

Memories of Dances and Tunes of the Saline Area



By Al Smitley

Memories of Dances and Tunes of the Saline Area

By Al Smitley

Contents

Introduction	1
Ray Shepherd	3
Gertrude Ferrington	25
Everett Eggert	29
Saline Historic Homes Tour	41
Luther Schaible	51
Burton Murray	67
Helen Gross	81
Clare Stevens	91
Saline Senior Center	101
Alma Wahl	107
Sheldon Rogers' House	111
Summary	121
Index of Tunes	123
General Index	125

Preface

What follows, from this page forward but excluding the two indices, was submitted as a “Michigan History” course project at Washtenaw Community College during the fall, 1981 semester. The original was typewritten with typographical errors and included hand-written music notation, also with some obvious inaccuracies. Since the interviews were largely of senior citizens and thirty-seven years have since past, it is also plausible that errors might exist in the spelling of names referred to by the interviewees with limited means of review.

Since retiring from the Northville District Library thirty years later, and considering advancements in self-publishing and music writing software, I felt that it might be interesting and useful to local historians enough to revisit and renovate the project.

The cover photo of Helen Gross and Robert Hubbach was taken by Gerri Mitchell in June of 1979.

Al Smitley
2018

Introduction

The objective of this project was to learn, through interviews, of the dance customs of the Saline area, and its neighboring towns, with an emphasis on “old-time” styles.

Where musicians were involved, I attempted to recreate the tunes they played in the form of written music. The tunes are as close to the way each individual played them as I could make reasonably possible. Of course, it is possible that mistakes were made, either in their playing, or in my interpretation as to how they were played. In a few cases they are not complete, and often vary, in degrees, to the way I, and undoubtedly others who might read this are used to hearing them. Sometimes they played each part once, twice, or in any combination, thereof. Since the players most likely felt that it was the melody line I was interested in, I was not compelled to find great importance in the number of times any one section of a tune was played.

Some titles for the music were unknown to the musician and me. In such cases, I used an appropriate title ending with the word “tune”, for the sake of listing them in the index. It might be best to keep in mind the instrument in which the interviewee was playing. An accordion player, for example, might use an arrangement that a fiddler might more easily play in a slightly different manner. The music is the basic melody of the version played by each individual. I made no attempt to recreate the musical accompaniment of an accordionist’s, or pianist’s left hand, for example.

Interviews were occasionally edited for the ease of comprehension.

Ray Shepherd

I met Ray early in 1980 at one of the monthly jam sessions held at the Palmyra, Michigan fire station. Since then, we have played together on several occasions. He grew up and began fiddling in southern Ohio and brought quite a few tunes with him to Michigan and have remained among his favorites. He played some interesting tunes from his native state, but due to the nature of this project, they could not be included.

October 1, 1981, at his home, east of Britton:

A When did you first start playing?

R I started before I went to school, about four or five years old, somethin' like that.

A And that's when you were in Ohio?

R Yeah, down along the Ohio River, about 30 miles from the river down in the hilly section.

A What was the nearest city?

R Jackson. My dad played violin, and my uncles, and my granddad. A lot of them old tunes was handed down back in the Civil War days. Then I had a music teacher and I got lessons from him a while. He helped me a lot.

A How long did you take lessons?

R Oh, a couple years, off and on. I had probably fifty lessons on bowing, but it didn't stick with me. I know I don't do it right. I don't hold my fiddle right, the way he taught me. Seemed like I was in a strain when I held it the way he wanted me to. The bow, too. I gotta relax before I can play.

A Did they play dances much in Ohio, when you were there?

R Oh yeah, we had somethin' goin' on all the time, down there. I was raised on a farm and we used to have apple peelings, bean stringings, and we raised sorghum, and we had cane strippings, and we always had plenty of cider.....and have a hoe-down.

A After the work was done?

R Yeah. They'd work a couple a hours in the evening. Neighbors all come in. You get a lot of work done, but later we'd get fiddles and banjos and stuff out and we'd have a square dance. They had a new tar-bound road that went right through our farm. There wasn't much traffic then. You would see a car maybe every three or four hours, and we'd have a hoe-down right out on that tar-bound.....made a good place to dance.

A Was this in the '20s?

R Yeah, this was back in the late '20s. Well, then my folks moved to northern Ohio, Hardin County. Right there is where I really started playing for dances and that was in the Depression. People didn't have much money, then. They didn't go much, but they had their little gatherin's and everybody looked forward to it. You always got a pretty good meal out of it and they'd have square dances in their homes, you know, they'd rotate around. A lot of times the old floors would buckle a little when they'd go to dancing. They'd kick up a lot of dust in them houses, but they had quite a time. That was back in the prohibition days. Once in a while they'd have a jug of white mule, they call it, or moonshine whiskey. But they were a pretty sober bunch of people. Back in the old days, well, I guess it was customary for everybody to have a barrel of whiskey. My granddad, he used to take a whole wagon load of peaches to the distillery and have brandy made, and they say when people come there, he had a barrel of this brandy settin'

in the corner of the house. Anybody wanted a drink, they just went and had a wooden dipper. They'd draw 'em out a wood dipper of whatever they wanted. Nobody got drunk.

A How did your dad come about playing fiddle?

R Well, it was just handed down, I suppose.

A Did your grandfather play?

R Yeah, my grandfather played, too. They were Scotch. Yeah, my dad was Scotch, my mother was Irish. That gets me right, in half-and-half.

A Well, play a tune that you might've learned from your dad down there.

R Well, let's see here.....

Little Birdie

(Ray Shepherd)

The musical score for "Little Birdie" is written in 4/4 time and consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The second staff continues the melody with quarter notes D5, E5, and F#5, followed by a half note G5. The third staff concludes the piece with a final cadence, including a double bar line and repeat dots. Measure numbers 8, 11, and 20 are indicated at the beginning of their respective staves.

A What's that?

R "Birdie", "Little Birdie", they call it.

A And you learned that from your dad?

R Yeah.

A Then you came to Michigan?

R Well, I first came up in '34 and worked that summer, then I got married and come back in the March of '37. We done a lot of square dance-playin' around then. Somewhere every week.

A In Michigan?

R Around Detroit, Ann Arbor, all over. We had someplace to go, it seems, every weekend. Birthday parties, weddings.

A More private things than public?

R Yeah. It was mostly private. We had a few public jobs but mostly weddings, I'd say.

A How long did it take you to meet up with some other musicians around here when you moved up here?

R Oh, I had a little trouble gettin' started. I was comin' back from work. I worked down on the railroad in Milan. I was comin' back one day and I stopped to the gas station and this guy played the accordion. He done a lot of playin' out, and well, I said I played violin, and we talked a while and he wanted to hear me so we got together and he liked my playin' and wanted to hire me to play for jobs. Well, one job led to another, and first thing you know, why we was really goin'. I played with him about twelve

years, I guess it was. Then I got hooked up with this bigger band. A sixteen piece band, and I stopped playin' with him for about three years. Then we started again and he moved to Tennessee, so that ended that.

A What were some of the tunes that you played with him?

R Oh God, he had any amount of 'em.

Whistling Rufus

(Ray Shepherd)

8

8

16

26

A You know the name of that one?

R “Whistling Rufus”.

A What were some of the tunes they were playing around here, then?

R Let's see. Here's one.

Ragtime Annie

(Ray Shepherd)

Musical score for "Ragtime Annie" in 4/4 time, key of D major. The score consists of four staves of music. The first staff contains measures 1-5. The second staff, starting at measure 6, includes a repeat sign at measure 8. The third staff starts at measure 15. The fourth staff, starting at measure 23, ends with a double bar line and repeat dots.

R You know that one.

A Yeah, that's Ragtime Annie

R Here's another one; "Flop-Eared Mule".

Flop Eared Mule

(Ray Shepherd)

Musical score for "Flop Eared Mule" in 4/4 time, key of D major. The score consists of three staves of music. The first staff contains measures 1-6. The second staff, starting at measure 7, includes a repeat sign at measure 8. The third staff starts at measure 13 and ends with a double bar line and repeat dots.

A Those two, they probably also played in Ohio.

R Oh, yeah. Here's another one, Al, that they call "The Wild Horse". That's one I learned from my dad.

Wild Horse

(Ray Shepherd)

Musical notation for the song "Wild Horse" in G major, 4/4 time. The piece consists of three staves of music. The first staff contains measures 1 through 5. The second staff, starting with a measure number 6, contains measures 6 through 11. The third staff, starting with a measure number 12, contains measures 12 through 16. The melody is primarily composed of eighth and quarter notes, with some triplet eighth notes and a final quarter rest.

A Did they play that around here, too?

R Oh, yeah. Yeah, we used to play that for dances.

A I'm used to it being called "Pigtown Fling".

R Yeah, they've got several names. Here's another one I think you know.

Girl I Left Behind Me

(Ray Shepherd)

Musical notation for the song "Girl I Left Behind Me" in G major, 4/4 time. The piece consists of two staves of music. The first staff contains measures 1 through 7. The second staff, starting with a measure number 8, contains measures 8 through 14. The melody features a mix of eighth, quarter, and half notes, with some triplet eighth notes and a final quarter rest.

A “Girl I Left Behind Me”.

R That’s it, and here’s the “Arkansas Traveler”.

Arkansas Traveler

(Ray Shepherd)



Musical notation for "Arkansas Traveler" in G major, 4/4 time. The piece consists of three staves. The first staff contains the first 7 measures. The second staff, starting at measure 8, contains measures 8 through 13. The third staff, starting at measure 14, contains measures 14 through 18. The key signature has one sharp (F#) and the time signature is 4/4.

A Are there any tunes that were unique to the area that you didn’t hear other places?

R Here’s one. “Virginia Reel”.

Virginia Reel

(Ray Shepherd)



Musical notation for "Virginia Reel" in G major, 4/4 time. The piece consists of three staves. The first staff contains the first 5 measures. The second staff, starting at measure 6, contains measures 6 through 10. The third staff, starting at measure 11, contains measures 11 through 14. The key signature has one sharp (F#) and the time signature is 4/4.

A Where did you get that?

R Well, they played that.....heck, they've been playin' that tune around Michigan here back in the covered wagon days. I talked to an old man up in the Irish Hills. He was around 90, and he remembered when they used to play up here around Walker's Tavern. He said they played that "Virginia Reel" and "Miller's Reel".

A What about the bands when you came up here to Michigan? What were they like?

R I had a cornet and piano player most of the time. There was three of us. Sometimes, we had a sax. Here's another one that we used to play.

A Is this Ohio or Michigan?

R Ohio.

Soldier's Joy

(Ray Shepherd)



A That's "Soldier's Joy". I'm sure they played that up here, too.

R Yeah. They play it a little different up here.

Soldier's Joy (Michigan example)

(Ray Shepherd)



R They got a little different version of it down there.

Westphalia Waltz

(Ray Shepherd)



R You know that.

A "Westphalia Waltz".

R Yeah.

A Where did you learn that?

R Up here. I never heard it down in Ohio. They play a lot of polkas around here.

Plaza Polka

(Ray Shepherd)



R There's "Plaza Polka".

A Where did you learn that?

R Here in Michigan.

A Where did you learn a lot of these tunes?

R Well, playin' for dances and playin' with other people. Here's some I learned after I got to Michigan.

Rickett's Hornpipe

(Ray Shepherd)

Musical score for Rickett's Hornpipe, consisting of three staves of music in 4/4 time. The key signature is one sharp (F#). The first staff contains measures 1-5. The second staff contains measures 6-11, with a repeat sign at the end. The third staff contains measures 12-17, also with a repeat sign at the end.

A "Ricketts"?

R "Ricketts Hornpipe", and "Fisher's", you know that.

Robinson's Tune

(Ray Shepherd)

Musical score for Robinson's Tune, consisting of four staves of music in 4/4 time. The key signature is one sharp (F#). The first staff contains measures 1-7. The second staff contains measures 8-15. The third staff contains measures 16-26, with a key signature change to one flat (Bb) at measure 16. The fourth staff contains measures 27-34.

R There's an old tune I learned from one of them old-time fiddlers here in Michigan....name was Robinson. Ninety years old. He used to live at Deerfield, then he moved over to Walker. He died here a couple years ago.

A Do you know the name of it?

R ...Don't know the name of it. He didn't either. Here's another one he called "Old Ab's Piece". Now there used to be an old man. He traveled around by foot, back, Oh, fifty, sixty years ago, and he sold stuff like Watkins Products, and he carried a fiddle in an old cloth bag.

A Watkins Products?

R Yeah. Spices and herbs and stuff, you know, salves and stuff like 'at. Anyway, he'd go from house-to-house, door-to-door, and anybody bought anything, he'd play a tune on his fiddle. I guess they all liked him, old man, and a friend of mine says his mother used to give him his dinner every time he come around, and she'd buy stuff and he played the fiddle quite a bit for her.

A About what year was this?

R Well, that was back before the '30s, probably back in the '20s.

A You weren't here yet?

R No, I just heard about him. They called him Old Ab, and this old man I was tellin' you about learned a tune from Old Ab and he played it for me. Now, this is the version I got on it.

Old Ab's Piece

(Ray Shepherd)



R He always referred to “Old Ab’s Piece” when he played that one.

A Did he sell things in this area?

R Yeah. All around this part of the country, and up in the hills, Irish Hills, up there and I know where his fiddle is. Joe Cook, he bought it and I guess his daughter’s got it. I’m gonna try to get a hold of that fiddle. It ain’t much of a fiddle....just for a, kind of keep sake. Now, here’s a schottische we played a lot.

Rustic Dance

(Ray Shepherd)



A Did you notice a difference between the tunes of Ohio and when you came up here?

R Oh yeah. A lot of difference. Well, they had different numbers, and it's just like your dialect or language. It seems like they went more for hornpipes and reels. Up here, jigs along with strathspeys.

A So they had more of a variety up here?

R I would say, yeah.

A And polkas?

R Here. Now, here's one of your Michigan type.

Irish Washerwoman

(Ray Shepherd)



A “Irish Washerwoman”.

R Yeah.

- A More 6/8 time up here than they did down there?
- R Oh yeah. I didn't know what 6/8 time was 'til I got up here.
- A What about this Ford band you played in?
- R I didn't play in their band. They made recordings of me when I worked at Willow Run, and then I played on that B-24 broadcast. They used to pull me off the job and I'd go down to the studio and play, maybe a half an hour or so, and they'd record, and they'd bring in a piano player to accompany me, and they made records. I don't know what they ever did with 'em. They'd give me a ticket for my dinner and I got the rest of the day off to do nothin'. I had it made there. Gee!
- A You worked at Ford's then, at Willow Run?
- R Yeah, three years, and I worked over to Macon, too, when they had the farms over there.
- A Was that when they were working on soy beans for plastics?
- R Yeah. They used to raise a lot of soy beans.
- A Did you ever meet Henry Ford?
- R Not personally. I've been as close as here to that door to him. They brought him out one day, over there to Macon. Him and Billy come out. I was rakin' up along the road. He come out and watch me work for a minute, waved his hand at me, and that was about it, but I've seen him several times goin' through the plant.

