skip to my Lou, my dar-ling. Skip, skip, skip to my Lou, Skip, skip, skip to my Lou; Skip to my Lou, my dar-ling." The word "Refrain:" is written above the second measure of the second line of music.

1. Little red wagon painted blue [three times]
Skip to my Lou, my darling. [This serves as the last line for all stanzas.]

Chorus:

- Skip, skip, skip to my Lou [three times]
Skip to my Lou, my darling.
2. Can't get a red bird, a blue bird'll do.
3. Ma's old boots, pa's old shoe.
4. My wife wears a number ten shoe.
5. Nigger on the woodshed, he fell through.
6. Fly in the biscuit, bit him in two.
7. Everybody skip and I'll skip too.
8. Pretty as a redbird, prettier too.
9. Can't get that'n, another'll do.
(Whenever appropriate.)
10. Skip a little faster, this'll never do.

SKIP TO MY LOU, D

Collected from Naomi Kerns, Syracuse, by Gary D. Crist (FHKSC), 13 May 1961.

1. Flies in the biscuits, two by two [three times]
Skip to my Lou, my darling. [This serves as last line for all stanzas.]
2. Flies in the biscuits, I bit them in two [three times]
3. My wife wears a number nine shoe [three times]
4. There goes a blackbird with my Lou [three times]
5. Mice in the sugar bowl, two by two [three times]
6. Flies in the sugar bowl, shoo, shoo, shoo [three times]
7. If you can't get a redbird, a bluebird will do [three times]

SKIP TO MY LOU, E

Contributed by Minnie Fechter (KSTC), Summer 1960.

1. Skip, skip, skip to my Lou [three times]
Skip to my Lou, my darling. [This serves as last line for all stanzas.]
2. Little red wagon, painted blue [three times]
3. Fly in the sugar bowl, kickin' off the lid [three times]
4. My wife wears a number ten shoe [three times]
5. Ma churned butter in pa's old boot [three times]
6. Stand there and gawk, you greenhorn, you [three times]

SKIP TO MY LOU, F

Collected by Gertrude Edens (WU), Olpe, 8 February 1961. Stanza 2 is obviously borrowed from "Pig in the Parlor."

1. Little red wagon painted blue [three times]
Skip to my Lou, my darling. [This serves as last line for all stanzas.]

Chorus (repeated after each verse):

Lou, Lou, skip to my Lou [three times]
Skip to my Lou, my darling.

2. Pig in the parlor, what'll I do? [three times]
3. Cat in the buttermilk, lapping up cream [three times]
4. Chickens in the garden, shoo, shoo, shoo [three times]
5. Rats in the bread tray, how they can chew [three times]

SKIP TO MY LOU, G

Collected by Veronica Thennes (KSTC), Emporia, 1960.

1. Skip, skip, skip to my Lou [three times]
Skip to my Lou, my darling. [This serves as the fourth line for all stanzas.]
2. Fly's in the buttermilk, shoo, fly, shoo [three times]
3. [Same as Stanza 1]
4. Cow's in the cane patch, what'll I do? [three times]
5. [Same as Stanza 1]

SKIP TO MY LOU, H

Collected from Hettie Belle Crisler, Plainville, by Judith Hegwer (FHKSC), Spring 1959. Local title: "Little Red Wagon Painted Blue." Reprinted from Sackett and Koch, *Kansas Folklore*.

1. Little red wagon painted blue [three times]
Skip to my Lou, my darling. [This serves as last line of each stanza.]
2. Skip, skip, skip to my Lou [three times]
3. Circle round two by two [three times]

SKIP TO MY LOU, I

Collected by Peg Edminster (WU), 3 February 1961.

1. Flies in the buttermilk, shoo, fly, shoo [three times]
Skip to my Lou, my darling. [This serves as fourth line for all stanzas.]
2. Little red wagon painted blue [three times]
3. I'll find another one sweeter than you [three times]

SKIP TO MY LOU, J

Collected from William H. Fetrow, Cedar, by Minnie Fetrow Hubbard (FHKSC), 14 April 1960.

1. Oh, I had a little brother, and he hadn't any sense,
And he looked like a sheepskin a-hangin' on the fence.
Skip to my Lou, my darling.

THERE GOES A REDBIRD THROUGH THE WINDOW

Neither Wolford nor Botkin suggest an origin for "There Goes a Redbird through the Window," which exists in perhaps more sharply different variants, as the Kansas versions themselves show, than any other play-party song. In remarking on these variants, perhaps it should be pointed out that on the frontier it was widely believed that a bird flying through a window was a sign of death. The use of Jumbo (an elephant) or Topsy (the Negro girl in Harriet Beecher Stowe's *Uncle Tom's Cabin*) for the redbird may possibly, therefore, be considered as euphemistic. McLendon (p. 225) lists thirteen versions, from North Carolina, South Carolina, Ohio, Indiana, Illinois, Michigan, Texas, Oklahoma, etc. The directions given below from Hull (p. 278) are close to those in Botkin (p. 179); Wolford (pp. 185-186) has totally different rules for the game. The instructions were provided by Freda Butterfield of Iola:

All couples form a circle, with the girls on the inside, facing their partners. This forms an aisle through which "Jumbo," the cheater or extra man, marches, while the players sing As [the first] stanza ends, Jumbo steals a girl in the circle, and the game goes rapidly on, with the refrain. . . . Now the man from whom the girl was stolen has become the new Jumbo; and as the players fall back in line, he starts marching through the aisle formed, and the game goes on Peculiar to this game is the rhythmical clapping as the first stanza is sung.

