

Berea College Appalachian Music Fellowship

Graves – Carlisle Counties Kentucky Play-Parties Project

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May & June, 2007

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Project Description

Definition of Play-Party: A play-party is home-grown entertainment. The earliest recorded documentation of a play-party was in the mid-1800s and interviewees mentioned participating in play-parties into the 1950s. Traditionally found in rural areas, people would invite their neighbors over for a party, but everyone was welcome. Entire families would often attend. The older people often gathered in one room to visit, the young children went outside to entertain themselves, the babies were laid on a bed to sleep. The teens and young unmarried attendees would have an opportunity to enjoy each other's company while playing play-party games. The games were accompanied most often by singing, sometimes by musical instruments being played, but almost never by a fiddle. The fiddle was considered by some to be the instrument of the devil and dancing was believed to be sinful. The games involved groups of partners moving through simple figures, which looked like dancing. However, play-parties were not considered to be dances and were permitted by most parents, perhaps because their parents, grand-parents, and they themselves had played them. With limited incomes and difficulty accessing other forms of entertainment, rural residents held play-parties every week or every month, rotating between the homes of the players.

Background: In 2001, while working as a Dance Teaching Artist in Kentucky schools, I received home hospitality from a teacher and her elderly mother, in Breathitt County, Eastern Kentucky. The teacher, Ms. Bess Douthitt, described a collection her father had

made of local singing games or play-party games, while he was a student at the University of Kentucky in the 1920s. This interested me, thinking they might be useful material I could incorporate when teaching Appalachian dance. Upon further inquiry I learned that the father, Mr. Slayden Wade Douthitt, had been a resident not of Appalachia, but of Western Kentucky, where he collected the words to songs being sung at play-parties in the late 1920s. A journalism student, Mr. Douthitt had a course with Professor E.F. Farquhar, who had asked him to record every song possible during his Christmas break at home, in Graves County, Western Kentucky. The collection of songs and a one-page cover article describing the collection process were turned in for credit, and Mr. Douthitt was awarded the Cale Young Rice Award for the collection in 1929. This is an award bestowed by the Honorary Journalism Fraternity for outstanding work. Ms. Douthitt did not think the collection had ever been published and gave me permission to research and possibly publish the collection.

The Douthitt family was unable to locate a copy of the collection, but remembered that Mr. Douthitt had been in regular correspondence with writer Bobbie Ann Mason prior to his death, and that Ms. Mason had quoted one of the collected songs in a novel she wrote. I contacted Ms. Mason and she graciously provided a copy of the collection.

The Douthitt collection contained the words to fifteen songs. The cover article indicated that most of the songs were sung at one play-party in Carlisle County. A few others were gathered from acquaintances of Mr. Douthitt, who lived near and attended parties in his home vicinity of Graves County. He also indicated that the tunes were the same in both counties but that the words making up the songs were not the same. It was a great disappointment to discover that the collection contained only the words to the songs, no tunes or specific accompanying movements. Without these, any dance leader would be unable to teach the play-party games and publication would be of limited value.

I began to research the games on my own, visiting the Berea College Hutchins Library and looking through their extensive collection of publications on play-party games. I also sent a copy of the collection to Patty Tarter to see which songs she recognized. Ms. Tarter is a niece of Jean Ritchie, a well-known authority on play-party games. Ms. Tarter indicated that of the fifteen songs, she only recognized three. An additional two had similarities to those she knew, but also contained some differences. Based on this information, I was convinced of the importance of the collection. However, time and financial considerations led her to “shelve” the project for some future date.

In 2006 I learned about the Appalachian Music Fellowship, applied and was granted a two month fellowship, which she chose to pursue in May and June, 2007.

Goals:

The goals for the project stated in the application included:

- 1) Use the Berea College collections to continue to research these play-party songs and identify regional similarities and differences to those found in the collections.
- 2) Examine materials in public libraries and consult with known experts on play-party and singing games in an effort to identify tunes and movements.
- 3) Conduct field interviews in Graves and Carlisle Counties, interviewing people who may remember the games, in an effort to discover the tunes and movements that went with the words.
- 4) Preserve findings, through a written report, presentations, and teaching the games to others, all of which would be videotaped for permanent reference in the Berea College

library collections. If the research uncovers sufficient material, attempt to have the games published. If tunes are discovered, attempt to have them recorded.

5) During the research in the Berea College library collections, if other unpublished collections of play-party games are discovered, include them in the field work, research and eventual outcomes.

The Douthitt Collection

Here is my transcription of Douthitt's text and his collected song words as originally published in the 1930 issue of *Letters*, a University of Kentucky journal for student writing. Italicized notations accompanying some of the song texts are those of Mr. Douthitt, as they appeared in the published collection.

Play-Parties In Kentucky

By S. W. Douthitt

Transcribed by Deborah Denenfeld

from the original text appearing in *Letters: A Quarterly Magazine* 3, no. 10 p. 33-38

In the historic hills of West Kentucky, where hospitality and mother-tongued speech are still kept sacred, lives a homogeneous folk that remains faithful to a few primitive customs and pastimes. The most typical amusement during the winter months is the so-called play-party. But it is logical to conclude that the party preceded play, because rural community gatherings gave rise to play, and play in turn demanded some sort of procedure, which, in this instance, was a marriage of ballad songs and crude dances. The fact that no other section of the United States is populated by a purer strain of English and Irish than West Kentucky was evidently a contributing factor in the creation and establishment of the play-party.

No one can definitely determine the authorship and time of origin of the songs, but evidence indicates that they have undergone a slow evolution and that some have been created comparatively recently. The tunes are probably older than the words. Dance formations necessitated adequate words to fit into different tunes for the purpose of associating and directing certain plays. Thereafter each song was determined by the dance formation. For instance, if a new game is organized, a new song must be written.

Curiosity led me to attend these parties as some relief against the tedium of farm life. I was so thoroughly amused at the first demonstration that my presence at later ones was quite frequent. The party usually requires two rooms, one of which is occupied by players and the other by elderly persons from neighboring farms and other visitors who usually amuse themselves by playing cards, checkers, storytelling, and what not. As a rule, the dance begins with boys and girls alternating as partners to form a circle. Several dance games can be played by breaking the circle so that the players do not have to stop and start again. However, they cease dancing whenever it is necessary to agree on the next game to be played. During the intermissions the same plan is practiced as is at our modern dances, and as a result the people giving the party, are supplied with sufficient numbers of bottles, jars, and other containers to take care of the following canning season. They also engage in petting parties and do not particularly care whether they are private.

