

THE PALIMPSEST

EDITED BY JOHN ELY BRIGGS

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Play-Party Games

Nowadays automobiles whisk young men and women of rural Iowa to the county seat or nearest city where the cinema, the talking movie, or the dance furnish divertimento. Or the radio brings adequate entertainment within the home itself.

Time was, in the less strenuous era of past generations, when simple games sufficed for amusement, not only in rural Iowa but in the cities and towns as well. Relatively few of the young people to-day know the play-party games which their grandfathers and grandmothers enjoyed so much. In some places, however, the games still survive, and are played occasionally.

This form of social entertainment flourished throughout the Middle West. The games required "no organization, no management, no dancing-floor, no musician." At any gathering, and without plan or forethought, a game could be started, provided

some one knew the movements and the song. If the original words of a song were forgotten other words could be improvised, and frequently were. As a matter of fact, such studies as Edwin Ford Piper's *Some Play-Party Games of the Middle West*, Mrs. L. D. Ames's *The Missouri Play-Party*, Emelyn E. Gardner's *Some Play-Party Games in Michigan*, Harriet L. Wedgewood's *The Play-Party*, Carl Van Doren's *Some Play-Party Songs from Eastern Illinois*, Goldy M. Hamilton's *The Play-Party in Northeastern Missouri*, and Leah Jackson Wolford's *The Play-Party in Indiana* reveal the use of many versions of the same song in different localities.

In many communities in the Middle West dancing was considered sinful, but the play-party games were looked upon as a proper form of amusement for young people. "Parents and grandparents had enjoyed them, and with this for recommendation they were usually free from the suspicion of evil." There was, however, another reason why play-party games preceded the neighborhood dance as a popular form of amusement. The dance had to await the coming of a musician, and musical instruments, even the "fiddle", were often lacking; while the play-party, fortunately, had no need of instrumental music.

The old time play-party began early in the evening. Invitations to the affair were spread by word of mouth and were delivered by one or more young men on horseback. All of the young people and many of the middle-aged group in a community

would assemble from miles around for the party. They came in wagons, on foot, and on horseback, with several of the young men "having their fair partners for the game seated securely behind them."

Meanwhile preparations for the party had been going on at the home of the hostess. The rag carpet and the furniture had been removed from the "other room" or parlor, and chairs and benches had been placed along the walls.

As soon as four or five couples arrived the playing began and continued with short intermissions for breathing spells until midnight or perhaps later. In every neighborhood there was a leader who began the game, set the pattern, and led the singing. Sometimes the playing went on in two or three rooms at a time; or on moonlight nights in warm weather, the games were played on the grass in the yard.

"The playing consisted in keeping step to the singing, and at the same time going through various movements: as swinging partners by one hand or both; advancing, retreating, and bowing; dancing in circles of four or eight; promenading singly or in pairs, sometimes hand in hand, sometimes with crossed hands; weaving back and forth between two rows of people going in opposite directions, and clasping right and left hands alternately with those they met. Sometimes the words of the song sung by the players indicated the various movements. At other times the players were supposed to know

the manner of playing.” The method of playing depended somewhat upon the whim of the leaders.

Tired by the strenuous movement of the games, a couple might retire to the kitchen or to a bench along the wall to “sit out one set”. This was especially true when a couple was engaged and disliked to play with other partners. “Yet this plan had to be used with discretion, for a frequent resort to it laid them open to the suspicion of being ‘sweet-hearts’, and so to the taunts of all the others.”

About midnight the plentiful yet inexpensive refreshments were served. These consisted of pies and cakes and coffee, or perhaps apples and cider. Then the party broke up, or continued for two or three hours longer.

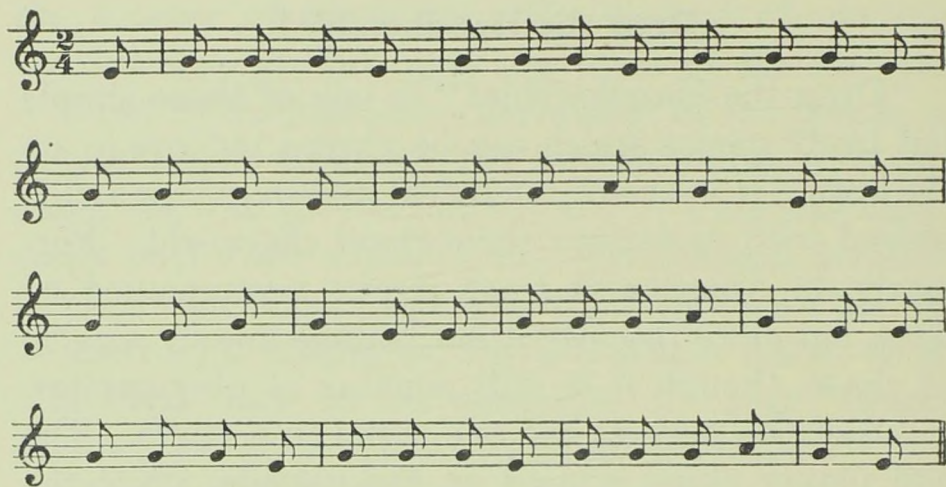
In her excellent study, *The Play-Party in Indiana*, Leah Jackson Wolford lists fifty-eight play-party games which were used in Ripley County, Indiana. Probably as many were once common in Iowa. In no single community were all of these games known and played, but a few, like “Miller Boy” and “Skip to My Lou”, were favorites in practically every community. The following collection of play-party games is intended to be typical rather than complete. No attempt has been made to take a census of their popularity nor to include all versions.

