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Earl Moore

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Strings and Voices  "College Heights."

Moore  Western Kentucky State Teachers College. We greet you all both great and small with the words of our college motto - - -

Voices  Life More Life.

Vibraphone  Chords.

Hart and Rust  "Arkansas Traveler."

Moore  As they said before the battle of Waterloo:

"On with the dance! let joy be unconfined."

Now if you can keep your feet still a moment, I shall explain the nature of this occasion. I am presenting Dr. Gordon Wilson, head of the English Department of Western, who is editor of the publications of the Kentucky Folklore Society, and author of a series of articles now appearing in about eighty Kentucky newspapers under the title "Tidbits of Kentucky Folklore." I have asked Dr. Wilson to give us one of these tidbits to-day with illustrations. He has chosen the one on old-fashioned country dances. The assisting personnel will be announced a little later. In the words of Comus:

"Come, knit hands, and beat the ground
In a light fantastic round."

Dr. Wilson.

Wilson  I should like to take you back to the old-fashioned community when the people have assembled at some cabin or cottage for an evening of enjoyment. The fiddler is there.
Hart (Tuning up)

Wilson The banjo-picker is there.

Rust (Tuning up)

Wilson The boys are there with their best girls.

Studio Personnel (Buzz of conversation)

Wilson Even the old folks, forgetful of rheumatic pains and years of toil, sit by the open fireplace and spin yarns of other days, pretending to ignore the swaying through, but secretly envious of the younger generation and eager to take their places on the floor.

Moore (As old man) Hello there, Bill and Maggie. How're ye, Hiram? I'll tell ye, Hiram, that gal over yonder would make a good pardner fer ye. (Dry laugh)

Hart and Rust "Arkansas Traveler." Billings calls figures.

Wilson And the music continues, warmed with cider and gingerbread, until daylight comes, or, in the words of old folk ballad:

Dance all night till the broad daylight;
Go home with the gals in the morning.

The fiddler, the banjoist, and some of the singers are here to-day and can help us remember the good old days. I shall with their help, tell you something about the breakdown itself, the music of the old-fashioned dance.

There are two kinds of breakdowns. One is sung to give directions to the dancers; as in "The Girl I Left Behind Me."

Voices, Hart, and Rust "The Girl I Left Behind Me."
Wilson
Some other sung breakdowns are not to give directions, but just to help along with the music. One old song of this kind has had a reincarnation in our time and has added numerous stanzas to the hundreds it acquired in its other period of popularity. I refer to "Tain't Gwine to Rain."

Voices and Rust
'Tain't Gwine to Rain."

Wilson
However excellent may be the sung breakdown, it must yield in genuine popularity to the instrumental form. Probably you do not know that the fiddle is not a violin, though they may have a superficial resemblance. In the first place, the violin is a high-brow instrument, one on which you take lessons at two dollars apiece and learn to play "Humoreske," "Melody in F," and Mendelssohn's "Spring Song." A fiddle is a folk instrument on which you play by ear the traditional numbers which cannot and should not be reduced to any known system of musical notation. The violin knows how to wail.

Hart
Anon., "Nobody Knows the Trouble I've Seen."

Wilson
It knows how to dream.

Hart
Drdla, "Souvenir."

Wilson
And to lose itself in reverie.

Hart
Schumann, "Traumerei."

Wilson
The fiddle knows how to set feet a-patting, hands a-clapping, hearts a-dancing with joy.

Hart
"Pop Goes the Weasel."

Wilson
The violinist is often an aesthetic-looking young man, "sicklied o'er with the pale cast of thought," with long hair and soulful eyes. The fiddler is husky, red-faced, jolly, with locks that are long only because the time has
not arrived for his annual spring haircut. The violin
is often pedigreed like a Kentucky thoroughbred; the
fiddle needs no ancestry to recommend it; it is abundantly
able to take care of itself.

But, sentiment aside, the fiddle is tuned E, A, D, A.
It prefers the old pentatonic scale of music. It gets much
of its movement from triplets.

Hart

Wilson And the banjo, the fiddle's constant friend and
companion, adds a decided rhythm, which is the one vital
thing needed at the old country dance.

Rust

Wilson The two, supplemented on occasion by the patting of
hands, can furnish enough music for cabin or cottage. The
very puncheon floors vibrated when "Turkey in the Straw"
broke loose.

Hart and Rust "Old Zip Coon."

Wilson And along toward morning, when feet were growing
tired, "Soldier's Joy" woke everybody up with its "quick-
and-devilish" strains, to quote an old phrase.

Hart and Rust "Soldier's Joy."

Wilson To name all the old favorites would occupy as much
time as the dance itself, but how can we forget "Devil's
Dream."

Hart and Rust "Devil's Dream."

Wilson "Sailor's Hornpipe:"

Hart and Rust "Sailor's Hornpipe."
Whatever their origin, these old dance tunes have had a long history and deserve to be collected before they have entirely disappeared. They record a whole era of our lives and have the true flavor of folk music, of the folk, by the folk, for the folk.

Hart and Rust    "Irish Washerwoman."    Billings calls figures.

