SCHOOL MATINEE SERIES
2013 | 2014

CIRQUE ALFONSE
TIMBER!
THU & FRI
DEC 5 & 6
10 AM

Sponsored by
Mascoma Savings Bank
WELCOME TO THE HOP
A performance needs an audience, so be prepared to play your part!

THEATER ETIQUETTE
When entering the Hopkins Center, show consideration for all those sharing the building by remaining quiet and respectful in common areas.

Be aware and use quiet voices. Remember that live theater differs greatly from watching television or movies or attending a sporting event. Live performers can hear and see you and are easily distracted by any talking or moving around in the audience. Even the smallest sounds can be heard throughout the theater, so it’s best to be quiet so that everyone can enjoy the performance.

Applause is the best way to show your enthusiasm and appreciation!

Important things to remember: Backpacks, food, drink, and gum are not allowed in the theater. Please turn off all cell phones and note that recording the performance or taking any photos is strictly prohibited. Hats off! It is respectful to remove hats during your time in the theater.

INFORMATION FOR TEACHERS
Be prepared and arrive early. You should arrive at the theater 30 to 45 minutes before the show. Allow for travel time, parking, and trips to the restroom. You should be in your seat at least 15 minutes before the performance begins.

Have a head count. On the day of the performance be sure to have an accurate head count of students, chaperones, and teachers.

Staying for lunch? Please call 603.646.2010 no later than one week in advance of the show to make a reservation for lunch. The day of the show, bring lunches in marked boxes and give them to a Hop staff member. Lunches will be ready for you after the show in Alumni Hall.

Photo Policy. The Hopkins Center may take photographs during the performance for use on our website or on promotional materials. If you or your students do not wish to be photographed, please see a Hop staff member.

The Show Must Go On! We do not cancel events due to inclement weather. Performances will only be canceled if the artist is unable to reach the theater. Schools will be notified by phone if the performance has been cancelled. We do not issue refunds for weather-related cancellations; please feel free to fill empty seats with other school or community members.

DID YOU KNOW?
• The Hopkins Center opened in 1962.
• The Hopkins Center was designed by Wallace Harrison, architect of Lincoln Center and the United Nations Building in New York City.
• The first three rows of The Moore Theater are on an elevator that goes eleven feet below ground to create an orchestra pit and can also be raised to the height of the stage to make it larger.
• In The Moore Theater, the area over the stage, called the “fly loft,” is 63 feet tall.

This study guide was created for you by the Outreach & Arts Education team, with support from the Flynn Center in Burlington, VT. To download copies of this study guide, see additional resources for this event, or view past study guides, please visit: www.hop.dartmouth.edu/outreach.

ENJOY THE SHOW!
Hopkins Center Outreach Department: Stephanie Pacheco, Outreach Manager Mary Gaetz, Outreach Coordinator Erin Smith, Outreach Assistant

The Hopkins Center Outreach & Arts Education department embodies the Hop’s mission to “ignite and sustain a passion for the arts.” It provides Dartmouth, the community and beyond rare personal contact with artists and a broad context for the performing arts. Unveiling the creative process of extraordinarily diverse artists, six Outreach programs touch more than 22,000 lives each year.
ABOUT THE COMPANY

Relatively new on the scene, Cirque Alfonse began creating its first work in 2005. This first show, produced in 2006, La Brunante, ran for only a short time but it became the foundation for Timber! After this debut, the company members spent some time pursuing solo careers with some of the world’s most renowned “nouveau cirque” companies including Cirque du Soleil, Cirkus Cirkör of Sweden and the Cirque Starlight of Switzerland. In 2010 the group came back together to begin working on and developing Timber!

Based in Saint-Alphonse-Rodriguez in Quebec, the founding members of the group are all highly-skilled and experienced performers in the circus world. It should be noted that they are also professional acrobats (don’t try this at home), who all graduated from the École nationale de cirque de Montréal (National Circus School of Montreal). The company also comprises a professional dancer, an ex-skiing champion and several versatile and talented musicians. In this latest project, Cirque Alfonse blends artistry and contemporary circus techniques with traditional Quebecois music as well as lively and picturesque Quebecois traditions and folklore.