At the request of Professor E.F. Farquhar I promised to record every song available while at home during the Christmas holidays. I soon realized the difficulty of my task when I discovered that play-parties were rapidly giving way to city diversions. A

week slipped by before I heard of one. This “blowout” was being given about twenty miles from Mayfield (the county seat of Graves county) in Carlisle county. Had I been driving anything except a feather-weight Ford, my attendance would have been thwarted by narrow dirt roads which were almost impassable. But the distance was soon covered. The first indication was the sight of a gallon jug turned upside down with the neck entirely out of sight and steadied with two brawny hands. The snorting of restless horses was further evidence of a party.

Since play-parties exclude Negroes only, I felt no degree of hesitancy in walking into the reception room and seating myself on a nail keg near a large wood fire. As they would say, “Everything was lovely and the goose hanging high.” The crowd was in such an uproar that the popping of green hickory wood could not be heard for the shuffling of mammoth feet not out of harmony with mixed raucous voices. My presence was not felt until I began scribbling hurriedly. Whispering voices awakened the thought that I was apparently an intruding officer and that if I did not prove otherwise I had better look for a secret exit. Unable to hear distinctly, I elbowed my way into the play-room and found standing space beneath a smoked lantern in one corner. No sooner did I begin writing when several old acquaintances inquired into my business. Upon learning my innocent purpose, and difficulty in understanding a few of the songs, they offered their eager services. From then on I kept pace with each successive song and finally recorded all of them.

Most of the following songs were taken from the play-party that I have already mentioned. Those gathered elsewhere were from acquaintances in my immediate home vicinity. It is interesting to note that the tunes were the same in the two foregoing counties but that the words making up the songs were not the same. By following the words closely much of the procedure of the dances can be pictured.

TODDY O'

Hands all aroun', toddy-o,
 Toddy-o, toddy-o;
 First to the left, then to the right,
 Swing aroun' ole toddy-o.

All hands up and circle to the left,
 Circle to the left, circle to the left;
 Break the chain, go promenade back;
 Go promenade back, go promenade back;
 And swing aroun' Miss Toddy-o.

(Tune changes by some one or two quickly starting it)

O, this girl, this pretty little girl,
 The girl I have beside me;
 The girl I want, the girl I'll have,
 If ever I get married.

How old are you, my pretty little miss?
 How old are you, my honey?
 How old are you, my pretty little miss?
 I'll be sweet sixteen next Sunday.

Go jump in the well, my pretty little miss,
 Go jump in the well, my honey;
 Go jump in the well, my pretty little miss,
 And I'll jump in next Sunday.

First young gent step out to the right
 And swing your opposite lady;
 Give your partner your right hand,
 And promenade left-han' lady.

Next young gent lead out to the right
 And swing your opposite lady;
 Swing your partner by the right,
 And promenade left-han' lady.

All young gents all out in the ring,
 All out in the ring, all out in the ring;
 Next young gents all out in the ring
 And balance to your partner.

Swing in chain and all run away,
 All run away, an' all run away;
 Swing in chain an' all run away,
 An balance to your partner.

SKIP TO MY LOU

(Tune changes)

Four in the middle and can't get about,
 Four in the middle and can't get about;
 Four in the middle and can't get about,
 Skip to my Lou, my darlin'.

Little red wagon painted blue,
 Little red wagon painted blue;
 Little red wagon painted blue,
 Skip to my Lou, my darlin'.

Hair in the milk-churn four days ole,
 Hair in the milk-churn four days ole;
 Hair in the milk-churn four days ole,
 Skip to my Lou, my darlin'.

Fly in the buttermilk nine days ole,
 Fly in the buttermilk nine days ole;
 Fly in the buttermilk nine days ole,
 Skip to my Lou, my darlin'.

You steal mine an' I'll steal yours,
 You steal mine an' I'll steal yours;
 You steal mine an' I'll steal yours,
 Skip to my Lou, my darlin'.

BROWN JUG*(Tune changes)*

Take that brown jug down town,
 Take that brown jug down town;
 Take that brown jug down town,
 Early in the mornin'.

Then come back an' waltz aroun',
 Then come back an' waltz aroun';
 Then come back an' waltz aroun',
 Early in the mornin'.

Swap her off fer a bounce-aroun',
 Swap her off fer a bounce-aroun';
 Swap her off fer a bounce-aroun',
 Early in the mornin'.

(Each of the foregoing songs may be repeated several times, also the following)

TURN CINNAMON TURN*(Same tune as "Skip to My Lou")*

Wouldn't giv' 'er 'way fer a bale of hay,
 Wouldn't giv' 'er 'way fer a bale of hay;
 Wouldn't giv' 'er 'way fer a bale of hay,
 O' turn cinnamon, turn.

Wouldn't giv' 'er up fer a box of snuff,
 Wouldn't giv' 'er up fer a box of snuff;
 Wouldn't giv' 'er up fer a box of snuff,
 O' turn cinnamon, turn.

My sugar lump, an' won't giv' 'er up,
 My sugar lump, an' won't giv' 'er up;
 My sugar lump, an' won't giv' 'er up,
 O' turn cinnamon, turn.

My sugar lump, you've rocked 'er enough,
 My sugar lump, you've rocked 'er enough;
 My sugar lump, you've rocked 'er enough,
 O' turn cinnamon, turn.

COFFEE GROWS ON WHITE OAK TREES

(changes to a much slower tune)

Coffee grows on white-oak trees,
 River flows with brandy-o;
 Go choose the one to roam with you,
 Sweet as 'lasses, candy-o.

Coffee grows on white-oak trees,
 River flows with brandy-o;
 Go choose the couple to roam with you,
 Sweet as 'lasses, candy-o.

(Usually followed by the song, "Turn Cinnamon, Turn")

ROUSER

(Tune changes)

All go down to Rouser, Rouser, Rouser,
 All go down to Rouser,
 Where they keep good beer.

Never min' the ole fo'ks, ole fo'ks, ole fo'ks,
 Never min' the ole fo'ks,
 Because they're not at home.

All go down to Rouser, Rouser, Rouser,
 All go down to Rouser,
 An' get yourself a girl.

Never min' the ole fo'ks, ole fo'ks, ole fo'ks,
 Never min' the ole fo'ks,
 They will never care.

FOOLING

(Tune changes)

You'd better quit 'at foolin', foolin',
 You'd better quit 'at foolin' me;
 You'd better quit 'at foolin', foolin',
 Foolin' in the fall.

Foolin' in the summer time,
 Foolin' in the fall;
 Foolin' in the summer time,
 The sweetest time of all.

Started out a sparkin',
 On a long summer day;
 I didn't know what to tell 'er,

On a long summer day.

Tell her how you lov' 'er,
 On a long summer day;
 Lov' 'er 'nough to tell 'er,
 On a long summer day.

Then gently try to kiss 'er,
 On a long summer day;
 Break 'er neck to kiss 'er,
 On a long summer day.