THERE GOES A REDBIRD THROUGH THE WINDOW, A

Reprinted from Hull (pp. 277-278). This version was provided by Freda Butterfield of Iola. Local title: "Jumbo."

The musical score is written in 2/4 time and consists of four staves. The lyrics are written below the notes. The first staff begins with the lyrics "Here goes Jum - bo through the wind - ow, Through the wind - ow, through the". The second staff continues with "wind - ow; Here goes Jum - bo through the wind - ow, Down in Al - a - bam - a." The third staff is marked "Refrain:" and begins with "All prom - e - nade with your hands on should - ers. All prom - e - nade with your hands on". The fourth staff concludes with "should - ers, All prom - e - nade with your hands on should - ers Down in Al - a - bam - a."

1. Here goes Jumbo through the window,
Through the window, through the window,
Here goes Jumbo through the window,
Down in Alabama.

Chorus:

- All promenade with your hands on shoulders [three times]
Down in Alabama.
2. Big white house and nobody livin' in it.
 3. Get me a wife and I'll go to livin' in it.
 4. I got a wife and seventeen children.
 5. Left my wife and seventeen children.

THERE GOES A REDBIRD THROUGH THE WINDOW, B

Collected by Lola Adams Carter (FHKSC). Dodge City, 1957. Local title: "Here Goes Topsy Through the Window."

1. Here goes Topsy through the window,
Through the window, through the window,
Here goes Topsy through the window,
Way out West in Kansas.
2. All promenade with your hands on-a shoulder,
Hands on-a shoulder, hands on-a shoulder,
All promenade with your hands on-a shoulder,
Way out West in Kansas.
3. [Same as Stanza 1]
4. [Same as Stanza 2]

TIDEO

The background and history of this song are unknown, though Vance Randolph suggests (quoted by Richmond and Tillson in Wolford, p. 292) that it derives from an old fiddle tune, "I Love Sugar in My Toddy-O." McLendon (p. 226) gives only eight references, to collections from Indiana, Arkansas, Missouri, Texas, Nebraska, Oklahoma, etc. Botkin (pp. 333-334) and Wolford (p. 198) both give instructions, but these do not agree. The words of the version given below are closer to those in Botkin than to that in Wolford, and probably the directions in Botkin are closer too. These are that the couples form a circle, holding hands, with arms raised to form the windows. One couple skips in opposite directions past the windows, swings, and promenades.

TIDEO

Reprinted from Hull (p. 270). Miss Hull comments: "Dr. Leroy W. Cook, Boulder, Colo., learned this song at play parties in Stevens county, some thirty years ago [about 1900]." Local title: "Pass One Window, Ti-Dee-O."

Pass one wind-ow, Ti-dee-o, Pass two wind-ows, Ti-dee-o, Pass three wind - ows,
 Ti- dee- o, Jing- le at the wind-ow[,] Ti- dee- o. Swing cen - ter, ba'ance your beau,
 All go swing-in' to Ti-dee-o. Ti- dee- o, Ti- dee- o, All go swing-in' to Ti- dee- o.

1. Pass one window, Ti-dee-o,
- Pass two windows, Ti-dee-o,
- Pass three windows, Ti-dee-o,
- Jingle at the window[,] Ti-dee-o.
- Swing center, ba'ance your beau,
- All go swingin' to Ti-dee-o.
- Ti-dee-o, Ti-dee-o,
- All go swingin' to Ti-dee-o.

TREAD THE GREEN GRASS

The origin of "Tread the Green Grass" is lost, but it is played in England and probably originated there. Miss Hull (p. 269) quoted W. W. Newell as explaining the word "doss" by deriving it from Scottish *adist*, meaning "come hither." McLendon (p. 226)

lists eight references to collections from Virginia, Florida, Ohio, Oklahoma, etc. No instructions are available.

TREAD THE GREEN GRASS, A

Collected by Marie H. Kyle (WU), 26 June 1959. Local title: "Party Game."

1. Walking on the green grass,
Walking side by side;
Walking with a pretty girl,
She shall be my bride.
2. And now we form a round ring,
The girls are by our sides;
Dancing with the pretty girls
Who shall be our brides.
3. And now the king upon the green
Shall choose a girl to be his queen,
Shall lead her out his bride to be
And kiss her, one, two, three.
Now take her by the hand, this queen,
And swing her round and round the green.
4. Oh, now we'll go around the ring,
And everyone will sing;
Oh, swing the king and swing the queen [two times]
Oh, swing 'em round and round the green,
Oh, swing 'em round the green.