A How did this come about that you got to play fiddle at work?

R I don't know how it got around. I didn't tell nobody. I was workin' there one day, somebody come up, and they said they were lookin' for talent and wanted me to go and try out, so I took 'em up on it and I went down. I played the guitar and I played fiddle.

A About what year was this?

R Oh, the year I played up there, probably '44. See, I started there in '42. They broadcasted this all over the plant. I don't know where else it went.

A You were working on planes then?

R Oh yeah, buildin' bombers. That was some project. You know, Al, I tell you, this square dancing is a thing that comes and goes. You have times when they hardly have any square dancin' goin', and then all at once, it'll boom and there'll be square dancing all over. The big trouble now, we ain't got the callers like we used to have. Ain't nobody knows those old-time calls like we used to play. Gee whiz! I'd like to see square dancing keep goin' because it's a good clean dance. I like it better than waltzes. Waltzes, you got that belly-to-belly stuff, you know, and some of it is sickening! But square dancing, it's more like a game of tennis.

A When you played these square dances, didn't they take a break and then do a waltz?

R Yeah. We used to play a waltz and a couple of fox trots, then go back to square dancin'.

Turkey In The Straw (Michigan)

(Ray Shepherd)

Musical score for 'Turkey In The Straw (Michigan)'. The score is written in treble clef, 4/4 time, and G major. It consists of three staves. The first staff contains measures 1 through 5. The second staff contains measures 6 through 11, with a repeat sign at the beginning of measure 6. The third staff contains measures 12 through 15, ending with a double bar line.

A You just played “Turkey in the Straw”. I’m sure they played that in Ohio, too.

R Oh, yeah. They had a little different version. Now that was more of a Michigan style. Down in Ohio, they used to play it somethin’ like this.

Turkey In The Straw (Ohio)

(Ray Shepherd)

Musical score for 'Turkey In The Straw (Ohio)'. The score is written in treble clef, 4/4 time, and G major. It consists of three staves. The first staff contains measures 1 through 6. The second staff contains measures 7 through 14, with a repeat sign at the beginning of measure 7. The third staff contains measures 15 through 18, ending with a double bar line.

A It sounds like in Ohio, there's more emphasis on rhythm, and in Michigan, there's more emphasis on melody.

R Yeah, I believe there are a lot more note players up here.

A These years you've lived in Michigan, what has been played the most often? I'm sure "Red Wing" was one.

R Oh, yeah. "Red Wing" was one. Well, for square dancin', I suppose "Ragtime Annie" was about as popular as any of 'em.

A What about ethnic groups? I heard that a lot of Germans settled this area.

R Oh, yeah, some of them old German tunes, we used to play some of them. The people I played with were German. His name was Schmenk.

German Tune

(Ray Shepherd)



R That's one of them.

A That's German? I always thought that was Scottish, or something.

R They played it a lot. I thought it was German, maybe it was Scottish. It could've been. Here's, I suppose, one of the most popular polkas we played.

(Ray Shepherd)

Beer Barrel Polka

The musical score for "Beer Barrel Polka" is written in 4/4 time and consists of six staves of music. The key signature has one sharp (F#). The melody is characterized by a steady eighth-note pattern in the first half of each measure, often with a dotted quarter note in the second half. The score includes various musical notations such as slurs, ties, and rests, indicating a lively and rhythmic piece.

R Now, that was good anywhere we went. That was a good number that would get the crowd woke up.

A Did you find that the dancers wanted you to play hit tunes of the day?

R Yeah.

A What were some of those that seemed to work?

R It's hard to remember back then. Yeah, we used to get requests like...

Pocket Full Of Dreams

(Ray Shepherd)



Gertrude Ferrington

I learned of Gertrude from an article she had written for the *Ann Arbor News*, Saturday, December 2, 1978, which I saved. In it, she recalled her fifty years as a resident of Mooreville and included a short account of the dances at Maccabees Hall. After pulling the paper off my shelf and reading it over, I decided to pay her a visit. She expressed gratitude to Henry Ford for opening up the Ypsilanti plant which allowed her to work and provide for her children.

October 9, 1981, at her home, in Mooreville:

G During prohibition days, they had them. The Maccabees Hall, this white building, here, is where they had the dances, right here in Mooreville.

A You came here in '29?

G I think it was before that, sometime, maybe '28, and they had square dances, and they had local piano players and violin players. I remember they served a board lunch for twenty-five cents. Everybody brought their babies. They took the kids to the dances and put them in the buggy or lay them on the bench. Nobody had baby sitters in those days. They didn't believe in it. Tom Goodrich was the caller. He was a policeman in Milan.

A Is he still around?

G He died, I think. I used to take the children and watch. I never danced because I had seven children to watch.

A About what year was that?

- G Well, I think it was around '29 or '30. There was a bootlegger outside that was selling booze to people, and somebody lost a ten dollar bill outside. I think one of the kids found it.
- A How often did they have these dances?
- G I think it was about every week, Saturday night or Friday night.
- A Well, you say you didn't dance, so you probably don't remember the dances they used.
- G They used all the old square dances.
- A Were they all in squares, or were some in lines?
- G There were different dances, I think. There wasn't anything really square about it. They were mostly lines.
- A Did they dance waltzes and polkas?
- G I don't believe they did. I think all they did was square dances.
- A Do you happen to remember any of the tunes they played?
- G I can't remember them, but I remember Tom calling for them... Do-si-do, and all that, you know.
- A Do you remember what the band was like, or what instruments they used?
- G They were mostly, I think, volunteers, a piano, and there was a lady, played the violin.
- A Do you know who that could've been?

- G I don't know. She taught school, later.
- A Could it have been Helen Gross?
- G Yeah, that's who. She taught school over here in Mooreville for a while. Gee, I can't remember too much about the dances, they were always happening, and I remember the bootlegger, and the people getting intoxicated, and there were poles in the middle of the floor and people dancing around the poles.
- A So they had a piano and Helen Gross playing fiddle.
- G Yeah, I think that's about all that I can remember. Mr. Eggert, I think, played the piano.
- A Is he still around?
- G Yeah, he's around the corner.
- A You think he'd be willing to talk to me?
- G Well, sure. You can call him up if you want, 'cause he might know a little more. It's too bad, if I had been dancing, I'd remember more of the tunes and things. My husband used to play the fiddle.
- A Did he? For dances?
- G No, he just played at home. He didn't play for the dances or anything.
- A Do you know what tunes he played?
- G Oh, he used to play all those old tunes. He played the mouth-organ, too.

- A Do you remember any by name?
- G Like “Turkey in the Straw”, and “Money Musk”, all those old tunes.
- A Did your husband just play by himself?
- G Oh, he didn’t get together with people. He was a loner. He built that fireplace.
- A Well, it looks like it paid off, having him at home, instead of running around playing music all the time.
- G Yeah, but he wasn’t home very much. We were divorced in ’43. I didn’t like drinking very well. A little bit, but not too much, and I liked people that worked. I had the best inlaws in the whole world. They were wonderful.

Everett Eggert

I received no answer when calling Everett from Gertrude Ferrington's house. I drove by his house anyway, and found him working in his corn field. His slightly suspicious expression soon changed when I told him the nature of my visit. He was more than happy to turn off the tractor and play some tunes for me in his living room.

October 9, 1981, at his home, near Mooreville:

A I heard that you played with Helen Gross.

E Yes, I did, some.

A Tell me some of the tunes you used to play.

E Well, we used to play tunes like "Whispering", and "A Shanty in Old Shantytown", and "It Looks Like Rain in Cherry Blossom Lane".

A Did you just play back-up or could you play the tunes on your piano.

E Yes, I could.

A Who did you play with, usually?

E I played some with Helen Gross, and then we had a band with Frank Foitjik, that was a polka band.

A Is that you playing accordion? (referring to a photograph on his wall)

E Yes, I play accordion, too.

A Do you play mostly piano?

E I switch off, either one.

A When did you come to this area?

E I was born in this area in 1915.

A So you've been here all your life.

E Been here all my life. I lived across the road with my folks 'til I bought this place in 1940.

A When did you start playing music?

E I started playing piano when I was in high school, in the seventh or eighth grade.

A Did your dad play?

E Yes, my dad played. He used to play accordion and then he played organ....the old pump organ.

A Did he play this kind of dance music?

E Yes.

A What are some of the tunes you learned from him?

E Well, things like "When You And I Were Young, Maggie", and "Wait 'Til The Sun Shines, Nellie".

A Could you play a little bit of some of those?

E Sure. Yeah.

Wait 'Til The Sun Shines, Nellie

(Everett Eggert)



Whispering

(Everett Eggert)



- A That was “Whispering”?
- E That’s “Whispering”, yeah.
- A That’s a fox trot?
- E Yes, then I’ll play a polka for you.

Just Because

(Everett Eggert)



A "Just Because".

E "Just Because". Uh-huh.

A What keys are you doing these in?

E I'm doing them in different keys. 'F' and 'C'.

A Were you and Helen Gross the only ones that played down here at the dances in Mooreville?

E No. I played with Duane Bock. He played drums with us, and Virginia Bock, his sister, played sax. We had another sax player, but I can't think of her name. We had two saxes and they played harmony. And, of course, as I said, I played with Frank Foitjik quite a few years.

A What did he play?

E He played accordion, too. And we had a trumpet and sax, and drums, and that made a pretty good polka band.

- A What about square dancing?
- E We had a violin for that.
- A Was that just Helen or were there others?
- E Helen played with us, and then we had a fella named Bill Zieliski.
- A Is he still around?
- E Yes, he's over in Maybee. He's a farmer, just like we all was. And I played with Kenny Edwards, that lived in town. He passed away here a few years back.
- A He was a fiddle player?
- E Trumpet player. He had a very good lip on a trumpet. He played mostly by ear. Of course, I do too, but I play by note, too. I took fifty lessons on the piano, then I took this up (accordion) and we used to have what you would call accordion band groups, and go around to different homes playing like the Chelsea old people's home, and played to the Coldwater Home, and Children's Home, and University Hospital. We donated our time.
- A You started playing in the late '20s?
- E Yes.
- A Did the music change much?
- E Yes, it did.
- A How did it change?

E Well, we went through quite a lot of this. Oh, Charleston, of course came in the '20s, and then they went to this be-bop stuff, and bobby-sox stuff, and the jazz came in.

A How did the square dances change?

E Square dances didn't change much. They stuck to the old-time square dances.

A Did they want to hear the popular tunes?

E Yes, they did.

A Some of those tunes could be adapted to square dancing?

E Yes. Uh-huh.

A How about playing some more tunes?

E Would you like me to play some on the piano?

A If you want to.

E Our square dances were a lot of singing calls and we used to play music for the singing calls. Here's an old tune we used to have back in the '20s.

When I Had A Dream, Dear

(Everett Eggert)



- E “When I Had a Dream, Dear”.
- A What did they use that for?
- E They used to fox trot to it, and sometimes we’d get together and have a jam session and we’d have sing-alongs, and they sing these, like this one here, and “Down By The Old Mill Stream”.
- A Do you ever get together in jam sessions, now?
- E Yes, we do.
- A What other people are around?
- E I played with Rob Dunn, who was an old-time fiddler. Of course he’s gone, now. I played with him quite a bit. He played the old-time fiddle tunes.
- A Like What?
- E They played a lot of hoe-downs, of course, and I said we used to have square dance calls to things like “Just Because”, and then we’d have some hoe-downs, maybe in the last change, there’d be three changes, of course. Last change would be a little bit faster, and they’d play the hoe-down for that one, and the other two, they’d keep it down, see?
- A Were there tunes that you played that were around before these popular tunes of the ‘20s and ‘30s?
- E Not much, no. Because I didn’t get into it ‘til then. There were tunes around, but I didn’t get into it.

A Did you learn most of your tunes from people around here that played?

E Yes.

A More than from music?

E I'd pick it up, see. We'd go to dances, and hear 'em over the radio. We started out with a crystal set, which we built ourself. We'd listen to those tunes coming over the crystal set. Then we got our first radio. Here's one called "Coquette". I don't know if you ever heard of it, or not.

Coquette

(Everett Eggert)



E That was kind of an up-tune fox trot. About the time we was playing this, they done what they call a breakaway.

A When was that?

E That was in the '20s. Just a little up-tune, you know, and that was the breakaway.

- A What about schottisches?
- E Schottisches? Yes, we done schottisches.
- A What were some of the favorite schottisches you played through the years?
- E Oh Gosh, I can't tell you, really.
- A You don't do them, any more?
- E I haven't done them, lately. We done that and then we done what they call the "Rye Waltz" and then we'd end up with a polka.
- A What were some of them?
- E The "Beer Barrel", of course. Another tune we used to play was "Simple Melody", another fox trot.
- A What other places in the area did you play for these dances?
- E Square dances? We used to play to Ostrander's, which is a grocery store, now. That was a big hall out by the other side of Maybee, between Maybee and Dundee. In between time, when we were playing out there, they had Tim Doolittle, and his gang over to WJR, and we used to play in between them. They had a whole big band that would come out with them from WJR in Detroit, about once a month.
- A For square dancing?
- E Square dancing and round dancing, both. Then we used to play up to Milan at the Odd Fellows Hall. I played up here to the Polar Bear, which is Harry's Furniture, now. We used to play to Tecumseh Grange and Stoney Creek Grange.

- A All different age groups came to these dances?
- E Yes, young and old alike.
- A Did liquor cause any fights or problems?
- E No. We didn't have no problems that I know of, the ones I went to. And I learned to square dance when I was about so high. There was four of us kids and we'd get four little girls and Tom Goodrich would be the caller, from Milan, and he'd try to stick us. He'd tell my dad, he says, "No matter what I call, these kids do whatever I call." Well, we'd go with our folks, you know, our folks would never leave us to home. We'd listen to the calls and we'd watch them and we'd know how to do it, so when we got old enough, we could do it. We also played Clark's Lake, in the big band days, where they'd have Guy Lombardo, and all the big bands like Tommy Dorsey.
- A What city was this by?
- E Not too far from Brooklyn.
- A In the Irish Hills?
- E Yes. We'd play there Wednesday, Friday, and Saturday nights.
- A That was quite a drive.
- E Yeah. We'd get home about 3 o'clock in the morning.
- A Do you remember any other fiddlers playing around Saline in the '30s? Do you know of Joe Cook's band?

E Yeah. He had quite a band. They had a fiddle, sax, banjo, drums, piano. I think the guy on sax used to switch off on clarinet.

A Who was Joe Cook?

E He was the fiddle player. A very good fiddle player.

A Where was he from?

E Ann Arbor. They played at Pittsfield Grange about every two weeks.

A It sounds like it was pretty regular work. Did you play more regularly than you do now?

E Yeah, a lot more than nowadays.

A What do you think the reason is for that?

E Well, I like the rock bands. I have no question agin' 'em, and I play some rock tunes now that I've learnt, like "Proud Mary", but I think they kind of knocked us.

A Do you think the attitude of the younger people is different, now?

