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This guide accompanies the four-part instructional television series *Dancing Threads: Community Dances from Africa to Zuni*, a production of KET, The Kentucky Network.

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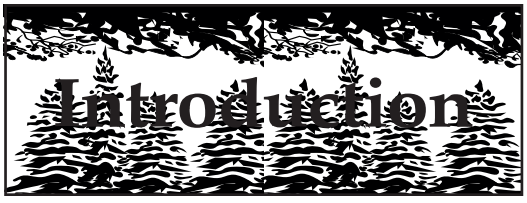
KET
The Kentucky Network



By Anndrena Belcher

Jean Ritchie, Paula Larke, Arden Kucate, and I all come from cultures rooted in the necessity of a reciprocal relationship with the land and the air and the waters. Our people have worked the small farms of New Mexico, Alabama, and Kentucky. Each of us comes from a culture rich in the arts; for stories, songs, dances, games, and the making/crafting of tools, clothes, housewares, and personal ornaments were, and still are, a part of everyday life.

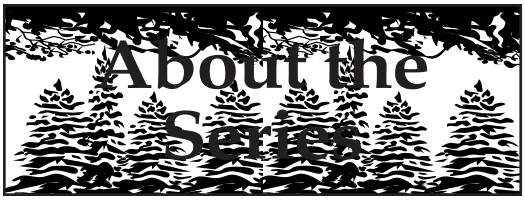
The Zuni tribes of Arden's New Mexico homelands were threatened with extinction, both by the Spaniards and by the white man. Old-time Appalachian mountain farmers struggled to survive and raise their families on what they could grow and gather from the rugged and hauntingly beautiful land they lived on. Nor was life easy for the African-American rural folks of Paula's Alabama childhood community. She didn't learn all the old games and stories from the old people who tended to her, but what she did learn was their "way," their "essence," as she calls it.

It is the "way" of each of the ancient cultures represented in *Dancing Threads* that gets passed on through the stories, songs, games, riddles, sayings, and community dances. And it is the "way" of these old cultures that very well may help us see *our* way into human understanding and mutual cultural and generational respect. As Little Tree's grandmother in Forrest Carter's book *The Education of Little Tree* advises, "If it is a good thing, pass it on!"

The fun thing about living today is that we can view the past and the cultural teachings of the ancients and carry those teachings forward to the benefit of ourselves and our world. Urban lifestyles may not hold as many opportunities for rural-based community dances, but these dances can be enjoyed in urban as well as rural settings. If young people do not have their own community-supported dances and gatherings, that's all the more reason to introduce the dances in the classroom. Students can then take them out into the community and make a place and a way for them to flourish in their particular home environments.

The dances and play parties included in *Dancing Threads* come out of the rural cultures of the Southern African-Americans, the ancient Zuni Indians of New Mexico, and the Appalachian mountain folks of Eastern Kentucky. The series is designed to provide a connecting thread to each specific culture through the dancing and oral history of the dance leader, while connecting each culture to the others through the common threads of dance and rural-based economic histories. Each dance can be integrated into units on the history, culture, economics, art, costume, oral literature, music, architecture, geography, and politics of yesterday and today.

The main thing is: Have fun dancing and see what you feel by participating in one of the most powerful forms of the democratic process in the land!



Dancing Threads is a series of four half-hour programs featuring outstanding performers—African-American, Native American, and Appalachian—teaching traditional dances and games, some centuries old.

The activities are all "community dances," involving patterns of singing, dancing, poetry, mimicry, and play acting, used in olden days to teach social customs to a whole community. Some are courting dances; some are for play after coming together to work; some are used to celebrate seasonal accomplishments such as the harvest. People of all ages have enjoyed them and passed them on for generations.

Dancing Threads gives young people a multicultural and historical perspective, encouraging them to value their own and other cultural traditions. The programs also show students that they don't need expensive things to have fun. As host Anndrena Belcher says, "You've got rhythm in your fingers and your hand claps; you can jump; you can make motion; you can create it all. And because the dances and games are old, it's another way of recycling what we've had that worked."

In each program, students in the television studio follow step-by-step instructions and then participate in each game or dance as a group. This segment is followed by a short interview with the artist about the historical and cultural contexts out of which the dance sprang. The game "Weevily Wheat," for example, refers to an individual by the name of Charlie, a reference to Britain's "Bonnie Prince Charlie" of the 1700s.

Anndrena Belcher hosts two of the programs, teaching traditional Appalachian games brought from the British Isles by early settlers. A noted storyteller, Anndrena is featured prominently in the popular KET series *Telling Tales*. African-American musician and storyteller Paula Larke and Zuni dancer/storyteller Arden Kucate complete the talent for this series.

Because the series was created for students of all ages, this teacher's guide offers a broad range of suggestions for activities to expand on what students have learned from the tapes. Please adapt the discussion questions and activities to an appropriate level for your students.

How To Use This Series

While an instructor on tape can never offer the warmth of a real live visitor in your classroom, this electronic resource does have its advantages: Through the magic of videotape, you can introduce your students to these top-notch experts as your schedule permits. With your VCR, you can start, stop, rewind, and review the tapes as often as you like.

We recommend watching each half-hour program all the way through the first time. You may wish to reset your counter to "0" when you begin and make note of any segments you expect to review.

You may want to begin your instruction by showing your students the entire set of instructions and the final student performance of the complete dance in one sitting (about 20 minutes) so they will know how the complete dance will look.

When you are ready to have students perform the dance, you can play each part as many times as necessary until they are comfortable with it. Students will enjoy and appreciate the dance much more if they have practiced enough to feel comfortable with the motions. Then dance the entire dance.

If you are working with students older than those featured in the programs, you may want to use the instructional portion to teach yourself the dances and then teach them, without the video, to your students.

The final segment, the 10-minute interview, can be used at any time and with all ages to give students insights into the cultures and traditions featured in the series.

The *Dancing Threads* programs are closed-captioned. If you have a decoder, you can use it to show the song lyrics on screen.

Finally, don't be too demanding of your students. You'll notice that Anndrena, Paula, and Arden all approach the dances with a relaxed attitude and enthusiasm for the students' participation. As Anndrena says, "Have fun!"

Social Studies

Every human being has a story which is connected to every other human being in the making of history. Each community dance is tied to a whole cultural history. Each culture is tied to an ancient land-based economy. The links to geography are obvious in the specific cultures represented in the series; a map charting various migrations and geographic changes as a result of conquering or being conquered would be challenging.

Language Arts

Archaic forms of the English language and the ancient language of the Zuni/Shiwi are represented in the singing and dancing as they are integrated in the *Dancing Threads* games. We find linkages to the poetic and beautiful worlds of long ago and the cultures of today in the music's syntax—so different from mainstream standardized English.

Dance and Physical Education

Ears, feet, hands, and eyes all work synchronistically in the making of the music *and* the dance. Right- and left-brain activities are integrated with clapping of hands, turning, reversing direction, switching hands, and passing partners and opposites right shoulder/left shoulder. Harmonic use of space and respect for the individual player in each set builds self-esteem with group support. These dances build community and cultural identity as well.

Visual Arts

Moving in lines and circles and turnarounds all require visual imaging, which can be used to express visual representations of design and story.

Drama

Singing/dancing games require suspension of disbelief as each person enters the traditional community dance arena as a player enacting harvest, courtship, or other life and ritual dramas. Each dancer/player provides rhythm, music, and character.

featuring:
Anndrena Belcher, host and instructor
Jean Ritchie, guest

"The play party games took place largely around harvest time, around the work, you know—planting time, harvest time, corn-hoeing time. And, on weekends, it was the reward for working all during the week. Some family would let the children all come in and play games. You had to call it 'playing games' because you didn't call it dancing since dancing was sinful. My mother said she always had to say to her mother not, 'I'm going to run sets' or 'I'm going to a dance.' She always had to say, 'I'm going to the plays.' And so it got to be called a 'play party.'"

—Jean Ritchie

Context

What Is a Play Party?

The Handy Play Party Book, published by World Around Songs, Inc., gives this definition of a play party:

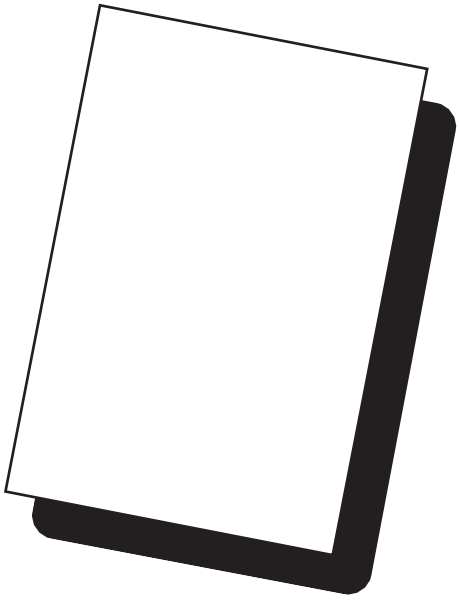
"The play party is one of America's most important contributions to the world of folk dances and folk games. It is rooted in the customs of the old countries from which the early settlers came. Defined simply, a play party is a kind of country dance done to a singing accompaniment. The songs and figures of our early play parties hearken back to Scottish, English, Irish, and German folk traditions."

Frontier community gatherings often focused on play parties as an occasion for people of all ages to come together and have fun. With limited access to musical instruments and special equipment, early settlers found play parties a rich source of entertainment in their sparse surroundings.

The Handy Play Party Book goes on to say:

"Pioneer life was often difficult and full of challenges. Sometimes there was a scarcity of food. Often there was isolation and loneliness. Light-hearted fellowship and recreation was a much-needed tonic, yet religion frequently stood in the way. Quakers, Disciples, Methodists, Baptists, or Presbyterians might differ as to creed, but they were united in their belief that dance was a wicked sport and the fiddle an instrument of the devil. The singing games of the young people, however, seemed innocent enough, being time-honored and unsophisticated. So it came that these charming dances, carefully referred to as 'play parties,' brightened life on the American frontier."