POP GOES THE WEASEL

(Tune changes)

All aroun' the market square,
 The monkey chased the weasel;
 That's the way the money goes,
 Pop goes the weasel.

Five cents a spool of thread,
 Ten cents a needle;
 That's the way the money goes,
 Pop goes the weasel.

Rise up my pretty little miss,
 Present to me your han';
 I hope that I will meet you
 In a far an' better lan'.

The eagle shot the buzzard;
 The buzzard shot the crow;
 Rally 'roun' the cane-brakes,
 An' shoot the buffalo.
 Shoot the buffalo, shoot the buffalo,
 Rally 'roun' the cane-brakes,
 An' shoot the buffalo.

LONDON

(Same tune)

Couple up four in London,
 So I heard 'em say;
 Rights an' left to London,
 So I heard 'em say.

Two han's swing to London,
 So I heard 'em say;
 Rights an' left to London,
 So I heard 'em say.

Cut figure eight an' all get straight,
 So I heard 'em say;
 Rights an' left to London,
 So I heard 'em say.

LIZA JANE

*(Sometimes called "Black 'Em Boots," "Sin an' a Shame")
 (Tune changes)*

Went up on the mountain,
 To raise a crop of cane;
 To make a barrel of 'lasses,
 To sweeten up Liza Jane.

I went up the new-cut road;
 She went down the lane;
 Threw my hat in the corner of the fence,
 An' scared up Liza Jane.

Black 'em boots an' make 'em shine,
 Good-bye, good-bye;
 Black 'em boots an' make 'em shine,
 Good-bye, Liza Jane.

O' how I love 'er,
 Sin an' a shame;
 O, how I love 'er,
 Good-bye, Liza Jane.

Saddle ole boy an' ride 'im aroun',
 Good-bye, good-bye;
 Saddle ole boy an' ride 'im aroun',
 Good-bye, Liza Jane.

Ain't ye mighty sorry?
 Sin an' a shame;
 Ain't ye mighty sorry?
 Good-bye, Liza Jane.

Black 'em boots an' make 'em shine,
 Good-bye, good-bye;
 Black 'em boots an' make 'em shine,
 Good-bye, Liza Jane.

Up the river, 'roun' the ben',
 Good-bye, good-bye;
 Up the river, 'roun' the ben',
 Good-bye, Liza Jane.

Bye, bye my darling girl,
 Bye, bye I'm gone;
 Bye, bye my darling girl,

With 'em golden slippers on.

HIGH LOW JACK AN' THE GAME

(Same tune)

I usta make my livin',
 By railroad an' steam;
 But now I make my livin',
 High, low, Jack an' the game.

I usta make my livin',
 Plowin' Lize an' Jane;
 But now I make my livin',
 High, low, Jack an' the game.

Daddy had a pony,
 Rode 'im down town;
 Swapped 'im fer a nickel,
 An' got a dollar down;
 Got a dollar down, got a dollar down,
 Swapped 'im fer a nickel, an' got a dollar down.

I usta ride an ole gray mule,
 But now I ride a roan;
 If you get there before I do,
 Leave my gal alone.

Some boys ride in automobiles;
 Some boys ride on trains;
 My beau rides an ole gray mule,
 But gets there just the same.

I asked 'at girl to marry me;
 She said ain't you ashame';
 Kicked by gray mule in the side;
 Go home, Liza Jane.

(Some one starts the original tune of "I Usta Make My Livin' ")

I usta make my livin',
 By catchin' rats an' mice;
 But now I make my livin',
 Shootin' craps an' dice.

I usta make my livin',
 Tamin' Lize an' Jane;
 But now I make my livin',
 High, low, Jack an' the game.

ROSA BETSY LINA*(Tune changes)*

Whoa-haw, gee-haw, Rosa Betsy Lina,
 Who-haw, gee-haw, Rosa Betsy Lina;
 Whoa-haw, gee-haw, Rosa Betsy Lina,
 Won't you be my darlin'?

(Girls face boys. One couple starts from one end and meets the couple starting from the other end)

Lead 'er up an' down, Rosa Betsy Lina,
 Lead 'er up an' down, Rosa Betsy Lina;
 Lead 'er up an' down, Rosa Betsy Lina,
 I want you fer my darlin'.

Swing 'er all aroun', Rosa Betsy Lina,
 Swing 'er all aroun', Rosa Betsy Lina,
 Swing 'er all aroun', Rosa Betsy Lina,
 I want you fer my darlin'.

Take 'er back home, Rosa Betsy Lina,
 Take 'er back home, Rosa Betsy Lina;
 Take 'er back home, Rosa Betsy Lina,
 An' get another darlin'.

OLE DAN TUCKER*(Tune changes)*

Ole Dan Tucker is jes from Murray;
 Swing them girls in a hurry;
 First to the right, then to the left,
 Swing to the one that you like best.
 Run away, all run away, Tucker,
 You're too late to get your supper.

Ole Dan Tucker was a fine ole man,
 Washed his face in a fryin' pan;
 Combed his hair with a wagon wheel,
 Died with the tooth-ache in his heel.
 Run away, all run away, Tucker,
 You're too late to get your supper.

JOHN BROWN*(Tune changes)*

John Brown had a little Indian,
 Had a little Indian, had a little Indian;
 Had a little Indian boy,
 One, two, three little Indians.

Four, five, six little Indians;
 Seven, eight, nine little Indians;
 Ten little Indian boys.
(Repeat backwards).

HURRY, BOYS, HURRY OR 'TAIN'T GONNA RAIN NO MORE

(Same tune as popular piece " 'Taint Gonna Rain No More")

Hurry, boys, hurry,
 'Tain't gonna rain no mo';
 Rained lass' night, an' night befo',
 'Tain't gonna rain no mo'.

See that rabbit sittin' on a log,
 'Tain't gonna rain no mo';
 Rabbit bit my rabbit dog,
 'Tain't gonna rain no mo'.

Little frog sittin' on a lily pad,
 Lookin' up at the sky;
 Lily pad broke an' frog fell in,
 Got water all in his eye.
 Well, it 'tain't gonna rain,
 'Tain't gonna snow,
 'Tain't gonna rain no mo'.

'Tain't gonna rain, 'tain't gonna snow,
 'Tain't gonna rain no mo';
 Well, how in the heck can I wash my neck,
 If it 'tain't gonna rain no mo'.

Whoa, mule, whoa, mule,
 Whoa mule, I holler;
 Tie a knot in his tail,
 An' he'll jump thru his collar.
 Well, it 'tain't gonna rain,
 'Tain't gonna snow,
 It 'tain't gonna rain no mo';
 But how in the hell, can the ole fo'ks tell,
 It 'tain't gonna rain no mo'.