BRUCE E. MAHAN

Drop the Handkerchief

“Drop the Handkerchief” is one of those simple but lively games which can be played indoors or on the lawn. It is one of the oldest known games and is played with variations throughout the world. Formerly, in America at least, it was accompanied by song, but more recently it has become merely a game of chase, though it is still popular at play-parties.

All of the players but one stand in a circle. The odd player skips around on the outside, while the others sing, and drops a handkerchief behind one of the circle players. As soon as the person behind whom the handkerchief has been dropped discovers it, he picks it up and runs around the circle in pursuit of the one who dropped it. If he succeeds in catching the dropper before he can gain the vacant place in the circle, the dropper must stand in the middle of the ring, or the “mush pot”. If not, the person left out of the circle becomes the dropper, skipping about the ring as another or the same stanza is sung. But if the person behind whom the handkerchief is dropped does not discover it until the dropper completes the circle, he goes into the mush pot. If one in the mush pot can snatch the handkerchief before it is discovered by the person behind whom it lies he becomes the dropper and the slow player goes into the mush pot. Sometimes the game is played without a mush pot and continues indefinitely.



I sent a letter to my love, I thought I put it in my glove,
 But on the way I dropped it, I dropped it, I dropped it,
 But on the way I dropped it.
 And some of you have picked it up,
 And put it in your pocket.

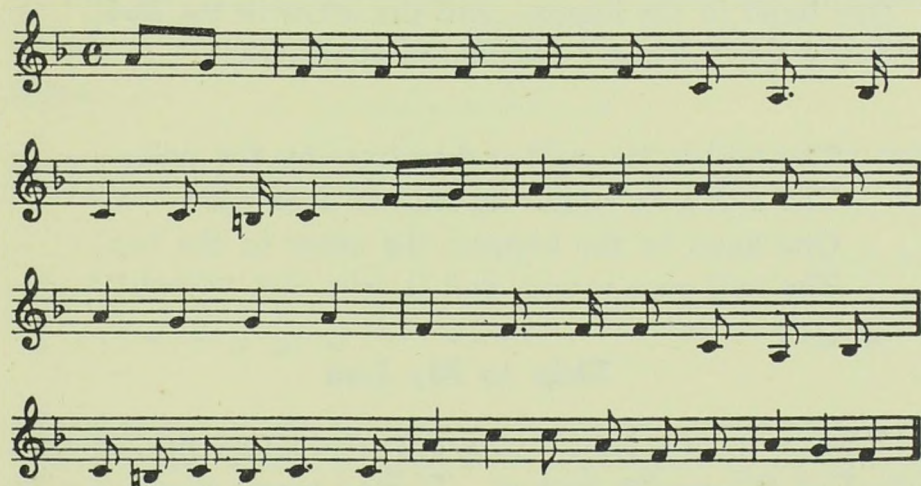
Itiskit, itaskit, a green and yellow basket,
 I took a letter to my love, and on the way I lost it, I lost
 it, I lost it,
 But on the way I lost it.
 And some of you have picked it up,
 And put it in your pocket.

Miller Boy

“Miller Boy” was one of the favorite play-party games in the Middle West. Because of its lively air and short stanzas it was readily transplanted from one community to another. Several different versions of the words have been found, and the name

has varied considerably. "Miller Boy" is the most common title, but it is also called "There Was a Jolly Miller", "The Miller of Dee", "The Dusty Miller", "Jolly Miller", and "The Jolly Old Miller".

The game is played by forming a ring of partners, with an extra person, the miller, in the middle. As the song is sung the circle promenades with a rather quick step, to imitate the turning of the wheel. At the beginning of the last line each boy releases the arm of his partner and tries to take the arm of the girl behind him, at his right. The miller also tries to get a partner, and if he succeeds the boy left without must go in the center and play the part of the miller.



The following versions of the words were used in different localities:

Oh happy is the miller boy that lives by the mill,
He takes his toll 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.

Oh happy is the miller boy,
And he lives by himself,
As the wheel goes round,
He gathers in his wealth.
One hand in the hopper,
And the other in the sack;
As the wheel goes around
The boys fall back.

Oh, the jolly old miller boy he lived by the mill,
The mill turned round with a right good will,
And all that he made he put it on the shelf,
At the end of the year he was gaining in his wealth,
One hand in the hopper, and the other in the sack,
Gents step forward, and ladies step back.

The miller, the miller that lives by the mill;
The mill goes round by its own free will;
One hand in the hopper, the other in the bag;
The mill goes round, and it cries out, "Grab!"

Skip to My Lou

"Skip to My Lou" was certainly one of the best liked of the party games. It was more spontaneous than some, for its innumerable verses could be sung in any order, and if the leader chanced to be clever he invented new words to suit the occasion. Each line was repeated with gusto three times, and the

The cat's in the buttermilk, skip to my Lou,
 Cat's in the buttermilk, skip to my Lou,
 Cat's in the buttermilk, skip to my Lou,
 Skip to my Lou, my darling.

Flies in the sugar bowl, shoo, shoo, shoo,
 Flies in the sugar bowl, shoo, shoo, shoo,
 Flies in the sugar bowl, shoo, shoo, shoo,
 Skip to my Lou, my darling.