For a time, the Appalachian Mountains served as the frontier. Some new settlers learned from the native tribes along the routes of migration. Others, eager to make way in the "New World" for their own settlement, took on the role of Indian fighter, and, as Leonard Roberts tells us in the introduction to his book of tales called



Greasybeard: Tales From the Cumberland Gap, this natural pass between the mountains became "one of the important passes in western civilization."

As he writes about the settlement of eastern Kentucky, Roberts recounts the migration routes of the pioneers:

"The American Revolution over, our people poured across the Northwest Territory. To the south they skirted the southern tip of Appalachia and settled in the Cotton Belt. From the middle reservoirs of population in southern Pennsylvania and Piedmont Virginia and North Carolina the pioneers threaded their way into the Shenandoah Valley and converged on the Cumberland Gap by way of Boone's Wilderness Trail. This movement began in 1775. By 1780 a thousand were able to hold the Great Meadow against constant Indian siege. In the same year 800 Kentucky and Tennessee frontiersmen marched off to King's Mountain to defeat the British. The 1790 census listed nearly 75,000 people in the region, enough to make it the fifteenth state in 1792. Almost 4,000 Kentuckians fought with Mad Anthony Wayne at the Battle of Fallen Timbers in 1794. Here they finally defeated the northern Indians who barred the way to the Midwest."

Do you wonder what games and songs and dances the Indian children were playing and singing and dancing at this time? The Boston Tea Party was a fairly recent event. Did the new settlers' children sing about "goin' to Boston" referring to Boston, Massachusetts or Boston, England? Did they play the singing game around the campfires at night?

Jean Ritchie of Viper, Kentucky is a legendary singer, songwriter, storyteller, and dancer; her family is well known for its music. Jean shared some of the background of "play parties," having learned them as part of everyday living in Knott County, Kentucky.

"Children played games on the school ground," she says. "The singing games got started when you were a little child going to school and at recess and dinner time—you'd go out and play on the school yard and in the twilight around the houses, around homes. The younguns would get together and play the children's games just anytime. But when you got up to courtin' age, the places we played play party games were at pie suppers and in homes on weekends, at parties."

Jean's family lived on what she calls a "semi-subsistence farm," and the play parties served as a great reward for working hard all week.

According to Jean, the play party games took place "largely around harvest time, around the work, you know—planting time, corn-hoeing time." The adults knew the young folks had to have a way to get together and have some wholesome fun, and the courting couples needed a time and place to get to see each other. The play parties allowed both as well as supervision by the older folks. When Jean asked her mother how they let the young folks get away with playing those kissing games and those dances, her mother replied, "Well, young people gotta have fun. If you don't let 'em have fun, they'll do something worse."

The churches disapproved of dancing and of the fiddle, but the play parties didn't seem so worldly. "Some family would let the children all come in and play games. And you had to call it games because dancing was sinful," Jean explains. It was called "going to the plays," and so it got to be called a "play party"—a party where people played.

The play parties included the older folks, the young ones, and the little bitty ones, too, she says. "You start goin' when you're a baby and you watch until you're big enough to toddle and big enough to get out there and try to join in…. I've seen, even today, people do that. They carry a little youngun with 'em when they're dancin' so it feels like it's joinin' in."

Where did these parties come from? "From the countries that the people came from," says Jean. "England, Scotland, Ireland, Wales … [and] some of them were made up after they got here."

The play parties, along with other games, stories, and ballads, served to chronicle and reenact or "play out" the happenings of the times. Community characters and dialogue, propriety and courtship rituals—all get interwoven in the dancing and mimicking and pretend ceremonies of a culture based on self-sufficiency in terms of relationship with the natural environment. These early white settlers farmed, gathered food, and made their own clothes, tools, houses, warmth, music, literature, education, and dance. Listen to the words and know that the actions represent people and doings of the time. The games represent a cultural viewpoint at a point in time. The play party represents an important community gathering activity—a thread in the weave of identity.

Before the Program

Dances Today and Yesterday

1. Have students bring in tapes or CDs of their favorite dance music. Ask each student to play a favorite cut on the recording and move to the music. Have students note which movements develop with various music pieces.

   How would this music be classified? How do people move to this music? What is the ideal environment for dancing to it? What role does dancing play in the everyday lives of people today? How would you define "dancing"?

2. Ask students to bring in tapes, CDs, or records of music their parents listened to when they were the same age as your students are today.

   What are the differences and similarities between this music and the music the students chose for themselves? What about the environments in which the two sets of music are/were danced to? Has the role of dancing in everyday life changed from parent to student? Compare the kind of clothing worn for dancing today to the kind worn in their parents' dancing "youth." What is the role of dancing in courtship today (with students)? What was its role during their parents' generation? What are community dances like today? How do they compare to community dances when their parents were growing up?

3. Have students go back another generation and conduct an oral history interview with their grandparents and great-grandparents (if possible), or with an older member of the community.

   Questions they could ask during the interview:
   - What dances did people of this generation do?
   - Where did people dance?
   - What kind of music did people dance to?
   - What role did dancing play in community celebrations?
   - Were special clothes worn for these dances?

British Isles Immigrations and Settlement in the New World

1. Have students find Boston, Massachusetts on a map of the United States. Now find Boston, England on a map of the British Isles. Trace immigration routes from the British Isles to the New World.

2. Ask students if they've ever wondered what the early settlers did for entertainment. Ask them to employ their research skills to find out what songs, games, and dances the British settlers brought with them to this continent. What songs, games, and dances were in existence among the Native Americans here at the time?

3. Have students trace their own ancestry and find which countries their people came from. When did they arrive in the New World? Do students know their own families' personal connections with the American Revolution?

4. Discuss migrations of settlers from colonial America into the Appalachian Mountains. Can students find out about the beliefs and attitudes toward dancing of early white settlers?

Goin' to Boston Instructions

(See the video for a demonstration.)

Lyrics	*Movements*
	Start with couples set in two lines facing each other, ladies on one side and gents on the other. The couple at the top of the line is the head couple.
Good-bye girls, we're goin' to Boston Good-bye girls, we're goin' to Boston Good-bye girls, we're goin' to Boston Earli in the mornin'	**Circle left all around to home.** All join hands; line becomes a circle and circles once around to home. Return to lines.
Saddle up girls, and let's go with 'em Saddle up girls, and let's go with 'em Saddle up girls, and let's go with 'em Earli in the mornin'	**Promenade right, all the way around to home.** Each gent takes his partner's right hand in his right hand and her left in his left and travels in a circle counterclockwise, returning home and falling back into the initial lines.
Get out of the way, or you'll get run over Get out of the way, or you'll get run over Get out of the way, or you'll get run over Earli in the mornin'	**Head couple sashays down to the bottom of the set and back.** Head couple joins both hands straight across and sashays down to the bottom of the set and back to the top, between the two lines. Folks on sidelines clap and sing.
Rights and lefts will make it better Rights and lefts will make it better Rights and lefts will make it better Earli in the mornin' Hand your hands just a little bit faster Hand your hands just a little bit faster Hand your hands just a little bit faster Earli in the mornin'	**Grand right and left to opposite line.** Head couple faces each other. The ladies' line will follow the head lady; the gents' line will follow the head gent. Head couple joins right hands in a handshake position, passing each other by right shoulders; then they extend their left hands to the next lady or gent in the opposite lines. This continues, passing right hand, then left, until they weave the whole line and come home to their original positions and fall back into their lines.

(continued on next page)

Chorus:
Won't we look pretty in the ballroom?
Won't we look pretty in the ballroom?
Won't we look pretty in the ballroom?
Earli in the mornin'

Arm right and left (the reel). Head couple swings each other by their right arms one and a half turns, then turns loose and gives left arms, or elbows, to the next lady or gent in the opposite line and swings. Head couple meets in the center of the set to swing each other one half turn, then out to next lady or gent. Continue alternating swinging opposite line and partner in center one half turn until head couple is at bottom of set. In one variation, head couple stays at the bottom of the set and a new head couple is now at the top of the set. In the video, Anndrena adds on another verse and set of steps, as follows.

Optional addition (demonstrated in the video):
Johnny, Johnny, gonna tell your pappy
Johnny, Johnny, gonna tell your pappy
Johnny, Johnny, gonna tell your pappy
Earli in the mornin'

Sashay to the top of the set and cast lines. Head couple, now at the bottom of the set, joins both hands straight across and sashays up to the top of the set. They release hands and turn out. The lady leads her line down to the bottom of the set, and the gent does the same with his. When the head couple arrives at the bottom of the set, they join their hands above their heads in a V shape to make a bridge. Ladies and gents behind the head couple join hands as in the promenade and travel under the bridge to re-form their lines. The head couple stays at the bottom of the set and a new head couple is at the top.

Continue dance until each couple has had an opportunity to be the head couple.

After the Program

Finding Out More

1. Research the economic conditions in the early 1900s, when Jean Ritchie's parents were raising their children. How do students view economic conditions today? How do economic conditions influence dance, music, art, recreation, and community celebrations?

2. How did the mountain people of Eastern Kentucky preserve some of the traditional dances and songs from the British Isles? What other nationalities of people wound up settling in the Appalachians after the Indian wars? What Indian tribes live(d) in the part of the country where your students live?

Talking About It

1. In the interview, Jean says play parties were organized to celebrate work completed. What do people do today as a reward or celebration for working hard?

2. How is "Goin' to Boston" different from the games young people play today? How is it similar? How does the community today involve young people in traditions and celebrations?

3. Ask students to think about the contemporary dances they shared before learning "Goin' to Boston." Are any movements in the "Goin' to Boston" play party carried over into dances of today? What are they? What happens when you dance all the movements from this play party? Instead of singing "Goin' to Boston," perform the dance steps to different kinds of music. How does the "feel" of the dance change?

Showing What They've Learned

1. Have students teach the dancing game or play party to another group of students.

2. Have students draw or paint a visual representation of the key images or designs of this dance. To prompt responses, take a movement from the dance—casting the line, for example—and ask students to think about how they might represent this movement graphically (as a design).

   What would happen if this design were used for clothing? For jewelry? Could you make a mask or other ceremonial trapping incorporating this design? Why was this particular design important to you? What does it say to you or about you?