'Possum up the 'simmon tree,
 Raccoon on the groun';
 Raccoon sez to the 'possum,
 Shak' 'em 'simmons down.
 Well, it 'tain't gonna rain,
 'Tain't gonna snow,
 It 'tain't gonna rain no mo'.

I wouldn't marry an ole maid,
 I'll tell you the reason why –
 Her neck's too long an' stringy,
 I'm 'fraid she'll never die.

I wouldn't marry an ole maid,
 I'll tell you the reason why –
 Hung my foot in the corner of the fence,
 An' tore down all her rye.

Hurry, boys, hurry,
 'Tain't gonna rain no mo';
 When I get my new house done,
 It 'tain't gonna rain no mo';
 Give my olden to my son,
 'Cause it 'tain't gonna rain no mo'.

Took my gal to church last night
 An' sat there like a fool;
 She got struck on a kangaroo,
 An' wouldn't go home with you.
 Well, it 'tain't gonna rain an' 'tain't gonna snow,
 An it 'tain't gonna rain no mo';
 When I take 'er to church again,
 I hope it will rain some mo'.

Research

Laying the Foundation

I began by typing the entire collection and cover article into the computer. This not only put it into digital format, which could easily be emailed and searched, but also allowed me to become much more familiar with the contents. This proved very valuable later, when I found other songs with different names that contained a line or two similar or identical to lines in the Douthitt collection.

I decided to begin by seeking the input of play-party experts, sending the collection to anyone I thought might recognize the games, so that they would have the maximum time to respond before the two months of Fellowship time were up. Through word of mouth, the list of contacts continued to grow throughout the two months. Individuals who received copies of the collection, or who assisted in locating resources included thirty-eight individuals:

- a recording artist who grew up playing play-party games in Eastern KY
- two traditional dancers and dance callers in Eastern KY

- a play-party expert from NC
- a teacher of play-party games and singing games to Kentucky teachers
- a writer who conducted oral history interviews with residents in the Land Between the Lakes region
- an artist and traditional musician who lives in Western KY
- an academic authority on traditional dance of West Virginia
- the owner of World Around Songs, current publisher of *The Handy Play-Party Book*
- the editor of the revised version of *The Handy Play-Party Book*
- a former teacher at Pine Mountain Settlement School, where play-party games were played
- an expert on historic American music
- a shape note singer in Western KY
- a retired teacher who grew up playing play-party games in Eastern KY
- a teacher in Graves County conducting an oral history project
- a writer on the Between the Rivers culture
- a collector of play-party games in Eastern KY
- a teacher of play-party games and Appalachian culture
- a teacher of play-party games and traditional dance
- an author and teacher of Kentucky Running Set dancing
- a musician and teacher of traditional dance and music
- a dancer of traditional dance with family in Western KY
- the author of *Waltz the Hall*, a recent book on play-parties
- an academic authority on play-parties
- an authority on traditional dance
- an authority on recreational activities
- a writer with family in Western KY
- Director, Graves County Public Library
- Director, Ballard/Carlisle/Livingston County Public Library
- a dancer and dance caller
- a traditional musician
- a home-school family of traditional dancers
- the historian at Land Between the Lakes
- an academic authority on Appalachian music
- a local businessman and amateur historian in Graves County
- an academic authority on multi-cultural singing games and play-party games
- the Sound Archivists, Archivists and Librarians, Special Collections and Archives, Hutchins Library, Berea College
- several family members of interviewees

Organizations which provided assistance through information or logistical support included:

- Country Dance and Song Society – an organization for the preservation of traditional dance and song
- Carlisle County Cooperative Extension Service
- Graves County Cooperative Extension Service
- Carlisle County Senior Citizens Center
- Berea College Hutchins Library
- University of Kentucky Special Collections Department
- Land Between the Lakes Library
- Graves County Genealogical Society
- Lyon County Tourist Commission – location of two interviews
- Kay's Mart and restaurant in Lowes, Graves County

- Kay's Diner in Bardwell, Carlisle County
- *Carlisle News* newspaper
- Fountain Avenue United Methodist Church
- six senior residential facilities mentioned below

I identified people to interview who had participated in play-parties in Western Kentucky and set up appointments with them. Presentations about the project to several groups:

- a meeting of the presidents of all the Graves County Homemaker's Clubs
- the Wednesday night Fellowship at the Fountain Avenue United Methodist Church
- interested individuals at the Carlisle County Senior Citizens Center
- interested individuals at the Graves County Public Library
- a group of shape-note singers in Benton
- senior residential housing and nursing homes:
 - Countryside Health Care Center in Carlisle County
 - Gaither Suites in McCracken County
 - Heritage Manor in Graves County
 - Life Care Center in Carlisle County
 - Mills Manor in Graves County
 - Morningside Assisted Living in Graves County

Archival and Publication Research

I set out to locate published tunes to songs titled the same as or similar to those in the Douthitt collection. These could be played to interviewees to see if they were the same as the tunes they had known from the play-parties they attended. I would not assume any tune was the correct version for Western Kentucky until it had been confirmed by an interviewee. Numerous books, archives and journals were consulted to locate tunes, which I had recorded by local Berea musicians. The recordings were brought to interviews and played only after the interviewee had been unable to recall a tune unassisted.

I also looked for any reference to the play-party games being researched. Many versions were found for some games, none for others. I hoped to be able to compare the versions for regional similarities and differences.

All the sources consulted during the Fellowship research:

Archival

All listed below from the Berea College, Special Collections, Southern Appalachian Archives, Berea, KY.

D.K. Wilgus Folklore Collection. E.C. Perrow Folklore Collection. Box 9, Folders 9-8, 9-10.

Leonard W. Roberts Folklore Collection. Box 21, Folders 21-1, 21-2, 21-4, 21-10, 21-11, 21-12, 21-13.

Leonard W. Roberts Folklore Collection. Box 37, Folder 37-1.

Leonard W. Roberts Collection: Field recordings of songs, James W. Johnson, Harden County, KY 1958. John Brown Had a Little Indian.

Leonard W. Roberts Collection: Field recordings of songs. Knox County, KY 1955. Liza Jane.

Leonard W. Roberts Collection: Field recordings of songs, Jim and Dave Couch, Harlan County, KY 1953. Old Dan Tucker.

Leonard W. Roberts Collection: Field recordings of songs, Mary S. Nelson, Greenup County, KY 1959. Skip to My Lou.

Audiovisual

Lyrics & Legends: Square Dance and Play Party. Video (NET-WHY) TV. Filmed in 1960s.

