

FOLK-LEGACY RECORDS INC.
FSK-52



I'VE GOT A SONG!

*A collection of songs for youngsters
sung by*

Sandy and Caroline Paton



I'VE GOT A SONG!

FSK-52

A Collection of Songs for Youngsters

sung by

SANDY and CAROLINE PATON

with Ray Frank, guitar

Recorded by Lynne Allyn

Notes by the Patons

"The magic of the Patons' music is always particularly evident when they sing for children. Their personal warmth, sense of humor, and intuitive understanding of children enables them not only to choose songs their young audiences enjoy, but to convey them in a way children can recapture, add onto, or change to fit their particular interests, styles, or experiences. In this way, singing along with the Patons becomes a creative and exciting experience — memorable to people of all ages."

*Jennifer Birckmayer
Early Childhood Education Specialist*

When Caroline and I first began to sing folk songs with youngsters in schools it was, I confess, pretty much a hit or miss thing. We had one advantage, though. We had been singing with and for our own children for a number of years — singing in the car, singing in the kitchen, singing in the evenings to quiet down two rowdy boys — so we had some idea as to which of our songs would appeal to younger audiences. Over the years, in hundreds of school performances, we have sought to eliminate the less successful numbers and have discovered several new ones that always seem to "work" with kids.

Perhaps the most important single discovery was the one which led us to encourage kids to make up their own verses to some of the songs. As "visiting artists" for the Connecticut Commission on the Arts in an elementary school, we wanted to involve the kids in something more than just "singing along." We selected a few songs with verse patterns that could easily be duplicated, and suggested that the youngsters could add verses of their own. Suddenly, even those who had resisted participation were singing with a proprietary enthusiasm. After all, these were now "their songs," with words of their own invention, and their delight in the process was immediately evident. Some of the most imaginative verses came from quiet youngsters — the shy ones. Others were contributed by those mischievous Huck Finns who, previously, had been inclined to be a bit disruptive in their need for attention and recognition. To find these rebellious rascals eagerly participating in a creative group activity was especially gratifying. Somehow, this kind of musical experience seemed to reach them in a way that other forms of music had not.

Please don't just listen to this album; it wasn't made for that. We would rather see it used as a starting point for shared activity in the home or in the classroom. Get up and prance around the room with the kids while you're singing "Come Along, John." Show them a motion of your own in "Little Johnny Brown." Then, because we realize that what goes up must also come down, sit quietly with your kids, adding new verses and singing along with "Watch the Stars" and "By'm By."

Sandy Paton
April, 1975

© 1975

cover photos by Joseph N. Linsalata



Copyright © 1975 FOLK-LEGACY RECORDS, INC.
Sharon, Connecticut 06069
All Rights Reserved

SIDE ONE: "Songs to Sing"

- I've Got a Song (2:20)
- Move Over (2:50)
- Bump-a-deedle (2:27)
- You Can't Make a Turtle Come Out (2:20)
- Magic Penny (2:06)
- James, James (3:24)
- Blue-Eyed Baby (2:03)
- Watch the Stars/By'm By (5:04)

SIDE TWO: "Songs to Do"

- Come Along, John (2:39)
- I Live in a Great Big Building (3:15)
- Hey, Little Boy (4:53)
- Aiken Drum (4:18)
- The Opposite Song (1:29)
- Little Johnny Brown (2:50)
- Mama, Lend Me Your Pigeon (2:50)
- This is a Song (0:50)

SANDY AND CAROLINE PATON

I'VE GOT A SONG

FOLK-LEGACY

I'VE GOT A SONG!

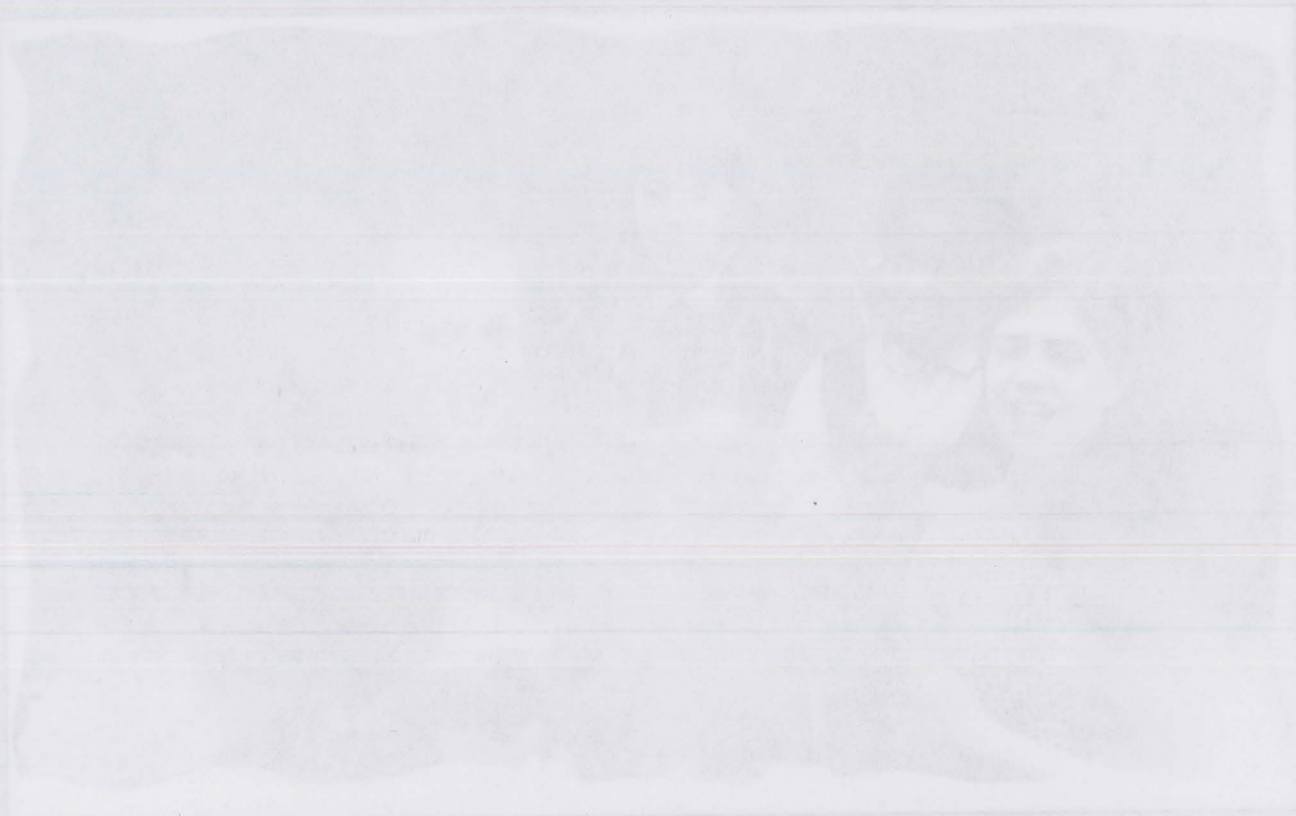
*A Collection of Songs
for Youngsters*

sung by Sandy and Caroline Paton with Ray Frank, guitar



Folk-Legacy Records, Inc.