3. Have students draw or paint a three-part picture representing images of dancing from their lives today, from the lives of their parents' generation, and from the lives of their grand- or great-grandparents' generation.

4. Let students dance to these three generations of music. Invite parents and grandparents into the classroom to talk about dancing as they knew it when they were growing up. Can they show photographs of dances? Perhaps one of them would volunteer to teach students a dance from their generation.

5. Have students produce a performance piece dedicated to the history of dance as they have learned about a part of this history from their parents and grandparents. Include information about today's dancing and music. Perform the piece with music to start. Then talk about whether it could be performed without accompaniment other than singing and hand clapping. Try it! Does the performance change in tone if it is performed outdoors with no lighting other than natural light?

Opportunity for Teachers

East Tennessee State University in Johnson City, TN has a great deal of archival material dealing with the British Isles-to-Appalachia connection, including an exchange program each summer which brings Scottish studies to Appalachia and takes Appalachian studies to Scotland. This program is accredited. Universities in your area may sponsor similar programs.

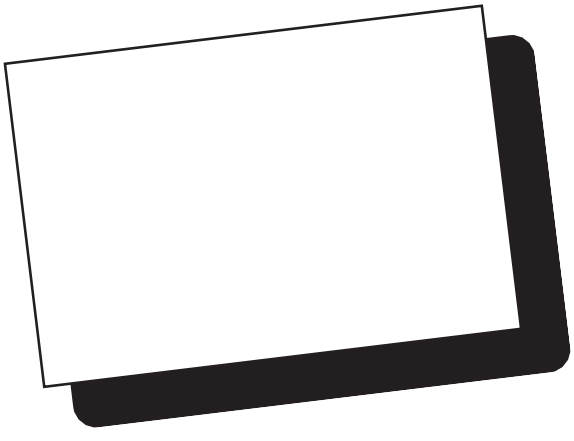
featuring:
Anndrena Belcher, host
Paula Larke, instructor

Generations of black Americans transplanted from Africa have enjoyed playing "Little Johnny Brown" as a courtship dance, as a vehicle for teaching values, and as a source of lively fun. Participants with even the slightest theatrical bent enjoy the fun of improvising when asked to "show off y' motion." All dancers enjoy the freedom of expression in an atmosphere of group support.

Context

Chain of Transference

Paula Larke first saw "Little Johnny Brown" played at the Highlander Center for Research and Education in Knoxville, TN. Folklorist Guy Carawan was showing it to a group of young leaders-in-training at the annual Summer Youth Workshop.



"I noticed at once how the young African-American and Native American males took to the old-fashioned 'courting' that makes the game so inviting to even older youth," Paula says. "When I asked Guy where he'd learned it, he told me that Janie Hunter of Johns Island, one of the Sea Islands off the coast of South Carolina, had shown it to him. In later conversation I learned that Mrs. Hunter had learned it from Bessie Jones of St. Helena, farther down the South Carolina coast.

"It turns out that Mrs. Jones had visited Johns Island as part of an extended residency with the Penn Center Heritage Program and shown the game to senior citizens and children. She spent enough time with the folks on that island to discover a difference between the rhythms and styles of her folks, from St. Helena, and those of the Johns Island folks. The rhythms of the two communities were different enough that Mrs. Jones and Mrs. Hunter had trouble singing together. Amazing! Such a little bit of water separating the two communities and such a large difference between their rhythms. Shadows of the days of relocation and readjustment! Can you imagine how difficult it was to communicate from language to language when you'd been torn from your families and anyone who spoke your language?

"Anyway, from the specific rhythms of the Johns Island traditions to this urban version with electric bass and contemporary tonality, 'Johnny Brown' still delivers a sackful of messages to be carefully and honestly weighed," says Paula. "I had fun playing it and watching its beautiful kaleidoscope of flirtations."

The Story of Little Johnny Brown

This story of Little Johnny Brown was popular among African-Americans living on the islands off the coast of South Carolina and Georgia:

Though small in stature, Little Johnny Brown felt big and important because he was so good at picking cotton. He was mighty

proud to lift his heavy bags onto the scale so everyone could see how much he'd picked. And he was mighty angry when the boss told him his bag weighed only 20 pounds when Johnny knew it weighed 30, or 40 pounds when Johnny knew it weighed 50.

Determined to get back at the boss, Johnny began tossing bricks and stones and dead animals and whatever else he found into the sack with the cotton. If the boss cheated Johnny, Johnny would cheat the boss in return.

When Johnny's mother got wind of the scheme, she told him to lay his blanket down on the ground and pour out the contents of his cotton sack so she could have a look. She was not pleased. She explained to him that while the man might cheat Johnny out of his money, no one could cheat Johnny out of his soul. If he maintained his own sense of values, he would grow up to be an honest man—and a better man than the boss who stole.

Images in the Song

To "lay your blanket down" doesn't just refer to the story of Little Johnny Brown. It also means to show your true self to your partner.

"Lope like a buzzard" gives the dancers a chance to cut loose and have a little fun. At the same time, it gives the lead dancer a chance to see whether his partner will go along and imitate his actions for the fun of it, or look down her nose and give it only half a try.

The image of loping like a buzzard also refers to a tradition dating back to the days of slavery. Sometimes a slave would die in the field and get dragged off to the side so as not to slow down the work. At the end of the day, the other slaves would find their friend and perform a dance with the motions of a buzzard, escorting their friend's spirit as it soared up to heaven.

Before the Program

African Settlement in America

Have students study the Slave Trade Triangle: Goods were taken by boat from Europe to West Africa. After the goods were sold, European traders filled the empty boats with slaves they bought to take to the Americas. They sold the slaves along the east coasts of North and South America (where local native populations had been devastated by diseases from Europeans). The traders then filled their boats with American goods to take back to Europe for sale. Have students draw a map of the triangle and write a brief description of its significance.

Games People Play

1. Ask students to list their favorite games of today. Why do they like these games? Is there a winner? A loser? A team? Is there support from a group? Is there a hero? Describe a winner. What do these games teach individuals about how to be human to one another? Who teaches games of today? What role do these people have in teaching children about community?

2. Ask students to interview older family members about games they played as children. Where did the family members grow up? Who influenced their games? Their stories? Their music? Their work?

3. Have students teach a game their parents or grandparents handed down. If there are no parents or grandparents to share games, have students interview an older person in the community (at the community center or senior citizens' center or a nursing home). Ask the person to tell about games from the past—singing games, work games, and others. Compare the old games to games of today.

Making the Blanket

Working with your school art teacher or a local artist, have students design and create blankets to use in the dance. Possible methods include tie dyeing, simple weaving, block printing, etc. Have students learn about indigo, which was grown on the Sea Islands and along the coastal mainland (and was the original dye for blue jeans!). Students may wish to color their blankets using indigo-colored dye.

Little Johnny Brown Instructions

(See the video for a demonstration.)

Materials: You will need four squares of cloth, large enough to see from around the room (approximately two feet square).

Participants: Start with four individuals in search of excellence. They are also looking for good partners with whom to share their work and play.

The game begins with four players in a circle/square, holding up their "blankets" (squares of cloth). These four "Johnnys" begin the dance. They will choose partners from the large circle of friends surrounding them.

The following directions for one circle of four dancers can easily be multiplied. Just be sure to leave enough people in the surrounding circle to provide partners for all the original "Johnnys."

Lyrics

Little Johnny Brown
Lay your blanket down
Little Johnny Brown
Lay your blanket down
Now y' fold one corner, Johnny Brown

Now y' fold another corner, Johnny Brown
Now y' fold another corner, Johnny Brown
Now y' fold another corner, Johnny Brown
Now y' go pick y' partner, Johnny Brown
Now y' go pick y' partner, Johnny Brown
Now y' go pick y' partner, Johnny Brown
Now y' go pick y' partner, Johnny Brown
Now y' lope like a buzzard, Johnny Brown
Now y' lope like a buzzard, Johnny Brown
Now y' lope like a buzzard, Johnny Brown
Now y' lope like a buzzard, Johnny Brown
Now y' show off y' motion, Johnny Brown
Now y' show off y' motion, Johnny Brown
Now y' show off y' motion, Johnny Brown
Now y' show off y' motion, Johnny Brown

Movements

Players pick up the squares.
Players lay squares down.
Players pick up the squares.
Players lay squares down.

Each player folds one corner of his/her cloth into the center of the fabric.

Each player folds next corner.
Each player folds third corner.
Each player folds fourth corner.

Each player takes cloth and gives it to a chosen partner in audience. Partner follows dancer back to circle with cloth. There will be eight dancers in each circle.

All eight dance around in a circle flapping their arms like buzzards, loping toward imaginary prey.

Each "Johnny" creates a move his/her partner must imitate.

"Johnny" hands the blanket to his/her partner.

Lyrics (continued)

Now y' go join the circle, Johnny Brown
Now y' go join the circle, Johnny Brown
Now y' go join the circle, Johnny Brown
Now y' go join the circle, Johnny Brown

Movements (continued)

Original four dancers return to the large circle, and the four new "Johnnys" start from the beginning of the song. When it's time to "go pick y' partner," the four will choose new dance partners. So the dance continues.

After the Program

Finding Out More

1. Talk about the secret ways African-American people had to live and educate themselves in the early days of our country. Why did they teach their children double talk, riddles, jive, hambone, and folk songs? How many had double meanings—one level of understanding for whites around them and another for family and friends?

   What are some words, games, talk, gestures, or phrases of today that help people in a group (ethnic, racial, age group, gang) communicate with one another without others knowing exactly what's going on?

2. Listen to some of your students' favorite music of today. Are there carry-overs from or parallels to the rhythms or movements in "Little Johnny Brown"? What is the difference between rural and urban lifestyles of young blacks today? What about African-American people who lived in the cities and on farms one or two generations ago? Discuss.

   Draw images of rural life for African Americans before 1940. What role did World War II play in changing life for African Americans? Study the civil rights movement. Have students make visual representations of their families' lives at the time of the civil rights movement, whatever their race.

3. Have students study buzzards and other scavengers of the land, sea, and air who clean up the planet. What would our world be like if there were no animals to perform this noble service?