THE ENSEMBLE

Antoine Carabinier Lépine, Acrobat  
Julie Carabinier Lépine, Dancer  
Jonathan Casaubon, Acrobat  
Guillaume I. Saladin, Acrobat  
Alain Carabinier, Acrobat  
Josianne Laporte, Musician  
David Boulanger, Musician  
André Gagné, Musician  
David Simard, Musician  
Alain Francoeur, Director  
Nicolas Descôteaux, Lights  
Conception & Production Director

ABOUT THE PERFORMANCE

In Timber!, Cirque Alfonse creates a fun, inventive and daring performance that is both heart-warming and heart-stopping. The performance mixes incredible feats of strength, balance and agility with beautiful touches of humor, humility and friendship. On a set built out of unfinished logs and planks and reminiscent of a late 1800s era lumberjack camp, music, song and dance are used to create an evening of spontaneous entertainment.

While the balancing acts, gymnastic maneuvers, juggling and aerial work may be familiar, the way they are presented in this performance will be new. In Timber! performers leap through hoops made of curved two-handed saws. Men perform acts of strength and balance but instead of a balance beam, they use a long, slim log held in the air by two other performers. Juggling takes on a new challenge when the jugglers are tossing hatchets!

In addition to the circus acts, the audience will be treated to lumberjack traditions, such as log-rolling and French-Canadian call and response singing and folk dances. There’s no shortage of clowning around either! The group strikes a wonderful balance between incredibly challenging acrobatics and lighthearted goofing around, all while replicating the ambience of a tight-knit lumberjack camp. From the high-energy, fun-filled line dancing, to the somewhat moody and ethereal aerial movement, the relationships between characters emerge and the audience is able to enjoy the ever present feeling of friendship, family and teamwork.
CONTExTUAl BACKGROUND

CIRCUS ARTS

Perhaps the oldest examples of the art form can be found in the ancient Chinese and Egyptian traditions of acrobatics which began over 2,500 years ago. Acrobats in China used the things around them such as tridents (three-pronged spears), wicker rings, jars, tables and bowls as performance props for their balancing and acrobatic tricks. Acrobatics continued to develop and thrive and musical accompaniment was added as well as other theatrical elements. Many acts we see today were already in existence 2,000 years ago.

In Europe physical performance dates back to the Middle Ages, but the circus arts didn’t formally take hold until the 18th century, when feats including tightrope walking, acrobatics, balancing and juggling gained prominence. Philip Astley, an Englishman, had a lot to do with the evolution of the modern circus including the inclusion of animals and the ring structure. Upon returning from his service in the Seven Years War, he decided to open a school to teach others the trick horse riding skills he had gained during the war. He also performed in the evenings. His school utilized a circular arena which he referred to as a “circle” or “circus.” The ring (as it would later be called) served two purposes: it allowed the audience to have an unimpeded view of the performer, and it allowed the horses and human performers to develop the centrifugal force that helped them balance.

In the later part of the 18th century, Astley included jugglers, acrobats, clowns and other types of performers in his shows. These performers were originally there to keep the audience entertained between equestrian acts. The form proved successful and in 1782 Astley opened The Amphitheatre Anglois in Paris.

By 1793 the United States had a circus as well. In the 1800s as railroads expanded, so did circuses, travelling by train from town to town. At first they erected wooden structures to house the performers and later switched to tents which were easier to put up quickly and tear down. One circus entrepreneur perhaps more than any other is responsible for developing the grand big top version of the circus: Phineus Taylor Barnum. Under his guidance the circus grew into a bigger, more flamboyant enterprise. In his three ring circus, exotic animals and sideshows played as big a role as the acrobats and jugglers. This circus style thrived and continued through the 20th century, but animal welfare concerns grew in the 1970s and 1980s and served to greatly reduce the number of circuses using wild animals in their shows.

LUMBERJACK TRICKS YOU’LL SEE IN TIMBER!

Logrolling: When floating down the river, lumberjacks would compete to see who could stay balanced the longest. The artists try to push each other off of logs rolling across the stage.