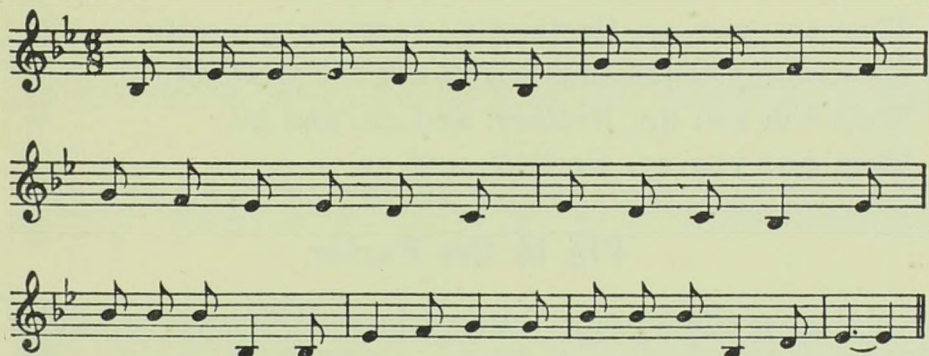
If you can't get a blue bird, a black one will do,
 If you can't get a blue bird, a black one will do,
 If you can't get a blue bird, a black one will do,
 Skip to my Lou, my darling.

Mule's in the cellar, kicking up through
 Chickens on the hay-stack, shoo, shoo, shoo
 Rabbits in the bean patch, two by two
 Little red wagon painted blue
 My girl's gone, but I'll take you
 My wife skipped, and I skipped too
 Gone again, what shall I do?
 I'll get another one, skip to my Lou
 If I can't get her back another one'll do
 I'll get her back in spite of you
 I'll get another one sweeter than you
 Hurry up slow poke, do oh do
 Common as corn-bread, commoner too
 Sour as a lemon, sourer too
 Green as grass, and greener too
 My wife wears number 'leven shoes
 Dance with a girl with a hole in her shoe

The Juniper Tree

“The Juniper Tree”, or “Old Sister Phoebe”, was a kissing game which, like others of its kind, was very simply played. All the interest was in the kissing.

A girl sits in a chair while the others circle about her, singing. A boy carrying a hat walks round and round her, and when the song directs he places the hat on her head and kisses her. He then takes a place in the ring and the girl chooses a boy whom she leads to the chair and kisses. When the words are sung to a boy the first line is, “O dear brother Sammy”.



Oh dear Sister Phoebe, how happy were we,
The night we sat under the juniper tree!
The juniper tree, heigho, heigho!
The juniper tree, heigho!

Come put this hat on your head, keep your head warm,
And take a sweet kiss it will do you no harm,
But a great deal of good I know, I know,
A great deal of good I know.

Then rise you up, Sister, go choose you a man,
 Go choose you the fairest that ever you can,
 Then rise you up, Sister, and go, and go,
 Then rise you up, Sister, and go.

O dear Brother Sammy, how happy were we,
 The night we sat under the juniper tree!
 The juniper tree, heigho, heigho!
 The juniper tree, heigho!

Come put this hat on your head, keep your head warm,
 And take a sweet kiss it will do you no harm,
 But a great deal of good I know, I know,
 A great deal of good I know.

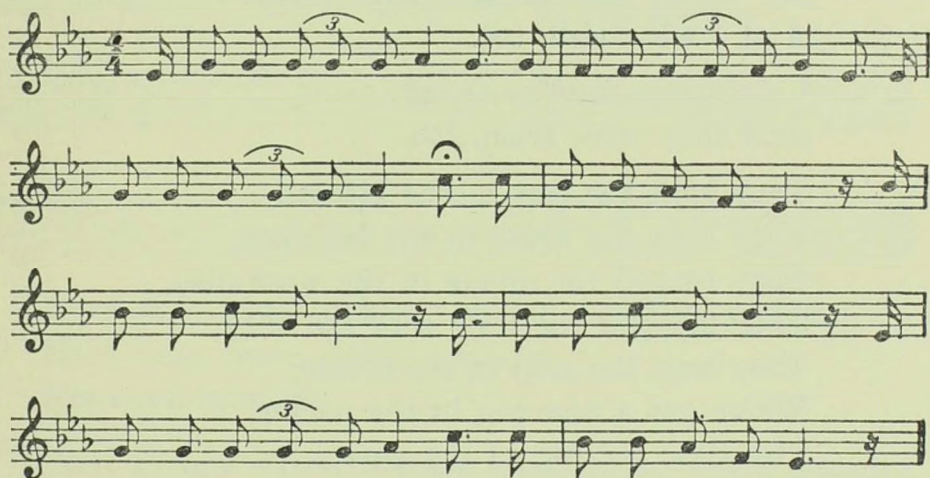
Then rise you up, Brother, go choose you a wife,
 Go choose you the fairest you can for your life,
 Then rise you up, Brother, and go, and go,
 Then rise you up, Brother, and go,

Pig in the Parlor

“Pig in the Parlor” was too well known to suffer mutilation of name or, essentially, of music. Its humor appealed to the players, who sometimes rattled the stanzas off so fast that they were breathless at the end of the game. There were many verses depicting the eccentricities of the Irish household.

It is played by a ring of alternate boys and girls, with an extra person, the pig, in the middle. The girls are at the right of their partners. During the singing of the first stanza every one circles to the

left. On the first line of the refrain the boys turn right and the girls left. Each boy then takes the left hand of his partner, passes her at the left, and at the second line of the refrain takes the right hand of the next girl at his right. He circles around her, and at the beginning of the next line comes back and takes the left hand of his original partner. Every one promenades during the rest of the refrain. While the partners change the one in the middle tries to take a girl. If he is successful of course the boy deprived of a partner is the next pig.



We've got a pig in the parlor,
 We've got a pig in the parlor,
 We've got a pig in the parlor,
 And it is Irish, too,
 And it is Irish, too,
 And it is Irish, too,
 We've got a pig in the parlor,
 And it is Irish, too.

Refrain:

Oh, it's left hand to your partner,
 The right hand to your neighbor,
 The left hand back to your partner,
 And we'll all promenade,
 And we'll all promenade,
 And we'll all promenade,
 Swing your left hand lady round
 And we'll all promenade.

My father and mother were Irish:
 My father and mother were Irish:
 My father and mother were Irish:
 And I was Irish, too.