C-52



INTRODUCTORY OBSERVATIONS

When Francis James Child published his authoritative compilation of traditional ballads, he called it *The English and Scottish Popular Ballads*. His choice of the word "popular" was deliberate, for they were the ballads of the people, sung and preserved by ordinary folk for at least several centuries. Considered in this light, what we call "popular" music today might be termed, more accurately, "commercial" music, for it is much less a people's music than it is a commercial product, produced and peddled to the public by means of incredibly well-financed advertising campaigns. The role of the people is nothing more than that of being the potential market to be exploited by the musical hucksters.

As collectors and singers of folk music, Caroline and I are more than a little concerned about this unfortunate state of affairs. Ever since some imaginative caveman first added the magic of melody to his favorite pre-hunting good luck chant, people have enjoyed making their own music — in their homes, in the fields and factories where they worked, and in places where they gathered to share a mutually creative entertainment. Much of this music was remarkably strong and beautiful, despite the non-professional status of its creators.

Now, with the development of what is referred to as the "music industry," we have witnessed the near disappearance of home-made music, much as we have seen such cottage crafts as weaving disappear beneath an avalanche of machine-made products from the textile industry. That kind of music that is easily accessible to those with little formal training has become almost exclusively a commodity to be sold to them through the various technological wonders of our time. Yet many of us can remember the pleasant evenings we spent with our families gathered around the piano, singing from a dog-eared copy of *101 Favorite Songs* or from the old family hymnal. Others, with deeper folk roots, can recall their grandfathers playing the fiddle while friends and neighbors danced joyous squares in the kitchen. It is not surprising that an evening spent watching "Gunsmoke" or "Mission Impossible" should fail to create the same sense of togetherness we then experienced. While we deplore the disintegration of the family unit, what are we doing to strengthen it? We are told that our children have witnessed 18,000 televised killings by the time they start to school. By way of contrast, and because it is our particular concern, how much music have they made for themselves or with their families during that same period?

The question we are inclined to ask, then, is this: are our school music programs placing sufficient emphasis upon music

as creative recreation, or are they actually contributing to the concept of "professionalism" that serves to reinforce the "art as commodity" philosophy? More times than we can count, people have said to us, "Oh, I used to play the trumpet when I was in school, but I haven't touched it in years!" We spend many years and a great deal of money equipping these people to be more or less knowledgeable audiences for the professionals, but we fail, somehow, to encourage them to continue making music for themselves. I suppose it would be a little embarrassing to take one's trumpet along to the annual company picnic at the seashore, but a guitar to strum while singing with friends around the campfire seems quite appropriate. Perhaps, if we had introduced our trumpet players to one or another of the folk instruments while we were acquainting them with those of the orchestra, they might be something more than mere purchasers of the canned produce of the industry. If we had stressed that music can be wholesome recreation, as well as a fine art, they might be musical participants today, rather than audiences only.

Recently, while talking with the principal of a school in central New York state, I learned that a number of our high schools are beginning to shift the emphasis in their physical education programs from the highly organized team sports to what are termed "lifetime" sports, those individual sports, such as tennis, golf, or swimming, that people are apt to continue for the rest of their lives. After all, what percentage of our public school students are destined for careers as professional athletes? What percentage will continue to participate in team sports such as football after leaving school? Yet who has the better chance of a long and healthy life, the weekend tennis player or the arm-chair quarterback with his bottle of beer and his bag of potato chips?

Similarly, what percentage of our students will become professional musicians or find an amateur orchestra in which they may play? Precious few, I fear. I suggest that we might do well to examine the possibilities of a shift in the emphasis of our school music programs to one that encourages participation in "lifetime" musical activity. As we consider this idea, let us reflect on the words of the great English composer, Ralph Vaughan Williams: "When Cecil Sharp collected and published his new discoveries in English folk songs (discovered on both sides of the Atlantic) he had in mind the ordinary man, the 'divine average' of Whitman. And it is the ordinary man for whose musical salvation the folk song will be responsible. For here is an ideal music... neither popular nor classical, highbrow nor lowbrow, but an art in which all can take part... a music which has for generations voiced the spiritual longings of our race."

Because we believe in this approach, Caroline and I stress

participation in each of our school performances. Our message may have little to do with the "spiritual longings of our race;" it is simply: make your own music! We have produced this album in the hope that it will help to further that message. We urge you to use it primarily as a starting point from which you and your youngsters can proceed to the creation of your own songs, those through which you may express your own ideas and feelings. Let them be fun — and let them be your own!

Sandy Paton
Sharon, Connecticut
June, 1975

ABOUT THE RECORD

For many years we have been collecting and learning songs and singing them with children. This record represents the bringing together of some of the material we have most enjoyed using.

The record is programmed so that the first side is primarily for listening and singing along, while the second side includes more game and activity songs in which the children can become more creatively involved — in movement, suggesting new ideas, making up verses of their own.

The dividing line is not hard and fast, of course. "Move Over" is an endlessly adaptable song. We included it on Side 1 because it is a great song for getting acquainted. There are numerous possibilities for new verses to "Watch the Stars" and "By'm By." "This is a Song" is included on Side 2 because it is one of our favorite ways to say goodbye.

So — these are songs to *use*, and we hope that you will enjoy using them. As you use them, we would be delighted to hear from you with your suggestions and some of the verses that your children have created.

Caroline Paton
Sharon, Connecticut
June, 1975

ABOUT THE SONGS

SIDE 1, BAND 1. I'VE GOT A SONG (Judy's Song)

Words and music by Malvina Reynolds
Copyright 1965, Schroder Music Co.
2027 Parker Street
Berkeley, California 94704

It seems to us very fitting that the first side of this record should include five songs by Malvina Reynolds. She is one of those rare adults who really seem to understand how children feel — or maybe she just never forgot what it felt like to be a child herself.

I can't remember where I learned this song, but sometime between 1955 and 1957, when I was living in Berkeley, California, someone taught it to me. Some years later, I sang it for Sandy, and he said, "That sounds like Malvina Reynolds to me. I'll bet she wrote it." So, almost as a joke, I sent Malvina the words to the song, asking if she knew anything about it. "It's mine," she answered. "That song has been bouncing around without a copyright for years, but I recently got around to registering it. I'm pleased that you like it and are singing it."