Axe throwing and juggling: Genuine woodsmen took great pride in their axes and cared for them well. The axes used by Cirque Alfonse are sharp enough to stick into a trunk when thrown by the artists.

Two-handed saw: With a handle at each end, this saw allows two people to work together to bring down a tree, alternating pushing and pulling. In Timber!, the artists use the two-handed saw for hoop-diving, a Chinese acrobatic trick of jumping through hoops, as well as for sawing through a log!

LOCAL CONNECTION

Vermont has its very own international youth circus, Circus Smirkus, founded in 1987, that teaches young performers the circus arts in camps, school residencies and in a touring show. Learn more at http://www.smirkus.org.
FRENCH CANADIAN MUSIC AND DANCE

Traditional Quebecois music is a blend of the traditions from the dominant French culture and the English and Gaelic speakers who also settled the Canadian province of Quebec. The fiddle, guitar, jaw harp, harmonica and accordion were the primary instruments, with modern bands incorporating bass, piano and drum sets. Dance tunes make up the largest part of the repertory, including jigs and reels from the country dance styles of the British Isles. Traditionally musicians played most often to accompany dancing in community and family celebrations. Songs and dances of Quebec kept people in isolated communities entertained. People would get together for informal house parties or veillées to dance and make music together. Most songs were passed down through aural tradition, and many traditional musicians do not read music. Today traditional music is still performed in dances and festivals, as well as in concert halls and recording studios. Musicians continue to play traditional tunes as well as composing new tunes and importing tunes from other parts of the country and the world.

Mouth music, in French musique a bouche or turlutage, is derived from Gaelic lilting, or singing in nonsense syllables. Sometimes turlutage is improvised, but sometimes it is sung as a refrain. The style was originally developed to help memorize new tunes, but sometimes they would turlute for dancing accompaniment when there were no instruments available.

Clogging is another example of a Gaelic tradition incorporated into French Canadian culture. Clogging is an old percussive dance style that evolved into modern tap dancing and French Canadian step dancing. Many old-style Quebecois fiddlers provide their own rhythm accompaniment by dancing clog rhythms with their feet while playing the fiddle, a technique called podorythmie.

Traditional Quebecois folk songs are similar to French songs, featuring ballads and simple songs in strophic form. Men in lumber camps wrote songs to express their experience which became an iconic part of the Canadian national canon, like “Les Raftsmen,” and, from Western Canada, “The Log- Driver’s Waltz.” A special feature in the Quebecois musical style is a call-and-response technique in which a soloist begins the first line of a song in an open full voice and the other singers repeat, often before the soloist completely finishes the phrase.
CONTEXTUAL BACKGROUND
LOGGING CAMPS AND THE TIMBER INDUSTRY

When English settlers first reached New Hampshire in the early 1600’s, about 90% of the land was covered with forest. Settlers began clearing forests as soon as they arrived to make room for growing crops and to turn the tall pines into masts for the ships of the King’s Navy. After the American Revolution, the forests continued to be used for U.S. shipbuilding and for lumber mills that produced the raw materials for everything from boxes, bobbins and butter churns to vehicles and refrigerators. In the early years, loggers focused on the pine forests of southern New Hampshire. The advance of the railroad in the 19th century made the North Country accessible and these forests became the focus of the industry. In Vermont, logs were exported north to Quebec by way of Lake Champlain. In the 19th century logging boomed in Vermont, surpassing agriculture as the biggest industry in the state and making Burlington the third largest lumber port in the country.

French Canadians emigrated south to the United States because farming was difficult in their short growing season, and a growing population in the 19th century made it harder to feed everyone. Many Quebec farmers went to work in mills of New England, but some worked in lumber camps as they had done at home during winter months.

From the Forest to the Sea

How did all that lumber make it out of the forest and to a sawmill or shipbuilder? Lumberjacks felled trees in a logging camp and used teams of oxen to drag the lumber to a stream or river. From the forests of New Hampshire, logs would travel down streams toward the river, and then down the river to southern New England. After felling the trees, lumberjacks rode the logs down the river to break up logjams. Keeping the logs moving around bends and over waterfalls on the drive was very dangerous work in cold, icy water. Finally the logs would arrive at either a shipbuilding operation, for the tall white pines, or to sawmills for shorter lengths.