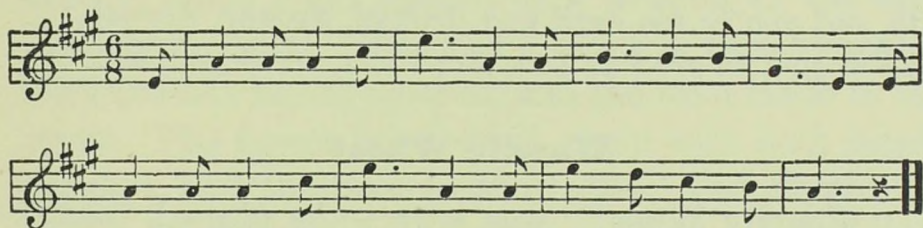
I stole a peck of potatoes,
 And they were Irish, too,
 They kept the cow in the kitchen,
 They kept the horse in the bedroom,
 They cooked the spuds in the wash-dish,
 They mopped the floor with the baby,
 They kept the mop in the cradle,
 We've got a new pig in the parlor,
 The same old pig in the parlor.

Three Dukes A-Riding

“Three Dukes A-Riding” is one of the oldest of the play-party games. It is thought to have had its origin in the tribal marriage, “at a period when it was the custom for men of a clan to seek wives from the girls of another clan”. Sometimes in playing there were two or four dukes in place of three, and

the meaningless syllables of the refrain were often varied.

The game is played by two lines, one of boys and one of girls, standing a few feet apart. The boys sing the first stanza, advancing toward the girls and then retreating, as they do so. The girls advance and retreat, singing the second stanza. Thus the boys and girls alternate through the game. While the boys are singing the last stanza the leader touches a girl. She runs with her line to a spot which has been previously designated and each girl who is caught has to drop out of the game.



Here come three dukes a-riding, a-riding, a-riding,
Here come three dukes a-riding,
Tra-ransi-tansi-te!

Then follow other verses continuing the dialogue in the same manner:

Oh, what are you riding here for, here for, here for?
Oh, what are you riding here for?
Tra-ransi-tansi-te!

We're riding here to get married, married, married,
Won't you marry one of us, sir — us, sir — us, sir?
You're just as stiff as pokers, pokers, pokers,
We can bend as well as you, sir — you, sir — you, sir.

Then through the kitchen and through the hall, to choose
 the fairest one of all,
 The fairest one that I can see is — —, come here to
 me.

There come two dukes a-roving, a-roving, a-roving,
 There come two dukes a-roving,
 With a ramsey tamsey team.

Please, what is your good-will, sir, good-will, sir, good-
 will, sir,
 My good-will is to marry, to marry, to marry,
 Pray won't you have one of us, sir — us, sir — us, sir!
 Oh, no! you're too dark and drowsy, drowsy, drowsy,
 We're just as good as you, sir — you, sir — you, sir.

Weevily Wheat

“Weevily Wheat” was sure to be played, though some of the company were shocked at the suggestion. Its figures were like those of the Virginia Reel and therefore simulated dancing. Hence several couples usually dropped out of the circle when it was proposed as the next game. Evidence of this reputation of the game is found in the stanza:

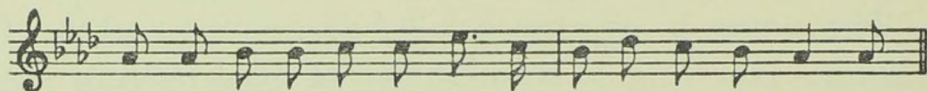
Take a lady by her hand,
 Lead her like a pigeon,
 Make her dance the weevily wheat,
 She loses her religion.

It was, however, one of the prettiest of the play-party games, as well as one of the most symbolic,

being "an imitation of weaving. The first movements represent the shooting of the shuttle from side to side, and the passage of the woof over and under the threads of the warp; the last movements indicate the tightening of the threads, and bringing together of the cloth."

The game is commenced by an even number of players standing in two lines, the boys facing the girls and partners opposite each other. The boy at the head and the girl at the foot of their respective lines advance to the center, bow and curtsy, and dance backwards to position. Next they advance as before, cross right hands, turn around to the left, and retire again. The same thing is then repeated with the left hands crossed, and the turn made to the right. The figure is repeated again with both hands crossed, and the turn to the right. The couple advances to the center as before and dos-à-dos, (circle around each other, face to face, left shoulder to left shoulder, back to back, right shoulders together, and then face to face again) and retire to their places. They advance again and swing, turning to the right. Each then swings his own partner and retires to position. Next each of them swings the person at the left of his partner, and this is repeated until the couple has swung consecutively every person in the line. They then swing in the center and retire to position. The couple at the top promenades down the center and takes position at the bottom of the lines. The boy at the head of his line advances to

meet the girl from the foot of her line and the figures are repeated.



Come, honey, my love, come trip with me
 In the morning early,
 Heart and hand, we'll take our stand;
 'Tis true I love you dearly.

Refrain:

Oh, I won't have none of your weevily wheat,
 And I won't have none of your barley,
 But I must have some of the best of wheat,
 To bake a cake for Charley.

For Charley he's a nice young man,
 Charley he's a dandy;
 Charley loves to kiss the girls
 Because it comes so handy.

It's over the river to see the gay widow,
 It's over the river to Charley.
 It's over the river to feed my sheep,
 And measure up the barley.

If you love me like I love you,
 We have no time to tarry.
 We'll keep the old folks fixing round
 For you and I to marry.

The higher up the cherry tree,
The riper grow the cherries,
The more you hug and kiss the girls,
The sooner they will marry.

It's step her to your weevily wheat,
It's step her to your barley,
It's step her to your weevily wheat,
To bake a cake for Charley.