E No. I tell you what....now I think the attitude of the young people is changing. It was different a while back, but the last five, six, seven years, they're accepting the older music, and they want to learn to square dance, and they like it.

Saline Historic Homes Tour

I decided to purchase a ticket and go on the tour, organized by the Saline Historical Society. I was interested in seeing the homes, but also had a second motive. I wore a sandwich sign which called attention to my research project and requested information. After reading it, someone introduced me to Alberta Rogers (AR), who in turn introduced me to several senior citizens. Most of the information on the early dances of the Saline area prior to 1920 was gained through her assistance. I owe a special thanks to Alberta. Now, if I could just convince her that my name is not “Tom”.....

October 12, 1981, at various historical venues:

Minnie Kern

M Well, we used to go in different homes. They'd bring their children and they have a bedroom for babies to sleep in and square danced.

AR Where was this held? Who would open up their homes?

M Well, let me think here. “Pene” Schmidts, and my brother, William Visel.

A About when was this?

M Oh, let me think.

AR Early 1900's

M I would think so, yeah.

A What kind of musicians did they have?

M Oh, just people that fiddled. Not too much music, I mean, but it was good to dance to.

A Do you happen to remember any of the tunes they played?

M Oh, “Turkey in the Straw”, and let’s see, what else?

AR And they did a lot of round dancing, didn’t they?

M Not that much, more square dancing.

AR And quadrilles?

M Quadrilles, yeah.

A In lines?

M Yeah.

A Did they take breaks and do any waltzes, schottisches, or polkas?

M No, not much of that, no.

A Do you remember any of the musicians?

M Bernard Boettger. There were a couple of Boettger boys that played.

A This is before the 1920s?

M Oh, yes.

- A Did you go to dances after the '20s, too?
- AR Hertler's was the big place. The Polar Bear, in the '30s and '40s, and during the war years.
- A Did the tunes or the dances change much after the '20s?
- M I think so. More round dancing, waltzes, and that. I think the square dances kinda went out, you know, 'cause I know the young folks, now don't know how to square dance.
- AR Yeah, but the square dances were strong at the Polar Bear through the '40s, and the Pittsfield Grange. In fact, back during the war years, it was a big thing. I think they stayed in town to do things because of gas shortage, and all the shortages.
- A I had the impression that into the '20s, the musicians played more of the hit tunes of the day, and they abandoned some of the old-time tunes.
- M I think so. I think that's what happened.
- AR Well, and the flappers, during the flapper stage, you know, the "Big Apple", or the "Charleston", and all those,.....
"Black Bottom".
- M That was after my time. That was when my family was young.
- AR That's when your family was young, that's right. You were raising your family, so you didn't go to dances.
- M No.

AR Then after the '20s, for some reason, the Pittsfield Grange, and Hertler's, and Mooreville, all these places were very strong on round dancing, and fox trots, and square dancing.

A Thanks. You're Mrs. Charles Kern?

M Yeah. My name, then, was "Visel".

Pauline Fosdick

AR When did you go to dances?

P Since I was old enough.

AR So it was really in the early 1900's.

P Oh, yes.

AR And where did you go?

P We went to different homes.

AR What were some of the homes that opened their place to dancing?

P Oh, dear, there's one by the name of Kluder, in the country. We used to go there. We used to have a sleigh load, you know, the boys used to go around and pick up all the girls, in the sleigh, and we used to go up to Pleasant Lake to dances, a lot.

A Do you remember any of the tunes that they played?

P The tunes? Oh, dear, my uncle used to fiddle for 'em. Uncle Tom.

AR Tom Burrows.

P Two-steps and waltzes and square dances. They were peppy.
We used to have a lot of fun.

Albert Hoefft (AH)

Unknown musician (U1), who was playing music for the homes tour festivities. He may have had some interesting stories, but he was not from the area.

Unknown person (U2)

AR This gentleman is doing research on what the dances used to be, years ago.

AH Well, I can tell him some old ones.

U1 But keep it clean now. Don't tell him them bad stories. I played at a dance, years ago, and this was when there was "blind pigs", you know, and this fiddle player was sittin' in this old house, right by the window, and he was playin' a square dance, and the window was open, and a guy stuck his arm in there and put the bottle under his nose, and he took a drink and never quit playing. He don't know who give it to him, or nothin'. He just kept on playing. Christ! It could've been kerosene, but he drank her!

A Did you grow up here?

AH Yes, sir. Just about three or four miles from here, I was born.

U2 Tell him how old you are.

AH Ninety-six.

A When did you start going to dances?

AH About 80 years ago.

A Where were they held?

AH In houses.

A Do you remember what the bands were, then?

AH Bands? We had no bands. We had a fiddle and a banjo.

A Did they play piano with it?

AH No. We didn't have no pianos in them days. Well, we did later on. Johnny Botmere, he played the mouth-organ, and rattled the bones for square dances, and he could play.

A You mean it was just him, by himself?

AH By himself, all alone.

A And then somebody called dances?

AH He called then, and I called a lot.

A Were they all square dances?

AH Square dances, that's the only thing we called, but we had a two-step, and a waltz, but we didn't have any of this new stuff they got today.

A When did the fox trots, and stuff like that come in?

AH Well, they come in the later years, you know.

- A When you danced at these houses, who came?
- AH Just the neighbors. Just the old gang, you know. There was just say, about five or six couples, that's all. Outside of that, there wasn't no outsiders in, just our group, our neighbors.
- A What was the occasion, usually? Did you gather for some other purpose, to do work or something?
- AH No. We got together, sometimes every week. or every two weeks. Then we had an old fella, old Tom Burrows, he played the fiddle. "T.B. the world over" That's what we called him. He had the violin, and he just had that one tune.
- A What was that?
- AH I couldn't tell you. Then we had a fella, played the banjo. He only had one tune,... "bumidy, bumidy, bum". We had a good time, just by ourselves, you know.
- A Did you go to dances that were open to the public?
- AH Oh, yes. Once in a while, they had a box social.
- A Was that later?
- AH During that time. Had a box social about twice or three times in the winter. They had an auctioneer and they would auction off the boxes.
- A Did you notice where the dances changed much when it got into the '20s and '30s?

AH Well, they changed a little bit. There's new stuff come in.

AR Did you go by sleigh, sometimes?

AH Oh, yes. We had a lot of fun.

AR What did they play? Aunt Rene played bass viol, and Uncle Tom played a fiddle.

AH And George Klump played banjo.

A This bass fiddle, was it bowed, or did they pluck it?

AH Bow.

A What about Helen Gross?

AH She played at our dances.

A And her father played, too, didn't he?

AH Yeah. Jake Klump, her father played the fiddle.

A Klump? How do you spell that?

AH 'K', 'l', 'u'....."Klump"!

A What about schottisches?

AH Nothin' like that. Just the square dances, and two-step, and the waltzes.

A No polkas?

AH No. Oh, we played a polka once in a while. When that started, we kind'a busted up. But after that, we started to play euchre.

A How did they find room in these houses to dance with four or five couples?

AH In our old house, we had a big kitchen, and it was big enough for one set, and that's all. I'm the only one left of the group. I'm the only one.

A Where did you work, all this time?

AH Farm. I farmed it 'til I was eighty years old. I worked a 160 acre farm. My wife was born on that farm. She'd never been off of that farm, as old as she was. I got to be eighty years old, and I felt good. I'da kept on, but somebody wanted to buy it and I told "Mother", I told my wife, I says, it's up to you. If you want to leave this place, alright, if not, I says, we'll stay another year or two. But she was ready to go. When we bought that 160 acre farm, we only had \$200 in our pockets.

Luther Schaible

After several attempts to set up an interview with Luke, we finally found a time when he was free. On this particular evening, however, he came in late after an unproductive day in his fields, due to problems with his combine. Though he was compelled to be interviewed between bites of his supper, he seemed to take the inconvenience of the day in stride. He is open to many styles of music, and plays a wider variety of selections than any of the other interviewees. His willingness to bend with the times keeps him and his accordion in demand. He is the youngest of the people taking part in this project, save myself.

October 21, 1981, at his home, northeast of Manchester:

A You say you started calling in '49?

L About 1949, yeah.

A How did you get into that?

L Well, I always liked music and I got my first accordion when I was eight years old. I took lessons for probably three years. I guess that was in '38, and then the war came in '41, and my teacher had to go to the defense plant and couldn't teach.

A Was that around here?

L Yeah, in Ann Arbor, and the fella is still living yet that gave me my lessons. Eugene Schuman.

- A What did you learn, the hits of the day?
- L Well, just like any teacher would, the type music that I would enjoy, those were not his assignments. He gave me material that he thought would be good for learning the fundamentals of the accordion. But then as the war came along, why then he quit teaching, so I didn't take any more lessons, so I just played my accordion for pleasure. Then I played the tunes that I was really interested in, and primarily, they were popular tunes, but I always was a little bit partial to country and western music. Well, anyway, when I went to high school, why then there were several local dance halls around the country where the large majority of the kids my age went to, and at several of these they had square dances along with other music. There really never was a dance that had nothing but square dancing. It was always in conjunction with other music, whether it would be popular music or other music. For the most part, you only did the square dance, never more than four times in one evening.
- A The rest were polkas and.....?
- L Oh, slow, medium, waltzes. Those days they didn't have rock and roll, but they had what they call jitterbug which was sort of a fast swing-type music.
- A What about fox trots?
- L Sure. In the repertoire was a variety of music.

A Any schottisches?

L Some places. I would say they were twenty-five percent of the places, although you could say that wherever they had square dancing, they probably had the schottische and a few of the other, we call 'em "old-timers". Included with the schottisches is the "Varsoviennne", "Badger's Gavotte", and "Heel-and-Toe".

A Those are the ones Henry Ford used.

L Yes. They were popular in Henry Ford's day. Well anyway, back in those days, which I was of high school age, well, I should say, I liked to go to these dances where they had square dances. Number one, there were available young girls which was part of the reason to go to a dance, is to meet up with people. At any rate, the first place I ever went to a public dance where they had square dancing was over here on U.S.-12, between Clinton and Saline.

A Was that the Polar Bear?

L Yeah. That's were Harry's Furniture is, and there was a gentleman there by the name of George Pittman, who did the calling then. Well, in fact, he managed the hall.

A What year was this?

L About 1946. I would believe that anyone who attends square dancing regularly, especially if you go to the same place, after a while you just unconsciously memorize them. As it happened, I got involved in playing with two other fellows down at the Moose Lodge in Milan. I think it was one of the first places I ever played. Just for entertainment. I got between three and five dollars a night.

A That wasn't bad for then, was it? This was around '46 to '48?

L Well, this would've been around '48, yeah, and then a request would come for a square dance, and I had some memorized, and so I guess this is really how I got started. Well, then in 1949, over there at the Polar Bear, this George Pittman, his band broke up, and he quit, and a fellow from Saline, who used to be a barber, his name was B. J. Boettger, they called him "Socket", he was an old-time fiddler, and he and his daughter started dances down at the Polar Bear. When I went to Saline High School, I used to get my hair cut at his barber shop. He was a talkative fellow, easy to communicate with, and one thing led to another, and he knew that I was able to call a square dance, and he wanted to know if I wouldn't play along with him, and do the calling, and so I did, and that was really the first regular job.

A He's not around anymore, is he?

L No. He died. You talk with any older person in Saline, in fact the barber shop is still there. It's right beside the Citizen's Bank. But anyway, we played out there three years, I guess. Three winters, never in the summer.

A What exactly was the Polar Bear?

L Well, it was built, primarily to be a dance hall, for wedding receptions.

A It wasn't like a bar or anything?

L No, no bar. They had a bar next to it. The fellow that built that dance hall, his name was George Hertler, and he was a banjo player, in his day. When I was about fifteen or sixteen, he was about sixty.

A Tenor, or five-string?

L I couldn't even tell you that. I do know that he played his best when he was half loaded, and when he was loaded, he could play that thing, and throw it up in the air, and twirl it around once, and then when it came down, he would....it's just something that nobody can teach you.

A How did you decide to start playing accordion? Did your parents push you a little bit? Did they play anything?

L My mother was able to play an organ and piano to a degree. She could play hymns and some popular pieces, but I guess as far as playing the accordion, my folks and I..... I was a little fellow, five or six years old. We went to a wedding over at this Polar Bear, and there was a man there who did play the accordion. He was a big man, and I guess I just simply saw it and thought it was something I'd like to do. So I actually asked my folks for one. Then one Christmas, I think it was when I was eight years old, why they bought me one for forty dollars, I guess. I started taking lessons. No one is learning the accordion as much as they did then. Today, the strings are taking everything over, for the time being, anyway.

A Tell me how your repertoire changed through the years. These fox trots and schottisches and stuff like that, didn't they kinda go out?

L Oh, yeah. The rock and roll for the most part, began in the '60s, I would think. It might've started in the late '50s, you know, the very beginning, but in the '60s, you almost had to play some rock and roll in order to survive.

A Is that still the case?

L Oh, yeah. Well, there might be special occasions, but if you are doing it for pleasure, in conjunction with your occupation, at least in this area, you need to play a variety of things. We played six years down at the Tri-County Sportsman Club, which is right east of Saline, on Moon Road, just north of Willis Road, about a half a mile. They hold dances there now, every Saturday night. When I got married, and my son was born, my first child, I quit the music business, but then it seemed like someone would get married, and asked whether we would play, and so we started doing that, and pretty soon, probably three years later, we were playing fifty percent of the time, again. Just kept growing and growing.

A Did you play with Helen Gross?

L Yeah, we played from '49, '50, and '51. Then when it ended, we just played around for weddings and parties. At that time Helen had been playing for a long time. I played with her a lot of different times at intervals. What I mean is, we never played any single place continuously, but we'd play for occasional weddings, or we'd play at some school functions. Helen is one of the old-time fiddlers, so to speak, just like "Socker" Boettger was. When we played at Tri-Count for six years, the fellow that played with us then, his name was Burt Murray. He lives across the lake, here.

A He's still here?

L Yeah.

- A You think he'd be willing to talk to me?
- L Oh, sure, sure, he would. He's not a real talkative man, but he'd be delighted. He was an excellent violinist. Square dancing has been area-located. I guess by that I can say, for the most part, any wedding we play toward Manchester, down toward Tecumseh, or down toward Toledo, are very strong on square dancing. You get down to Ypsi or go north to Plymouth, or from Ann Arbor, north, there isn't any. I think the areas of Manchester, Tecumseh, down toward Toledo are, maybe more rural, and I think square dancing has been popular through the years, the young folks that get married are very familiar with it down in that area, and they just want it. So, I guess it is something that is continually carried on. Today, ninety percent or more of the square dances are what they call singing calls. They're to a tune. Now, this has only become popular, I'd say, since the middle '40s or '50s. Before 1945, they didn't sing, they played jigs, or they called 'em hornpipes, or something that you didn't sing with, but you chanted with it. That's one big change, and as far as the square dancing organizations that they have today, their type of square dancing is called the western-type. That's much more advanced, and a little more sophisticated. In those clubs, as new songs are written, they will take a tune and make up square dance movements to it. It's something all by itself.
- A Well, do you feel like playing some?
- L Sure. Let's start back when I first started calling. One tune that was popular then, and is still popular today, is the "Life on the Ocean Wave".