4. You and your students learned "Little Johnny Brown" from Paula Larke, who learned it from a man in Tennessee, who learned it from a woman on Johns Island, SC, who learned it from a woman down the coast in St. Helena, SC. That process is called a "chain of transference."

   Ask students to ask their parents, other relatives, or friends (even church or scout leaders or babysitters) where they learned traditional songs, dances, stories, and games. Have students see how far back they can trace the passing along of these treasures.

   Ask students to list all of the traditional songs, dances, games, etc. they can remember learning as children. Can they remember how old they were when they learned them? Will they teach them to their own children or children for whom they might babysit?

Talking About It

1. Some say, "Honesty is its own reward." Ask the students how they feel about honesty. Would they rather have an honest friend or one who hates conflict and covers up his/her failings?

2. Paula says Johnny brags so much that nobody pays attention to him anymore. Ask students how they feel about bragging. Why do people brag? Is it more important to impress other people or to feel confident within yourself?

3. Paula explains that dancing in a circle signifies "a unity of forces—a gathering of forces." Ask students to think of other images represented by a circle (e.g., a wedding ring, the circle of life, the Olympic symbol of five rings).

Wise Ol' Bird Lesson #1: Don't repay dishonesty with dishonesty. You'll blow your reputation.

Wise Ol' Bird Lesson #2: Choose your friends, sweethearts, business partners, etc. carefully. Don't base your loyalty on their good looks, fun, personalities, fine clothes, or car. Choose them on the basis of their goodness—and pay them with the same respect.

Showing What They've Learned

1. Ask students some things that can happen to those who try to "get even" with the system. Have them interview their parents or grandparents, asking them to share any personal stories about injustice. Encourage students to write a story about injustice, changing the names and any other details if necessary, so other students won't know the real people involved in the story.

   These stories could form the basis of a discussion about such issues as
   - positive ways of dealing with injustice,
   - revenge and "getting even," and
   - people who have dealt with injustice in an inspirational way.

   Have the students come up with slogans against injustice, then create posters dealing with injustice.

2. Paula advises students to pay attention to the way their partners fold the blankets. Is he or she neat and particular or sloppy? She also suggests that students notice how their partners respond when asked to "show off y' motion." Are they willing to go along for the fun of it, or are they stuffy and reserved? What do these signals tell students about the way their partners might be as friends or sweethearts?

   Some women say, "I like a man who's rough with me." How do the students feel about that perspective? Some men want to put their women on a pedestal. What about that perspective?

   Ask students to list qualities they hope to find in a mate. Post a list of all the qualities suggested and talk about each one. Have each student decide which quality is most important and write that word in large fancy letters on construction paper or poster board, then cut it out. Paste the words on a large poster board in the room.

About Ring Plays

By Anndrena Belcher

Teachers interested in learning more about ring plays will enjoy reading *Step It Down: Games, Plays, Songs and Stories from the Afro-American Heritage* by Bessie Jones and Bess Lomax Hawes, which includes "Little Johnny Brown" and many other games. Bessie Jones taught the singing games, plays, and stories of the Georgia Sea Islanders until her death in 1984. Doug and Frank Quimby, who are kin to her, still travel the world, teaching the traditions of the Sea Islanders.

Hawes, knowing that her own white perspectives were different from Jones' black perspectives, gives great insights into why white people found it hard to understand the concept of "play." She tells about the impor-

tance of the democratic elements of games and songs and how they differ from white games and play, which usually involve competition instead of cooperation.

In her introduction, Hawes writes:

"Folklorists have often reported the Negro use of the noun 'play,' where a non-Negro might say 'game.' [This is the same in Appalachian culture, where Jean says 'go to the plays.'] This had never seemed especially significant to me; I assumed the terms were interchangeable.… Checking back through my taped interviews, I discovered that Mrs. Jones did, indeed, use the nouns 'play,' 'game,' and 'dance' to refer to different items in her repertoire and in a logical and definable way."

Hawes uses the term *dance* to describe abstract, or "non-mimetic," movement patterns. *Game* refers to movements involving "conditional sequence of actions." She gives the example of "Bob a Needle," in which players who pass the needle along successfully pay no forfeit, but players who get caught with the needle do. She uses the term *play* in two ways, referring to activities performed both for fun and for drama.

When the Sea Islanders "played," she says, "they were constructing over and over again small life dramas; they were improvising on the central issues of their deepest concerns: They were taking on new personalities for identification or character; they were acting."

This same definition of *play*, I think, applies to the yard games, the games that we in the mountains called "play like," and to the dancing and singing games. There was an aspect of acting when a person took on a courting posture, made gestures, or was called upon to go into the center of the ring, make up a gesture or a character, mimic, or even, in one of the old dances, dance with the broom as a partner.

"Little Sallie Walker," "Ring Around the Rosy," and "London Bridge" require "play like," as do "Old Bad Wolf" and "Rotten Eggs," which require the learning of very specific dialogue. These would definitely be considered dramas.

We use the term *ring play* to describe a group, standing in a circle, playing, singing, and musically supporting a single character who acts out his own brief drama on center stage before choosing another to take his place.

Hawes and Jones recall, "The notion of a ring has always had a quality of magic: during play it is, literally, a 'charmed circle.' It includes and excludes at the same time. It surrounds and enfolds while it walls off and repels." Having neither beginning nor end, a ring has no leader, no head couple, no winners and losers.

Says Hawes, "The Islanders found it almost incomprehensible that I wanted an explanation of the ring plays before I would try them myself. 'Come on, it's just a little play!' they would urge. The power of the ring, for them, was unbroken. They knew that the surrounding group would support the shy or the awkward just as strongly as it would the bold or the graceful…. [F]or them, the ring play seemed to be the ultimate opportunity for personal reassurance, for feeling the warmth and support of a tight-locked and indestructible circle within which they could act out all their feelings without any fear of rejection or shame."

featuring:
Anndrena Belcher, host and instructor
Jean Ritchie, guest

This Appalachian dance with two themes is known by several names. It's called "Weevily Wheat" because it speaks of taking wheat to the miller to be ground into flour, alluding to a fear that the wheat might be infested with the beetles known as weevils. The song is also known as "Over the River, Charlie" or simply "Charlie" because of its many references to Scotland's Bonnie Prince Charlie.

Context

Bonnie Prince Charlie

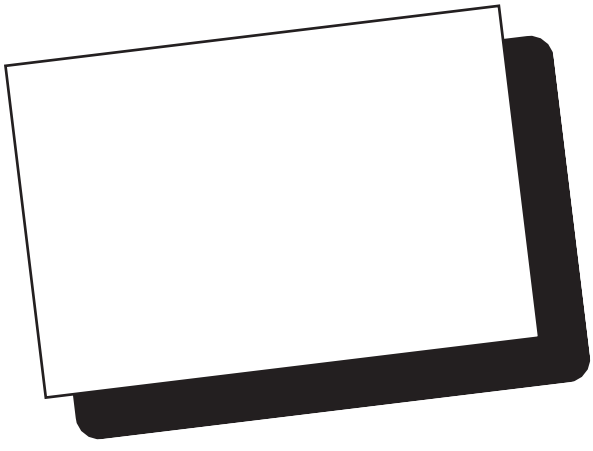
Who was this Prince Charlie that children would sing about him for 200 years? A book of songs and games collected by the teachers of Alamance County, North Carolina refers to a play party called "Charlie Over the Water," saying, "Charlie is identified as Charles Edward Stuart, the Young Pretender. He rallied the Scottish clans in 1745 and was defeated in the Battle of Culloden in 1746. The present song is, therefore, the descendant of his rallying song."

Charlie was the grandson of James II, King of England and Scotland, a serious Roman Catholic convert for whom the King James Bible is named. Most of England was "sorely" anti-Catholic and feared that James would try to reestablish the Catholic faith as the official religion. King James was ousted from the English throne in the mid-1600s (about the time the Pilgrims hopped on boats to get out of England) and moved, with most of his family, to France. His daughter, Mary, and her husband, William of Orange, took over the throne. William and Mary College in Virginia is named for them.

King James had a son, also named James, who tried unsuccessfully to reclaim the English and Scottish throne. He came to be known as "the Old Pretender," from the French word *pretendant*, which refers to one who claims something. In 1720, James had a son, named Charles, who came to be known as "the Young Pretender"—and as "Bonnie Prince Charlie."

In a letter describing the young prince, his cousin wrote, "He could, at the age of six and a half, read fluently … ride, fire a gun, and … take a cross bow and split a rolling ball ten times in succession." He spoke French, English, and Italian perfectly and later learned enough Gaelic to hold a conversation with his Highland troops.

Charlie invaded Scotland in 1745, rallied the support of the Highland clans, occupied Edinburgh, defeated the army of General John Cope at the Battle of Gladsmire, and then made the mistake of turning south into England. His army did not succeed in England and headed back to Scotland. His troops dwindled, and he was chased by the English Duke of Cumberland. The duke, who had a reputation as a ruthless man, was well fed, well armed, and had plenty of soldiers fighting for him.



Since a lot of the Scottish troops had gone by the wayside, Irish soldiers joined the Bonnie Prince's band. Charlie was advised to fight the duke on April 16, 1746 at a place called Culloden. Learning that the 15th of April was the duke's birthday, Charlie's army rode toward the duke's camp with plans to catch his men off guard after too much celebrating. But then the commanders realized that the army couldn't make it to the camp in time. The troops turned around and marched back to the field at Culloden, arriving exhausted, starved, and under-equipped. The duke showed up as originally "scheduled" with 9,000 men and proceeded to slaughter the prince's army, then began burning Scottish homes and killing Scottish Highlanders wherever he and his men could find them.

Prince Charlie escaped the battlefield, hidden by his faithful Scots as he made his way toward the boat that took him to France. He left the country without the crown and died in Rome in 1788.

Many of the Scots, Irish, and English who had gone to Northern Ireland to find better lands migrated to America. The Lowland Scots who migrated to Ireland and to the colonies were later called the Scots-Irish or Scotch-Irish. Many arrived in the 1840s, when the potato famine forced them to leave their homelands.