Online

Hull, Myra E. (Nov 1938). Kansas Play-Party Songs. *Kansas Historical Quarterly* (Vol 7, No. 4), p. 258-286. www.kshs.org/publicat/khq/1938/38_3_hull.htm

Warnick, Florence (1941). Play-Party Songs in Western Maryland. *Journal of American Folklore* (Vol 54, No. 213/214), p. 162-166.
<http://www.jstor.org/view/00218715/ap020208/02a00030/2?frame=noframe&userID=471f1e7d@bera.edu/01cc99331600501c16953&dpi=3&config=jstor>

Print

Botkin, B.A. (1937, repub. 1963). *The American Play-Party Song*. New York: Frederick Ungar Publishing Co. First published 1937 in the *University Studies of the University of Nebraska*, Vol XXXVIII, Nos. 1-4.

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Field Research

During the two months, the author took two trips to Western Kentucky. For nine days and evenings she gave presentations about the project and interviewed people about their experiences with play-parties, memories of play-party games and specific tunes and movements used. Along with this, many people told her stories from their youth. Most of the individuals interviewed were elderly, in their eighties, or nineties. Even meal times were productive. Eating at the local diners Kay's Mart in Lowes and Kay's Diner in Bardwell, the author approached individuals, told them about the project and conducted several interviews there. During one lunch-hour, a local businessman gave her a guided tour of Lowes, a small town in Graves County, telling her stories about the local history, including one about the time there was a lynching of a man who had killed the local Constable.

<u>Interviews conducted</u> (counting only those with play-party experience)	<u>Location</u>
5	Life Care Center in LaCenter
5	Mills Manor in Mayfield
8	Morningside Assisted Living in Mayfield
4	Gaither Suites in Paducah
6	Countryside Healthcare in Bardwell
2	Heritage Manor in Mayfield
33	Residing in own homes
TOTAL	
63	

Uncovering Details About the Collection

The copy of the collection received from Ms. Mason had been photocopied from a publication. At the top of each page was the word "Letters". Harry Rice, Sound Archivist

of the Special Collections Department of Hutchins Library at Berea College, discovered there had been a journal of student writing entitled *Letters* published by the University of Kentucky. Unbeknownst to Mr. Douthitt's daughter, the collection had, in fact, been published in this magazine in 1930. The author was able to view and photocopy the article, cover, and other pertinent information from the magazine at the Special Collections Department of the library at the University of Kentucky. Professor E.F. Farquhar mentioned in the cover article was the publication's editor. From the bio page, it was learned that Mr. Douthitt had resided in Farmington, Graves County, at the time of publication.

The next challenge was to determine exactly when the collection took place. From the cover article it was clear it was during a Christmas break, but which year was not known. With the help of a research librarian at the University of Kentucky, the author learned that Mr. Douthitt graduated there in February, 1929. The collection could not have taken place at Christmas break of 1929. Yet, from the Cale Young Rice prize given in 1929, it was apparent that it had been during this time frame. From this it was determined that Mr. Douthitt had collected the words to the songs in 1928.

Determining the location of the play-party where Mr. Douthitt collected most of the words was another challenge. The article mentioned the party was held about twenty miles from Mayfield, a few miles into Carlisle County, in a rural area. The local businessman, who is an amateur historian, determined this was likely to be near Milburn or Arlington, in the southern end of Carlisle County. This was later confirmed by another source who independently surmised the same general location. This is important information because it seems that movements done at play-parties varied from community to community, and the author was very fortunate to interview several individuals who attended parties in this area.

Project Results

This chart lists each song in the collection, whether the tune was found, and whether specific movements were found for the game. In addition, any of the 25 versions of general movements can be used for the games.

S. W. Douthitt Collection of Play Party Games collected in Carlisle and Graves Counties, Kentucky in December, 1928 (most likely near Milburn or Arlington)

Song	Tune	Specific Movements
Toddy O'	(As Tiddy-O) Yes	Yes
Pretty Little Miss	Yes	Yes
Skip to My Lou	Yes	Yes
Brown Jug	Yes	Some
Turn Cinnamon Turn	Yes	No
Coffee Grows On White Oak Trees	Yes	No
Rouser	Yes	No
Fooling	Yes	Yes

Pop Goes the Weasel		Yes	Yes
London		Yes	Yes
Liza Jane (or Black 'Em Boots or Sin an' a Shame)		Yes	Yes
High Low Jack an' the Game I Usta Make My Living		Yes No	No No
Rosa Betsy Lina		Yes	Yes
Ole Dan Tucker		Yes	Yes
John Brown		Yes	No
Hurry, Boys, Hurry or 'Tain't Gonna Rain No More		Yes	No
Totals: 17 songs		16 yes, 1 no	9 yes, 1 some, 7 no

Please note that the one tune not found may have been a tune made up on the spot, at the play-party. Mr. Douthitt mentions that “*Some one starts the original tune of “I Usta Make My Livin’ ”*”. This may be interpreted to mean the tune was made up by that person, or it may mean the tune was a well known tune and this was the known version, not a variation.

Regional Differences

Research showed variations in both tune and movements in different neighborhoods around Western Kentucky. In fact, even the words to the songs varied. I believe this is not due to faulty memories of the interviewees, but due to the folk process, where information orally communicated often changes through time and transmission. Research and analysis of this data is warranted, but time limitations of the Fellowship restricted further focus on it.

Variations Across Time

The research included interviews with people who had attended play-parties from the late 1920s all the way through the demise of the parties in the mid-1950s. It was discovered that in many communities, the nature of the parties changed with the times. In the 1920s most parties were held in private homes and neighbors walked or rode a horse to attend. By the 1930s some parties were being held in large buildings and more people used cars or wagons to attend. Musical instruments were more commonly found, along with a caller who gave instructions and sang. In the 1940s parties were being held in schools, in lieu of dances, chaperoned by the teachers, to recorded music. In the 1950s they were often held in community centers or skating rinks, to live music, sharing the evening with dances. A detailed analysis of these variations would be valuable, but again, time constraints in the Fellowship did not allow it.

The Party Players

Meet an Interviewee

By far, the author's favorite aspect of this project was getting to know the individuals she interviewed. Every one was kind, interesting, and eager to be of service. They graciously shared their time, their memories, and often details about their lives at the time they played the play-party games. The author is grateful for knowing them and they have a special place in her heart.

One fascinating interviewee is Mrs. Lucille Harp. Lucille was born in December of 1914, so at the time of this research she was 92 years old. Blessed with a way with words (she was formerly a journalist for the two Carlisle County newspapers) and a crystal clear memory, Mrs. Harp proved invaluable to the research. A native of Carlisle County, she was able to describe the play-parties she attended near a school house close to Milburn. These were held in 1926 and 1930, exactly the time period and region of Mr. Douthitt's collection.

Stories from Interviewees

Numerous stories were gathered from people interviewed.