There is a story behind the song which I think we may have heard from Malvina herself. It seems there was a party in San Francisco, at the home of Lou Gottlieb (the tallest third of the Limelighters singing group). All of the guests were adults who were involved in the music world, and Lou's little daughter, Judy, was the only child present. She tried in vain to get someone to pay a little attention to her. She would tug at someone's skirt and say something like, "Hey! My daddy's got asthma!" and, since no one ever listens to anyone else at a cocktail party, the response would be something like "That's nice, dear," between sips of a martini. Finally, in desperation, Judy stood up in the center of the room and announced in a loud voice, "I've got a song!" Suddenly, everyone stopped talking and turned toward her. She looked them right in the eye and said, defiantly, "But I won't sing it!" According to this possibly apocryphal story, Malvina was inspired by the incident, went home and wrote the song.

This song makes a statement that is bold and whimsical at the same time. It offers strong encouragement to those who are hesitant to assert themselves, afraid to let their voices be heard. Each of us will find that mountain-top someday. For those of us who feel that music belongs to everyone and is not the special property of the particularly gifted, that is a nice thought.

We have made one change in the text of the song. We use the word "simple" where Malvina used "bitter" in the last verse. It works better for us.

Malvina included this song in her book, *The Muse of Parker Street*, Oak Publications, New York, 1967.

*I've got a song,
It's about so high
And about so big around.
It's got a wonderful sound,
But I won't sing it.*

*I've got a song,
It's a shade of green
And embroidered all over with birds,
But I don't know the words,
So I can't sing it.*

*Someday, I'll get on a mountain-top
And open up my mouth,
And this great big song will come a-rolling out
And echo north and south.*

*I've got a song,
It's three miles long,
It's simple and strong and gay,
And I'll sing it someday,
And I'll sing it someday.*

*(This song is so short, and so nice,
That we choose to sing it twice.)*



SIDE 1, BAND 2. MOVE OVER

*Words and music by Malvina Reynolds
Copyright 1962, Amadeo Music Co.*

This song is always a marvelous ice-breaker with young children. To begin with a song that involves their own names establishes a personal relationship immediately, and makes strangers into friends. Adults usually assume that children have a short attention span, but we often find that we have to sing this song over twenty times, or until everyone in the group has been included. By that time, of course, everyone has learned the song.

We suggest to youngsters that this song would be a good one to sing as a welcome to newcomers in their school or neighborhood.

Malvina included this song in her little book, *Song in My Pocket*, published by the California Labor School, San Francisco, in 1954. Unfortunately, this book is now out of print and, as far as we know, Malvina has not reprinted the song in any of her more recent publications.

The song was originally written as "Move Over for Marty," but, since any name can be substituted, we have used the names of some of our favorite young people. We only wish we had room on the record to sing it:

For Erica and Stephen,
Jessica and Kevin,
For Peter, Chris, and Jonathan,
Eric, Scott, and Gideon.
For Heather and Stephanie,
Willa and Emily.
For Rachel and Sharon
And Julia and Karen,
For Jason and Stacey
And Ethan and Tracy,
For Shelley and Sherry
And Kelly and Kerry,
For Donald and Dana and Danny
And Becky and Debbie and Jenny.



Move over and make room for Brian;
He doesn't take very much space.
Since Brian is one of our very best friends,
We surely can find him a place.

Move over, move over,
And quick like a riggity-jig
We'll always move over for Brian,
Fo, Brian is not very big.

Move over and make room for Susan;
She doesn't take very much space.
Since Susan is one of our very best friends,
We surely can find her a place.

Move over, etc.

She won't have to stand in the corner;
She won't have to sit on the floor.
We'll always move over for Susan,
And still we'll have room for one more.

Move over, etc.

Move over and make room for Toby;
He doesn't take very much space.
Since Toby is one of our very best friends,
We surely can find him a place.

Move over, etc.

He won't have to stand in the corner;
He won't have to sit on the floor.
We'll always move over for Toby,
And still we'll have room for one more.

Move over, etc.

SIDE 1, BAND 3. BUMP-A-DEEDLE

Words and music by Malvina Reynolds
Copyright 1961, Schroder Music Co.
2027 Parker Street, Berkeley, California 94704

Once again, Malvina demonstrates her insight into the feelings of children and her ability to express her understanding through the songs she writes.

We feel that this is a very important song, not so much for children, for what the song has to say is no revelation to them, but for their parents and teachers. This, then, is a children's song for adults, because they need to be reminded.

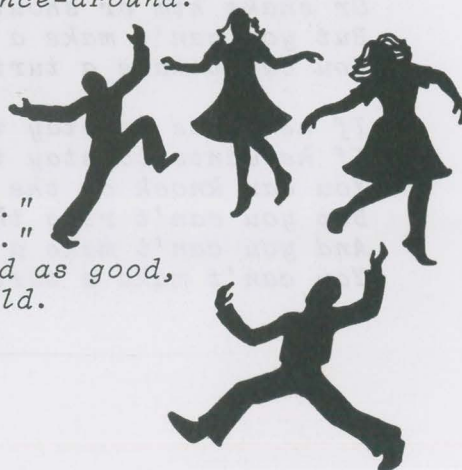
Our attention was first drawn to this song by Lee Dratsfield of Princeton, New Jersey, who sang it for us at the Pine-woods folk music camp in 1966. The song can be found in one of Malvina's collections of children's songs, *Tweedles and Foodles for Young Noodles*, published by the Schroder Music Company and available from them at the above address. Malvina also recorded the song herself on an album of children's songs called *Artichokes, Griddle Cakes, and Other Good Things* (Pacific Cascade, LPL 7018).

Everybody says, "Sit down, sit down."
Everybody says, "Sit down, sit down."
Well, I can't sit down, oh, I can't sit down,
'Cause my feet are all full of dance-around.

Bump-deedle-ump-bump,
Bump-a-dee,
Everybody bump-a-deedle,
Dance with me.

Everybody says, "Be good, be good."
Everybody says, "Be good, be good."
Well, if they understood, I'm good as good,
For dancing around is what I should.

Bump-deedle-ump-bump,
Bump-a-dee,
Everybody bump-a-deedle,
Dance with me.



Everybody says, "What's wrong, what's wrong?"
Everybody says, "What's wrong, what's wrong?"
Well, there's nothing wrong when I sing my song,
But you'd better watch out if I'm quiet long.

Bump-deedle-ump-bump,
Bump-a-dee,
Everybody bump-a-deedle,
Dance with me.

(Repeat first verse)

SIDE 1, BAND 4. YOU CAN'T MAKE A TURTLE COME OUT

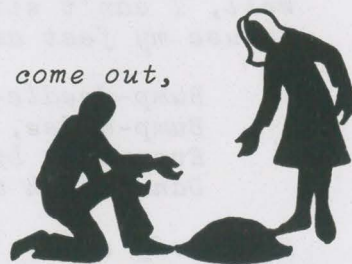
Words and music by Malvina Reynolds
Copyright 1963, Schroder Music Co.

This delightful song really needs no introduction — it tells its own story very well. It can be found in two of Malvina's books: *Little Boxes and Other Handmade Songs* (Oak Publications, New York, 1964) and *Cheerful Tunes for Lutes and Spoons* (Schroder Music Co., Berkeley, California, 1970). The latter book includes piano accompaniments as well as guitar chords.