Refrain:

O Charley, he's a fine young man,
O Charley, he's a dandy,
He loves to hug and kiss the girls,
And feed 'em sugar candy.

There are many variations of the above stanza, all sung to the same pattern:

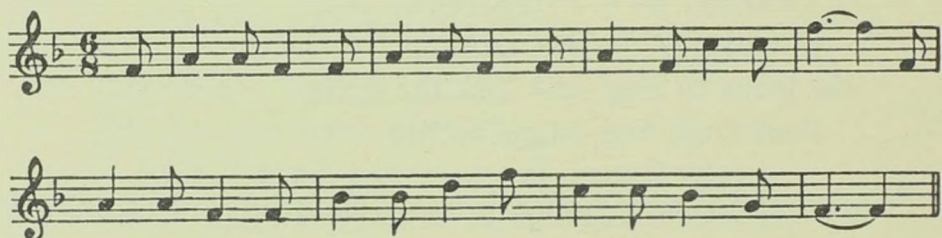
It's curtsey to your weevily wheat,
It's left hand round your weevily wheat,
It's right hand round your weevily wheat,
It's both hands round your weevily wheat,
It's dos-à-dos with your weevily wheat,
Come down this way with your weevily wheat,
It's swing oh swing your weevily wheat,
It's promenade with your weevily wheat.

Needle's Eye

“Needle's Eye” appears to be played much like “London Bridge”, except for the tune. The arch-makers secretly choose their symbols, and when the

players file under the arch, singing, one is captured. He must then decide which symbol he prefers, whereupon he participates on that side in the tug of war that ends the game.

Some forty years ago "Needle's Eye" was a kissing game. The person taken prisoner had to kiss the arch-maker whose symbol he had chosen, and exchange places with him. The playing was continued until every player had been caught and had helped to form the arch.



The needle's eye, that doth supply,
 The thread that runs so true,
 Many a beau have I let go,
 Because I wanted you.

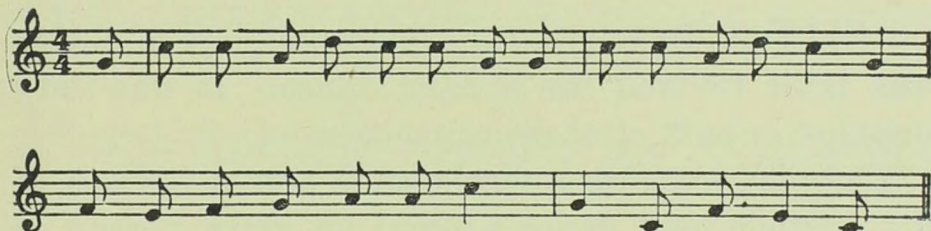
I won't have you,
 Because I can't get you,
 Many a lass have I let pass,
 Because I wanted you.

The needle's eye he doth supply
 The thread that runs so truly;
 Many a beau have I let go,
 But now I've caught my July.

Pop Goes the Weasel

“Pop Goes the Weasel” was a simple but hilarious game. It was particularly appropriate on the frontier where hard times were common and economy was a necessity as well as a virtue.

The tune is lively and the action simple. All the players join hands, the girls to the right of the boys, and dance around to the left until the last line of the stanza. On “Pop Goes the Weasel” all drop hands and partners lock arms and swing around together. During this maneuver the middle player tries to snatch a partner and claim a place in the circle.



It's all around the American flag,
It's all around the eagle,
That's the way the money goes,
Pop goes the weasel.

A nickle for a spool of thread,
A penny for a needle,
That's the way the money goes,
Pop goes the weasel.

You may buy the baby clothes,
And I will buy the cradle,

That's the way the money goes,
Pop goes the weasel.

Round and round the hominy pot,
The monkey chased the weasel,
That's the way the money goes,
Pop goes the weasel.

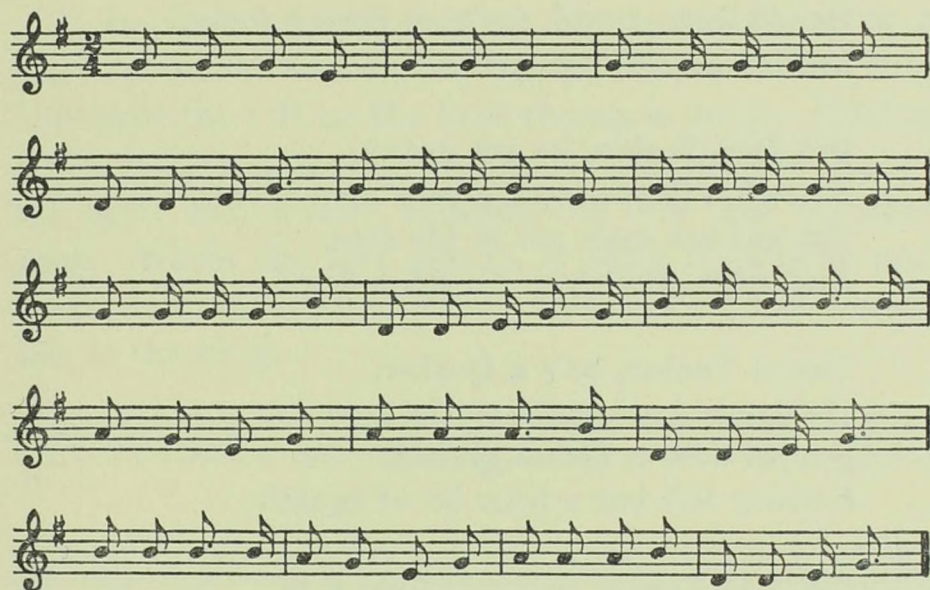
My Mary's got the whooping cough,
Johnnie's got the measles,
That's the way the money goes,
Pop goes the weasel.