Life On The Ocean Wave

(Luther Schaible)



A Where did you learn that one?

L Oh, they used it out at the Polar Bear.

A It's something you just picked up, then?

L You hear 'em long enough, and if you enjoy it, you'll find yourself whistling it during your daily activities, and pretty soon you've got it learned.

A You play these tunes in all different keys?

L Well, you usually play 'em in a key that fits your vocal range.

A That is a singing call, isn't it?

L Right, and that happens to be my range. That was the key of 'G'. Of course, if you've got a cold, well, then you play it one down.

A I play with dulcimer, or hammered dulcimer players and they don't want to play in any key except 'D' and 'G', usually.

L Oh, for heaven's sakes! As I'm getting older, my voice is getting deeper, and I'm finding the high notes, I can't reach. Well, I don't have a cultured voice, anyway. But getting back to a jig, years ago, one of the first songs that they would play, would be a tune something like this.....

Henry Ford Tune

(Luther Schaible)



A Do you know the name of that one?

L No. That's a Henry Ford Tune. And of course the "Irish Washerwoman".

Irish Washerwoman

(Luther Schaible)



L But anyway, those are usually one of the first ones, and then the second and third ones, why they'd speed it up, and years ago, one of the favorite songs was "Turkey in the Straw". And another one, "Soldier's Joy", is the one that Burt Murray was so good at playing.

Soldier's Joy

(Luther Schaible)

Musical score for "Soldier's Joy" in G major (one sharp) and 4/4 time. The score consists of three staves of music. The first staff contains measures 1 through 5. The second staff starts at measure 6 and includes a repeat sign at the end of the first phrase. The third staff starts at measure 12 and also includes a repeat sign at the end of the first phrase.

L There's another one called "Devil's Dream", that Burt, oh, used to play that so beautifully. Of course it takes a fiddle to play a fiddle tune correctly.

Devil's Dream

(Luther Schaible)

Musical score for "Devil's Dream" in G major (one sharp) and 4/4 time. The score consists of four staves of music. The first staff contains measures 1 through 5. The second staff starts at measure 6 and includes a repeat sign at the end of the first phrase. The third staff starts at measure 11 and includes a repeat sign at the end of the first phrase. The fourth staff starts at measure 16 and includes a repeat sign at the end of the first phrase.

L I never could play that one right.

A That's got to be a tough one on accordion.

L Yeah, but anyway, those were some real basic tunes, back then. Oh, "Golden Slippers", which we used today.

Golden Slippers

(Luther Schaible)

The musical score for "Golden Slippers" is written in 4/4 time and the key of D major (one sharp). It consists of three staves of music. The first staff contains the first eight measures. The second staff begins at measure 8 and includes a repeat sign after the first measure. The third staff begins at measure 17 and concludes the piece with a double bar line.

L Of course, today, it's all singing calls. Oh, yeah, there's another one. You ever hear of "Raggedy Ann"?

Raggedy Ann

(Luther Schaible)

- A Are there any tunes that you learned around here that you haven't heard any place else?
- L No. In the singing calls, I think you'll find that could happen more than these jigs or reels that I just played. These here, I think they were popular any place in the country. The singing calls, I'd say there probably was more change or differences in sections of the country, than the music used for a chanting call. Well, let me give you some of the tunes that we play, now. I'm sure you've heard "Comin' Around the Mountain", which goes something like this.

Coming Around The Mountain

(Luther Schaible)

L The music goes with that call.

A What about some of the polkas, or waltzes, or do you remember any of the schottisches?

L Remember a schottische? Sure. “Old Southern Schottische”.

Old Southern Schottische

(Luther Schaible)

A When did they stop doing schottisches?

L The last time we played it, out at Tri-County, we played it every week. After we quit, they got the music from us, and continued them. The last of knowledge, they’ve been playing them right up ‘til now.

A How 'bout a polka?

L Polka? Well, let's see. The "Barbara Polka", or the "Baruska Polka" is probably quite a common one.

Barbara Polka

(Luther Schaible)

The musical score for "Barbara Polka" is written in 4/4 time with a key signature of one sharp (F#). The piece consists of eight staves of music. The first staff begins with a treble clef and a key signature of one sharp. The melody is characterized by a rhythmic pattern of eighth and quarter notes. The score includes repeat signs and key changes, notably to D major (two sharps) at measure 17 and back to F# major at measure 24. The piece concludes with a final cadence in F# major.

A What about waltzes?

L Waltzes? Well, let's see. I'll play one of them that we play very regularly. It's an old country song. What we usually do when we play waltzes, is we play probably three different ones and play only a verse of each one. So, we usually start out something like this.....

Waltz Medley

(Luther Schaible)

I Really Don't Want To Know



Waltz You Saved For Me



Tennessee Waltz



A That last one was “Tennessee Waltz”. What were the first two?

L “I Really Don’t Want to Know”, was the name of the first one, and the second one is, we primarily use it because it’s written in three flats, it’s “The Waltz You Saved for Me”. It’s an old one. Wayne King or Guy Lombardo used to play it. I’d like to give you a couple tunes that we use for square dancing that I use singing calls to.

Bully Of Town

(Luther Schaible)



L That’s the “Bully of Town”.;...and “Red River Valley”, is.....

Red River Valley

(Luther Schaible)



A Well, one last tune.

L Ok. Well, what would you like?

A It’s your choice.

L One that we use currently, would that be Ok? It’s called “Just Because”.

Burton Murray

After learning of Burt, and gaining his phone number from Luke Schaible, I was able to arrange an interview with him and his wife, Yvonne (Y). Apparently they traveled through years of dances and music together. Burt has not played his violin for ten years, so the tunes included here were copied from his manuscript sheets. He pointed out the ones he used most regularly. He sold me his first violin (made in Ann Arbor in 1916) for \$50, while holding on to his favorite.

I expressed my feeling of guilt for paying only \$50 for an instrument we both agreed was worth much more. He explained that he wanted it to be played, and didn't like the idea of it sitting in his closet.

I suddenly realized that he was showing respect for a musical instrument, the way a wild animal is shown respect when released into its natural environment. A cage is no place for an animal. A closet is no place for a fiddle.

October 27, 1981, at his home, northeast of Manchester:

A Did your dad play?

B Oh, yeah. He played guitar and taught. He was an accomplished guitarist.

A Did you grow up here?

B Oh, I grew up in Ann Arbor. I remember he played "Stars and Stripes Forever". He had an arrangement of that and boy, some of the positions!

- A He was a classical guitarist?
- B Yeah, and he used to belong to the mandolin club. When he was young and that was all the go back in the turn of the century. He'd chord for anything, that's where I learned square dance tunes. In fact, Henry Ford promoted it and, of course, I was just a young kid then, maybe eleven, twelve years old, and the music store I used to get my strings for my violin, why they had a book there put out by Henry Ford, or he sponsored it. It had some of the old tunes in it that he was interested in. I took a few years of violin.
- A Still living in Ann Arbor?
- B Yeah. Bilbie
- Y He was classical, though.
- B Well, yeah. I didn't study the fiddle. I studied violin, and of course in between, I'd get that book out and I learned some of those tunes, and my dad would accompany me on guitar.
- A What made you start fiddling rather than playing classical violin?
- B I was taking lessons from a teacher that was connected with the Detroit Conservatory. My sister was taking piano from him, but I was more interested in football, I guess, so he finally told my dad he couldn't go any farther with me.

A You gave it up for a while?

B Yeah. Of course, I used to play with my sister then at home, you know.....buy sheet of music, some new piece or something that sounds pretty good, and play a little popular music. I remember the first popular piece that I ever played on violin was "Tuck Me To Sleep In My Old Kentucky Home". Then, I didn't play then, I got polio when I was in high school, in my right hand. You know what that does to your bowin' so I just quit the fiddle. I just couldn't hold on to the bow. So I never touched the fiddle until about 1937.

A What prompted you, then?

B Well, a friend of mine was playin', him and his brother, and a couple, three other fellas were playing' out here to what's now the Aura Inn. It used to be the Star Dance Hall. Manny Sodts used to be a motorcycle cop in Ann Arbor, and I didn't know him at the time, but he studied from the same Professor Bilbie, and so I started getting' interested, and I finally got to fiddlin' around a little bit, and I learned how to pick up the bow and hold the bow. So I got so I could fiddle a little bit. I went over some of my square dance tunes, and then he said, "Well, come on out where we're playin'". Of course, we were just getting through the depression and didn't get around you know, and go to places. Of course, I knew Manny Sodts, and remember him when he was a cop in Ann Arbor, there, and it was his uncle. So I went out and walked in and listened to a few pieces, and finally he spotted me and he stood up and wanted me to come up. So I finally walked up there and talked to him a few minutes. He played banjo, and tenor guitar, for popular music, and fiddled square dances. He said, "We're going to play another couple of sets of pop tunes.", and he said, "Here's a fiddle, come on, come on." So, he kinda coaxed me into it, so I stood up there and went through a couple sets of tunes, and I was readin' off the book, there.

- A What kind of dancing was this?
- B Your pop tunes, modern dancing, fox trots, you know, and waltzes. Maybe every thirty or forty minutes, they'd have maybe a set of square dances. About four sets a night.
- A Through the years, did you stick with these people?
- B Pretty much, yeah. We didn't have anything what you'd call much organized. We had our own square dance caller.
- A Who was that?
- B George Pittman, from up in Sharon Hollow.
- A Did you live in this area, then?
- B I lived in Dexter at the time.
- A Can you remember some of the tunes that you played?
- B Pop tunes?
- A Yeah, and square dance tunes.
- B I'm tryin' to think, you see, it's been ten years, I guess, since I played anything. This music business, you've either got to be up to here in it, or you're out of it entirely.
- A How often were you playing back then?
- B Every Saturday night. Once in a while on a Friday night.

A Pretty regularly?

B Oh, except in summer time, yeah. We'd play usually up 'til May. I played for nothin', practically. When Carl, the fiddler, there, he got some throat infection from the job he was on, and laid him up for three months, so he wanted me to come in and fiddle the square dances. They had a fiddler that did fill in once in a while, old "Socker" Boettger, from Saline. But he was pretty much a professional, in a way as I mean, they'd have to pay him some money, or something. Of course, I wasn't playin', you know, so I said, "Sure, I'll play just for the fun of it." That's what I done most of the time, just for the fun of it. I don't know, I guess I'd get a dollar and half one night, and a dollar-eighty, another.

A Did they pay you from admissions?

B Evidently, I don't know. I wasn't in the band, see, and I was just playin' square dances. Of course, I'd play all night, pop tunes, and everything. I suppose at the time, I guess they was playin' for four or five dollars a night. I guess I never paid too much attention to the money end of it.

A When was this?

B '37, '38, I guess I quit, then.

Y You worked nights.

B Well, then the war come on and.....

- A What were you doing for a living?
- B I was workin' in a factory then, and the war come on, and I took another job in war materials, and that. Of course, naturally, they'd put you on nights right away, so I didn't do anything 'til, I think it was '43. All the good young musicians were in the army and I just happened to see an ad over in Hamburg, at the Oddfellows Lodge. They had a hall and wanted a band for playin' square dances, and round dances, so Geez, right away, I thought of fellas I had played with, over here in '38. I called them and they weren't busy. We went over there one Sunday, there was four of us. So we played off a set of square dances. We played one change, and the guy comes over and says, "You guys are hired." In July of '43, I took a day off, and my brother come home from his boot camp, and was leavin' that day for California, I believe it was, and he shipped out. So I wasn't going to work, and went down, and saw him off on the train, down at the old, well, "Gandy Dancer", now. When we come back, I went up to Grinnels and looked in the window, there, and saw an alto sax, and it had a prices of about \$165 on it. I kept lookin' at it, and told her (Yvonne), "Gee, I have a half notion.....", and she said, "Go ahead and buy it.", and I said, "God, I don't know."
- Y We walked half a block down, and half a block up again and bought it.
- A That sounds like a lot of money.
- Y It was, at that time.

- B Well, it was war time, and you didn't have much to spend your money on. You're gettin' a little better pay check than we had back in the depression days, and you couldn't buy meat, and everything was rationed, shoes, and everything. I guess it was four or five weeks before I even opened the case, you know, I was workin' twelve hour nights, and just too busy. Finally, I took the thing out, and, Oh God, did that play easy, so I tootled around on it. So I got to playin' fox trots and waltzes on the alto.
- A Did you kinda put the fiddle down, then?
- B No, 'cause I had to play square dances.
- A Did you play other places? Were they always public affairs?
- B Oh, yeah, mostly. I remember playin' for private parties. Well, back in them days, boys goin' in and comin' home from the service, and getting married, I remember...
- Y You thinkin' of the same one I am?
- B Yeah. This one over at Manchester, in the old Union Hall, down town, there. Oh, the thing was crowded. I come in to play and...
- Y They got a piano player for you. She must've played for movies.
- B She was good, but she's evidently used to playin' by herself, like in the old movies, you know, when they'd have a piano player.
- Y From one key to the next, and it was fast or slow.
- B But the thing was, she'd get in the ungodliest keys, and she'd play a tune and she'd just go right on, you know, start plain and get to the bridge, and play the bridge to another piece, just ramblin' on.

Y And her tempo was kinda different. The drummer set there and just shook his head.

B But we was just playin' for fun. I remember when we were done playin' there, why, the boy that got married, his dad of course put it on, and he come over and give us each our \$5, or whatever it was. I just took it in my hand, and thanked him and everything, and I went over, found his son there, and says, "You can use this better than I can.", and give it to him. I done that a lot of times. I just played around mostly with the same bunch. That's how come Luke (Schaible) come in. We was playin' over here.

Y It's Harry's Furniture, now.

B What was the name of that?

Y Old "Polar Bear".

B George Hertler built the place. He was an old banjo player, and he taught banjo for years, but he got to drinkin' and he was playin' with a group and somebody come up and made some remark, or somethin', and he threw his banjo right down and went out and beat the guy up. When we played there different times, he used to come around, and sneak in, of course he'd be about two-thirds under, you know, and hang around 'til his daughters would spot him. They'd come, and shoo him on home.

Y Luke used to come out there for quite a while, before he got up there and played.

B Yeah, Luke was just out of high school then, and he was learning to call. And then later on, I guess, we run into him. My daughter's junior or senior prom, or whatever it was, we played for it, and needed a caller, so I called Luke, and he come over and called. So after that, we just kinda worked in together. But the old tunes, you know, getting' old age, you can't remember things.

Y Square dance tunes? “Buffalo Gals”, “Darling Nellie Gray”.

B Yeah, those are the singin’ calls.

Y And the old fashioned dances with the “Varsioviennne”, “Heel and Toe Polka”, the “Rye Waltz”.

B I’m tryin’ to think of some of the old hoe-down tunes. “Soldier’s Joy”, of course.

Y “Irish Washerwoman”.

B “Raggedy Ann”, of course. They’d usually have a set. You know where my book is?

Y Upstairs.