This song is also included on two of Malvina's records of songs for children: the one mentioned above for "Bump-a-deedle" and *Funny Bugs, Giggleworms, and Other Good Friends* (Pacific Cascade, LPL 7025). It is the title song on a charming record of Malvina's songs that was produced in New Zealand (Kiwi, EA-113).

You can't make a turtle come out,
You can't make a turtle come out;
You can call him or coax him
Or shake him or shout,
But you can't make a turtle come out, come out,
You can't make a turtle come out.

If he wants to stay in his shell,
If he wants to stay in his shell,
You can knock on the door,
But you can't ring the bell,
And you can't make a turtle come out, come out,
You can't make a turtle come out.



Be kind to your four-footed friends,
Be kind to your four-footed friends,
For a poke makes a turtle
Retreat at both ends,
And you can't make a turtle come out, come out,
You can't make a turtle come out.

So, you'll have to patiently wait,
So, you'll have to patiently wait,
And when he gets ready,
He'll open the gate,
But you can't make a turtle come out, come out,
You can't make a turtle come out.

And when you forget that he's there,
And when you forget that he's there,
He'll be walking around
With his head in the air,
But you can't make a turtle come out, come out,
You can't make a turtle come out.

SIDE 1, BAND 5. MAGIC PENNY

Words and music by Malvina Reynolds
Copyright 1955, Northern Music Co., New York, N.Y. 10022

What can we say about "Magic Penny" that the song doesn't say for itself? Only, I guess, that we love it, and feel that it has something terribly important to say to all of us.

"Magic Penny" has been published in the two books listed above for "You Can't Make a Turtle Come Out." Malvina wrote one more verse, which you may want to add when you sing the song for yourself. Here it is:

Money's dandy, and we like to use it,
But love is better, if you don't refuse it.
It's a treasure and you'll never lose it,
Unless you lock up your door.

Love is something, if you give it away,
Give it away, give it away,
Love is something, if you give it away,
You'll end up having more.

It's just like a magic penny,
Hold it tight and you won't have any,
Lend it, spend it, and you'll have so many
They'll roll all over the floor.

Love is something, if you give it away,
Give it away, give it away,
Love is something, if you give it away,
You'll end up having more.

Let's go dancing till the break of day,
And, if there's a piper, we can pay,
For love is something, if you give it away,
You'll end up having more.

Love is something, if you give it away,
Give it away, give it away,
Love is something, if you give it away,
You'll end up having more.

It's just like a magic penny,
Hold it tight and you won't have any,
Lend it, spend it, and you'll have so many
They'll roll all over the floor.

Love is something, if you give it away,
Give it away, give it away,
Love is something, if you give it away,
You'll end up having more.

(repeat)

SIDE 1, BAND 6. JAMES, JAMES

Words by A. A. Milne
Published in When We Were Very Young,
E. P. Dutton & Co., Inc., New York, 1924
Tune by Dan Watt

What person, old or young, hasn't been delighted by A. A. Milne's verses and stories? This one, properly titled "Disobedience," has been a long-time favorite. But it took on a new dimension for us when we heard the tune, written by our friend Dan Watt, who lives in West Concord, Massachusetts. We feel that the tune has a bouncy simplicity worthy of Woody Guthrie. Dan recently pointed out that we have "folk-processed" his tune somewhat, which isn't surprising, since we only heard him sing it once. Well, it's not the first time that a song has been changed a bit along the way, nor will it be the last. Perhaps we'll get a chance to re-learn the tune someday, Dan, and when we do, we'll try to get it right.



James James Morrison Morrison
Weatherby George Dupree
Took great care of his mother,
Though he was only three.
James James said to his mother,
"Mother," he said, said he,
"You must never go down to the end of the town,
If you don't go down with me."

James James Morrison's mother
Put on a golden gown.
James James Morrison's mother
Rode to the end of town.
James James Morrison's mother
Said to herself, said she,
"I can surely get down to the end of the town
And be back in time for tea."

King John put out a notice:
"Lost or stolen or strayed,
James James Morrison's mother
Seems to have been mislaid.
Last seen wandering vaguely,
Quite of her own accord,
She tried to get down to the end of the town.
Forty shillings reward.

James James Morrison Morrison,
Commonly known as Jim,
Told his other relations
Not to go blaming him.
James James said to his mother,
"Mother," he said, said he,
"You must never go down to the end of the town
Without consulting me."

James James Morrison's mother
Hasn't been heard of since.
King John said he was sorry,
So did the Queen and Prince.
King John, somebody told me,
Said to a man he knew,
"If people go down to the end of the town,
Well, what can anyone do?"

James James Morrison Morrison
Weatherby George Dupree
Took great care of his mother,
Though he was only three.
James James said to his mother,
"Mother," he said, said he,
"You must never go down to the end of the town,
If you don't go down with me."

SIDE 1, BAND 7. I KNOW A LITTLE BLUE-EYED BABY

*Words and music by Vincent H. Naramore
Copyright 1965, Folk-Legacy Records, Inc. (BMI)
Sharon, Connecticut 06069*

Young David Naramore may be his father's inspiration, but he is also his ultimate critic. It is only after David has expressed his complete approval that Vincent Naramore, who lives in Burlington, Vermont, will allow one of his songs to reach the public. "Blue-Eyed Baby" is just one of many delightful songs that have passed that test. We recorded another bit of Naramore whimsy, "Meekins and Morkins," on our first album for Folk-Legacy (EGO-30).

Vincent Naramore might be described as continuing the splendid tradition of Lewis Carroll and Edward Lear, for when he is not busy creating fanciful songs and stories, he teaches mathematics at St. Michael's College in Winooski, Vermont.

This nostalgic look at one part of "vanishing America" has always appealed to our audiences, perhaps because galloping megalopolism threatens to soon destroy all vestiges of quiet village life. Indeed, there are very few "I Mean Maybe's" left, and in a short time, they may only exist in songs like this one.

*I know a little blue-eyed baby
Who lives in the town of I-Mean-Maybe.
I-Mean-Maybe has a church and a steeple,
A horse and a cow and twenty-five people.
Twenty-five people who work and play,
Twenty-five people who sing all day,
Twenty-five people who love the baby
Who lives in the town of I-Mean-Maybe.*

*I-Mean-Maybe is small and fair,
It's north and south of everywhere.
I-Mean-Maybe is no miles down
From next to the next to the very next town.
If you go there, please go slow there.
Folks who bake make lots of dough there.
And, if you're lucky, you'll meet the baby
Who lives in the town of I-Mean-Maybe.*

*I know a little blue-eyed baby
Who lives in the town of I-Mean-Maybe.
I-Mean-Maybe has a church and a steeple,
A horse and a cow and twenty-five people.
Twenty-five people who work and play,
Twenty-five people who sing all day,
Twenty-five people who love the baby
Who lives in the town of I-Mean-Maybe.*

SIDE 1, BAND 8. WATCH THE STARS / BY'M BY

*Traditional, with arrangements and
additional lyrics by Sandy & Caroline Paton
Copyright 1975, Folk-Legacy Records, Inc. (BMI)
Sharon, Connecticut 06069*

Both of these lovely lyrics are traditional, and were collected in the American South. Both were also fragmentary, tantalizingly short and beautiful, and we couldn't resist adding on to them, if only to make them last long enough for an audience to have a chance to learn them. We first heard them as two separate songs sung by Peggy Seeger in England in 1958. We can't remember when it first occurred to us to combine them into a medley, but they do seem to belong together.