Several people mentioned that some parents felt that not only dances but also play-parties were sinful. They believed that good religious folk wouldn't participate in a play-party. However, many of the interviewees described themselves as being very religious and said they would never miss church, no matter how late they were out playing the games the night before. One woman in her mid-90s from Graves County told this story. Her mother attended many play-parties and she told of one held during an evening when it snowed and snowed. There was so much snow that even the nearby neighbors couldn't get to the party, so only five or six showed up. One of the women said, "There aren't enough of us to get partners and play the games. So let's just have a prayer meeting!"

Mrs. Edwina Rice Hutcherson, who was born in Marion, Crittenden County, northeast of Paducah, in 1923, told this story. She has no idea about where it came from or why, but there was a custom in Western Kentucky of having to go underneath a bed on your birthday. On his birthday, her uncle was very afraid of going under his bed, so he ran away from home. Night came and still he was gone. The adults searched everywhere to find him and finally they found him, shaking with fear, under a little bridge. They brought him home and the men tried to force him under the bed, but still he wouldn't go. Finally they picked up the bed and placed it over him, so he was under the bed.

Lesson Plan 1:**Play-Party Game of Western Kentucky: *Skip to My Lou*****Grade Level:** 2 – 12**Time Required:** 20 minutes**Curriculum Connections (KY Academic Expectations):****Big Idea/Structure in the Arts**

AH-EP-1.2.1, AH-04-1.2.1, AH-05-1.2.1 Observe, identify, describe, analyze or explain use of elements of dance in a variety of dances

AH-06-1.2.2, AH-07-1.2.2, AH-08-1.2.2 Identify, describe, compare or contrast dances and the use of elements of dance

AH-HS-1.2.1 Analyze or evaluate use of styles of dance (Compare Western KY to Appalachian play-party games, compare games with dances)

Big Idea/Humanity in the Arts

AH-EP-2.2.1, AH-04-2.2.1, AH-05-2.2.1 Identify, describe or explain how dance has been a part of cultures and periods throughout history

AH-08-2.2.1 Analyze or explain how culture and time periods affect dance

AH-HS-2.2.1 Analyze or evaluate how time & place are reflected in dance

Big Idea/Purposes for Creating the Arts

AH-EP-3.2.1, AH-04-3.2.1, AH-05-3.2.1 Experience, identify, describe or explain how dance fulfills a variety of purposes

AH-06-3.2.1, AH-07-3.2.1, AH-08-3.2.1 Identify, compare or explain how dance fulfills a variety of purposes

AH-HS-3.2.1 Explain how dance fulfills a variety of purposes

Big Idea/Processes in the Arts

AH-EP-4.2.1, AH-04-4.2.3, AH-05-4.2.3 Perform traditional dances

AH-HS-4.2.2 Demonstrate appropriate alignment, strength and flexibility while performing dance movement

AH-HS-4.2.3 Perform dances utilizing various choreographic forms

AH-HS-4.2.4 Perform social and recreational dances from various historical periods and cultures

Materials Needed and Sources: – Music to the common tune *Skip to My Lou*, or CD Player and recording of the tune, copies of the words, for learning to sing the song.

About the Game: This play-party game was very popular. My research showed everyone remembered doing this in Western Kentucky, and published versions of it being

played in Appalachia, Tennessee, Indiana, Arkansas, Missouri, Kansas, West Virginia, Virginia, and New York. Movements and exact words sung vary, but this is probably the most common American play-party game.

About the Tune: John Lair, author and musician who started *The Renfrow Valley Barn Dance* says that the tune was from an old English hymn “Give Up the World.”

About the Words: This version of words was collected by S.W. Douthitt at a play-party in Carlisle County, Kentucky in December, 1928. Song should be sung to a fast tempo. The singing is the musical accompaniment to the movements. Teach the song first, before beginning the movements.

SKIP TO MY LOU

Four in the middle and can't get about,
 Four in the middle and can't get about;
 Four in the middle and can't get about,
 Skip to my Lou, my darlin'.

Little red wagon painted blue,
 Little red wagon painted blue;
 Little red wagon painted blue,
 Skip to my Lou, my darlin'.

Hair in the milk-churn four days ole,
 Hair in the milk-churn four days ole;
 Hair in the milk-churn four days ole,
 Skip to my Lou, my darlin'.

Fly in the buttermilk nine days ole,
 Fly in the buttermilk nine days ole;
 Fly in the buttermilk nine days ole,
 Skip to my Lou, my darlin'.

You steal mine an' I'll steal yours,
 You steal mine an' I'll steal yours;
 You steal mine an' I'll steal yours,
 Skip to my Lou, my darlin'.

About the Movements: This version of movements came from James Albert Webb, born in 1926, who attended play parties in his parents' home in Carlisle County, KY in 1930 – 1931 and later played guitar at play-parties in the 1940s and 1950s.

* **Cross-Curricular Activity:** Mr. Webb is in the Rockabilly Hall of Fame for his career playing guitar with the Ray Smith Band. Have students look him up on the Internet.

Formation: 4 – 6 couples standing side-by-side, in promenade position (facing counter-clockwise direction, right hand in right, left hand in left underneath), one couple in front of the next, like spokes of a wheel, forming a semi-circle or circular shape. (Called Circassian Circle). Posture is upright but very relaxed.

Movements:

On “Four in the middle” verse: Keeping time to the singing, using a bouncy walking step or skipping, all go forward promenading (dance-walking) around the circle.

On other verses: Stop. Face partner, giving two hands straight across. Swing by moving clockwise around each other. On “Skip to My Lou, My Darling” drop hands. Boy or designated lead move on to next girl clockwise around the circle. Face her, giving two hands straight across. On next verse, swing her and on “Skip to My Lou” move on to next girl, and so on. Repeat until back to original partner. End by swinging original partner.

This can be the end of the game, or the entire game can repeat beginning with the promenade around the room, followed by the progressive swing.

Song may be repeated as needed.

Variations: 1. Promenade holding closest hands. 2. Swing using one hand, right in right held about neck high, then with next person swing using left hand in left going counter-clockwise around each other. (This is helpful if people are getting dizzy).

Assessment Suggestions:

1) Teacher observation: Did the student pay attention & cooperate with other players? Was the student ready to perform her/his part when the music cued it? Was the student able to change roles as the game repeated? Did the student use proper body alignment for this style of dance and a dance-walk? After repetitions, was the student able to memorize the sequence of movements in the game?

2) Questions for discussion or follow-up writing: What pathway(s) were used in this game? What body part(s) moved most? What level(s) did the movements take place on? What shape(s) did players bodies take? What shape(s) did all the players together make? What force was used in movements of this game? How do these game movements compare to movements you use everyday? What can you tell about players in Western Kentucky in 1928 from this game? How do you think young rural Kentuckians learned to play the games? Where did the games come from? Why do you think someone might have played this game? Was anyone more important than anyone else in this game? Does that say anything about their society? In some play-parties, instruments played the tunes. What instruments do you think may have been used for playing in people’s homes in 1928? Who do you think might have been the musicians? What sort of clothing might have been worn to the play-parties? How would the clothing affect the dancing? Did this game seem happy, sad, or another emotion? Did it seem formal, relaxed, structured, free or another way? Would you want to go back in time and play games at a play-party in 1928? Why or why not?