The Scots-Irish brought with them their ways, their tales, and their dances and stories. Lowland Scots and Highland Scots were different, but they shared the common history. They were adaptable and inventive, creating what they needed to live, whether that be something carved from wood, hammered on the blacksmith's anvil, or grown on the steep blue hillsides of this new country. They entertained themselves with the old songs, stories, and singing games that tell the tales of historic connections between this new country and the lords, ladies, servants, kings, queens, giants, and princes of the Old World from which they came.

Over the River To Feed My Sheep

By Anndrena Belcher

What is it that makes one person search so hard to find his or her own origins and another have no interest in history, genealogy, or the past? I have to admit, I am an incurable romantic: I have always had a keen desire to know where I come from, to know my story and how I fit into the making of history. Maybe that drive to know came from my own uprooting, or migration experience, in the 1950s, when my family moved from the mountains of Kentucky to the skyscrapers of Chicago.

Many years later, after I settled back in the mountains, my Granny Leon Belcher used to take car trips back to Chicago with me. Just the two of us, we'd ride and talk. Granny would tell me things about her life and we'd sing. My Grandpaw Rudy never was crazy about music, so my Granny didn't sing a lot unless he was out of the house.

As we drove the hills, we also rode the journey of time as my Grandmother remembered bits and pieces of old songs. She'd forgotten a lot of the songs because she "fell out of practice," not singing them as often as she used to. But it didn't take a lot to whet my imagination. Images of love (often false love), death, deception, and murder stuck in my mind's eye *never to be erased!*

She sang about a "bird in a silver cage" hangin' in the tree branches, a man named "Lovin' Henry" down on his knee, a "brown girl," a "little finger," a "knife through her heart and her heart's blood did flow."

The past has had a hold on me since I was a little girl. I have the images of my Grandmother Mollie's homemade dresses and my Grandaddy Glenn's overalls and sweat-stained Stetson hat in my mind, but also in my body and soul.

I used to eat Wheaties for breakfast. As I sat at the table in the little apartment on Montrose and Magnolia avenues in Chicago, I stared at the Milnot cream can, which held its place by the coffee cups each morning. There was a picture of a can on the can label. Inside that can was another can, and another can, and another can! It went on forever! I could never see to the very last can in the picture, but I swear I never stopped tryin'.

So it is with history, with music and song and dance. So it is with Charlie! When I asked Jean Ritchie where the play party games and old singing games came from, she answered, "Oh, I suppose the countries that the people came from. England, Scotland, Ireland, and Wales. But some of them were made up after people got here, I guess." Aha! More stories of migration! She continued, "'Over the River To Feed My Sheep'—this harks back to Bonnie Prince Charlie from Scotland."

Children of Jean's family and families in other mountain communities were playing games and making songs and dances that carried over the traditions of the British Isles cultures from which their families, neighbors, or playmates came. So it is that the children of Jean's family danced and sang an old song for the Bonnie Prince as they sang, "Charlie's neat and Charlie's sweet, and Charlie he's a dandy.…"

Before the Program

1. Have students find Scotland and England on a world map. On a smaller-scale map, find some of the places named in Prince Charlie's story. Locate Cumberland Gap and the Appalachian Mountains in the United States, Culloden in Scotland, Westminster in England, and Ulster in Ireland.

2. Make a list of the places students were born, places they have lived, and places they have visited. Have students find out where their parents and grandparents were born, lived, worked, visited, or served in the military. Locate those places on a map. How did Cumberland Gap in Kentucky get its name?

3. Have students write down where their heroes were born or where they live or work today. Ask them where they would like or not like to live. Why or why not? Talk about the people who live in those places.

Weevily Wheat Instructions

(See the video for a demonstration.)

Lyrics	*Movements*
Charlie's neat, Charlie's sweet, Charlie he's a dandy Charlie he's the very lad That stole my stri-ped candy.	Join hands and circle left. Continue. Circle right. Continue back to original positions.
Chorus: Over the river to feed my sheep Over the river, Charlie Over the river to feed my sheep And to measure up my barley.	Grand right and left, head couple leading. Continue until dancers are back in place. (You may have to repeat the chorus.)
My pretty little pink, I once did think I never could do without you; Since I lost all hopes of you I care very little about you!	Head couple sashays down to bottom of set and back.
Repeat Chorus Don't want your wheat, don't want your cheat, and neither do I want your barley— But I'll take a little of the best you've got To bake a cake for Charlie!	Grand right and left, as before. Cast lines: Head lady leads off to left, and other ladies follow her. Head gent leads off to right, and other gents follow. Head couple meet at bottom and make an arch with their arms. Other couples go under, then back up to head of set. Head couple stays at bottom.
Repeat Chorus Repeat lyrics from the beginning.	Grand right and left, as before. Same dance, now with new head couple.

After the Program

Finding Out More

1. Did any students in your class (or their ancestors) migrate from the mountains of Appalachia? From what other places, inside and outside the U.S., did students come? Are any students Native Americans? Who are their heroes? Are they different from the heroes of the white settlers in this country? Are they different from heroes of students who moved to the U.S. from other countries? How many students can dance a traditional dance from their own culture?

2. Do the students' families have any special costumes, artifacts, jewelry, or photographs that help them celebrate who they are? Ask students to bring in photographs or items unique to their cultures.

Talking About It

1. Ask students to tell what they think a stereotype is. Where do stereotypes come from? Why? Are heroes stereotyped? Are family heroes stereotyped? By whom? What are some of the stereotypes of a hero? What are some of the stereotypes of students? Of family members? Of the places they live?

   Did the English stereotype the Highlanders? What was the stereotype they gave them? Did the Highlanders stereotype the English? What images in the story about Bonnie Prince Charlie became stereotypical?

2. Who were the heroes in Charlie's story? Who were the villains? Why? Tell the same story from an English perspective.

Showing What They've Learned

1. Who are the most important people in the making of history? Ask students to think about people they might be singing about when they are 30 years old. Have students make up songs or dances about their heroes.

2. Have students choose a current song with a message about today that they think they will be singing ten years from now. Why has the song about Bonnie Prince Charlie lasted as long as it has?

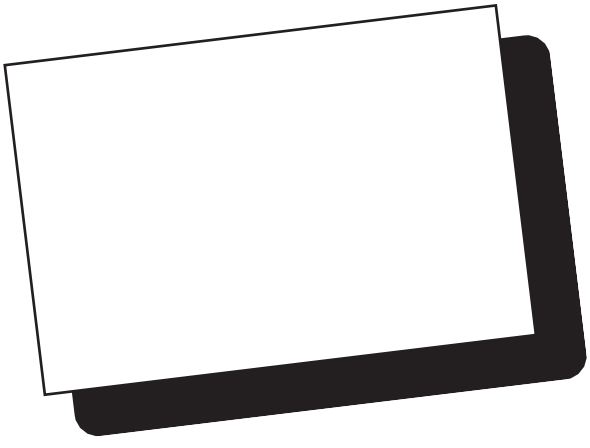
3. After reading about Prince Charlie, do students think there might be any remains of some old culture in their family history, language, sayings, and traditions? Have the class work together to compile a list of questions to ask family members about their traditions, family gatherings, dances, language, stories, work, wars, community service, and talents.

   What are the most important things their families taught them? What will they think is important enough to teach their children someday? Do they think their answers to these questions will change as they get older?

featuring:
Anndrena Belcher, host
Arden Kucate, instructor

Arden Kucate teaches students two dances performed in the traditional Zuni Harvest Dance, an annual tribal celebration. In Zuni tradition, singers, dancers, and drummers practice for four nights, with guidance from elders of the tribe. This training serves an important role in preserving and passing along traditions of the tribe. During the four days, a great deal of work goes into preparing costumes for the dance and food for the feast to follow.

On the day of the dance, as many as 500 visitors and members of the tribe watch the 500 performers of all ages present four sets of dances, with breaks between. While they celebrate the harvest, members of the tribe also enjoy making new friends and renewing acquaintances.



Context

The Zuni People

The Zunis (Ah-Shiwi) are Pueblo Indians who live on the Zuni Reservation in the northwest part of New Mexico. They migrated to the general location of the current reservation about 1,000 years ago. Many of the early sites were abandoned as tribes moved from one area to another in search of better opportunities for farming and hunting.

The Zuni people first came in contact with non-Indians in 1539 when Fray Marcos, a Spaniard, took possession of the Indian province in the name of the king of Spain. The following year, a Spanish army led by Coronado subdued the Zuni villages known then as the "Seven Cities of Cibole," thought to be the fabled seven cities of gold.

Many Zuni pueblos, or villages, were scattered so far apart and in such remote areas along the Rio Grande and Colorado River that the Spanish made very little attempt to colonize the area. They did, however, attempt to convert the Zunis to Catholicism, establishing a mission at Hawikuh, the main Zuni village in the early 1500s. One mission built in another Zuni village is still in use today.

Spain maintained control of the region from 1539 until 1821. Then Mexico ruled the land until 1848. At the close of the Mexican War, the Zuni land became part of the United States. The Zuni Reservation was established by executive order of the U.S. government in 1877.

In prehistoric times, social, religious, and economic life were integrated, and the dominant authority was vested in the religious group known as Casiques. The Spaniards established a new system with a Pueblo Council, consisting of a governor, a lieutenant governor, and six officials called *tenientes*, to regulate civil affairs. These officers were appointed by the religious leaders until 1935, when provisions of the Indian Reorganization Act directed that new

leaders be elected by the vote of the people. Present Zuni government was based on the structure of the United States government. An elected tribal council represents members of the Zuni Pueblo on all tribal matters.

The Harvest Dance in Zuni Culture

After harvesting all the crops that have grown over the summer, the Zuni people are ready to celebrate a productive growing season and the end of many months of hard work. Kiva (religious) leaders meet to decide on a date for the Harvest Dance. In this dance, the Zuni people honor the earth and gather the community for a celebration of the harvest.

After setting a date, kiva leaders choose those who are to be in charge of inviting young and old dancers and preparing dance regalia for the female dancers. During the next four days, the people in charge of the dancing make plans and invite the dancers to meet and prepare for the dance. They gather at a kiva, an underground room generally used for sacred rituals and special meetings.