The Canadian Influence

The men who lived in remote logging camps entertained themselves by telling stories and sharing songs around the camp stove. The French Canadians who came to work in the New England camps brought with them their culture including language and music. In logging camps, they were known for their music and dancing, and soon the Yankees learned to play and dance the jigs and reels. They also sang the traditional French folk songs and wrote their own songs, some for entertainment and some to record the stories of their personal experiences. Many of these immigrants, known at the time as Frenchmen or Canucks, settled permanently in the New England.
CONTEXTUAL BACKGROUND (CONT.)

The music in Timber! includes instrumental accompaniment to the circus acts as well as Canadian lumberjack ballads in French. One that will be included in the performance is "Les 3 Frères" or "The 3 Brothers."

Les 3 Frères
Nous sommes trois frères partis pour un voyage
Dans les chantiers nous nous sommes engagés
Mais au printemps y'a fallu faire la drave
Se mettre aux risques de mille dangers

Par un dimanche Durant la sainte messe
Je dis mes frères je me sentries frappé
Sur la rivière, la rivière en détresse
Sous une jam je me suis enfoncé

Je descendais de rapide en rapide
Sans une branche que je puisse rencontrer
Faut donc mourir sous ses eaux qui s’écoulent
Sans le secours de ses mille curés

Vous autres mes frère qui irez voir mon père
Vous lui direz que je suis décédé
Vous lui direz qu’il ne prenne point de peine
Car tôt ou tard il faut subir la mort

Triste nouvelle pour apprendre à sa mere
Aussi son père aussi tous ses parents
Vous prierez Dieu qu’il nous fasse la grâce
De s’y revoir au dernier jugement.

The 3 Brothers
We three brothers set out on a journey,
Got ourselves jobs in the lumber yards
‘til spring came and the log-drive called
To put us in the path of dangers aplenty.

One Sunday at the hour of Holy Mass
I sighed: ‘My brothers I’ve been thrown down
The river, the river in torrents
And shoved underneath a log jam!’

Down went I from rapid to rapid,
Not one single branch crossed my path,
To die it seemed beneath waters flowing
With no sign of help from its thousand priests.

You, my brothers, you’ll see my father,
You’ll tell him that I’ve passed away,
You’ll tell him not to bear any sadness,
You’ll sooner or later have death come your way.

Sad news to tell your mother,
Your father too and all your kin.
You’ll pray to God for his good grace,
And that we’ll meet again on Judgment Day.

DID YOU KNOW?

A superstition of New England woodsmen was that moosebirds, large gray birds that would come to camps and eat the crumbs of lumberjacks’ lunches, were the reincarnated souls of dead lumberjacks. They believed evil would come to any man who harmed one of these birds.
CONTEXTUAL BACKGROUND

Preservation and Modernization

Unrestricted logging in the 19th century led to the deforestation of New England, which in turn caused forest fires, disrupted waterways and eventually led to a desire to protect the land. In the early 20th century, the state began to regulate the timber industry and preserve lands. The Weeks Act of 1911 provided funding for the White Mountain National Forest, and many organizations for conservation were formed during this time, including the Forest Society, the Audubon Society and the Appalachian Mountain Club. The conservation movement led to the use of more sustainable methods of logging. The 20th century also brought mechanization of many parts of the process: from chainsaws and large harvesters in the woods to trucks carrying logs down highways, the job of a lumberman has changed dramatically from the lumberjack celebrated in songs. Today the skills of the lumberjack—logrolling, axe-throwing and chopping—are celebrated as sports in lumberjack competitions.

LOCAL CONNECTION

Cornish, NH celebrated its 50th annual Cornish Fair Woodsmen’s Competition in 2013. Events included chain saw steeple-chase, chain saw speed sawing free-for-all, two-person crosscut sawing, Jack and Jill crosscut sawing, two-person log roll, wood chopping, double-bit ax throwing, bucksaw sawing, and tree felling.