Extensions:

Literary Arts – Have students keep a Dance Journal for note taking during class and personal reflection after each class.

- Assign questions from list above to be answered in their Dance Journal.
- Ask students to answer an open-response question in their Dance Journal comparing Western Kentucky play-party games with play-party games or dance of another region or culture (Appalachian, African, African-American, Native American, Latin, etc.)

Mathematics – Have students look for patterns in the game. Have them experiment with changing the pattern in one section or repeating one section. Have them analyze what happens to the game and form an opinion on why the game is the way it is.

Government – Have the students research the difference between a monarchy and a democracy. This game is democratic – all players are equal. Have students work in small groups to change this game to reflect a totally monarchical society.

History, Library and Computing – Have students research life in rural America in the late 1920s. How did players get to the parties? What purpose did they serve? How would people find out about the next party? Why did the parties fall out of fashion by the mid-1950s?

Lesson Plan 2:

Play-Party Game of Western Kentucky: Rosa Betsy Lina

Grade Level: 2 – 12

Time Required: 25 minutes

Curriculum Connections (KY Academic Expectations):

Big Idea/Structure in the Arts

AH-EP-1.2.1, AH-04-1.2.1, AH-05-1.2.1 Observe, identify, describe, analyze or explain use of elements of dance in a variety of dances

AH-06-1.2.2, AH-07-1.2.2, AH-08-1.2.2 Identify, describe, compare or contrast dances and the use of elements of dance

AH-HS-1.2.1 Analyze or evaluate use of styles of dance (Compare Western KY to Appalachian play-party games, compare games with dances)

Big Idea/Humanity in the Arts

AH-EP-2.2.1, AH-04-2.2.1, AH-05-2.2.1 Identify, describe or explain how dance has been a part of cultures and periods throughout history

AH-08-2.2.1 Analyze or explain how culture and time periods affect dance

AH-HS-2.2.1 Analyze or evaluate how time & place are reflected in dance

Big Idea/Purposes for Creating the Arts

AH-EP-3.2.1, AH-04-3.2.1, AH-05-3.2.1 Experience, identify, describe or explain how dance fulfills a variety of purposes

AH-06-3.2.1, AH-07-3.2.1, AH-08-3.2.1 Identify, compare or explain how dance fulfills a variety of purposes

AH-HS-3.2.1 Explain how dance fulfills a variety of purposes

Big Idea/Processes in the Arts

AH-EP-4.2.1, AH-04-4.2.3, AH-05-4.2.3 Perform traditional dances

AH-HS-4.2.2 Demonstrate appropriate alignment, strength and flexibility while performing dance movement

AH-HS-4.2.3 Perform dances utilizing various choreographic forms

AH-HS-4.2.4 Perform social and recreational dances from various historical periods and cultures

Materials Needed and Sources: – Music to the tune *Rosa Betsy Lina*, or CD Player and recording of the tune, copies of the words, for learning to sing the song.

About the Game: This play-party game was less well known. Research showed only a few people remembered doing this in Western Kentucky, and versions of it were played in Illinois, Tennessee, Oklahoma and Arkansas. Movements and exact words sung vary; in some areas it was called *Rosabeckaliner* or *Lead Her Up and Down* or *Old Betsy Lina* or even *The Rose Bush Liner*.

About the Tune: Mrs. Lucille Harp, born in 1914 in Carlisle County, Kentucky, attended play-parties in the same time-frame and exact region where the words to this song were collected in 1928. Click on this audio-link to hear her sing the tune, at age 92.

About the Words: This version of words was collected by S.W. Douthitt at a play-party in Carlisle County, Kentucky in December, 1928. Song should be sung to a fast tempo. The singing is the musical accompaniment to the movements. Teach the song first, before beginning the movements.

ROSA BETSY LINA

Whoa-haw, gee-haw, Rosa Betsy Lina,
Who-haw, gee-haw, Rosa Betsy Lina;
Whoa-haw, gee-haw, Rosa Betsy Lina,
Won't you be my darlin'?

Lead 'er up an' down, Rosa Betsy Lina,
Lead 'er up an' down, Rosa Betsy Lina;
Lead 'er up an' down, Rosa Betsy Lina,
I want you fer my darlin'.

Swing 'er all aroun', Rosa Betsy Lina,
Swing 'er all aroun', Rosa Betsy Lina,
Swing 'er all aroun', Rosa Betsy Lina,
I want you fer my darlin'.

Take 'er back home, Rosa Betsy Lina,
Take 'er back home, Rosa Betsy Lina;
Take 'er back home, Rosa Betsy Lina,
An' get another darlin'.

About the Movements: This version of movements came from Lucy Madden, born in 1923, who attended play-parties in Graves County, Kentucky from 1928 – 1941.

* **Cross-Curricular Activity - Storytelling:** Read students this story and have them pair up and tell each other a story from their own lives.

Mrs. Madden told this story from her life. When she was about ten years old, she had to go into the field to get the cows that were grazing there, and bring them back to the barn. One night she was out getting the cows and a big storm hit. She ran into a nearby shed to stay dry, and one of the cows followed her into the shed. She was wearing brand new shoes and she didn't want to get them all muddy walking back through the field to the barn. A few minutes later, up at the house, she saw her daddy look up, see her and say, "I wish you'd looky yonder." Her mommy said, "What?" Her daddy said, "Lucy Mae is riding that cow to the barn!"

Formation: 4 – 10 couples standing in two lines about 4 feet apart, boys on one side, girls on the other, across from and facing your partner. One end is designated the top of the set, with the couple closest to the top designated the Top Couple. This is called Longways Formation. Posture is upright but very relaxed.

Movements:

Top couple meet each other in the center, take nearest hands, and dance-walk down between the lines to the bottom, turn around and return back to the top of the set. They then dance-walk down to the middle of the set, give each other two hands straight across and swing by turning clockwise around each other once. Return to facing down the set side-by-side and dance-walk down to the bottom of the set. Separate and join bottom of own line.

Meanwhile, as top couple moves down, all other players move up along their line one place toward the top of the set. As soon as the active couple finishes swinging, the new top couple meet in the center and repeat the leading down and swinging actions. This repeats for every couple and until players are tired of the game.

Foot movements are a bouncy walk or modified clog step, keeping time to the singing.

Song may be repeated as needed.

Variations: 1. Swing several times around, as moving down between the lines. 2. Swing using one hand, right in right held about neck high. 3. Swing using closed couple (ballroom) position.