Participants gather at the kiva every night to recite all the songs they will dance to and to practice dancing. The older men patiently teach new dancers how to move and how to keep in step with their partners and work with new drummers who need help keeping the beat. After each night of practice, the men in charge make sure the girls are taken home, since they are responsible for them.

These evening practice sessions are important not only for learning the songs and dances, but also for learning to sit patiently and listen carefully. Dancers must learn the drum beats and the breaks by heart, a process that helps participants really enjoy the spirit of dancing on the actual day of Harvest Dance.

Daytime is busy, too, as those responsible prepare all the dance regalia for the females' headdresses and any other items needed for the dance. The male dancers usually gather their own things for the dance.

After four days of preparation and nights of practice comes the day of the actual dance. Everyone taking part comes to the kiva, dressed in their finest jewelry, handwoven dance dresses, and kilts. Singers practice their songs as they wait for everyone to arrive.

When it's time to go dance, they form two lines inside the kiva, placing all the dancers in their appropriate places before they go out into the plaza.

People congregating at the plaza talk and laugh as they prepare for the feast. Once the singers and dancers reach the plaza, the dance begins. There are usually four sets of songs/dances with breaks in between. After the dancers come out for the fourth time, the families bring all sorts of food to the plaza for everyone to feast on. Before anyone starts eating, though, the religious leaders and others there give bits and pieces of food to Mother Earth as offerings for another year of prosperous crops and longevity.

After the feast, the dancing continues through the afternoon until the leaders decide it is time to end the dance.

Before the Program

For Multicultural Understanding

Have students talk about the common stereotype of an American Indian. In what ways is it accurate? In what ways is it not? Do all Indians wear war bonnets and live in tepees? How do students feel about stereotypes?

Study the cultures of several different groups, including Appalachians, African Americans, and Native Americans. What is unique to each? (Their habitats? Food? Art?) What basic needs are common to all people? What characteristics are common to all people? What's good about our similarities? What's good about our differences?

Preparing for the Dance

1. Have students learn about crops grown in New Mexico and the challenges of raising crops in a dry area. What crops are grown in your region? When are they harvested? Do the students' parents or grandparents have any stories connected to a successful harvest?

2. Have students make shakers from gourds that grow in their area or other source materials. Be sure to incorporate designs from nature, such as the star and flower images Arden describes.

3. Have students make the flower bundles for the girls to carry in the dance.

Zuni Harvest Dances Instructions

(See the video for a demonstration.)

The Line Dance

This Zuni harvest dance is a social dance in which participants form two lines, preferably lined up boy/girl, boy/girl, facing each other. After the three initial drumbeats, everyone starts dancing in place—1-2-1-2, to the beat of the drum.

The first male dancer in each line leads the rest of the dancers in his line. When the lead dancers are ready to start their lines moving, they move their right arms forward and rattle their gourds steadily (like the sound of a rattlesnake) to signify that it is time to make a half turn.

Now that he is facing the opposite direction, he steps forward and begins dancing sideways to his left. All of the dancers in his line will dance up to the place where their lead made a turn, then turn and follow him down the other side. When the line leader stops dancing sideways, turns, and begins dancing back the other way, the others in his line will continue dancing sideways to that spot, then turn and follow the leader.

Once lead dancers reach their original positions, they can dance in place until the song is over.

Lyrics for Line Dance in Zuni/Shiwi

Note: Arden Kucate wrote this song in honor of his visit to Kentucky. He sings in Shiwi, the language of the Zuni people.

(,) indicates a break between drumbeats
(___) indicates where dancers take four steps into the center and four steps back out

First Verse

Ooh-we-na-ha-yea-we-na-ha-yea-eeh, chim-dee-ya-dow-kwa-yee-p,
Meh-eh-lee-kya-ah-t/sana-ha-swiw-ah-one-deh-na-wok-kya-oh-dee-weh-
Hey-na-ya-aye-nah-ah-hey-ha-ya-aye-na-ah, ___
Chim-dee-ya-dow-kwa-yee/p, meh-eh-lee-hya-ah-t/sana-ah-shiw-ah-one-deh-na-
wok-kya-oh-dee-weh-hey-na-ya-aye-na-hey-na-ya-aye-na,

Second Verse

Hee-ya-eh-luu-ooh-na-ya-eh-luu-ooh-ya-aye-na-aye-na-aye-na-ya-aye-na-aye-na-aye-na-way,-ah-ha-ah-ha-ha-ah-e-he-yee-he-yee-hey-ya-i-yee-yea-i-yee-
ya-hey-ahh-ah-ha-way-ah-ya-yo-oh-ho-wei-na-ya-ah-ee-ehh-meh-ehh-ah-hey-na-hi-oh-wee-na-ha-yeh-ehh-oh-wee-na-ha-yea-we-na-ha-yea-eh,-wee, na, yeh.

Dancing in Place

Dancers again form two lines, facing each other, four to six feet apart. Once again, Arden will give three drumbeats to indicate it's time to start dancing in place. In this second song, when dancers hear their leaders shake the gourd in a steady rattle, they will all dance toward each other.

Dancers need to listen carefully for four distinctive strong beats, which tell them to shake their gourds or flowers four times, each time farther away from their bodies, toward the other line and slightly down.

They also need to listen carefully for variations in the drumming rhythm or speed.

Lyrics for Second Dance in Zuni/Shiwi

(,) indicates a break between drumbeats

(*) indicates synchronized full arm movement forward during drum breaks

(^) indicates arm movement to the side of the shoulder up and down four times

(___) indicates that dancers take four steps into the center and four steps back out

Oooh-hu-hu-wah*, -eh-heh-eh-lu-ooh*, -ooh-hu-hu-way-ha-way-ah-haweh*,

Ah-hey-ah-ha-way-ah-hay-ah-wee-yah*—ya-ya-ah-ya-weh-ya*, -ah-heh-nee-ya*, -

Wee-yah*-ya-ya-ah-ya-wey-ya*, -ah-hey-nee-ya*, -^hey,-iya,-hey,-ah-ah-ha-

Ha-way-ah-ha-ah*, -i-ya-lulu-she-yee*, -I-ya-lulu-she-yee*, -iya*, -hey*, -

Ah*, iya*, hey-ah*, -ha-wey*, ___ah-hey-ah-ha-way-ah-hay-aaah-hay-ah-

ya-yey-ah-aah-ha-ha-ee-yee-he-he-yea-he-yea.

After the Program

Finding Out More

1. In the Harvest Dance, line leaders give the other dancers instructions without using words. What are the advantages of using a gourd rattle for communication in this context? How else might a lead dancer communicate with other dancers in this kind of setting? Have you ever watched the motions of a field referee in a football game? Think of some other situations in which non-verbal communication would be preferable to talking.

2. In his brief history of the Zuni people, Arden says that the Spanish conquered seven Zuni villages thinking they were the "Seven Cities of Cibole," thought to be the "seven cities of gold." Have students find out more about these seven fabled cities.

3. Go to a nursing home or invite elderly members of the community to your classroom to talk about life when they were growing up. Ask them to relate some of their traditions and values. How have things changed? What do they think the future holds?

Talking About It

1. How do most Americans get food today? What did the Zuni people have to do to get food in the early days? What kind of time and labor were involved in producing food? What kind of natural risks did Zuni farmers face? How do modern farmers harvest crops? How did the Zuni farmers harvest their crops? After months of planting, nurturing, and protecting their crops, how do you think they felt to finally harvest them for sale and storage? Would you be ready to celebrate?

2. How are traditions and values handed down from generation to generation in each student's culture? In other cultures they have studied?

3. Ask students whether they remember the story Arden told about the significance of the gourd. How do Zuni boys get their gourds? Ask students to describe ways in which they think Zuni children show respect for their parents. How do American kids show respect for their parents? Why is respect important?

Showing What They've Learned

1. Arden talks about fetishes—small wooden or stone figures representing animals and plants sacred to the Zunis. According to *America's Fascinating Indian Heritage*, published by the Reader's Digest Association, "The Zunis believed that animals and plants had the power to act as mediators between man and the forces controlling the universe. These powers also resided in representations of the living things, fetishes the Zunis decorated with symbolic markings as well as animal sinews and feathers." Have students study more about the specific significance of various plants and animals in Indian culture, then create their own fetishes sculpted of soap or formed of clay.

2. In the biographical information at the end of this book, Arden talks about how his grandfather makes fetishes to barter—to trade. Have students study the barter system in general and Indian "potlatches" in particular. Have them make various items (food, jewelry, craft items, etc.) to swap among themselves.

3. Arden talks about the sacred colors of the four directions. Have students research the significance of color among Native American tribes. Do all tribes place the same significance on the same colors? What colors convey specific meanings in our culture? Talk about which colors represent specific holidays. Have students collect examples of common expressions using color to convey an idea (e.g., green with envy, feeling blue, or tickled pink).

Connecting the Lessons to Life

1. Ask students to think about all four dances they have learned. In what ways are they similar? In what ways are they different? Does one feel any more "natural" than another? Describe what you mean.

2. Have students reflect on the three cultures they've studied and write a description of each. Help them make a list of cultures represented in your community. Invite representatives of some of those cultures to speak to your class about their history and traditions. Would they be willing to teach a traditional dance, game, or song?

   Many traditional songs and dances are associated with food—in celebration, often of the harvest, or simply in sharing food at a large social gathering. Help students put together a celebration of cultural diversity complete with food, music, and dance.

Creating a Dance of Your Own

1. Have students make up a dance called "The Dance of My Self." They should create movements to tell about themselves and their families, their work and play. They could portray any interesting characters in the family or portray themselves as they will be at age 25, 35, or 75! How will they look? Walk? Move?

   Can students make this dance into a ring dance, with the whole class standing in a circle while each student takes a turn in the middle? Incorporate words, hand claps, or other rhythmic accompaniment from the group. What kind of "music" would best suit the dance?

2. Have students make up a dance called "What I'm Going To Do To Shape My America" in which they take turns going into the ring to act out what they want to do to help make America the country they want it to become.