B You know where? Oh, wait a minute. You can’t go upstairs.

Y Yeah, I can if I take it slow.

B No. No, you’d better not. No!! She’s had major surgery, here within the last couple months, and she’s just recuperating.

A Where did you learn most of these?

B Most of them from books. Some of them, George whistled to me. You went along mostly with the caller. I played with different callers. They would call for different tunes. They started going more to singing calls.

A When did that happen?

B Oh, I’d say about 1960, around ’55, and ’60.

- A Before that they didn't use singing calls?
- B Oh, yeah, they used the singing calls, but they had mostly like "Nellie Grey", and "Buffalo Gals".
- A What about the Polar Bear? When was it in it's heyday?
- B Well, they'd been havin' dances over there for.... George built that probably back in the '30s, sometime, when he was playin' there. One time, I guess, it was a roller rink.
- A When did they quit having dances there?
- B Oh, probably about 1960, I imagine. Luke played over there after we did, with "Socker" Boettger, and Helen Gross, in the early '50s. I played along about that time in the early '50s out to Colonial Gardens, out in the Irish Hills. They had square dances out there. They had a big hall there.

Honest John

(Burton Murray)

16

Smash The Window

(Burton Murray)

Musical score for 'Smash The Window' in G major and 6/8 time. The score consists of three staves. The first staff contains measures 1 through 6. The second staff, starting at measure 7, contains measures 7 through 14. The third staff, starting at measure 15, contains measures 15 through 16. The piece concludes with a double bar line.

Rolling In

(Burton Murray)

Musical score for 'Rolling In' in G major and 2/4 time. The score consists of two staves. The first staff contains measures 1 through 8. The second staff, starting at measure 9, contains measures 9 through 16. The piece concludes with a double bar line.

Rakes Of Mallon

(Burton Murray)

Musical score for 'Rakes Of Mallon' in G major and 2/4 time. The score consists of three staves. The first staff contains measures 1 through 7. The second staff, starting at measure 8, contains measures 8 through 15. The third staff, starting at measure 16, contains measures 16 through 17. The piece concludes with a double bar line.

Off She Goes

(Burton Murray)

Musical score for 'Off She Goes' in 6/8 time, key of D major. The score consists of three staves. The first staff contains the melody with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The second staff, starting at measure 9, features a rhythmic accompaniment of eighth notes. The third staff, starting at measure 15, continues the melody with a treble clef, a key signature of one sharp, and a 6/8 time signature.

White Cockade

(Burton Murray)

Musical score for 'White Cockade' in 4/4 time, key of D major. The score consists of three staves. The first staff contains the melody with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The second staff, starting at measure 7, features a rhythmic accompaniment of eighth notes. The third staff, starting at measure 14, continues the melody with a treble clef, a key signature of one sharp, and a 4/4 time signature.

Miss Mcleods Reel

(Burton Murray)

Musical score for 'Miss Mcleods Reel' in 4/4 time, key of D major. The score consists of three staves. The first staff contains the melody with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The second staff, starting at measure 7, features a rhythmic accompaniment of eighth notes. The third staff, starting at measure 12, continues the melody with a treble clef, a key signature of one sharp, and a 4/4 time signature.

Country Dance

(Burton Murray)

Musical notation for 'Country Dance' in 6/8 time, key of D major. The piece consists of three staves of music. The first staff contains measures 1-6, the second staff contains measures 7-14, and the third staff contains measures 15-18. The melody is characterized by eighth and sixteenth notes, with a final cadence in the third staff.

Captain Jinks

(Burton Murray)

Musical notation for 'Captain Jinks' in 6/8 time, key of D major. The piece consists of three staves of music. The first staff contains measures 1-7, the second staff contains measures 8-15, and the third staff contains measures 16-17. The melody features a mix of eighth and sixteenth notes, ending with a double bar line and repeat sign.

Yankee Girl

(Burton Murray)

Musical notation for 'Yankee Girl' in 6/8 time, key of D major. The piece consists of four staves of music. The first staff contains measures 1-8, the second staff contains measures 9-16, the third staff contains measures 17-24, and the fourth staff contains measures 25-28. The melody is primarily composed of eighth notes, with a final cadence in the fourth staff.

Helen Gross

Helen seems to be the most widely known old-time fiddler in the Saline area. I dropped by her home in the spring of '79, to introduce myself, and invite her to an annual musical gathering at my residence. But later, at the time of the interview, she had recently returned home from the hospital and was not up to playing her violin. The tunes referred to, and included here, are from recordings made of her playing at the previously mentioned 1979 Tyler-Mahaffee Gathering.

October 27, 1981, at her home, northwest of Saline:

A How did you start playing?

H Well, my dad used to play violin, and that's how I got started

A Did his father play?

H I don't remember. He passed away long before I was born.

A Did your father grow up around here?

H Oh, yes. Just about a mile and a half from here. I listened to him a lot, and I liked music, so he got me a small violin, half size, it was.

A Then you took lessons?

H I took lessons after that.

A Classical?

H Both. Mostly classical. He just played square dance tunes, and waltzes, you know, for country dances, house dances, they used to have in those days. A good many times, we had dances in these two big rooms here. I can remember that, yet. The players sat between the door there.

A Did you grow up here?

H Oh, yes. I was born and raised here.

A Just neighbors came by?

H Oh, yes. A sleigh load, you know.

A Who would call?

H Oh, I don't know. They always had somebody around that could call.

A Just one or two musicians?

H Oh, no. There'd be three or four musicians. We had a friend in town that used to play violin, my dad's age, and my dad's brother used to play the banjo, I remember.

A A tenor?

H No, a five-string.

A Piano?

H No. We had no piano in those days. I didn't get a piano 'til after I graduated from high school.

A When was it that public dancing started?

H Oh, I'd say in the '20s. We used to have dances uptown in the opera house, they used to call it.

A Where was that?

H That was up above where the police station used to be - South Ann Arbor Street.

A Are most of the tunes you play ones that you learned from your dad?

H Quite a few of them, and a lot that I learned from other people, you know, hearing other people play them.

Socket Boettger's Tune

(Helen Gross)



H The barber, downtown used to play that....."Socket" Boettger.

A Was he your father's generation?

H Yes. He was a very good player, and his sister, Ella, used to play piano for him. She was good, too.

Republican Set #1

(Helen Gross)

Musical notation for Republican Set #1, measures 1-14. The piece is in 6/8 time and D major. It consists of three staves. The first staff contains measures 1-6, the second staff contains measures 7-12, and the third staff contains measures 13-14. The melody is characterized by eighth-note patterns and rests.

Republican Set #2

(Helen Gross)

Musical notation for Republican Set #2, measures 1-14. The piece is in 6/8 time and D major. It consists of three staves. The first staff contains measures 1-6, the second staff contains measures 7-12, and the third staff contains measures 13-14. The melody features eighth-note runs and rests.

H Those are parts of the “Republican Set”. There’s three tunes that go with that.

A They don’t have individual names?

H Not these three. That’s what he used to call them, anyway.

A Where did you get these?

H Joe Cook. I used to play with him years ago, too.

A He was a fiddler?

H Yes.

Old Grey Bonnet

(Helen Gross)



A Do you recognize it? (playing a recording of Helen playing)

H Yes, I do, but I can't tell you what the name of it is, right now...."hitch old Dobbin to the shay."

A Oh, it has words?

H Oh, yes. It's a song, a singing call....used to use it for a singing call.

A Do you know where you learned it?

H I probably just heard it, you know.

Pacific Quadrilles #1

(Helen Gross)

Musical score for Pacific Quadrilles #1, consisting of five staves of music. The first staff is in 6/8 time with a key signature of one sharp (F#). The second staff begins at measure 8 and changes to a key signature of two sharps (F# and C#). The third staff begins at measure 15 and changes to a key signature of three sharps (F#, C#, and G#). The fourth staff begins at measure 22 and changes to a key signature of one sharp (F#). The fifth staff begins at measure 28 and ends with a double bar line. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Pacific Quadrilles #2

(Helen Gross)

Musical score for Pacific Quadrilles #2, consisting of four staves of music. The first staff is in 4/4 time with a key signature of one sharp (F#). The second staff begins at measure 8 and changes to a key signature of two sharps (F# and C#). The third staff begins at measure 17 and changes to a key signature of three sharps (F#, C#, and G#). The fourth staff begins at measure 24 and changes to a key signature of one sharp (F#). The music includes triplets and various rhythmic patterns. The score concludes with a double bar line.

H Now those are 'G', 'D', 'G', 'C' tunes. Those are called the "Pacific Quadrilles".

A Where did you get those?

H I learned them from my dad.

A Did they schottische much around here?

H Oh, they used to, yeah. They always had to have a schottische, or two in the evening.

A Do you remember the names of any of them?

H The one I used to play, they called the "Henry Ford Schottische". Then there were others that I learned from some of the old-time fiddlers.

A Were the first dances you played for in this house?

H Probably so. I first used to play the bass viol. That's the first instrument I played at dances.

A Where were some of the first public dances you played?

H Saline Opera House, Mooreville. Oh, I played all over....Milan, Stoney Creek, Ann Arbor, Manchester.

A Manchester? Would that have been at the Aura Inn?

H Yes, I played up there, too. It was called "Pleasant Lake Hall" at that time.

A And the Polar Bear?

H Oh, yes. I played there lots of times.

A How did the dances, and tunes change?

H Well, years ago, when they had the house dances, all they had was square dances, waltzes, and two-steps. That was about the extent of it, and schottisches. But then in later years, they had what they call the old standards, like “Margie”, and those kinds of tunes, you know, sheet music, I should say.

A Popular tunes of the day?

H Yes.

A What were some of the tunes that everyone played, like “Red Wing”?

H Oh, yes. That was an old popular tune. “Smoky Mokes” was another one.

A This Joe Cook band,....what instruments did they have?

H Well, there was drums, saxophone, violin, and piano. In the ‘30s, it must’ve been, that I played with them. Then I played with another band in Ann Arbor for a while.

A Square dancing?

H Yes, both square and round, at the Odd Fellow’s Hall, and Moose Hall in Ann Arbor. That was Dave Eishelinger’s Band. He’s gone now. All my player friends are gone, you might say.

A How did you meet up with these people?

H Well, I don’t know, he came out here to see me one time. I didn’t know him from Adam. Somebody must’ve told him about me. I remember the day he came.

- A You must've had a good reputation.
- H I don't know. He wanted to know if I'd consider playing in his band.
- A Were there ups and downs over the years?
- H Oh, yes. During the depression, we played for fifty cents a night a good many times.
- A They paid you out of admissions?
- H Sometimes they'd just pass the hat around.
- A These singing calls,... when did they come in?
- H During the house dances, I don't remember any singing calls, then. It was when we played in halls, you know, that they started those singing calls.
- A How many people would be at these house dances?
- H Oh, it seems like the rooms were filled. They'd call for a square and they filled up the floors here, five sets, maybe.
- A Were they special events?
- H No. If they wanted to dance, why they'd hitch up the horses, and come.
- A What about the Fourth of July?
- H I don't remember any special events on those days.

- A Did the musicians ever get together without dancing?
- H Oh, yeah. Yes, we did that many times on Sunday afternoons. We'd go to somebody's house and play music. My dad could set for hours, and hours and play, if he had somebody to play with.
- A He played at these public dances, too?
- H Yes. He played at the halls, too. He'd play the square dances, at the halls, and I used to play the round dances.
- A Why?
- H He couldn't learn them, it seems like. I don't know how he learned the square dances. They're much harder than the round dances.

Clare Stevens

I had seen Clare on numerous occasions at festivals, or fiddle gatherings. He is an active member of the Original Michigan Fiddler's Association. I introduced myself during Saline's Historic Homes Tour, October 12, 1981. A couple of weeks later, I dropped by his house, to talk to him and his wife, LaReine (L).

October 28, 1981, at his home, west of Stony Creek:

A You moved here in about '51?

C Yeah.

A Where did you come from?

C Charlevoix.

A How did you get started playing?

C When I grew up, I always had an ear for a fiddle. I liked a fiddle. I played my first fiddle when I was six years old. Nobody taught me how to tune it, or string it.

A How did you know?

C Watchin' people, and my grandfather taught me some tunes that I still know, today.

A What tunes were they?

C One of the first tunes he taught me was "Soldier's Joy", and the second tune was a Civil War tune. He was of the Civil War era. They call it "Military. But my ancestry is Irish and English.

- A You played there in Charlevoix, for dances?
- C Oh, yes.
- A Was it any different there than when you came here?
- C Oh, yes. Much different. When I grew up, all there would be would be the fiddle and piano. Sometimes you had back up like the banjo or a drummer, but no more. Mostly fiddle, piano, and a drummer.
- A When there was a banjo, was it always a tenor?
- C Yes, always a tenor.
- A How was it different when you came here?
- C When I came here, it was the western style of music...the singing calls. Quite a bit different than what I grew up with.
- A It might have been the same here as in Charlevoix, but by the time you came, it was changing.
- C I think probably about that time, the '50s, your bluegrass was beginning to edge its way in. The country-western has mushroomed since the '50s.
- A How did you get acquainted with the musicians around here?
- C By attending dances.
- A Where were they?
- C Out at Pittsfield Grange. I worked out there for three or four years with a band. Square and round dances.

- A Could you explain what you mean by round dances?
- C What they have, usually, is they have three changes of squares, then they pause a minute, or two, and they'll play music for a waltz or a fox trot, or a couple of polkas. Then you'll do three more changes of squares, then you'll repeat this again, and you might start out with "Coming Through the Rye Waltz", or a whole hall schottische. In the mean time somebody might've brought a cake in, and you put the cake in the middle and then they have what we call a cake walk. These are things in between the sets of square dances. The polka was the most charming, to me, of all dances. I can't dance it myself, but I love to play it. I've got two left feet, and a heel.
- A So you went to these dances, and you brought your fiddle?
- C Sure.
- A It was just kind of a sit-in thing?
- C Oh, always, always.
- A What made you move to this area?
- C You have to have a job. I played quite often at the Saline Fair with "pick-up" musicians. Knights of Columbus Hall in Manchester. Five or six years of that.
- L The last couple of years, he had to compete with union musicians.
- C And I played two years up to Webberville, once a month. I had to give that up because I got too involved with the O. M. F. A. (Original Michigan Fiddler's Association), the fiddler's association.

- A How did they pay you? Did they pass the hat?
- C They charged admission and then you were paid so much.
- L But you didn't always know what you were going to get.
- C No, I didn't. It was kind of a percentage basis, give or take a little, but we went for the fun of it, and if we got paid, fine, and if we didn't, well, that was fine, too.
- A About how much was that, back in the '50s?
- C Oh, in the '50s, we used to get about \$15 a night.
- A Apiece?
- C Oh, yes. And then a year ago, we was out to a country club in Jackson, and we played only three tunes, and we got paid \$50, but I don't like night clubs. I can't stand the smoke and all that goes with it. I want no part of it.
- A What were some of the tunes that everyone knew when you got together with other musicians?
- C In Charlevoix, it runs a bit toward the French-Canadian style. Whether it being because it's close to Canada or whatever, but then when you get down here, and you play with everybody, your dance tunes, what we call the standards, like "Margie", and "Shanty In Old Shantytown", "Whispering", "Shine On Harvest Moon", and a few polkas like "Clarinet Polka", "Pennsylvania Polka", and the "Beer Barrel Polka". Those are standard polkas that everybody knows and plays. And of course, you have "Under The Double Eagle March", which is a polka, and your waltzes, "Missouri Waltz" and "Ohio" and "Kentucky Waltz".