LEARNING ACTIVITIES:

A DAY IN THE LIFE (GRADES 3-6)

Have students create a list of questions they have about life in an 1800s northern New England logging camp. Some potential questions might be: What are the working hours like? What do the loggers do in their off hours? What do they eat? Do they work year round? If not, what do they do when they aren’t logging? How many trees would a lumberjack fell in a day? What is the hardest thing about the job?

Through collaboration with the school librarian find resources (online, databases, print materials and primary sources) that can help students answer their questions. Students will then take their research results and work in teams to create presentations using Powerpoint, Prezi, Animoto, or other presentation format (this could be a poster board presentation, a live skit, etc.) to offer the class a version of a day in the life of a lumberjack.

Extension: Write a tall tale about a lumberjack based on your research. Invite a modern day lumber worker into class to talk with students and compare their historical research with today’s life of a lumberjack.

Extension: Using what you know about lumber camps, make a diorama of a camp. Check the Additional Resources section—or ask your librarian for help!—to find historical photos for reference.

HISTORY AT HOME (GRADES 3-8)

Each town in New England had some role in the history of lumber, from remote logging camps to towns with sawmills and other industries that relied on timber. Research the logging history in your town. Connect with the historical society or public library to find out information specific to your town. Invite an elder or expert from the community into class and interview them about their experience.

Alternate activity: What is the history of French Canadian culture in your town? Through the historical society or library, research when Quebecois immigrants arrived and what mark they left on the community. This might include language, religion, community organizations or the arts. Are there still families who speak French at home, or musicians who play traditional Quebecois music? Invite a musician into the classroom to share their stories and music.
LEARNING ACTIVITIES (CONT):

LUMBER CAMP LORE (GRADES 3-6)

Ballads that describe the logging industry can serve as historical documents as well as narrative accounts of life in a lumber camp. Read the lyrics to the traditional lumberjack song, “The Lumber Camp Song” and the following selection from a book published in 1851 about life in the woods. Look up unknown words, if needed. Ask students to compare and contrast the two documents. What do they tell you about life in the camp? What alternate views do they represent? What details in the lyrics give you a hint to the writer’s outlook? Identify and define the lumberjack lingo in each source. Is one a better representation of the time period than the other? Why or why not? What details about the process of harvesting lumber can you find in “The Lumber Camp Song?”

The Lumber Camp Song

Come all you jolly fellows and listen to my song
It’s all about the shanty boys and how they get along
We’re the jolliest bunch of fellows that ever you could find
The way we spend our winter months is hurling down the pine.

At four o’clock each morning the boss begins to shout
“Heave out, my jolly teamsters, it’s time to start the route.”
The teamsters they will all jump up in a most fretful way
“Where is me boots? Where is me pants? Me socks is gone astray!”

At six o’clock it’s breakfast, and every man is out
For every man who is not sick will sure be on the route
There’s sawyers and there’s choppers to lay the timber low
There’s swampers and there’s loggers to drag it to and fro.

And then comes up the logger, all at the break of day
“Load up my slide, five hundred feet; to the river drive away.”
You can hear those axes ringing until the sun goes down
“Hurrah, my boys! The day is spent. To the shanty we are bound.”

And when we reach the shanty, with cold hands and wet feet
We there pull off our larrigans, our supper for to eat.
We sing and dance till nine o’clock, then to our bunks we climb
Those winter months they won’t be long in hurling down the pine.

The springtime rolls around at last, and then the boss will say
“Heave down your saws and axes, boys, and help to clear away.”
And when the floating ice goes out, in business we will thrive
Two hundred able-bodied men are wanted on the drive.

LEARNING ACTIVITIES (CONT):

CONSERVATION CONFRONTATION (GRADES 5-8)

The year is 1910. Politicians are debating whether the forests of New Hampshire should be protected from the logging industry. Congress is considering the ‘Weeks Bill,’ which would create the White Mountain National Forest.