   The student in the middle can go to each person in the circle, face that person, and make up a motion to let that person know what to do to help make America better. For example, if you want someone to help you get an education, you can pretend to be reading a book or working a problem. Once the student demonstrates a motion, everybody in the circle mimics that motion. The leader then goes back into the center of the circle and names something else that would help make the country better—building a house, for example. The leader goes to another person in the circle, creates a motion, and gets that person and everyone else in the circle to mimic the new motion. Continue around the circle until the leader has approached each person in the ring. Then take turns letting other students go into the center of the ring.

   This dance can be done with one large group or several smaller groups. It is more "community-effective" with one big group.

For Teachers and Older Students (High School)

Read *Song of Solomon* by Toni Morrison, Plume, published by the Penguin Group, 1987.

The main character in the novel is a black boy named Milkman who starts out after one kind of treasure and discovers a different treasure of much greater value.

In trying to figure out why his parents behave as they do, Milkman starts piecing together his family history. His father's sister, Pilate, is a strong woman who makes and sells wine. She will defend her daughters and her household with a butcher knife if she has to. Pilate has a sack hanging over the doorway from the kitchen; Milkman's father says there's gold in it. At the urging of his father, Milkman and his best friend decide to steal the sack and split the profits. Inside the sack, Milkman finds secrets from his father's and his Aunt Pilate's childhood.

Milkman travels from the Michigan city where he was born and raised to the hills of Virginia, where his father and aunt had come from. He gets into all kinds of trouble, goes through culture shock and an initiation, and finally pieces together the truth of his own story as he watches a group of small black children singing, acting out, and dancing a game which retells the story of Milkman's great-grandparents and of those named in his family who go back to the time of slavery.

Thinking he has been betrayed, Milkman's best friend comes to take his rightful share of the gold from Pilate's sack. The money no longer matters to Milkman because he finally knows who he is. He can fly!

This novel is a powerful example that parallels "Weevily Wheat" in attesting to the roles folklore, games, and "acting out" or "playing" have had in preserving the cultures of the "underdogs." The children of each time and society have, in many ways, taken on the role of intergenerational guardians of the characters, events, and attitudes of life around them. "Out of the mouths of babes!"

Books and Articles

Ain't You Got a Right to the Tree of Life? (second edition), Guy and Candy Carawan
Celebration of Life, Geordie Music Publishing Company
The Complete Book of Indian Crafts and Lore, W. Ben Hunt
Dancing Is, George Anacona (for younger children)
Down by the Riverside, Charles Joyner
Exploring the Roots of Appalachian English, Center for Appalachian Studies and Services, East Tennessee State University
Flowering on the Cumberlands, Harriette Arnow
Greasybeard: Tales from the Cumberlands, Leonard Roberts
Handbook of American Indians North of Mexico, Fredrick W. Hodge
Handy Play Party Book, World Around Songs, Burnsville, NCAnHan
Here Is Your Hobby … Indian Dancing and Costumes, William K. Powers
Hullabaloo and Other Singing Folk Games, Richard Chase
The Jacobite Rebellion, Robert McKinnon
Jean Ritchie's Swapping Song Book, Jean Ritchie
The Last Stuart: The Life and Times of Bonnie Prince Charlie, David Daiches
The Laura Ingalls Wilder Songbook, Eugenia Garson
"Now and Then," *The Appalachian Magazine*, Summer 1992, Volume 9, Number 2
Sally Go Round the Moon, Nancy and John Langstaff
Seedtime on the Cumberlands, Harriette Arnow
Singing Bee, Jane Hart
Singing Family of the Cumberlands, University of Kentucky Press
Southern Highlander and His Homeland, Horace Kephart
Square and Folk Dancing, Hank Greene
Step It Down: Games, Plays, Songs and Stories from the Afro-American Heritage, Bessie Jones and Bess Lomax Hawes
Zuni Atlas, T.J. Ferguson
The Zuni Man-Woman, Will Roscoe
The Zunis, Katherine Dougherty

Recordings

The McLain Family Band Country Dance Album: Dances from Appalachia (includes "Goin' to Boston")
Childhood Songs by Jean Ritchie

About the Presenters

Anndrena Belcher

I am from Pike County, Kentucky. I attended the 1st grade and the first half of 2nd grade at Elkhorn City School in Elkhorn City, KY. I always liked school, but my sister Sherry and I were kind of bashful. I was always a little nervous about things. One day, when my usual teacher was absent, we had a substitute teacher and I worried all morning about whether or not she would know what to do with the money we were to give her that day for our weekly lunch tickets. I remember reminding her several times that she was to hand our lunch money over to the person down in the cafeteria, and that person should give each of us a ticket as we went through the line for this first day's meal.

Ms. Substitute seemed smart and able, but as dinner time neared I just could not feel confident about handing over my Mommy and Daddy's hard-earned money to a strange woman. Instead, I held onto my money, and when lunch time came I walked on over to Snead's Snack Shop (an old store built by the side of the road next to the school, built up on poles, like a lot of other structures in Eastern Kentucky), and I spent my money on a hot dog with chili, a bag of potato chips, and a bottle of pop! I had some money left, and I asked for my change back in nickels. I wanted nickels because the jukebox took nickels. The big kids gathered there in the store at dinner time and after school, too, while waiting on the buses, and they played the jukebox and danced.

Well, I liked the jukebox music and I liked to dance, so I put in one nickel after another and I danced. I loved it! The big kids danced with me, taught me the turns and all. I danced away dinner hour *and* my whole week's lunch money. Danced it A-WAY! Needless to say, Ms. Substitute Teacher had done the right thing with everybody else's money, and every student in my class except me had a meal ticket for a whole week. Me, I had a whole week's worth of fun, a worried look on my face, and a sick stomach as I rode the school bus home, knowing I had to tell my mother what I had done.

My daddy was hauling coal for a living at the time, and that week's worth of fun cost me dearly knowing that my folks had to find some more money to give me for the next four days of meals. The guilt hung around my neck like an old dead bird. My mother and father were very kind about the whole thing, but I knew I had done wrong.

I never pulled that trick again, but I did wait for the third school bus home, and more than once I waited out the time dancing in that little snack shop with the jukebox blaring out the rock 'n' roll and rockabilly tunes of the day! Even though I was shy, when I was dancing nothing else mattered. I was carried off somewhere else. Play and pretend were part of our daily lives, and dancing was a certain kind of pretending. It didn't require dialogue, but there was a degree of bringing forth another self, a beautiful free self, when the music played and I danced.

My Mamaw Mollie was a member of the Old Regular Baptist Church, and she did not encourage dancing, but she did encourage "play." She sang and played the concertina, the harmonica, and the organ. She acted out whatever characters popped into her mind at the moment, and she gave these characters life and form with her voice, her gestures, and with the very belief in her eyes—a belief

in magic! A belief which she passed on to us children.

My Adkins cousins were great at play. I loved going to their house down at Beaver Bottom, by the Big Sandy River. They made rafts, they swung from trees, they acted out tales in the cornfields. On Sundays, my Aunt Marie filled our plates high with green beans picked and snapped that weekend and sent us to the cellar to tell "scary" tales. Seated on the potato bins, the least of us would listen as one of my cousins would start in on "Old Raw Head and Bloody Bones": "Step by step, inch by inch …" Old Raw Head would get closer and closer until we could not stand it any longer! Out the door we ran, into the light, to check and see if we still had *hide*. Our imaginations were alive!

We played Smack Hands, Clubfist, Ring Around the Rosy, Car, Rotten Egg, and Old Bad Wolf. All the games we played incorporated movement, dialogue, dramatic interpretation, singing, and "play like," or pretend. Each game or "play" required a suspension of disbelief. My Mamaw Mollie may not have believed much in dancing, but she did teach us mimicking and music. She taught coordination and helped us develop our motor skills using a crochet hook and a fine little piece of thread which we learned so feebly to hold wrapped around our little pinkie fingers.

My Granny Belcher let us play down under the little house built on stilts at Belcher, KY. We could use the teensy potatoes from her garden when she dug the big potatoes out, and she gave us her best old beat-up metal cooker with water for washing and peeling our tiny treasures, for we were playing house. Flat rocks for stove and kitchen table, old rags, a piece of clothesline, linoleum in the "island," all was fine. Our imaginations were keen!

I was in the second half of 2nd grade when my mother and father left me and my sister Sherry with our Mamaw and Granddaddy Mullins and went north to Chicago to find work. They both got jobs in the city and found a little apartment to rent in a neighborhood called Uptown. This neighborhood lay right behind the lakefront and was easy to get to for incoming migrants from all over the world. At one point, out of 90,000 people in the neighborhood, statistics showed that 60,000 were either Southern or Appalachian rural-to-urban "in-migrants."

After settling into their jobs a little bit, Mother and Daddy came back to the mountains to fetch me and my sister and take us to our new place. We waved goodbye to our old beloved grandfolks and twisted our way out of the holler road, out to the hardtop and up Route 23, north to the plains, lakes, and concrete streets of one of the most powerful industrial centers of post-World War II America.

It was here, in this new environment, that I realized that my family and I were "hillbillies." The talk of my grandparents—"vittles, vessels, coal drag, and lollygag," "I hain't got nary'n," "There's a scrimpton of …," "Don't be briggity!" and "It vexes my mind"—rang juxtaposed to the standardized English of the inner-city classrooms. It was "get," not "git," and "guitar" with the accentuation on the second syllable, not "git-tar," I was told.

Hillbillies come in all colors and nationalities. I found that out right away! My friends from the world over related stories of home in the mountains of Puerto Rico, Colombia, Japan and Hawaii, China and Thailand, Jamaica and Mexico. Blacks from the deep South and from the south side of Chicago—everybody was moving, everybody was in this city looking for work, hoping for a better life, for an opportunity to be free economically, politically, and racially. We were all different from the mainstream, standardized, textbook English language and culture. We were told that we "had to adjust" in order to be successful in this new world. We learned to become bicultural and bilingual! We read, wrote, and spoke the grammatical structures taught us at school. Then many of us went home and danced, sang, and remembered home in our own

native tongues, accents, and dialects. We lived in two worlds—or more!