Moore

Dancing is as old as any other form of emotional expression. It always has been one of the most efficient methods for the expression of aesthetic feeling. There is an old saying, which originated in Thrace: "The father of poetry is music, and the father of music is rhythm, and the father of rhythm is God." Rhythmic movement is natural to human beings. Consequently under every significant circumstance of life dances have been evolved. From its place in folklore dancing rises to be an art form. Dr. Wilson said a few moments ago that the fiddle is a folk instrument and the violin is an artist's instrument. Many musical composers have taken folk dance music and woven it into their artistic compositions.

And now while we are in the dancing mood, an orchestra under the direction of Prof. G. L. Gordon and using his special arrangements is all ready to play folk dances from various lands. We shall hear as many of them as our time
First, we go to England. A typical English folk-dance is the "Morris Dance." The steps are rather complicated. One of the regulations of the dance is that each dancer carries a handkerchief in each hand.

Orchestra: "Morris Dance."

Moore: And now across the Iris Sea to the Emerald Isle for the Irish jig known as "St. Patrick's Day."

Orchestra: "St. Patrick's Day."

Moore: Next to bonnie Scotland. It is the ambition of every Scotchman to learn to do the Highland Fling with perfection. Some realize their ambition and some do not, for the proper execution of this famous dance is not easily mastered.

Prof. G. L. Gordon, of our faculty, has neatly woven the strains of the Highland Fling into one of his compositions, entitled "In the Night Time." Prof. Gordon, will you explain how you happened to compose this number?

Gordon: It was suggested to me when I encountered on the plains of western Kansas a Scotchman who, believe it or not, was broke. But he didn't stay that way very long, for he secured a job as a night rider herding cattle. His homesickness for his native land with its Highland Fling, as he rode the plain in the pale light of the moonbeams, is portrayed in the music.

Moore: "In the Night Time." The vocal part is taken by Mr. C. C. Evans, Jr.

Orchestra and Evans: "In the Night Time."

Moore: Now we move on to Sweden. We shall hear the "Oxdransson."
This dance represents a mock fight. Only men participate in it. One wonders whether the idea is that if women joined in, the mock feature of the fight would be lost. First the dancers salute each other; then are represented treading on toes, jostling of elbows, wrestling, and boxing.

From Sweden we have only a short trip to Poland. Polish music is at its best in the national dances. Of these the most famous are the polonaise, a masculine dance, and its complement, the mazurka, a feminine one. We offer you the polonaise. The dance consists of a solemn procession, in which old and young take part. Several of the most famous musicians, including Bach, Handel, and Mozart, have used this music in their compositions.

Continuing on our southward journey, we come to Italy. Here we have selected the Tarantella. It belonged originally to Naples and its vicinity. It is supposed to have originated in the local belief that a person suffering from the bite of the tarantula could be cursed only by dancing until completely exhausted. That is a mere tradition, but the dance was actually used for relief in an epidemic of a certain nervous disorder. Strolling musicians went from town to town to afford this relief. The men dancers use castanets and the women tambourines. The dance begins gently, but increases in speed and excitement. The tarantella has been woven into many compositions, for example, Mendelssohn's "Italian
Symphony." The orchestra now plays the "Tarantella."

"Tarantella."

Moore

We move on to Russia. In that country music has always been closely connected with the lives of the common people. Our selection, called "Kamarinskaia," is a combination of two Russian folk-melodies. The song that accompanies the dance in one of them may be translated in part:

What a queer fellow you are, Kamarinsky peasant, as you run stumbling along the street.

I am running to the rum-shop, with a headache. Without drinking, a peasant cannot live.

"Kamarinskaia."

Moore

"Haste thee, Nymph, and bring with thee Jest, and youthful Jollity; Quips and Cranks and wanton Wiles; Nods and Becks and wreathed Smiles, Such as hang on Hebe's cheek, And love to live in dimple sleek; Sport that wrinkled Care derides, And Laughter holding both his sides. Come, and trip it, as you go, On the light fantastic toe."

"College Heights," fading for:

Strings

Moore

This is the program of Western Kentucky State Teachers College, in Bowling Green. You have heard to-day Dr. Gordon Wilson, head of the Department of English, explaining old-fashioned dances, assisted by Mr. Weldon Hart, Mr. Joe Rust, and Dr. M. L. Billings, with a chorus composed of students.
The orchestra, playing folk dances of various countries, also composed of students, was directed by Prof. G. L. Gordon, one of whose compositions was presented. Mr. C. C. Evans, Jr., was heard in a vocal solo part.

In response to numerous requests Prof. Franz J. Strahm, of the Department of Music, will appear on our program next Tuesday at four o’clock, Central Standard Time. We invite you to be with us on that occasion.

Earl Moore speaking. We wish you Life More Life.
THE GIRL I LEFT BEHIND ME

First you swing the opposite lady,
    Swing her by the right;
Then your partner by the left;
    Promenade with the girl behind you.

Oh, that girl, that pretty little girl,
    That girl I left behind me;
I'll weep and sigh till the day I die
    For the girl I left behind me.

'TAIN'T GWINE TO RAIN

A peanut sitting on a railroad track,
    His heart was all a-flutter;
The train came roaring round the curve;
    Toot! Toot! Peanut butter.

Oh, it ain't a-goin' to rain no more, no more
    It ain't a-goin' to rain no more;
But how in the world can the old folks tell
    It ain't a-goin' to rain no more.