Ask students to take on the identity of a lumberman, hotel owner, farmer or mill owner living in New Hampshire at the turn of the 20th century. Research their interaction with the land, the economic impact on their work of preserving forests and their probable stand on the Weeks Bill. Ask students to write a letter to congress, from the perspective of their character, either supporting or opposing the creation of the White Mountain National Forest. As a class, discuss how this debate compares to modern day debates about environmentalism and land protection. Do they agree with the position of the character they represented in their letter?

Extension: Stage a debate on the subject. Have students prepare a list of points that support their argument and consider how they might address the points of the other side. Use costumes to make it more exciting!

Extension: Make posters supporting the cause. Use historical images, come up with a slogan and find statistics to support the argument. See additional resources for helpful links.

THINKING LIKE A PRODUCER (GRADES 5-8)

The performers and collaborators of Cirque Alfonse created a performance by thinking about a historic period that was interesting to them and imagining characters and their lives. They explored the time period and the lifestyle through a variety of art forms and performance elements. How might you create a performance based on a traditional story or historic event? Have students form teams of three to five and create project designs using the following criteria:

Think about a story, historical time or event that interests you—this will be your theme. What is it about this particular time period or story that interests you?

Once you’ve established your theme, think about specific details that stand out to you or seem most important—what are some of the feelings or emotions that come to mind when you think about this theme? What are some images that come to mind?

In terms of creating a performance, what types of props and scenic elements would make sense in the time period you’ve chosen and how could they be used as part of the performance?

What are the theatrical or performance elements that you could use to communicate the images, ideas, and emotions that you think are most important to your theme? Encourage students to consider all aspects of live performance by asking them:

- Would the lighting be bright or dim? Would you use different colors in your lighting or just white light?
- Would you have music or sound in your performance? What kinds of sound/music?
- What would your set look like? Would it be a realistic set or abstract? How many locations would you need? How would you transition between them?
- Would there be many performers or just a few? How would you use text and dialogue to tell the story, and how would you use movement, dance, physicality or song to tell the story?

What are some of the benefits of looking at or exploring a historical theme or historical period through live performance? What might someone learn or be interested in by seeing a performance of this kind in addition to hearing a lecture or reading about it? As a performer why might you want to focus on a particular period like this when creating a performance? What are some of the challenges of creating a performance based on a certain time or place in history?

Have each team present their project design to the rest of class.
**PRE PERFORMANCE DISCUSSION QUESTIONS:**

- What are the iconic images and characters of the circus in American history? Which do you think will be included in this performance?
- Cirque Alfonse is a family circus, and three generations of the family have participated in the company. What activities do you and your family do together that cross generations? Do you play music, share stories or work together?

**POST PERFORMANCE DISCUSSION:**

- What tools from the lumber trade did Cirque Alfonse adapt into circus apparatuses? How do you think the tool is supposed to be used in logging? What were some of the most surprising ways that the set and apparatus were used by the performers?
- What did you notice about the costumes and sets in the performance? To what extent do you think the costumes accurately reflect how people dress when working in a logging camp?
- What instruments were included in the performance? What did you notice about the music? What styles of music that you know was it similar to? What about it seemed traditional, and what parts seemed modern?
- How did the music add to the performance? What did you notice about how the performers and musicians interacted? What did you notice about how the music informed the mood or tone of the show?
- Did you notice anything about the lighting of the show? How did the lighting affect the mood or tone of certain segments? Why do you think the lighting designer for the show decided to light the different parts in their own ways? Would you have done anything differently? Why or why not?
- The performance incorporates a number of set pieces and props. There is nothing on stage that does not get used during the show. Why do you think this is? How would the show have felt different to you if there were set pieces or props that were never actively used by the performers?
- Compare this performance with other modern circuses like Cirque du Soleil or Barnum & Bailey. What is different about the style of this company? What does it say about the people performing?