Assessment Suggestions:

1) Teacher observation: Did the student pay attention & cooperate with other players? Was the student ready to perform her/his part when the music cued it? Was the student able to change roles as the game repeated? Did the student use proper body alignment for this style of dance and a dance-walk? After repetitions, was the student able to memorize the sequence of movements in the game?

2) Questions for discussion or follow-up writing: What pathway(s) were used in this game? What body part(s) moved most? What level(s) did the movements take place on? What shape(s) did players bodies take? What shape(s) did all the players together make? What force was used in movements of this game? How do these game movements compare to movements you use everyday? What can you tell about players in Western Kentucky in 1928 from this game? How do you think young rural Kentuckians learned to play the games? Where did the games come from? Why do you think someone might have played this game? Was anyone more important than anyone else in this game? Does that say anything about their society? In some play-parties, instruments played the tunes. What instruments do you think may have been used for playing in people's homes in 1928? Who do you think might have been the musicians? What sort of clothing might have been worn to the play-parties? How would the clothing affect the dancing? Did this

game seem happy, sad, or another emotion? Did it seem formal, relaxed, structured, free or another way? Would you want to go back in time and play games at a play-party in 1928? Why or why not?

Extensions:

Literary Arts – Have students keep a Dance Journal for note taking during class and personal reflection after each class.

- Assign questions from list above to be answered in their Dance Journal.
- Ask students to answer an open-response question in their Dance Journal comparing Western Kentucky play-party games with play-party games or dance of another region or culture (Appalachian, African, African-American, Native American, Latin, etc.)

Mathematics – Have students look for patterns in the game. Have them experiment with changing the pattern in one section or repeating one section. Have them analyze what happens to the game and form an opinion on why the game is the way it is.

Government – Have the students research the difference between a monarchy and a democracy. This game is a mix of monarchical and democratic – there is a top couple who is more important, but all players get a chance to become the top couple. Have students work in small groups to change this game to reflect a totally monarchical society. Have them change it to reflect a totally democratic society.

History, Library and Computing – Have students research life in rural America in the late 1920s. How did players get to the parties? What purpose did they serve? How would people find out about the next party? Why did the parties fall out of fashion by the mid-1950s?

Future Plans for Using the Play-Party Games and Collected Material

Publication: Based on the success in discovering the tunes and movements to almost all the songs in the Douthitt collection, and the research which showed no other publication of Western Kentucky play-party games, the author believes it is imperative to publish the material. This will allow future generations to know exactly what the games were like in this region, from the late 1920s until their demise in the mid-1950s. She would also like to teach the games to teachers and students, so they will continue to be played.

The author sees two possible directions to take in publishing the material. Both will require further funding, which she intends to seek. One direction is to follow a scholarly approach, looking into attending a PhD program where she could continue this research as part of a thesis, and have it published in a professional journal. The other direction would be to write and publish a book for teachers, covering lesson plans for teaching the games, the cultural connection to rural Western Kentucky, and stories from interviewees. Possible chapters for this book would include:

- Background of original collection
- Western Kentucky play parties by decade
 - Who attended and who played
 - Where parties took place
 - Why parties were held
 - Kissing and alcohol
 - Stories from the parties
 - Additional games and dancing at parties
 - Musical accompaniment

- Movements
 - Specific games, songs, movements by geographic region
 - Other stories of the times
- Teaching the games
 - Lesson Plans for teachers
 - Play Party Games
 - Compare and contrast
 - Choreographing a play party game
 - Having a play party
 - Cross-curricular connections
 - Social Studies and History
 - Geography
 - Culture changing through time
 - Society
 - Affect of society on games
 - Games affect on society
 - Religion
 - Race
 - Economic status
 - Music
 - Dance
 - Comparisons of play party games to dances
 - Use of Elements of Dance in play party games
 - Use of Choreographic Forms in play party games
 - Use of Principles of Movement in play party games
 - Visual arts
 - Paintings
 - Clothing
 - Reading
 - Writing and Journalism
 - Health
 - Appalachian studies: comparison
 - Storytelling
 - Time capsules
 - Inquiry and Research
 - Interviewing
 - Analyzing
 - Reporting
 - Computer research
 - Researching the lives of interviewees
 - Humanity in the Arts: Values communication
 - Beliefs
 - Feelings
 - Ideals
 - Purposes of Play Parties
 - At various time periods
 - The demise
- Connections
 - Kentucky Program of Studies and Core Content for Assessment
 - National Standards Connections
 - Meet the Collector
 - Biography of Mr. Douthitt
 - Stories from Mr. Douthitt's life

Meet the Players
 Biographies of selected interviewees
 Photographs
 Meet the Author
 Biography of Deborah Denenfeld
 Photograph

Publicity: The author intends to inform selected media about the project and write and submit articles about it.

Presentations: The author intends to give presentations to teachers and community groups on the research and the results. She hopes to teach the games around Kentucky and at schools and camps of traditional dance.

Summation

In looking at the original goals of the project, here is what has been accomplished and what remains to be done, by the author or perhaps some future scholar.

Goal 1) Use the Berea College collections to continue to research these play-party songs and identify regional similarities and differences to those found in the collections.

The author used the College collections to research the songs and has collected materials from them for future study on regional similarities and differences.

Goal 2) Examine materials in public libraries and consult with known experts on play-party and singing games in an effort to identify tunes and movements.

The author examined materials in libraries and consulted with experts, getting assistance in identifying the tunes and movements.

Goal 3) Conduct field interviews in Graves and Carlisle Counties, interviewing people who may remember the games, in an effort to discover the tunes and movements that went with the words.

The author conducted the field interviews in these and other Western Kentucky counties, identifying almost all of the tunes and many versions of movements to the games.

Goal 4) Preserve findings, through a written report, presentations, and teaching the games to others, all of which would be videotaped for permanent reference in the Berea College library collections. If the research uncovers sufficient material, attempt to have the games published. If tunes are discovered, attempt to have them recorded.

Findings of this research will be preserved in the College library collections through copies of the recorded interviews, a videotape of the presentation at Hutchins Library, this report and videotapes of any future presentations the author gives on the subject. She will attempt to have the games and tunes published, in some form.

Goal 5) During the research in the Berea College library collections, if other unpublished collections of play-party games are discovered, include them in the field work, research and eventual outcomes.

No other unpublished collections of play-party games were discovered.

In closing, the author wishes to thank all the staff of the Special Collections and Archives Department of Hutchins Library, Berea College, and the Fellowship Committee for this wonderful opportunity. The Fellowship allowed her to focus completely on researching the games, discovering material that can be preserved for future generations. In the process, she met many amazing people, developed great relationships, and has new material to share in her dance teaching.