Peggy Seeger has recorded "Watch the Stars" on two records, one in England, with her sisters Penny and Barbara (*Shine Like a Star*, Topic EP TOP-38), and one in the United States (*The Best of Peggy Seeger*, Prestige/Folklore 14016). We have changed the second and third verses from the way we originally heard them, and hope that you will add other verses of your own.

Peggy says that she learned the song as a child, which is not surprising, for "Watch the Stars" is included in her mother's *American Folk Songs for Christmas* (by Ruth Crawford Seeger, Doubleday & Co., Inc., Garden City, New York, 1953). It was originally printed in *St. Helena Island Spirituals* by N. G. J. Balanta-Taylor, published in 1925 by Penn Normal, Industrial and Agricultural School, St. Helena, South Carolina.

"By'm By" was included in Carl Sandburg's *The American Songbag* which Harcourt, Brace & Co. published in 1927. Sandburg says that the one-verse song was a fragment of a spiritual heard in Texas in the early 1880's "by Charley Thorpe of Santa Fe." The Texas version of "By'm By" can also be found in another of Ruth Crawford Seeger's books, *American Folk Songs for Children*, which Doubleday published in 1948. A Louisiana variant of the song, entitled "Stars in the Heaven" or "Bye and Bye," may be found in Mrs. Seeger's *American Folksongs for Christmas*. These two books, and their companion volume, *Animal Folk Songs for Children* (1950), are excellent sources of traditional music for youngsters. We recommend them to teachers in almost every school we visit.

We like to encourage our audiences to suggest new ideas for "By'm By" — bells are ringing, children singing, flowers blooming, raindrops falling, and many others, have been given to us. Attuned to the twentieth century, a young boy once suggested: Rockets blasting, number, number ten, number nine, number eight, number seven....

Watch the stars,
See how they run,
Watch the stars,
See how they run.
They all run down
At the setting of the sun.
Watch the stars,
See how they run.

Watch the moon,
See how it climbs,
Watch the moon,
See how it climbs.
The moon climbs high
At the sun-setting time.
Watch the moon,
See how it climbs.

Watch the wind,
See how it blows,
Watch the wind,
See how it blows.
Well, you oughta know
That the wind's gotta blow.
Watch the wind,
See how it blows.

(repeat first verse)



By'm by, by'm by,
Stars are shining, number,
Number one, number two, number three,
Good Lord,
By'm by, by'm by, Good Lord,
By'm by.

By'm by, by'm by,
Leaves are falling, number,
Number one, number two, number three, number four,
Good Lord,
By'm by, by'm by, Good Lord,
By'm by.

(continue, adding a number each time, with:)

Trains are leaving...
Eyes are closing...
Children sleeping...

SIDE 2, BAND 1. COME ALONG, JOHN

*Traditional American play-party song.
Words adapted by Sandy & Caroline Paton*

This is one of those wonderfully simple and useful songs in which names, identifying characteristics, and actions can be changed to fit the immediate situation, or simply to suit your fancy. Like many of the songs on this side of the record, this is not so much a song as a song-pattern, a kind of blueprint for making your own song. It can be different every time you sing it. But don't just sing it; *do it!* Join hands in a circle or a long serpentine line; step along with a rhythmic bounce, heel-and-toeing it around the room.

We first heard "Come Along, John" from Peggy Seeger when we were living in London in 1957-58. It is the title song of a small record of children's songs that Peggy made in England (Topic EP TOP-18). She also included it in a medley of children's songs on one of her American albums, *The Best of Peggy Seeger* (Prestige/Folklore 14016). The song, as "Walk Along, John," may be found in *American Folk Songs for Children*, one of the fine books compiled by Peggy's mother, Ruth Crawford Seeger. Her source for the song was *The American Play-Party Book* by B. A. Botkin (University of Nebraska Press, 1937). Ben Botkin had collected the song from Orville Nichols of Mountain Park, Kiowa County, Oklahoma.

A variant of the song was included in *Slave Songs of the United States* by Allen, Ware, and Garrison (Peter Smith, New York, 1951). In this version, it is a corn shucking song called "Shock Along, John."

*Come along, John,
Hush your talking,
All join hands
And let's go a-walking,
Come along, John,
With your blue jeans on.
Come along, John,
With you blue jeans on.*

Similarly:

*Come along, Susan,
With your red dress on.*

*Come along, David,
With your hair all combed.*

*Come along, Robin,
With the big smile on.*



*Come along, everybody,
Clap your hands.*

*Come along, everybody,
Stamp your feet.*

*Come along, everybody,
Walk on your toes.*

*Come along, everybody,
Sing this song.*

*Come along, everybody,
All sit down.*



SIDE 2, BAND 2. I LIVE IN A GREAT BIG BUILDING

*Words and music by Dick Lourie
Copyright 1973, Folkways Records*

Dick Lourie is a poet who was working as a social worker in New York City when he wrote this song. We first met him in the summer of 1965 when we were recording his friends, Sandy and Jeanie Darlington.

We feel that this is an exceptionally fine song for young children. It manages to be educational and a lot of fun at the same time. It teaches counting, pitch, and the notes and intervals of the scale. The youngsters have the opportunity to make the song their own by suggesting the various activities for each floor. It is also endlessly variable, and will be a little different every time you sing it.

A little girl at the Baldwin School in New Haven, Connecticut, once suggested "Every time me and my sister put on our bell-bottoms and go out in the park to wrestle!" Fitting all that into the verse was a real challenge — and a lot of fun.

When we use this song, we have the kids indicate the level of each floor by raising and lowering their hands. Starting at floor-level and working up to as high as they can reach. Often, they'll get carried away and will climb up on their chairs to stretch up to the sixth floor. At the end, we usually "come down on the elevator" from the fifth floor, sliding slowly down through every note.

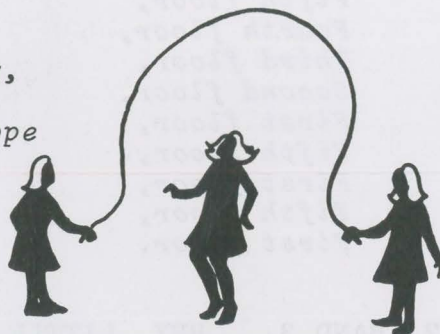
Dick Lourie has recently recorded his song on a Folkways record — *Small Voice, Big Voice* (Folkways FC 7547).