Old Dan Tucker

“Old Dan Tucker” was a play-party game which was later revived for a barn dance. It was very popular in both of these capacities.

The players form a circle, each boy at the left of his partner, and dance around an extra person in the middle. During the singing of the first line they circle left. At the beginning of the second line each boy turns to the right and swings his partner, and in the middle of the third line he turns and swings the girl on the other side of him. On the fourth line he turns back and swings his partner again. At the fifth line the partners face, and each boy takes the left hand of his partner, passing her on the left. He then takes the right hand of the next girl and passes her on the right. This “grand right and left” figure is continued until each boy has completed the circle.

During this change, the one in the center tries to get a partner. At the last line of the song the partners swing, and the dance is begun again with the person left without a partner in the middle.



Old Dan Tucker's still in town,
Swinging the ladies all around,
First to the East and then to the West,
Then to the one that you love best.

Refrain:

Get out of the way of Old Dan Tucker!
He's too late to get his supper.
Supper's over and breakfast cooking,
Old Dan Tucker's out a-looking.

Old Dan Tucker's a fine old man,
Washed his feet in the frying pan,

Combed his hair with a wagon wheel,
And died with a tooth-ache in his heel.

Old Dan Tucker came to town,
Riding a billy-goat, leading a hound.
Hound gave a yelp, the goat gave a jump,
Landed old Tucker straddle of a stump.

Old Dan Tucker, he got drunk,
He fell in the fire, and kicked up a chunk;
The red-hot coals got in his shoe,
And whew-wee! how the ashes flew!

Daniel Tucker, he's a Quaker,
He drinks buttermilk by the acre,
Supper's over, dishes washed,
Nothing left but a little bit of squash.

Old Dan Tucker was a fine old man,
He used to ride the Derby ram,
He sent him a-whizzin' down the hill,
And if he hasn't got up, he's a-lyin' there still.

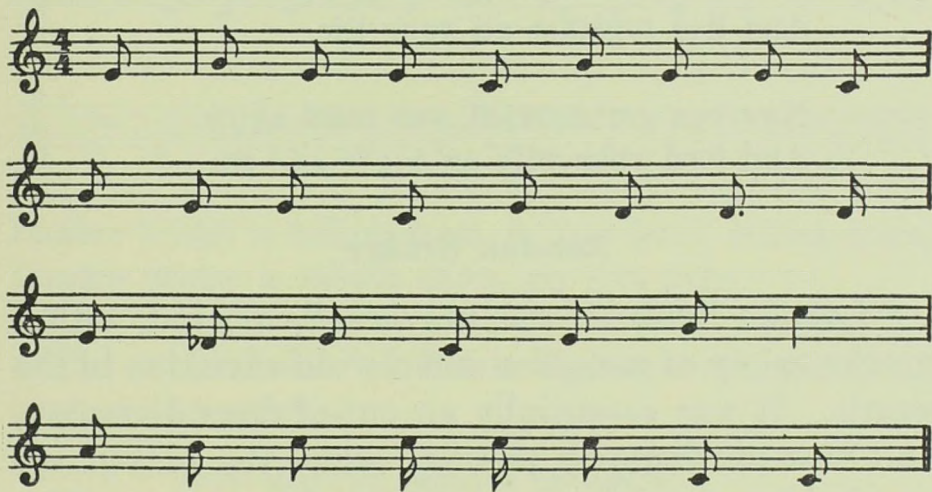
If the company wanted a little extra amusement
at the expense of some one at the party they might
substitute the names of a "beau" and his girl for
Old Dan Tucker.

Mr. _____, so they say,
Goes a courtin' every day,
Carries a pistol by his side,
Asks Miss _____ to be his bride.

King William Was King Jamie's Son

“King William Was King Jamie's Son” was an old kissing game, probably incorporating characteristics of the marriage ceremony.

It is played by all joining hands and forming a circle about one extra boy in the middle. The ring moves to the left as the first stanza is sung. During the second stanza the boy walks around looking at the girls and finally chooses the one that he likes best. While the last stanza is sung he kneels and kisses her hand, after which he takes a place beside her in the ring.



King William was King Jamie's son,
Who from the royal race did come.
Upon his breast he wore a star,
Like the points of the compass are.

Go choose to the east, go choose to the west,
Go choose the one that you love best,

If she's not there to take her part,
Choose another with all your heart.

Down on this carpet you must kneel,
Sure as the grass grows in the field.
Salute your bride and kiss her sweet.
Now you may rise upon your feet.

Other versions of the game end like this:

Now you are married, you must be good,
And make your man chop all the wood.

We now pronounce you man and wife,
And live together all your life.

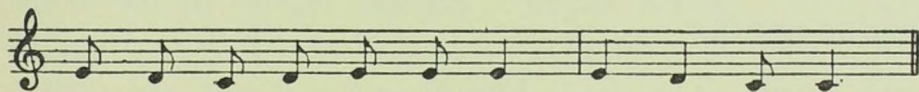
Now you are married, you must agree,
And feed your wife on sugar and tea.

London Bridge

“London Bridge” was universally played, with a great variety of melodies and a wide variation in the words. It was essentially an out-of-door diversion, and was particularly popular when the play-party was held on the lawn on a moonlight evening. The game is very old, with its roots in the English country dance. It is thought by some to represent the superstitions regarding the lives which were always sacrificed during the building of bridges.

In playing this game one couple stands with hands joined and raised above their heads to make the

bridge. The rest of the players pass single file under the arch, all singing as they go. At the end of the last stanza the bridge falls and takes some one a prisoner. He is conveyed to a place out of hearing of the others, and allowed to choose to which prison he will go by deciding whether he prefers gold slippers or a silver crown, peaches or pears, or any much-desired objects. He then stands behind the half of the bridge whose treasure he has chosen, and the game goes on until everybody has been taken prisoner. A tug of war then ensues.