- A Do you mind playing these?
- C Oh, my heavens, and then there was another a few years ago....
- A Well, give me a hint. (turning to LaReine) How do you get him to play?
- L Oh, it takes a minute.
- C “Around the World in Eighty Days”. Ever hear that one?
- L But those aren’t the ones you play at the dances. You play “Raggedy Ann”. Everybody plays “Raggedy Ann”.
- C Well, yeah, but that’s just a fiddle tune.
- A Well, I’m lookin’ at those.
- C All your fiddle players play those.
- L Well, get your fiddle, Honey.
- C But the fiddle doesn’t sound good on the tape at all.
- L Come on. Play the ones you know.
- C Yeah, but the squeak, and squawk! I didn’t know I was getting into all this.
- L Go get your fiddle!

- C You know fiddle players is just like horse racing fans, and golfers, or pinball machine artists, and all that. You start like at 7:30 in the evening, and you go into one tune, and the first thing you know, it's 1:30, then it's 3:00, in the morning. How long have you been playin' the fiddle?
- A About three years.
- C Oh, my heavens. You got a good instrument?
- A I don't know. If it's the only way I can get you to play, I'll bring mine in, too, and play along with the ones I know.
- C Say, now that's a good idea! I like that!
- L Do what you tell people to do when you M. C.
- C What's that?
- L What key it's in, and what it's called. Just cooperate!
- A Now, what was this one from the Civil War era?
- C Why did you have to ask me that one?!

Military

(Clare Stevens)



C That's one from my grandfather. Then here's the old favorites. When you get a square dance caller, you know, and you know he's gonna be long winded, you pick out your easy tunes.

A Do you change tunes much in the middle?

C No, no way you can. Banjo player, he's watchin' the gals, and their skirts fly up. He ain't going to pay any attention to me! I'm watchin' the caller, and the piano player, she's watchin' her boyfriend dance with some good-lookin' gal.

Four-String Polka

(Clare Stevens)

10

19

28

C That's the "Four-String Polka". What key do you play "Turkey In The Straw" in?

A I've done it in 'D' or 'G', but I've never done it in 'A'.

C That was in 'A'. See that's why you used to have to play in 'A'. You didn't have any mics or anything, so you played in the key that played the loudest.

Cake Walk Tune

(Clare Stevens)

Musical score for 'Cake Walk Tune' in 4/4 time, key of D major. The score consists of three staves. The first staff contains measures 1-8, the second staff contains measures 9-16, and the third staff contains measures 17-24. The melody is simple and rhythmic, typical of a folk tune.

C That's one we used for a cake walk. How 'bout this one?

Clare's Tune

(Clare Stevens)

Musical score for 'Clare's Tune' in 6/8 time, key of B-flat major. The score consists of three staves. The first staff contains measures 1-7, the second staff contains measures 8-15, and the third staff contains measure 16. The melody is more complex and rhythmic than the 'Cake Walk Tune'.

A What was that?

C I don't know.

Kiss Me Waltz

(Clare Stevens)

11

21

3

3

C That's the "Kiss Me Waltz".

Saline Senior Center

A number of senior citizens meet at the Saline Senior Center to play cards, etc., on Thursdays, around noon. I was invited by Alberta Rogers and brought my tape recorder. I think some of the male members were impatient to deal out the cards but once the reminiscing began, they were willing to contribute their memories. A few were dressed for Halloween, as pirates, witches, and bums.

Edna Burkhardt (EB)
Louisa Ehnis (LE)
Albert Hoeft (AH)
Bob Irwin (BI)
Art Miller (AM)
Emery Mulholland (EM)
Alberta Rogers (AR)
Lance Rogers (LR)
Sheldon Rogers (SR)
Willard Wedemeyer (WW)

October 29, 1981, at the Saline Senior Center:

A Where did you meet to dance?

EB In houses.

LE Dance halls.

EB Dance halls, yeah, but we used to go to Bridgewater, then Pleasant Lake.

A At first, it was in the houses, I guess, wasn't it?

LE Yeah, parties.

A Just the neighbors?

LR Everybody, all around the country.

A How did they find out about them?

LR Oh, mouth to mouth.

A This was in the '20s, or before that?

LR That was before that, before the '20s. Yeah, they used to get up sleigh parties, and go to one house to another, in the wintertime.

A Who used to play for them?

LR Somebody. If they had an organ or piano in the house, somebody would play piano and a violin.

A Do you remember any of the names of the people that played?

SR "Socker" Boettdger.

LE Helen Klump and Helen's dad used to play.

SR Yea, Jake Klump.

A Do you remember what the dances were?

LR Most of them were square dances. Sometimes two-steps.

SR Waltzes.

LR But most of them, when you went to these house parties were square dances.

A When did they start meeting in halls?

SR Early '20s. I used to have a great uncle to me, that's way, way back, that played a fiddle, and I had an aunt, and she played bass viol.

A What was his name?

SR Thomas Burrow, and they used to go in their sleigh, and they had heating blocks. They'd heat it at home and put that in there and put their feet on it and had a blanket. And they'd usually play 'til midnight and they'd have a lunch.

A What about the summer? Did they slack off in the summer?

SR I think so.

LR Yeah, not too much in the summer.

A Why was that?

LR Out in the field more, that's the trouble.

AM I used to take sleigh ride parties when I was about sixteen.

AR So that would've been in the early 1900s.

AM That would be about '18, 1918.

SR Well, we used to go up in the old Opera House.

AM I think the best party I ever took a load to was up to Fred Walker's. That was a sleigh ride party of seniors, and juniors in school. They took up the carpet that night in the front room, up to Fred Walker's. Fred Weidman's boy, what was his name?Pete, and I took a load up there. Two loads of them. I forgot who played for them that night, but they had somebody fiddling and boy, it turned out to be a terrible night, that night. Snow blowin' and when we came down the road,...Water Works Road, now, and the snow banks were so deep across there that one of Weidman's horses got down in the snow, and I got home at about 4 o'clock in the morning. And the next morning, there were snow banks so high that you just didn't go anywhere. But I think if I was to name one night where it was really fun, where the folks really had fun, really, really, truly had fun, it was that night. They had all kinds of dancing, square dancing, and then they waltzed, and two-stepped, and it was after one o'clock before we left there that morning, I know that.

A Was that 1918?

AM That would be.....I think.....1918 was the winter that it was so rough, wasn't it so bad?

AR Well, is there any of you that have similar experiences of the best dances you ever went to?

LR They were all good, at every dance.

SR What was that about? They used to have them swingin' floors. They had one out at the old Charlie Hertler farm, and at Little Silver Lake. Remember they told they had a swinging floor there?

AH I hate to interrupt, but, you know, in them days, they was neighborly. Today, what is it? You don't even know your next door neighbor.!

EB That's right!

AH They don't want to know you.

WW And if you do know him, you don't want to.

AH I know, we cut wood, and we just went with our overalls to the dances, and had just as good time as those people that was dressed up. Everybody liked each other. But now, what is it? There's your difference.

EB That's a good reflection.

EM Who used to do your calling?

AH I used to call a lot.

EM Maybe you can call one off now?

AH I can. I called a lot of em'.

AR Well, how 'bout us getting a square dance out here, sometime? Do you suppose we could dance on this kind of floor?

BI When I was a kid, some of the dances we went to, we danced on the ceiling!

EM Now you're talking through your hat!

BI I am not! I'm talking about getting too much of that near beer, and alcohol!

Alma Wahl

Alberta Rogers called Alma while I was at the Senior Center and I stopped by her house on my way home. She was reluctant to play her button accordion because of high blood pressure and a knee which was recovering from surgery and upon which she would have needed to support the weight of the instrument.

October 29, 1981, at her home, in Saline:

AW Now this is a picture. I'm the girl on the rockin' chair with my doll. And this was the farm I was brought up on. It's right on Textile Road, almost to the end of the road. This is where I lived about eight miles away. We used to just roll up the carpet.

A What was your name?

AW My name was Luckhardt. I did pass the eighth grade and I had to come to Saline to take my eighth grade examination. That was a big thing in them days, and you know sometimes, I think, I hate to say this, but I do think that some of us kids in that eighth grade, we knew just as much as those that are coming out of high school right now.

A When did you start playing?

AW I did that way back, before grade school. But you see, I never took any lessons, only about twenty-nine piano lessons. Then my piano teacher died of cancer, so that ended, 'cause we only had horses. My father, he didn't have a car to come to town, even. We'd come in the surrey.

A When did you start playing for dances?

AW I never played for dances. No, no....I shouldn't say that. For just the neighbors coming in. They'd come into my house, and we'd roll up the carpet, and they'd dance and I'd play.

A And you were calling then, too?

AW Well, with some of it, yeah. But with a harmonica, I couldn't, when I played that, of course.

Irish Washerwoman (singing call)

(Alma Wahl)



*The ladies to the right, to the right of the ring
Just now you will balance, and then you will swing
When you have swung, remember my call
Just allemande left, and promenade, all*

A What year was this?

AW This was back in '11, '12, '13, '14. In those years, you know, is when we used to have these get-togethers. Neighbors used to come and play cards. Another thing is, it was fun to live on a farm where there was lakes. Of course, the girls and boys had to go separately.

A Swimming?

AW Yes. See, it was a group of neighbors, and friends. We were just one big happy family.

A What was the occasion for these dances?

AW Not a thing. Just for amusement. Entertainment for the young folks.

A How did you learn the calls?

AW When I was a young girl, I still had braids. I remember going out to the first party, to dance with a boyfriend, but I was only twelve.

A Was this at somebody's house?

AW Yes. They would have a box social and you had to take a box with food in it, or there was times when you would take a candy box and they'd buy the candy, and then there was supper. They would have to buy this box, and then you were his partner for that evening, see? It was a nice, fixed up box, you know, you decorated it up.

A Did they know whose box it was?

AW No, no.

A What did they do with the money?

AW Oh, golly, I don't even know. I know I had braids, yet when I went out, and I was twelve years old, but I didn't go too often. And another thing is, usually I would go with some of my older brothers and sisters, and we didn't have these cars to bang around.

A Did you dance mostly square dances?

AW Well, no. It was two-step and waltzes. We loved them. Those were really very, very popular. My husband, and I were married in 1926, and since he wasn't a big dancer, we rather went to card parties.

Sheldon Rogers' House

Alberta Rogers (AR) arranged this one for me, too. She also invited Marjorie Karpinsky (M), daughter of “Socker” Boettdger, to the home of her brother-in-law, Sheldon Rogers (S).

November 24, 1981, in Saline:

A How did “Socker” Boettdger get his nickname?

M Well, it was kinda funny. They were all out on the playground at school, and they were all lined up, and everybody was giving each other nicknames. His socks were hanging down over his shoes and somebody said, “Oh, look at ‘Socks’, there!”, and they said “Socks” for a while, and it ended up into “Socker”, and he never got rid of that name.

S I often wondered too, where that came from.

AR Take us back to things that “Socker” told you.

M Out to Mooreville, he played there a lot.

A Maccabees’ Hall?

M I don’t know, but they had dances every week and I played with him once, I guess. Later on, but that was after this other time when they had all these dances.

AR Now what years would that be, in the ‘20s, probably?

M I would say, or maybe before that. He probably started playing around 1910. I’d say he was about twenty-two then, and maybe before that, I don’t know.

A How did he start playing?

M I don't know where he got his violin. He never took any lessons, he told me.

A His father didn't play?

M No.

S Was it a musical family?

M Yeah. His sister, Ella, she played piano at the theatre up there. "Nola". I can remember her playing that all the time.

AR Where was the theatre?

M This side of Big Daddy's restaurant. She played piano for silent movies. I remember us kids filing in over there to shows every once in a while from the school, up here, across the street, and watch. I remember her sitting there playing. She died when she was thirty-six. But I still remember that.

S And Floyd Rhodes, he used to play at Mooreville. He only had the one hand, because, you know, the arm was off. He played the piano with one hand and I forgot who played with him.

AR But didn't he play the fiddle, too?

S Well, I don't remember.

AR I think so. I think so. Kenny, my husband, says that he learned to dance at Mooreville, and that would be, probably, in 1935. Then I learned to dance there in 1939. Where did you go to play with your dad?

M Well, when I started, I was about fourteen, I guess. We played at country schools.

AR But not for dances?

M Yeah. They would have dances there and they'd have these, what do you call them, ...box socials, and shadow socials. Just the two of us played around to different country schools. That's the first thing I remember playing.

AR You never played then in the orchestra, like at a dance?

M Oh, yeah....for years.

AR Where?

M We played out at the Polar Bear for two years, and all over, Legion in Ann Arbor, Milan.

S Did you play at Pleasant Lake?

M Yeah, I played there with Helen Gross. After my dad died, I started playing with her.

AR What kind of dances? What tunes were popular?

M A lot of them, through the years. I quit playing about twenty years ago, I guess. Just all those standards.

S “Missouri Waltz”.

M Yeah. “Anniversary Waltz”, “Beer Barrel Polka”, and that. Square dancing was big then.

AR What about the Orange Lantern?

M That was more of a night club type.

S Yeah, that was more round dancing, in the ‘30s. I don’t ever remember any square dancing down there. They had a woman bouncer, Ruby Lederer, her name was. I used to dance with her. She was a very good dancer.

AR Was she heavy?

S She was hefty, yeah, and she could really take care of anyone if, you know, they got out of line.

A Where was the Orange Lantern?

S That was on East Michigan Avenue, out of Ypsilanti.

AR Well, how old were you when you went there?

S Oh, my early twenties.

AR So that would be the early ‘30s.

- A How did the depression or prohibition effect those places?
- S The only place we had anything to drink was at Mooreville. We took a jug of wine along and cross the road, by that store, there was a spring and we used to set the jug of wine down in that spring. When anybody wanted a drink of wine, they knew right where that was. You'd go over and reach down and get the jug out. Home made wine.
- AR Now you were talking about going to the Opera House.
- M Oh, yes.
- AR What were they like?
- M Well, my dad played up there. He played a violin and Fritz Schmidt.....
- S On the drums.
- M And Velma Feurbacher on piano.
- AR Now, Wampler's Lake was a big place in the '40s. All the kids went down there, underneath, there was a lot of pool tables and everything, and up above, it was just a big, huge dance hall, and when you went in the entry, you leaned on a rail, you know. All the fellas would look the crowd over and if they thought it looked worth while, they would pay their fare and go in. They'd have some big bands there. Name bands. They would come out there, like on labor day weekend, that I met Ken, Johnny Long was there. And these zoot-suiters would come out from Detroit, with their chains, you know, and peg-leg pants. Every once in a while, there would be a few of those. Otherwise, it was the farm kids and the kids from Saline and Milan and Manchester, and a lot of city kids that stayed there in cottages.