*I live in a great big building,
I live on the first floor,
And every time I go out to play
I run right out the door.*

*First floor,
Fifth floor,
First floor.*

*I live in a great big building,
I live on the second floor,
And every time I go to jump rope
I run right out the door.*

*Second floor,
First floor,
Fifth floor,
First floor.*



*I live in a great big building,
I live on the third floor,
And every time I go to play football
I run right out the door.*

*Third floor,
Second floor,
First floor,
Fifth floor,
First floor.*

*I live in a great big building,
I live on the fourth floor,
And every time I go out to swing
I run right out the door.*

*Fourth floor,
Third floor,
Second floor,
First floor,
Fifth floor,
First floor.*

*I live in a great big building,
I live on the fifth floor,
And every time I go to play soccer
I run right out the door.*

*Fifth floor,
Fourth floor,
Third floor,
Second floor,
First floor,
Fifth floor,
First floor.*



*I live in a great big building,
I live on the sixth floor,
And every time I ride my bike
I run right out the door.*

*Sixth floor,
Fifth floor,
Fourth floor,
Third floor,
Second floor,
First floor,
Fifth floor,
First floor,
Fifth floor,
First floor.*



SIDE 2, BAND 3. HEY, LITTLE BOY

*Words (first three verses) and music adapted from tradition
by Oscar Brand. Hollis Music Co., New York, 1954.
Additional words and arrangement by Sandy & Caroline Paton
(with a little help from many young friends)*

We were first intrigued by this song when we heard a version sung by Ella Jenkins in Chicago in the late 1950's. Later, we heard the version that we sing from Jean Ritchie and Oscar Brand. Oscar had heard the first verse as a chant, and made up the tune and two more verses. Since we only heard the song once, we can't be sure that we have the melody exactly as Oscar constructed it, but we think we're pretty close.

The original three-verse song has now been greatly expanded. Youngsters we have sung with have created hundreds of new verses, including the three we have chosen to use here. The verses about the cow giving ice-cream sodas and the squirrel with the elevator in his hollow tree were made up by third graders at Memorial School in East Hampton, Connecticut — some of whom can be seen in the photographs on the jacket of this record. The verse about the centipede was given to us by children in Boston one snowy winter. That verse we dedicate (with feeling) to all nursery school and kindergarten teachers, as well as to the parents of pre-schoolers.

This is an ideal song-pattern for making up new verses, as nothing has to rhyme. Just think of an animal, decide where you are going to find him, and what he is doing there. We try to encourage great flights of fancy with this song. A dog in a dog-house, chewing on a bone, or a pig in a pigpen, lying in the mud, are too predictable to be much fun. But, if the dog is in the refrigerator, playing a tambourine, and the pig is practicing a ballet on the chandelier — then you have something special! We have an immense collection of illustrations of such verses, sent

to us by youngsters in schools we have visited, and each is a delightful reminder of a joyous experience.

When you were a youngster, were you ever cooped up in the back seat of a car on a long cross-country trip? Remember how quickly you got hot, tired, bored, uncomfortable, restless, and in need of a bathroom? Remember how you decided that the best thing to do was beat up on your little brother? An easy remedy for this universal situation is available — you can sing! A song like this one can help the hours pass and the miles slip by, and the daddy retain his sanity.

There are many interesting variants of this song. Ruth Crawford Seeger prints two of them: "Did You Go to the Barney" in *American Folk Songs for Children* and "The Old Cow Died" in *Animal Folk Songs for Children*. Bessie Jones has a variant she calls "Shoo, Turkey" in her excellent book, *Step it Down* (for more about this book, see the note for "Little Johnny Brown," Side 2, Band 6). Ella Jenkins has recorded her version on one of her Folkways albums, *You Sing a Song and I'll Sing a Song* (FC 7664).

We collected a nice version several years ago from one of the migrant farm workers we worked with in Geneseo, New York. She was from Florida, but she had learned the song from her mother who was from South Carolina. A teacher who attended a lecture/concert we did in Virginia told us of youngsters going home on a bus from a day camp where she worked one summer. She heard them chanting "Did you go to the day camp? Uh-huh! Did you have a good time? Uh-huh!" While we were writing the notes for this record, we met Susie Lewis, a young teacher from Chapqua, New York. She has a wealth of children's folklore from her own childhood, including a long hand-clapping rhyme which ends:

Little girl, little girl.
Yes ma'am, yes ma'am.
Did you see any chicks?
Yes ma'am, yes ma'am.
Where did they go?
Up the hill and down the road.
Will you help me find them?
Shucks, no!

As a matter of fact, if you know any variations of this, or of any of the other songs on this record, we would love to hear from you. When you are dealing with children's material, you don't have to go into the deep South or into Appalachia to get exciting songs and rhymes. We have found a thriving oral tradition in almost every school we have visited. We would like to hear about yours.

Hey, little boy!

Yes, ma'am.

Did you go to the pasture?

Yes, ma'am.

Did you see my horsey?

Yes, ma'am.

Well, did you ride my horsey?

Yes, ma'am.

Well, how did he ride?

He rocked just like a cradle,

Rocked just like a cradle,

Rocked just like a cradle,

Rocked just like a cradle. (repeat)

Hey, little boy!

Yes, ma'am.

Did you go to the stable?

Yes, ma'am.

Well, did you see my muley?

Yes, ma'am.

Well, did you feed my muley?

Yes, ma'am.

Well, what did you feed him?

I fed him on oats and barley,

Fed him on oats and barley,

Fed him on oats and barley,

Fed him on oats and barley. (repeat)

Hey, little boy!

Yes, ma'am.

Well, did you go to the picnic?

Yes, ma'am.

Well, did you see any girls there?

Yes, ma'am.

Well, did you kiss any girls there?

Yes, ma'am.

Well, when you gonna get married?

Soon next Sunday morning,

Soon next Sunday morning,

Soon next Sunday morning,

Soon next Sunday morning. (repeat)

Hey, little boy!

Yes, ma'am.

Did you go to the barn?

Yes, ma'am.

Well, did you see my cow there?

Yes, ma'am.

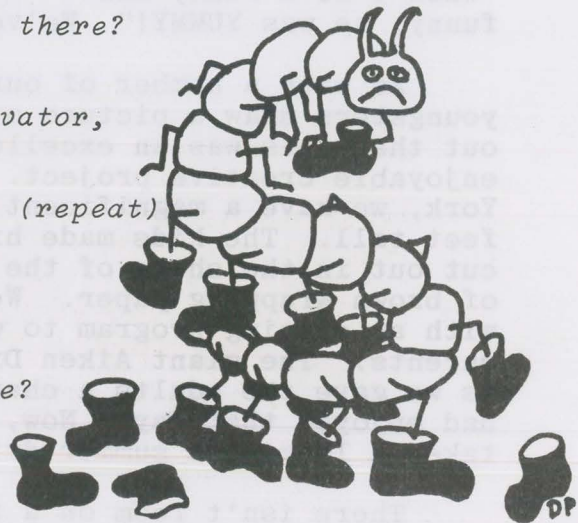
Well, did you milk my cow there?