Children of all different nationalities and colors played together. The games and dances came from around the world. We all sang together, "I was goin' to Kentucky, I was goin' to the fair, I met a señorita with a diamond in her hair! Oh, shake it, shake it, shake it, shake it if you can, shake it like a milkshake, then shake it once again!" Hands held together in a circle, black, white, red, yellow, and brown found some common ground in the games and dances from home.

My family drove the 600 miles from Chicago back to Pike County at least once a month. I have probably been up and down Route 23 and Route 75 about a million times. We left Friday night after my father and mother got off work. We drove all night to get to the wood cookstoves, warm kitchens, and front porches of our kin. My sister and I got to play the old games with our cousins and then, with souls refueled, we headed north on Sunday so that my folks could get back to work in time for their shifts in the factories.

Summers saw me and my sister playin' in my Mamaw Mollie's yard, sniffin' the flowers over in the little orchard as my Granddaddy sat beneath whitewashed apple trees and smoked—his dark, leathered hands locked into finger cages as he looked out on the blue mountains of that dark holler.

Home was the mountains! We lived in the city, but home was Laurel Branch, my Mamaw's house, and the strip of land down by the river at Belcher, where my Granny kept Bleedin' Hearts and yellow bells and peonies on the little scratchy bank down off under the curve of the road that led to Elkhorn City and the Breaks of the mountains between Virginia and Kentucky.

As a "shook-up" hillbilly child tryin' to understand where I belonged and who I was, I had a strong desire to look back—back to the mountains; to the pictures, words, and ways of my mother and father; back to my grandparents, who were old-time poets, farmers, and coal miners. It was obvious to me that these old people knew a lot, yet it appeared that these people were not valued by the new "standardized" world I was living in.

My mother and father kept a bunch of family pictures. On Sunday, when they were not at work in the factories, we sat in the afternoons and we looked at the pictures and talked about the past. My sister and I wanted to know the names and stories of the people in the photographs. How was it to grow up in a coal camp? What was it like when Great Grandmaw Susanna ran off on that horse they gave her for her 13th birthday and married Great Grandpaw Tan Stewart? How did people make a living farming before the coal mines ever came into existence? How was it that white people came to settle in Eastern Kentucky? Where did they come from? Which Indians were here before the white settlers of my own ancestry? How come Great Grandmaw Coleman's skin was so dark? Stewarts, Colemans, Vances, Mullinses, Blackburns, Hurlys, Justices, Spears, Belchers—these are the people I come from. Their words and sayin's, their physical features, their "ways" are a part of me. And where did they all come from?

Liddy, Nettie, Mollie, Leon, Lena, Susanna, Clara—these are women of my tribe, my clan. These people were part of the land, the mountains where I was born; but their ancestors came from some other country, most of them, so they, too, come from histories of migration. The land they farmed wasn't really "their" land, for nobody can really "own" land, just as nobody can own the moon. But I realized through my hunger to know my place that I was a part of a long history of migration and wars and land deals that goes back—*way* back!

I decided at the age of 12 years that I would complete my formal education in Chicago, if my family hadn't moved back to the mountains, and then I'd return to Eastern Kentucky. My high school guidance counselor told me about a scholarship to Berea College for which I could apply since I

was an Appalachian "transplant." I applied and was awarded a scholarship from the W. Clement Stone Foundation. I was thankful for an opportunity to "go home."

Berea was not exactly the mountains, but it was in Kentucky. Loyal Jones, recent director of the Appalachian Studies Center at Berea College, says that when he talks about me he says, "Yes, Anndrena was the one who came to Berea and didn't like it!" He also remembers me as being feisty, something I never identified myself with. But, alas, dancing! Berea College held regular folk dances and tryouts for the country dancers. I was not good enough at those dances to be a performing country dancer, but one thing that really impressed me at Berea was a wonderful folksinger, performer, and Eastern Kentucky songbird named Jean Ritchie.

I saw Jean at one of the concerts in the chapel. She reminded me so much of the singing and of the ways of talking of my Mamaw Mollie and my Grannie Leon. She took me home in her songs, and once she and her sister, Edna, got some people up on stage and they demonstrated a "play party."

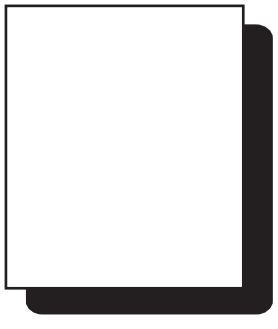
I really liked the singing games but didn't learn any of them until I moved back to the mountains in 1976 and started making the acquaintance of Tom Bledsoe and Rich Kirby. Tom and Rich traveled around together in a band (John McCutcheon was a part of that band for a while) and taught the play parties they had learned from Jean Ritchie and Edna Ritchie Baker. I guess they saw these played at Family Folk Week at Hindman Settlement School in Knott County, Kentucky. Oh, dancing!

This was dancing to singing accompaniment, and this dancing could be done without a jukebox … and without money … and without what so many churches named "the devil's instrument," that dreaded tool of frivolity, the fiddle. The dances reminded me of London Bridge, Ring Around the Rosy, Little Sally Saucer, and Goin' to Kentucky, yet I had never heard of them being played around where I lived, at least not by my family.

As I found ways to incorporate the play parties into teacher and student workshops, I got more and more requests for the games on video. Since many people never have the experience of attending a community dance or festival which teaches the old dances and play parties, there seemed to be a need to put these old-time community gathering activities into a medium which could be shared by modern-day folks everywhere.

People who dance together, people who sing together, play an important role in building a new world community. Playing games and dancing in one cultural community pulls together the individuals in that community. People of different cultural communities who get together and learn one another's dances and games are threading together these various world communities into a common, yet distinctly fibrous, human community weave. This is what *Dancing Threads* is all about!

Arden Kucate



I was born in Zuni, New Mexico in June of 1956. Shortly after, my grandparents took me under their care because of my mother's poor health. Grandmama and Grandpapa were living at a nearby farming village called Nutria.

Back then, in Nutria, we had no electricity and no running water. While I was growing up, I saw how everyone was always busy—tending to their gardens, cornfields, wheat fields, bean fields, and taking care of their horses and livestock. I can remember my grandmother picking me up on her back and taking me to her garden in the morning. I would stay there 'til noon while she and Grandpapa worked in their garden.

When I was about 4 years old, Grandpapa would take me to the corn or wheat fields on horseback or by wagon. He would explain to me that every crop we grew had a meaning and that these plants should be cared for just as we would take care of a baby—talking to them to help them grow as we took care of them. We always had a prosperous crop.

During our wheat harvest, we would round up several horses. We would place wagon loads of wheat on a nice clean round sandstone area. The horses would go around and around until the wheat was cleaned from the chaff. These crops could be used to barter for things we needed.

Of course, in the winter time we would go back to Zuni during the winter solstice for our religious ceremonies. The elderly people used to congregate after supper back then. I can remember sitting nearby, listening to the grandpas talk about every aspect of life they had endured and the ongoing changes that would come about for the land and its people.

This is where I learned a lot of ancient philosophy. To this day I feel very fortunate that I was able to grow up among the elderly people (some of them actually lived to be more than 100 years old) to learn my culture and religion deep within my soul.

When I was about 6, my mom came out to Nutria and told my grandparents that it was time for me to go to school. That meant I had to move to Zuni. This was the hardest part of my life, since I was so used to living out in the country. The very worst part was that I had to go to a school where almost every aspect of what I learned from my elders was forbidden. Anything relating to our Native American religion and belief was considered bad, from their perspective. We would be punished if we didn't abide by their man-made rules.

As I grew into my teens, I went with my grandfather on trips to other tribes to barter for items with his fetishes. Grandpa could never pick up English, but he was able to speak at least four other languages.

Nowadays, in our modern environment, I continue to carry on traditional practices in our family. In order for our children to recognize and appreciate these traditional values, they must see them within our family structure. This structure seems to diminish among the younger generations due to the modern influence. Then again, there were prophecies indicating the earth would become old when children of every ethnic race would no longer care for the world.

I always am involved with traditional activities like my forefathers were. I teach young people who really want to learn about their culture and religion so that they, too, can walk in beauty with a clear sense of their identity.

I've come across opportunities to go out and give presentations to schools. My most recent trip was to Kentucky and Virginia, where we did cultural presentations for Appalachian communities. I have a full-time job here in Zuni, while I continue practicing traditional life. I am also a fetish carver when I have time to sit down and work at it. Other than that, I like to go hunting and fishing with my kids.

Paula Larke

Paula Larke describes herself as "a witness to the scripture: 'The harvest is great but the laborers are few.'" And, she adds, "It's time to train up some more laborers."

Whether using rap to stop violence and self-destructive attitudes or stand-up comedy to tease a stubborn citizenry out of age-old prejudices, Paula is running at full speed, spending time and money in every direction.

In Lexington, KY, she is advising a team of young people interested in starting and running an ecumenical, intercultural

coffeehouse—though coffee is not the substance but the concept; they will probably serve juices or herb teas.

Not satisfied with the model of adult-run youth activities, Paula is forming a team of business and education community volunteers to teach and monitor the operation. Parents are major players in the design, but only as aware and involved supporters. The young people are running the show; grownups are the helpers.

In addition, she is "Mama" to a teen tutoring center, recommending tutors and holding "attitude-adjusting" culture circles of discussion and learning for the teen participants.

A native of North Carolina, Paula spreads herself thin, monitoring programs and performing throughout the country for Christian youth groups, schools, community centers, museums, and festivals.

"My popularity is God-given," says Paula. "It amazes me that so many people agree with my message, yet find so few artists able to put it across to children and adults alike. There is a hunger for common sense and exhortations to righteous living. But few people, it seems, have contemplated the difference between righteousness and being self-righteous."

Whatever the reasons, Paula is on the road more than she would like, taking the love and joy found in her journey and sharing the pain and frustration all people feel in their daily efforts just to "get along" with each other.

"My family in Alabama rarely sees me," Paula says. "But we talk frequently thanks to the telephone. That's more than my grandfather could do with his family back in the teens and '20s."