**VOCABULARY:**

- **Apparatus:** objects needed in circus acts, such as the trapeze, ladder, etc.
- **Aural or oral tradition:** a way of teaching music from one person to the next through listening, as opposed to by writing it down. Aural tradition refers to listening (music without words), and oral tradition refers to spoken word (songs and stories).
- **Centrifugal force:** the force drawing a rotating body away from the center of rotation.
- **Deforestation:** cutting down and removal of all or most of the trees in a forested area.
- **Drive:** a means of log transport which makes use of a river’s current to move floating tree trunks downstream.
- **Equestrian:** having to do with horseback riding or riders.
- **Fell:** to cut a tree down; used both as “to fall” and “to fell” a tree.
- **Jig:** a lively dance tune in the Celtic tradition, usually in 6/8 time.
- **Logjam:** an immovable pileup or tangle of logs, as in a river, causing a blockage.
- **Jaw harp:** an instrument with a flexible tongue attached to a frame. The tongue is placed in the performer’s mouth and plucked to create a note, using the mouth as a resonator.
- **Quebecois:** of or relating to Quebec (especially to the French speaking inhabitants or their culture).
- **Reel:** a lively dance tune in the Celtic tradition, usually in 4/4 time.
- **Refrain:** a phrase, verse or group of verses repeated at intervals throughout a song or poem; chorus.
- **Repertory or repertoire:** the complete list of songs available for performance by a certain performer, or from a specific genre.
- **Strophic:** having identical or related music in each verse (i.e. verse, chorus, verse form).
- **Sustainable:** capable of being maintained at a steady level without exhausting natural resources or causing severe ecological damage.
**OTHER RESOURCES**

**Websites**

Cirque Alfonse Homepage  
http://www.cirquealfonse.com/

An index of Canadian lumber camp songs from the Canadian Folk Songs Centennial Collection:  
http://members.shaw.ca/slower/cfs/CFS-7.html

A timeline of forestry in Vermont:  
http://www.vtfpr.org/htm/for_cen_history.cfm

Recordings of songs about logging and camps, with lyrics included:  
http://www.wakamiwailers.com/albums.html

Historical photos of logging in New Hampshire:  
http://www.greatnorthwoods.org/pittsburg/logging/

An online exhibit exploring events leading to the passing of the Weeks Act:  

The companion website for PBS’s “CIRCUS” series (highlighting the Big Apple Circus), with information about the history of the circus, current practices, videos for exploration in the classroom, and an interactive quiz:  
http://www.pbs.org/opb/circus/in-the-ring/history-circus/

A free encyclopedia of all things circus (sponsored by Big Apple Circus):  
http://circopedia.org/Main_Page

**Books**

Definitions (some annotated) of terms used in lumber camps, explaining the difference between floatage, a floater, and “floating out from under his hat”:  
lumberjacklingo.com

Learn how to juggle, balance, and clown around!  
101 Circus Games for Children, by Paul Rooyakers

History of the circus from 1785 to present:  
The American Circus: An Illustrated History, by John Culhane

Tunes, history, and biographies of traditional Quebecois musicians, in French and English:  
Mel Bay Presents Danse Ce Soir! Fiddle and Accordion Music of Quebec, by Laurie Hart

An illustrated history of New England forests, from colonial times to today:  
Timberrr…A History of Logging in New England, by Mary Morton Cowan

Folklore and history of logging in New England:  
Tall Trees, Tough Men, by Robert E. Pike

A beautifully illustrated non-fiction book showing how trees were harvested and sent back to England to make ships for the King’s Navy:  
Giants in the Land, by Diana Karter Appelbaum.

A fictionalized tale of a young girl and her life as the daughter of a lumberjack:  
Lumber Camp Library, by Natalie Kinsey-Warnock

**DID YOU KNOW?**

In the early 18th century, about 90% of the land in Northern New England was forested.

At the low point, in 1860 NH had only 48% forest cover. In VT only 30% of the land was forested at the end of the 19th century.

Today, forest cover is over 85% in NH and 78% in VT.

Maine, New Hampshire and Vermont are #1, 2, and 4 among the US states, respectively, for percent of forest cover.

**CREDITS:**

https://www.plymouth.edu/gallery/weeks-act/153/153/  
http://www.greatnorthwoods.org/pittsburg/logging/  
http://www.nh.gov/nhdhr/markers/brief.html

http://www.flowofhistory.org/themes/technology_transportation/industry.php


http://www.nationalcircusschool.ca/en/artiste/petit-historique