Yes, ma'am.

Well, how did she milk?

She gave chocolate ice-cream sodas,
 Chocolate ice-cream sodas,
 Chocolate ice-cream sodas,
 Chocolate ice-cream sodas. (repeat)

Hey, little boy!
 Yes, ma'am.
 Did you go to the forest?
 Yes, ma'am.
 Well, did you see the hollow tree there?
 Yes, ma'am.
 Well, did you see my squirrel there?
 Yes, ma'am.
 Well, what was he doing?
 He was riding on his elevator,
 Riding on his elevator,
 Riding on his elevator,
 Riding on his elevator. (repeat)



Hey, little boy!
 Yes, ma'am.
 Did you look in the closet?
 Yes, ma'am.
 Well, did you see my centipede?
 Yes, ma'am.
 Well, what was he doing?
 Putting on his galoshes,
 Putting on his galoshes,
 Putting on his galoshes,
 Putting on his galoshes. (repeat)

SIDE 2, BAND 4. AIKEN DRUM

*Traditional, arranged and adapted, with new material
 by Sandy & Caroline Paton (with help from many friends)*

"Aiken Drum" appears to be Scottish in origin, but we doubt that his ancestors would recognize him today! A traditional text in Iona and Peter Opie's *Oxford Dictionary of Nursery Rhymes* (Oxford University Press, London, 1951) gives him a cream cheese hat, a coat of good roast beef, buttons of penny loaves, and breeches of haggis bags. But American youngsters have never heard of haggis, any more than Scottish children of the last century could have sung of Fritos and Tootsie Rolls. So, we construct a brand new Aiken Drum every time we sing the song, using children's suggestions of things good to eat for the different parts of his body. We go to some length to explain that our edible moon-man had no guitar, no banjo, no dulcimer, so he put strings on an old soup ladle and played upon that. Even so, kids will invariably sing with great enthusiasm that he played upon a label. But, when the enthusiasm runs high, who cares about one silly little consonant?

We have found that kids will continue this song with no reduction in interest for nearly half-an-hour, or until the adults in the room are ready to go up the walls. We'll wind the song up with the belly-button verse and try to go on to a different song, only to have "What about his eye-lashes?" or "You forgot his tonsils!" coming at us from all over the room. Sometimes we think that kids have a longer attention-span than we adults have.

We used to sing this song with a wrap-up verse that said, "Wasn't he a funny man?" But, one day, a boy said, "He wasn't funny; he was YUMMY!" We've been singing it his way ever since.

As with a number of our songs, we usually suggest that the youngsters draw a picture of Aiken Drum. Someone once pointed out that this was an excellent memory exercise, as well as an enjoyable creative project. From a third grade in Otego, New York, we have a magnificent Aiken Drum who stands about eight feet tall. The kids made him from colored construction paper, cut out in the shape of the various foods, pasted up on a roll of brown wrapping paper. We followed our visit to this school with an evening program to which the youngsters brought their parents. The giant Aiken Drum made a splendid backdrop for us as we gave the adults a chance to learn the songs their kids had enjoyed that day. Now, hopefully, the next time the family takes a long, hot summer drive in the car.....

There isn't room on a record to include all of our favorite verses for Aiken Drum, but here's a list of some we have liked:

His hair it was spaghetti.
His eyes were made of meatballs.
His nose was a cucumber.
His mouth was an apple.
His teeth were made of corn-on-the-cob.
His ears were made of cauliflower.
His cheeks were made of peaches.
His head it was a pumpkin.
His tongue it was a strawberry.
His chin was a potato.
His eyelashes were parsley.
His moustache it was licorice.
His neck was made of celery.
His shoulders they were oranges.
His arms they were bananas.
His hands were made of hamburgers.
His fingers they were French fries.
His fingernails were potato chips.
His body was a pizza.
His stomach was a meat loaf.
His legs were made of green beans.

His feet were made of chocolate cake.
His toes were made of Tootsie Rolls.
His toenails they were Fritos.
And his belly-button was a raisin.

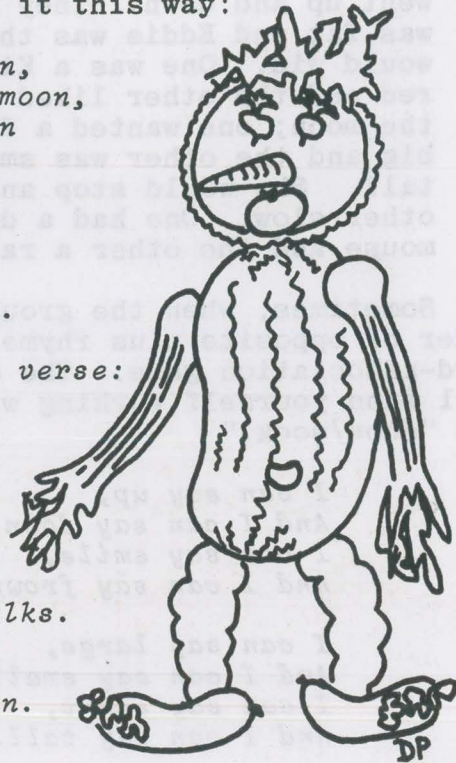
When we recorded it, however, we sang it this way:

*There was a man lived in the moon,
Lived in the moon, lived in the moon,
There was a man lived in the moon
And his name was Aiken Drum.*

*And he played upon a ladle,
A ladle, a ladle,
He played upon a ladle
And his name was Aiken Drum.*

Similarly, with the chorus after each verse:

*His hair was made of spinach.
His eyes they were radishes.
His nose it was a carrot.
His mouth was a tomato.
His head it was a pumpkin pie.
His body was a watermelon.
His arms were made of celery stalks.
His feet were made of hot dogs.
His toes they were popcorn.
His belly-button was a jelly bean.
And wasn't he a yummy man?*



SIDE 2, BAND 5. THE OPPOSITE SONG

Origin unknown (if you know who wrote this song, please send us the information). This set of opposites was compiled by Sandy & Caroline Paton, but your set will do just as well.

This is great fun to sing with kids, and very useful in teaching language skills and the concept of opposites. We got the song from Ruth Meyer of New Haven, Connecticut, but she had no information regarding its origin.