A Any problems like fights or anything at these?

AR Oh, occasionally.

M Probably.

AR After the war, I don't know what happened. Dance halls like Wampler's Lake, I don't know why that went out. It just kinda faded out. The fellas came home from the service and that was the end of it.

S Isn't that funny.

A The Polar Bear was still goin', though, I think.

AR The Polar Bear went pretty strong until about '50.

M That's when we played. '50, '51, sometime like that.

AR Except, I hope I'm not saying this 'cause I got married, you know, and quit going to dances, but we didn't have children for ten years, so we did go to dances. Now we went with you somewhere off by Adrian, once. It seemed like off in that direction. I don't know where it was.

S Wigwam.

AR Wigwam? Yeah, that was it. The Wigwam. And at Legions, that's another thing. The Legion became very popular to have dances, and Tecumseh Products. This would be about the early '50s. As advertisement, they had about a twenty-piece band, and they dressed in tuxes, and they would give a beautiful Christmas dance up here at the Legion. We'd go in long gowns and that went on for about five or six years. What did you have at Pleasant Lake? Wasn't there dancing, there?

M Yeah. My dad played there.

S Yeah, that's when Manny Sodts had it. One time, Peg Tripp and I won the prize for bein' the best dancers and Peg got a string of pearls.

AR What did you get?

S I didn't get anything.

AR Kenny was telling me that somebody got a shepherd dog.

S Violet did. Manny Sodts gave that as a door prize. He raised these German shepherds.

AR But you, and Peg Tripp got the prize. What did you dance to get that prize?

S Fox trot.

AR Out at Hertler's, when was Hertler's the big rage? I was ten years old so that would be 1935, and I remember my dad teaching me to square dance when I was ten. And during the war years, when the fellas were all gone, fellas would come from Detroit. I know my cousins would come out and I remember how the older couples, the women would let us dance with their husbands, because we just didn't have anybody to dance with, so they'd be real sweet, you know, and they'd say, "You can dance with them".

M I never asked them. Us kids just went up and got these old men out there and square danced and they'd just have a ball and so would we. We were just little kids.

AR And I would bring girls home from college, from Eastern, and I remember my dad being disgusted with my mother because she didn't want to dance the new way, the smoother way. Well did you ever dance the Charleston?

S Yeah, I done that and then, for a little while, they had what they call double-line.

AR Now when you would jitterbug, I remember there was always someone that was terrific, and where ever you were, they would just back away and give these people a whole area on the dance floor, and watch them dance. What about George Wood and his contraption?

M He had a saw.

AR And he would play at dances, wouldn't he?

M Yeah.

AR What instrument did he play beside the saw?

M That's all I can remember is the saw, but George Cameron said he used to play in, they called it the Saline Band. They gave concerts right up in the middle of town every week.

AR When they had free movies?

M Well, they played where they had free movies. I don't know if it was the same time.

A Free movies? What was that about?

M Well, they used to have them up on the side of a building and they closed off that Ann Arbor Street, and they had benches, and anybody could go in and sit down and look up at the great big wall there the side of White's Cleaners. They had the screen up there.

AR And they also had them out to Hertler's, out to Polar Bear. All of us would go out there and sit in the cars. We'd be sitting on the fenders or whatever.

S The whole family would go out there.

A When was that?

AR This would've been when I was thirteen.

Summary

Before the 1920s, dances were held in private homes, in the form of sleigh parties and box socials. Primarily a wintertime festivity, these dances consisted mostly of squares, two-steps, and waltzes, for neighbors and friends.

With the 1920s came public dance halls. Popular music invaded the culture with Charlestons, Fox trots, and Polkas. The old dances remained popular but had to move over a bit as radios brought new sounds into the towns and countryside.

The 1940s brought the singing calls into square dances. The figures were sung to the tunes of simple melodies, such as “Red River Valley”, and “Coming Around The Mountain.”

The coming of rock and roll, in the late ‘50s, and continuing into the ‘80s, has caused the old-time dancing to be something of a lost tradition, among younger generations. There seems to be a hint, however, of a new emergence of interest in the old-time dances. In many college towns, such as Ann Arbor, for example, monthly old-time dances have an enthusiastic following.

Index of Tunes in Music Notation

Arkansas Traveler	10
Barbara Polka	64
Beer Barrel Polka	22
Bully In Town	66
Cake Walk Tune	98
Captain Jinx	79
Clare's Tune	98
Coming Around The Mountain	62
Coquette	36
Country Dance	79
Devil's Dream	60
Flop Eared Mule	8
Four String Polka	97
German Tune	21
Golden Slippers	61
Girl I Left Behind Me	9
Henry Ford Tune	59
Honest John	76
I Really Don't Want To Know	65
Irish Washerwoman	17
Irish Washerwoman	59
Irish Washerwoman (Singing Call)	108
Just Because	32
Kiss Me Waltz	99
Life On The Ocean Wave	58
Little Birdie	5
Military	96
Miss McLeod's Reel	78
Off She Goes	78
Old Ab's Piece	16
Old Grey Bonnet	85
Old Southern Schottische	63
Pacific Quadrilles #1	86

Pacific Quadrilles #2	86
Plaza Polka	13
Pocket Full Of Dreams	23
Raggedy Ann	62
Ragtime Annie	8
Rakes Of Mallon	77
Red River Valley	66
Republican Set #1	84
Republican Set #2	84
Rickett's Hornpipe	14
Robinson's Tune	14
Rolling In	77
Rustic Dance	16
She'll Be Coming Around The Mountain	62
Smash The Windows	77
Socker Boettger's Tune	83
Soldier's Joy	11
Soldier's Joy	60
Soldier's Joy (Michigan example)	12
Tennessee Waltz	65
Turkey In The Straw (Michigan)	20
Turkey In The Straw (Ohio)	20
Virginia Reel	10
Wait 'Til The Sun Shines, Nellie	31
Waltz Medley	65
Waltz You Saved For Me	65
Westphalia Waltz	12
When I Had A Dream, Dear	34
Whispering	31
Whistling Rufus	7
White Cockade	78
Wild Horse	9
Yankee Girl	79

Index

Ab	15
Accordions	6
Accordions	29
Accordions	32
Accordions	33
Accordions	51
Accordions	52
Accordions	55
Accordions	61
Accordions	107
Adrian, Michigan	116
Alcohol	4
Alcohol	26
Alcohol	27
Alcohol	38
Alcohol	45
Alcohol	74
Alcohol	105
Alcohol	115
Alto Saxophones	72
Alto Saxophones	73
Alto saxophones, see also "Saxophones"	
Ann Arbor Moose Hall	88
Ann Arbor News	25
Ann Arbor Police Department	69
Ann Arbor Street	119
Ann Arbor Train Station	72
Ann Arbor, Michigan	6
Ann Arbor, Michigan	39
Ann Arbor, Michigan	51
Ann Arbor, Michigan	57
Ann Arbor, Michigan	67
Ann Arbor, Michigan	68
Ann Arbor, Michigan	69
Ann Arbor, Michigan	87
Ann Arbor, Michigan	88
Ann Arbor, Michigan	113
Ann Arbor, Michigan	121
Anniversary Waltz	114
Apple peelings	4
Arkansas Traveler	10
Around The World In Eighty Days	95
Aura Inn	69
Aura Inn	87
B-24 Broadcast	18
B-24 Broadcast	19
Baby sitters	25
Badger's Gavotte	53
Bands	46
Banjoes	4

Banjoes	39
Banjoes	46
Banjoes	47
Banjoes	48
Banjoes	54
Banjoes	55
Banjoes	69
Banjoes	74
Banjoes	82
Banjoes	92
Banjoes	97
Barbara Polka	64
Barber shop, Saline, Michigan	54
Baruska Polka	64
Bass fiddles	48
Bass fiddles, see also "Bass violins"	
Bass violins	48
Bass violins	87
Bass violins	103
Bass violins, see also "Bass fiddles"	
Be-bop music	34
Bean stringings	4
Beer Barrel Polka	22
Beer Barrel Polka	37
Beer Barrel Polka	94
Beer Barrel Polka	114
Big Apple (dance)	43
Big bands	115
Big Daddy's Restaurant	112
Bilbie, Professor	68
Bilbie, Professor	69
Birthday parties	6
Black Bottom (dance)	43
Blind pigs	45
Bluegrass music	92
Board lunches	25
Bobby sox music	34
Bock, Duane	32
Bock, Virginia	32
Boettger Boys	42
Boettger, Bernard "Socker"	42
Boettger, Bernard "Socker"	54
Boettger, Bernard "Socker"	56
Boettger, Bernard "Socker"	71
Boettger, Bernard "Socker"	76
Boettger, Bernard "Socker"	83
Boettger, Bernard "Socker"	102
Boettger, Bernard "Socker"	111
Boettger, Bernard "Socker"	112
Boettger, Bernard "Socker"	115

Boettger, Bernard "Socker"	117
Boettger, Ella	83
Boettger, Ella	112
Bomber production	19
Bones (instrument)	46
Bootleggers	26
Bootleggers	27
Booze	26
Botmere, Johnny	46
Bouncers	114
Box socials	47
Box socials	109
Box socials	113
Box socials	121
Brandy	4
Breakaways	36
Bridgewater	101
Britton, Michigan	3
Brooklyn, Michigan	38
Buffalo Gals	75
Buffalo Gals	76
Bully Of Town	66
Burkhardt, Edna	101
Burrows, Rene	48
Burrows, Thomas	103
Burrows, Tom	44
Burrows, Tom	47
Burrows, Tom	48
Cake Walk Tune	98
Cake Walks	93
California	72
Calling dances	19
Calling dances	51
Calling dances	53
Calling dances	54
Calling dances	70
Calling dances	74
Calling dances	75
Calling dances	82
Calling dances	97
Calling dances	105
Calling dances	108
Cameron, George	118
Canada	94
Cane strippings	4
Captain Jinks	79
Card playing	48
Card playing	108
Card playing	110
Carl (fiddler)	71

Charleston (dance)	34
Charleston (dance)	43
Charleston (dance)	118
Charleston (dance)	121
Charlevoix, Michigan	91
Charlevoix, Michigan	92
Charlevoix, Michigan	94
Chelsea Old People's Home	33
Children's Home	33
Cider	4
Citizen's Bank, Saline, Michigan	54
Civil War era	96
Clare's Tune	98
Clarinet Polka	94
Clarinets	39
Clark's Lake	38
Classical music	68
Classical music	82
Clinton, Michigan	53
Coldwater Home	33
Colonial Gardens	76
Coming Around The Mountain	62
Coming Around The Mountain	121
Coming Through The Rye Waltz	93
Cook, Joe	16
Cook, Joe	38
Cook, Joe	39
Cook, Joe	85
Cook, Joe	88
Coquette	36
Cornets	11
Cottages	115
Country Club (Jackson)	94
Country Dance	79
Country dances	82
Country western music	52
Country-western music	92
Crystal sets	36
Dance halls	52
Dance halls	54
Dance halls	89
Dance halls	90
Dance halls	93
Dance halls	101
Dance halls	103
Dance halls	115
Dance halls	116
Dance halls	121
Darling Nellie Gray	75
Darling Nellie Grey	76

Dave Eishelinger's Band	88
Deerfield, Michigan	15
Depression	4
Depression	69
Depression	73
Depression	89
Depression	115
Detroit Conservatory	68
Detroit, Michigan	6
Detroit, Michigan	37
Detroit, Michigan	115
Detroit, Michigan	117
Devil's Dream	60
Dexter, Michigan	70
Doolittle, Tom	37
Dorsey, Tommy	38
Double-line	118
Down By the Old Mill Stream	35
Drums	32
Drums	39
Drums	74
Drums	88
Drums	92
Drums	115
Dulcimers	59
Dundee, Michigan	37
Dunn, Rob	35
East Michigan Avenue	114
Eastern Michigan University	118
Edwards, Kenny	33
Eggert, Everett	29
Eggert, Mr.	27
Ehnis, Louisa	101
Eishelinger, Dave	88
Euchre	48
Ferrington, Gertrude	29
Feurbacher, Velma	115
Fiddles	3
Fiddles	4
Fiddles	5
Fiddles	15
Fiddles	16
Fiddles	19
Fiddles	27
Fiddles	35
Fiddles	38
Fiddles	39
Fiddles	42
Fiddles	44
Fiddles	45

Fiddles	46
Fiddles	47
Fiddles	48
Fiddles	54
Fiddles	60
Fiddles	67
Fiddles	68
Fiddles	69
Fiddles	71
Fiddles	73
Fiddles	81
Fiddles	85
Fiddles	87
Fiddles	91
Fiddles	92
Fiddles	93
Fiddles	95
Fiddles	96
Fiddles	103
Fiddles	104
Fiddles	112
Fiddles, see also "Violins"	
Fights	38
Fights	74
Fights	116
Fisher's Hornpipe	14
Flappers	43
Flop Eared Mule	8
Foijtjik, Frank	29
Foijtjik, Frank	32
Football	68
Ford Band	18
Ford Motor Company	18
Ford Plant in Ypsilanti	25
Ford, Billy	18
Ford, Henry	18
Ford, Henry	25
Ford, Henry	53
Ford, Henry	68
Fosdick, Pauline	44
Four-String Polka	97
Fourth of July	89
Fox trots	19
Fox trots	31
Fox trots	35
Fox trots	36
Fox trots	37
Fox trots	44
Fox trots	46
Fox trots	52

Fox trots	55
Fox trots	70
Fox trots	73
Fox trots	93
Fox trots	117
Fox trots	121
Free movies	118
Free movies	119
French-Canadian music	94
Gandy Dancer	72
Gas shortages	43
German shepherds	117
German Tune	21
Germans	21
Gertrude Ferrington	25
Girl I Left Behind Me	9
Girl I Left Behind Me	10
Golden Slippers	61
Goodrich, Tom	25
Goodrich, Tom	26
Goodrich, Tom	38
Grange, Stoney Creek	37
Grange, Tecumseh	37
Grinnel's Music Store	72
Gross, Helen	27
Gross, Helen	29
Gross, Helen	32
Gross, Helen	33
Gross, Helen	48
Gross, Helen	56
Gross, Helen	76
Gross, Helen	81
Gross, Helen	102
Gross, Helen	113
Grosse, Helen, see also "Klump, Helen"	
Guitars	19
Guitars	67
Guitars	68
Guitars, tenor	69
Hamburg, Michigan	72
Hammered Dulcimers	59
Hardin County, Ohio	4
Harmonica, see also "Mouth-organ"	
Harmonicas	27
Harmonicas	46
Harmonicas	108
Harry's Furniture	37
Harry's Furniture	53
Harry's Furniture	74
Heel-and-Toe	53