TREAD THE GREEN GRASS, B

Reprinted from Hull (p. 269). According to Miss Hull (p. 268), she learned this song from her mother in whose family it was traditional "for probably a century." Local title: "Walking in the Green Grass."

The image shows three staves of musical notation in 4/4 time. The melody is written in a single treble clef. The lyrics are printed below the notes. The first staff contains the first line of the song, the second staff contains the second line, and the third staff contains the third line. The lyrics are: "We're walk - ing on the green grass, Doss, doss, doss, Come all ye pret - ty mai - dens, Come walk a - long with us. And if you are so fair as I take you for to be, I'll take you by your li - ly white hand; Come walk a - long with me."

1. We're walking on the green grass,
Doss, doss, doss.
Come, all ye pretty maidens,
Come walk along with us.
And if you are so fair as I take you for to be,
I'll take you by your lily white hand;
Come walk along with me.

WEEVILY WHEAT

Botkin (pp. 345-346) argues that "Weevily Wheat" is descended from a Jacobite song of the rebellion of 1745, led by Prince Charles Edward Stuart ("bonny Prince Charlie"); Richmond and Tillson (pp. 289-290) are not convinced but have no alternative explanation. If the song does reflect the political situation in England in 1745, versions which reject the idea of using weevily wheat to bake a cake for Charlie would seem to be derived from a song supporting the Young Pretender (such as Versions B and C below), while versions which do use weevily wheat might be from an anti-Jacobite parody (such as Version A). (Version D doesn't even mention weevily wheat, but since it speaks of going "over the river *with* Charlie," presumably its singers are on his side.) The tune is vaguely like that of "Pop Goes the Weasel." McLendon lists all of twenty-seven references to collections from North Carolina, Kentucky, Mississippi, Indiana, Illinois, Arkansas, Missouri, Texas, Oklahoma, Idaho, etc. McMullen [Green] (pp. 180-181) has a version with words identical to Hull's but with a different tune. The directions for "Weevily Wheat" were the same as for the Virginia Reel. Botkin (p. 349) gives a set of instructions which would fit the Kansas versions. The boys and girls form two lines, partners facing each other. The boy from one end meets the girl from the other in the center and swings her, following the instructions of the song.

WEEVILY WHEAT, A

Collected by Lola Adams Carter (FHKSC), Dodge City, 1957. Reprinted from Sackett and Koch, *Kansas Folklore*. Transcribed by John Chambers.

Step forth to your wee - vil - y wheat, And step to your bar - ley,
Step forth to your wee - vil - y wheat To bake a cake for Char - lie. can - dy.

1. Step forth to your weevily wheat,
And step to your barley,
Step forth to your weevily wheat,
To bake a cake for Charlie.
2. Right hand around your weevily wheat,
Right hand around your barley,
Right hand around your weevily wheat,
To bake a cake for Charlie.

3. Left hand around your weevily wheat,
Left hand around your barley,
Left hand around your weevily wheat,
To bake a cake for Charlie.
4. Both hands around your weevily wheat,
And both hands around your barley,
Both hands around your weevily wheat,
To bake a cake for Charlie.
5. Do-si around your weevily wheat,
Do-si around your barley,
Do-si around your weevily wheat
To bake a cake for Charlie.
6. Charlie is a fine young man,
Charlie is a dandy,
Charlie likes to kiss the girls
And send them sugar candy.

WEEVILY WHEAT, B

Reprinted from Hull (p. 283).

Oh—, Char - ley he's a nice young man, And Char - ley he's a dan - dy,
Char - ley loves to kiss the girls When - e - ver it comes han - dy.

The image shows two staves of musical notation in 8/8 time. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The lyrics are placed below the notes, with hyphens indicating syllables that span across multiple notes. The second staff continues the melody and lyrics.

1. Oh, Charley he's a nice young man,
And Charley he's a dandy,
Charley loves to kiss the girls
Whenever it comes handy.
2. O, I'll have none of your weevily wheat,
And I'll have none of your barley;
I'll have none of your weevily wheat
To bake a cake for Charley.

WEEVILY WHEAT, C

Collected from Lottie Mills, Dodge City, by Lucille Higgins (FHKSC), 28 July 1960.

1. Oh, I won't have any o' your weevily wheat,
And I won't have none o' your barley;
It takes the finest kind o' wheat
To make a cake for Charlie.
2. Charlie, he's a fine young man,
Charlie, he's a dandy;
Charlie likes to kiss the girls
Whenever it comes handy.

WEEVILY WHEAT, D

Collected from Virginia Crist, Syracuse, by Gary D. Crist (FHKSC), 13 May 1961.

1. Over the river to feed my sheep,
Over the river with Charlie;
Over the river to feed my sheep
And measure out my barley.
2. Charlie he's a nice young man,
Charlie he's a dandy;
Charlie he's the very man
That buys the girls their candy.