London bridge is falling down, falling down, falling down,
London bridge is falling down, my fair lady.

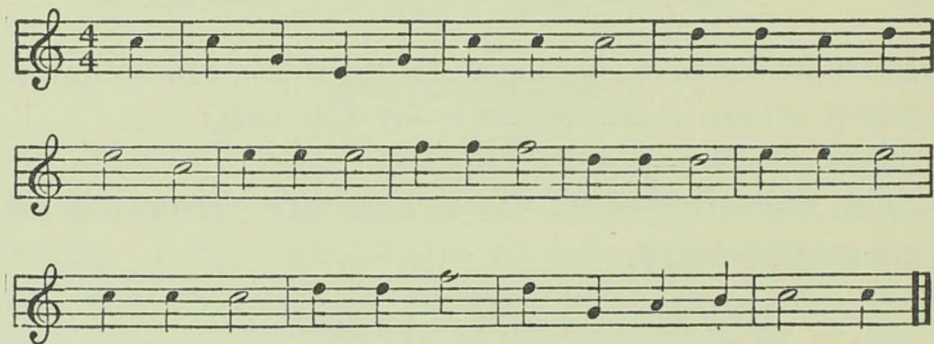
The vicissitudes of the bridge are recounted as long as necessary.

How shall we build it up again,
Build it up with pins and needles,
Pins and needles will not hold,
Build it up with bricks and mortar,
Bricks and mortar will wash away,
Build it up with penny loaves,
Penny loaves will tumble down,
Build it up with gold and silver,

Gold and silver will be stolen away,
 We will set a man to watch,
 Suppose the man should fall asleep,
 We will set a dog to bark,
 What has the prisoner done to you,
 Stole my watch and broke my chain,
 Off to prison you must go.

Bingo

“Bingo” is played by a double circle, with the boys on the outside. As the players sing the first verse one ring marches to the right, the other to the left. At the beginning of the second verse a “grand right and left” is executed until each boy finds his own partner. The partners then swing and the game begins again.



There was a farmer had a dog,
 Bingo was his name, sir.
 B-i-n-g-o go
 B-i-n-g-o go
 B-i-n-g-o go
 Bingo was his name, sir.

Right hand to your partner;
Left hand to your neighbor.

B-i-n-g-o go

B-i-n-g-o go

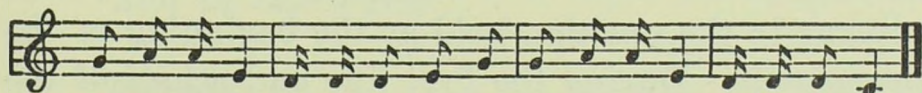
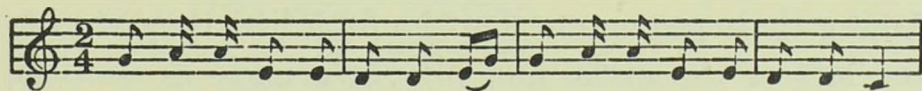
B-i-n-g-o go

Bingo was his name, sir.

Jim Along Jo

“Jim Along Jo” was a game which sweethearts liked to play, and therefore one which was likely to be frowned upon by their elders. In various places it was known as “Hi, Come Along!”, “Fire on the Mountain”, and “Jim Along a Josie”. “Jim along” seems to have been used as an imperative verb which really meant “come along” or “get along”.

The players join hands and circle to the left. One girl leaves the ring and runs to the opposite side of the circle. When she starts back, one of the boys leaves his place in the ring and runs to a point opposite, whereupon he is eligible to try to catch the girl before she gets back to position. If he catches her he is entitled to the privilege of an embrace.



Cat's in the cream-jar, run girls, run!

Fire in the mountains, fun, boys, fun!

Refrain:

Hey, Jim along, Jim along, Josie!
Hey, Jim along, Jim along, Jo!

First to the court-house, then to the jail,
Hung my hat on a rusty nail.

If you think you've got a beau,
Step right up and do si do!
Hey, Jim along, Jim along, Josie!
Hey, Jim along, Jim along, Jo!

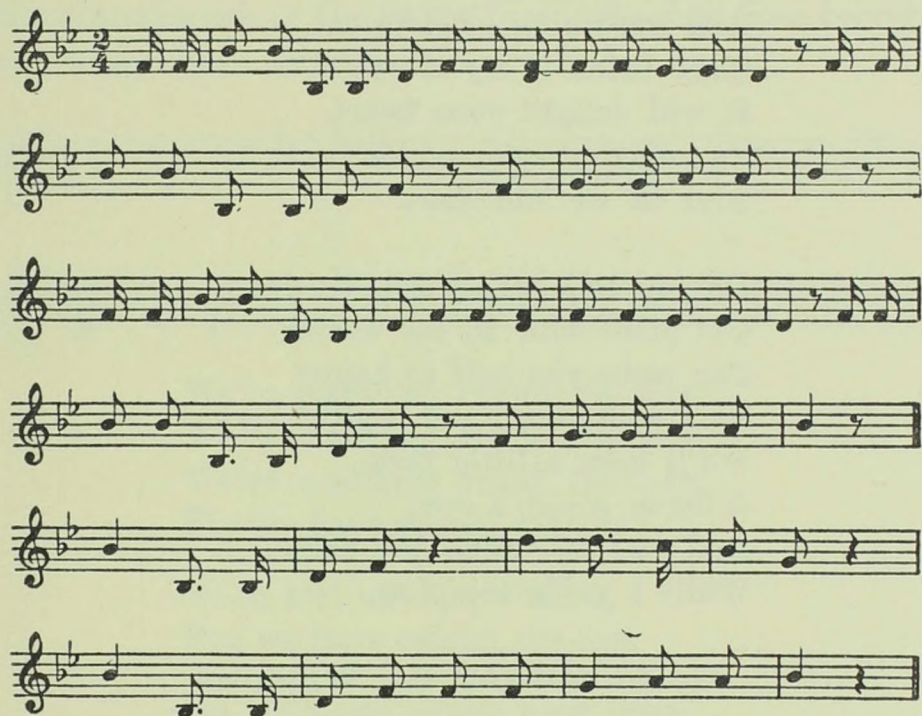
Refrain:

Hey, Jim along, Jim along, Josie!
Hey, Jim along, Jim along, Jo!
If I was single and wanted a beau,
I'd fly to the arms of Jim along Jo.

Wait for the Wagon

“Wait for the Wagon” is played by the group standing in a single file, boys and girls alternating. At the beginning of the song the boys make a half turn to the left and sing the first four lines while facing their partners. On the fifth line they step to the left of the girls, and all promenade in couples, moving in the form of a rectangle until every one returns to the position held at the beginning of the promenade. During the first line and a half of the refrain the boys swing their partners, and on the last half line every one returns to the position held

at the commencement of the game. The same figures are repeated for the other two stanzas.



Will you come with me, my Phyllis, dear,
To yon blue mountains free,
Where the blossoms smell the sweetest
Come rove along with me?
It's every sunny morning,
When I am by your side,
We'll jump into the wagon
And all take a ride.

Refrain:

Wait for the wagon, wait for the wagon,
Wait for the wagon, and we'll all take a ride.

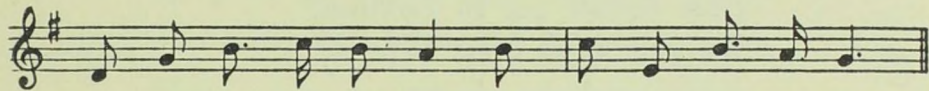
Where the river runs like silver
And the birds they sing so sweet,
I have a cabin, Phyllis,
And something good to eat.
Come listen to my story;
It will delight your heart.
So jump into the wagon
And off we will start.

Do you believe, my Phyllis dear,
Old Mike with all his wealth
Can make you half as happy
As I with youth and health?
We'll have a little farm,
A horse, a pig, a cow,
And you will mind the dairy,
While I guide the plow.

Go In and Out the Windows

“Go In and Out the Windows”, or, as it was sometimes called, “Round and Round the Village”, is started by all joining hands and circling to the left. As the ring moves around, an extra boy weaves in and out under the clasped hands of the players which are raised to form arches or windows. By the end of the second stanza the weaving is completed, and during the third stanza the circle stands still while he chooses a partner. As the fourth stanza is sung he kneels before her, and in the fifth stretches his arms or fingers apart to measure his love. During the last stanza he kisses his partner and

then takes a place at her left in the ring. The person whose place he has taken then steps into the center and the game is resumed as before. All of the stanzas are in the same form, the first line being repeated three times.



We're marching round the levy,
 We're marching round the levy,
 We're marching round the levy,
 For we have gained the day.

Go in and out the window,
 For we have gained the day.

Go forth and choose your lover,
 For we have gained the day.

I kneel because I love you,
 For we have gained the day.

I measure my love to show you,
 For we have gained the day.

One kiss before I leave you,
 For we have gained the day.

Go round and round the village,
 Go round and round the village,

Go round and round the village,
As we have done before.

Go in and out the window,
As we have done before.

Now stand and face your partner,
And bow before you go.

Now follow me to London,
As you have done before.

In and out the window,
In and out the window,
In and out the window,
For we have come to-day.

I wish my love to show you,
That I have come to-day.

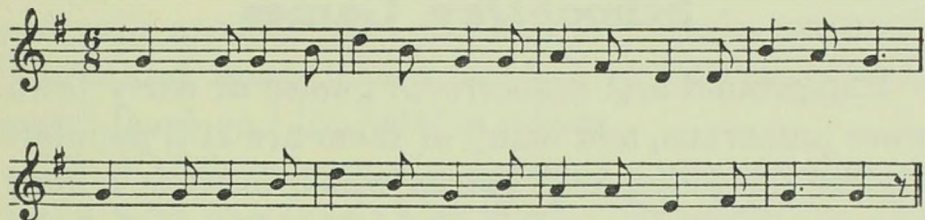
I kneel because I love you,
For I'm engaged to-day.

Here We Go Around the Mulberry Bush

“Here We Go Round the Mulberry Bush” probably “is a relic of the May-Day dancing in a circle around the ‘bush’ or ‘tree.’” It was particularly popular with the small girls at the play-party.

The players join hands and circle to the left, singing the first stanza as they go. During the second stanza they stand still and pantomime the washing of clothes. At the end they whirl rapidly in place,

then start singing the next stanza with appropriate gestures. All of the stanzas follow the same pattern.



Here we go round the mulberry bush,
The mulberry bush, the mulberry bush,
Here we go round the mulberry bush,
So early in the morning.

This is the way we wash our clothes,
Wash our clothes, wash our clothes,

This is the way we wash our clothes,
All on a Monday morning.

This is the way we iron our clothes,
All on a Tuesday morning.

This is the way we mend our clothes,
All on a Wednesday morning.

This is the way we go to call,
All on a Thursday morning.

This is the way we sweep the house,
All on a Friday morning.

This is the way we bake our bread,
All on a Saturday morning.

This is the way we go to church,
All on a Sunday morning.

PAULINE GRAHAME