Heel-and-Toe Polka	75
Henry Ford Schottische	87
Henry Ford Tune	59
Hertler, Charlie, farm of	104
Hertler, George	54
Hertler, George	74
Hertler, George	76
Hertler's	43
Hertler's	44
Hertler's	117
Hertler's	119
Hoe-downs	4
Hoe-downs	35
Hoe-downs	75
Hoeft, Albert	45
Hoeft, Albert	101
Hoeft, Albert, farm of	49
Hoeft, Albert, Mrs.	49
Honest John	76
Hornpipes	17
Hornpipes	57
House dances	82
House dances	88
House dances	89
House dances	101
House dances	102
House dances	121
Hymns	55
I Really Don't Wan't To Know	65
I Really Don't Wan't To Know	66
Irish ancestry	5
Irish Hills	11
Irish Hills	16
Irish Hills	38
Irish Hills	76
Irish Washerwoman	17
Irish Washerwoman	59
Irish Washerwoman	75
Irish Washerwoman(singing call)	108
Irwin, Bob	101
It Looks Like Rain in Cherry Blossom Lane	29
Jackson Country Club	94
Jackson, Michigan	94
Jackson, Ohio	3
Jam sessions	35
Jazz music	34
Jigs	17
Jigs	57
Jigs	59
Jigs	62

Jitterbug	52
Jitterbug	118
Joe Cook's Band	38
Joe Cook's Band	88
Just Because	32
Just Because	35
Just Because	66
Karpinsky, Marjorie	111
Kentucky Waltz	94
Kern, Charles, Mrs.	44
Kern, Minnie	41
King, Wayne	66
Kiss Me Waltz	99
Kitchens	49
Kluder home	44
Klump, George	48
Klump, Helen	102
Klump, Helen, see also "Gross, Helen	
Klump, Jake	48
Klump, Jake	90
Klump, Jake	102
Knights of Columbus Hall (Manchester)	93
Lederer, Ruby	114
Legion Hall (Ann Arbor)	113
Legion Halls	116
Life On The Ocean Wave	57
Life On The Ocean Wave	58
Line dances	42
Liquor	38
Little Birdie	5
Little Birdie	6
Little Silver Lake	104
Lombardo, Guy	38
Lombardo, Guy	66
Long, Johnny	115
Luckhardt, Alma	107
Maccabee's Hall (Mooreville)	111
Maccabee's Hall (Mooreville)	25
Macon, Michigan	18
Manchester Knights of Columbus Hall	93
Manchester, Michigan	51
Manchester, Michigan	57
Manchester, Michigan	67
Manchester, Michigan	87
Manchester, Michigan	115
Manchester, Michigan, Union Hall	73
Mandolins	68
Margie	88
Margie	94
Maybe, Michigan	33

Maybe, Michigan	37
Meat rationing	73
Michigan bands	11
Michigan fiddling style	21
Microphones	97
Milan Moose Lodge	53
Milan Police Department	25
Milan, Michigan	25
Milan, Michigan	37
Milan, Michigan	38
Milan, Michigan	53
Milan, Michigan	87
Milan, Michigan	113
Milan, Michigan	115
Milan, Michigan	6
Military	91
Military	96
Miller, Art	101
Miller's Reel	11
Miss McLeod's Reel	78
Missouri Waltz	94
Missouri Waltz	114
Money Musk	28
Moon Road	56
Moonshine whiskey	4
Mooreville Maccabee's Hall	25
Mooreville Maccabee's Hall	111
Mooreville, Michigan	25
Mooreville, Michigan	27
Mooreville, Michigan	29
Mooreville, Michigan	32
Mooreville, Michigan	44
Mooreville, Michigan	87
Mooreville, Michigan	111
Mooreville, Michigan	112
Mooreville, Michigan	113
Mooreville, Michigan	115
Moose Hall (Ann Arbor)	88
Moose Lodge (Milan)	53
Mouth organs	46
Mouth-organ, see also "Harmonica"	
Mouth-organs	27
Movie Theatre	112
Mulholland, Emery	101
Murray, Burt	56
Murray, Burt	60
Murray, Burton	67
Murray, Yvonne	67
Murray, Yvonne	72
Night clubs	94

Night clubs	114
Nola	112
Odd Fellow's Hall	37
Odd Fellow's Hall	88
Odd Fellow's Lodge	72
Off She Goes	78
Ohio	3
Ohio	4
Ohio	9
Ohio	11
Ohio	13
Ohio	17
Ohio	20
Ohio fiddling style	21
Ohio River	3
Ohio Waltz	94
Old Ab	15
Old Ab's Piece	16
Old Grey Bonnet	85
Old Southern Schottische	63
Old-time dances	121
Opera House	87
Opera House	103
Opera House	115
Opera House, Saline	83
Opera House, Saline	87
Orange Lantern	114
Organs	30
Organs	55
Organs	102
Original Michigan Fiddler's Association	91
Original Michigan Fiddler's Association	93
Ostrander's	37
Pacific Quadrilles	87
Pacific Quadrilles #1	86
Pacific Quadrilles #2	86
Palmyra Fire Station	3
Palmyra, Michigan	3
Parties	56
Parties	73
Pennsylvania Polka	94
Pianos	11
Pianos	18
Pianos	25
Pianos	26
Pianos	27
Pianos	29
Pianos	30
Pianos	33
Pianos	34

Pianos	39
Pianos	46
Pianos	55
pianos	68
Pianos	73
Pianos	82
Pianos	83
Pianos	88
Pianos	92
Pianos	97
Pianos	102
Pianos	107
Pianos	112
Pianos	115
Pigtown Fling	9
Pittman, George	53
Pittman, George	54
Pittman, George	70
Pittsfield Grange	39
Pittsfield Grange	43
Pittsfield Grange	44
Pittsfield Grange	92
Plaza Polka	13
Pleasant Lake	44
Pleasant Lake	101
Pleasant Lake	113
Pleasant Lake	116
Pleasant Lake Hall	87
Plymouth, Michigan	57
Pocket Full of Dreams	23
Polar Bear	37
Polar Bear	43
Polar Bear	53
Polar Bear	54
Polar Bear	55
Polar Bear	58
Polar Bear	74
Polar Bear	76
Polar Bear	87
Polar Bear	113
Polar Bear	116
Polar Bear	119
Polar Bear (Hertler's)	117
Polio	69
Polka bands	32
Polkas	13
Polkas	17
Polkas	21
Polkas	26
Polkas	29

Polkas	31
Polkas	32
Polkas	37
Polkas	42
Polkas	48
Polkas	52
Polkas	63
Polkas	64
Polkas	93
Polkas	94
Polkas	121
Popular music	52
Popular music	55
Popular music	69
Popular music	70
Popular music	71
Popular music	88
Popular music	113
Popular music	121
Popular Tunes	22
Private music	6
Prohibition	4
Prohibition	25
Prohibition	115
Proms	74
Proud Mary	39
Public music	6
Pump Organs	30
Quadrilles	42
Radios	36
Raggedy Ann	61
Raggedy Ann	62
Raggedy Ann	75
Raggedy Ann	95
Raggedy Ann, see also "Ragtime Annie"	
Ragtime Annie	8
Ragtime Annie	21
Ragtime Annie, see also "Raggedy Ann"	
Railroad, Milan	6
Rakes Of Mallon	77
Rationing	73
Recording	18
Red River Valley	66
Red River Valley	121
Red Wing	21
Red Wing	88
Reels	17
Reels	62
Republican Set	84
Republican Set #1	84

Republican Set #2	84
Rhodes, Floyd	112
Rickett's Hornpipe	14
Robinson,	15
Robinson's Tune	14
Rock & Roll music	39
Rock & Roll music	52
Rock & Roll music	55
Rock & Roll music	121
Rogers, Alberta	41
Rogers, Alberta	101
Rogers, Alberta	107
Rogers, Alberta	111
Rogers, Ken	115
Rogers, Kenny	113
Rogers, Kenny	117
Rogers, Lance	101
Rogers, Sheldon	101
Rogers, Sheldon	111
Roller Rink	76
Rolling In	77
Round dances	37
Round dances	42
Round dances	43
Round dances	44
Round dances	72
Round dances	88
Round dances	90
Round dances	92
Round dances	93
Rustic Dance	16
Rye Waltz	37
Rye Waltz	75
Rye Waltz	93
Saline , Michigan	54
Saline Band	118
Saline Fair	93
Saline High School	54
Saline Historic Homes Tour	41
Saline Historic Homes Tour	91
Saline Historical Society	41
Saline Opera House	83
Saline Opera House	87
Saline Police Station	83
Saline Senior Center	101
Saline Senior Center	107
Saline, Michigan	38
Saline, Michigan	41
Saline, Michigan	53
Saline, Michigan	56

Saline, Michigan	71
Saline, Michigan	81
Saline, Michigan	107
Saline, Michigan	111
Saline, Michigan	115
Saline, Michigan	118
Saws (instrument)	118
Saxophones	11
Saxophones	32
Saxophones	39
Saxophones	72
Saxophones	73
Saxophones	88
Saxophones, see also "Alto saxophones"	
Schaible, Luke	51
Schaible, Luke	67
Schaible, Luke	74
Schaible, Luke	76
Schaible, Luther	51
Schaible, Luther	67
Schaible, Luther	74
Schaible, Luther	76
Schmenk,	21
Schmidt, Fritz	115
Schmidts, Pene	41
Schottisches	16
Schottisches	37
Schottisches	42
Schottisches	48
Schottisches	53
Schottisches	55
Schottisches	63
Schottisches	87
Schottisches	88
Schottisches	93
Schuman, Eugene	51
Scotch ancestry	5
Shadow socials	113
Shanty in Old Shanty Town	29
Shanty In Old Shanty Town	94
Sharon Hollow	70
She'll Be Coming Around The Mountain	62
She'll Be Coming Around The Mountain	121
Sheet music	88
Shepherd, Ray	3
Shine On Harvest Moon	94
Shoe rationing	73
Silent movies	112
Simple Melody	37
Sing alongs	35

Singing calls	34
Singing calls	57
Singing calls	58
Singing calls	61
Singing calls	62
Singing calls	66
Singing calls	75
Singing calls	76
Singing calls	85
Singing calls	89
Singing calls	92
Singing calls	108
Singing calls	121
Six-eight time signature	18
Sleigh parties	102
Sleigh parties	103
Sleigh parties	104
Sleigh parties	121
Sleighs	48
Sleighs	82
Sleighs	103
Sleighs	44
Smash The Window	77
Smoky Mokes	88
Socker Boettger's Tune	83
Sodts, Manny	69
Sodts, Manny	117
Soldier's Joy	11
Soldier's Joy	12
Soldier's Joy	60
Soldier's Joy	75
Soldier's Joy	91
Sorghum	4
South Ann Arbor Street	83
Soy beans	18
Square dances	3
Square dances	6
Square dances	19
Square dances	21
Square dances	25
Square dances	26
Square dances	33
Square dances	34
Square dances	35
Square dances	37
Square dances	38
Square dances	39
Square dances	41
Square dances	42
Square dances	43

Square dances	44
Square dances	45
Square dances	46
Square dances	48
Square dances	52
Square dances	53
Square dances	54
Square dances	57
Square dances	66
Square dances	69
Square dances	70
Square dances	71
Square dances	72
Square dances	73
Square dances	75
Square dances	76
Square dances	82
Square dances	88
Square dances	89
Square dances	90
Square dances	92
Square dances	93
Square dances	102
Square dances	104
Square dances	110
Square dances	114
Square dances	117
Square dances	121
Square dances, Western-type	57
Standards	88
Standards	94
Standards	113
Star Dance Hall	69
Stars And Stripes Forever	67
Stevens, Clare	91
Stevens, LaReine	91
Stevens, LaReine	95
Stoney Creek Grange	37
Stoney Creek, Michigan	87
Stoney Creek, Michigan	91
Strathspeys	17
Surreys	107
Swimming	109
Swing music	52
Swinging floors	104
Tar-bound roads	4
Tecumseh Grange	37
Tecumseh Products	116
Tecumseh, Michigan	57
Tennessee Waltz	65

Tennessee Waltz	66
Tenor Banjo	92
Tenor Guitar	69
Textile Road	107
Toledo, Ohio	57
Tri-County Sportsman's Club	56
Tri-County Sportsman's Club	63
Tripp, Peg	117
Trumpets	32
Trumpets	33
Tuck Me To Sleep In My Old Kentucky Home	69
Turkey In The Straw	20
Turkey In The Straw	28
Turkey In The Straw	42
Turkey In The Straw	60
Turkey In The Straw	97
Turkey In The Straw (Michigan style)	20
Turkey In The Straw (Ohio style)	20
Two steps	45
Two steps	46
Two steps	48
Two steps	88
Two steps	102
Two steps	104
Two steps	110
Two steps	121
Tyler-Mahaffee Gathering	81
U.S. -12	53
Under The Double Eagle March	94
Union Hall, Manchester, Michigan	73
Union musicians	93
University Hospital	33
Varsivienne	75
Varsovienne	53
Violet	117
Violins	3
Violins	6
Violins	25
Violins	26
Violins	33
Violins	47
Violins	57
Violins	67
Violins	68
Violins	69
Violins	81
Violins	82
Violins	88
Violins	102
Violins	112

Violins	115
Violins, see also "Fiddles"	
Virginia Reel	10
Virginia Reel	11
Visel, Minnie	44
Visel, William	41
Wahl, Alma	107
Wait 'til the Sun Shines, Nellie	30
Wait 'til the Sun Shines, Nellie	31
Walker Tavern	11
Walker, Fred	104
Walker, Michigan	15
Waltz Medley	65
Waltz You Saved For Me	65
Waltz You Saved For Me	66
Waltzes	19
Waltzes	26
Waltzes	37
Waltzes	42
Waltzes	43
Waltzes	45
Waltzes	46
Waltzes	48
Waltzes	52
Waltzes	63
Waltzes	65
Waltzes	70
Waltzes	73
Waltzes	82
Waltzes	88
Waltzes	93
Waltzes	94
Waltzes	102
Waltzes	104
Waltzes	110
Waltzes	121
Wampler's Lake	115
Wampler's Lake	116
War shortages	43
Water Works Road	104
Watkins Products	15
Webberville, Michigan	93
Wedding receptions	54
Wedding receptions	55
Wedding receptions	56
Wedding receptions	57
Wedding receptions	73
Wedding receptions	74
Weddings	6
Wedemeyer, Willard	101

Weidman, Fred	104
Weidman, Pete	104
Western-type square dancing	57
Westphalia Waltz	12
When I Had a Dream, Dear	34
When I Had a Dream, Dear	35
When You and I Were Young, Maggie	30
Whiskey	4
Whispering	29
Whispering	31
Whispering	94
Whistling Rufus	7
White Cockade	78
White mule	4
White's Cleaners	119
Wigwam	116
Wild Horse	9
Willis Road	56
Willow Run	18
Winter of 1918	104
WJR (Radio station)	37
Wood, George	118
World War II	19
World War II	51
World War II	52
World War II	71
World War II	72
World War II	73
World War II	116
World War II	117
Yankee Girl	79
Ypsilanti, Michigan	25
Ypsilanti, Michigan	57
Ypsilanti, Michigan	114
Zieliski, Bill	33
Zoot-suiters	115