A song like this offers countless possibilities for new verses. The ones we have used are just a few suggestions. We have also found that it can be a point of departure for a child's creative imagination. Stephanie Evans, a third grader at the school in East Hampton, Connecticut where the jacket photographs were taken (she is reaching over Sandy's shoulder to help him play the guitar in one of the pictures), was inspired by the

song to write:

"Elsie and Eddie had meatballs and spaghetti. She wore perfume stinky and her straight hair was kinky. They went up and down. They smiled and they frowned. Elsie was fat and Eddie was thin; one would lose and the other would win. One was a King and the other a Queen; one liked red and the other liked green. One saw the sun and the other the moon; one wanted a fork and the other a spoon. One was big and the other was small; one was short and the other was tall. She would stop and he would go; one went fast and the other slow. One had a dog and the other a cat; one had a mouse and the other a rat. That's all for now."

Sometimes, when the group is too young to handle the twin order of opposite plus rhyme, we let the song become more of a word-association game. The challenge to rhyme remains, but you will find yourself working with combinations like "watch/clock" and "shoe/sock."

*I can say up,
And I can say down.
I can say smile,
And I can say frown.*

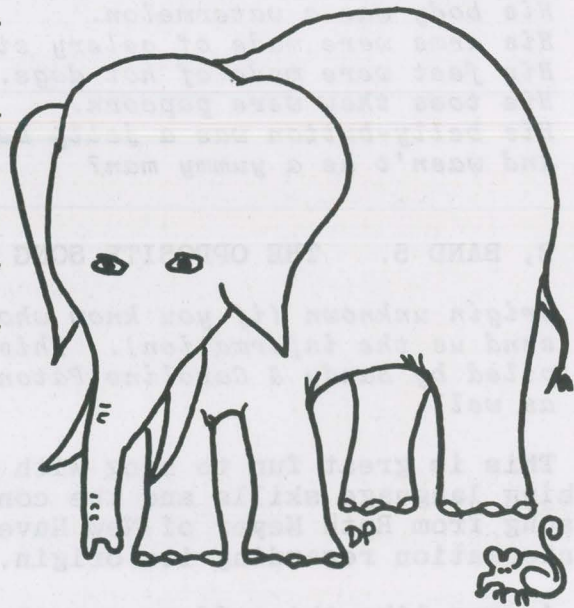
*I can say large,
And I can say small.
I can say short,
And I can say tall.*

*I can say black,
And I can say white.
I can say day,
And I can say night.*

*I can say yes,
And I can say no.
I can say fast,
And I can say slow.*

*I can say happy,
And I can say sad.
I can say good,
And I can say bad.*

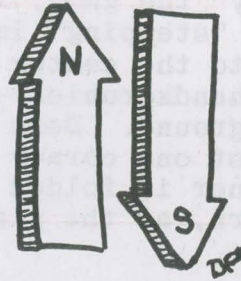
*I can say wet,
And I can say dry.
I can say laugh,
And I can say cry.*



Well, I can say young,
And I can say old.
I can say hot,
And I can say cold.

I can say South,
And I can say North.
I can say back,
And I can say forth.

I can say bottom,
And I can say top.
I can say start,
And I can say STOP!



SIDE 2, BAND 6. LITTLE JOHNNY BROWN

Traditional. Adapted and arranged with new material by Bessie Jones. Copyright 1972, Bessie Jones and Bess Lomax Hawes.

This is just one of the many wonderful ring games or, more properly, ring "plays" that the folk music world has learned from Bessie Jones, a great traditional singer who lives on St. Simons Island, one of the string of coastal islands off the Georgia and South Carolina shores. Bessie Jones grew up in Dawson, Georgia, and many of her "skips," "jumps," "games," and "plays" are from her childhood there. Many of these, and much more, can be found in the beautiful book that Bessie and Bess Lomax Hawes put together, *Step it Down — Games, Plays, Songs, and Stories from the Afro-American Heritage* (Harper and Row, New York, 1972). If you work with, or, better still, play with children (and you probably do, since you somehow discovered this record), you really *must* get a copy of this book. Out of over one thousand volumes pertaining to folk music and lore in our personal library, there is none that we treasure more.

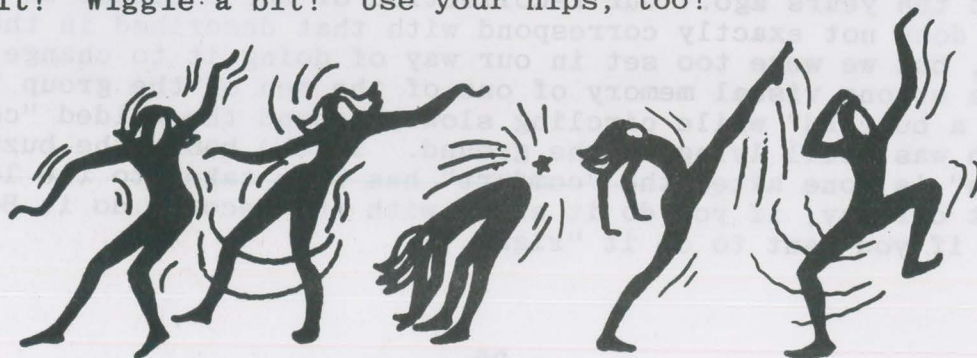
We first saw a group from the Georgia Sea Islands doing this "play" at one of the Newport Folk Festivals we attended about ten years ago. Our recollection of the sequence of actions does not exactly correspond with that described in the book, but we were too set in our way of doing it to change. We had a strong visual memory of one of the men of the group "loping like a buzzard" while circling slowly around the folded "comfort" which was still lying on the ground. In the book, the buzzard "lope" is done after the "comfort" has been taken to the lover. Do it our way, if you do it along with the record; do it Bessie's way, if you want to do it "right."

To "play" the game, form a ring of players, all clapping, singing, and "stepping" in place to the rhythm of the song. One player goes to the center and "lays the comfort" (a bandanna or large man's handkerchief — the term derives from "comforter") down on the ground. Bess Hawes describes the folding as "ceremonial," first one corner is folded toward the center, then the opposite corner is folded to meet it. The other corners are folded in turn, as the player in the center follows the sung instructions.

At this point, we "lope like a buzzard" around it, and, to get the other players as involved as possible, we have everyone in the circle "lope" as well, staying in their places. "Loping" is done by tucking the hands up toward the armpits, extending the elbows, bending at the waist, crouching slightly, and turning slowly while flapping the folded arms in time with the music. Since this is so difficult to describe, we have tried to illustrate it:



Following this exercise in spinal flexibility, the player in the center takes the "comfort" to a person of his/her choice. Then, as the song instructs, he/she "shows a little motion." This is another point at which we vary the game from the description given in the book. Our goal, again, is total involvement, so, after the center player invents his "motion," we have all of the players imitate it. It's a sort of "we can do it, too," as in the game of Punchinello. Now, most youngsters up here in New England are more inhibited in the way they move their bodies than kids from Georgia who have grown up with games similar to this one. We often get "motions" that resemble calisthenics being led by some Marine Corps drill instructor. Look at this as a *dance*, darn it! Wiggle a bit! Use your hips, too!



Following this, the center player hands the "comfort" to the person of his/her choice, who becomes the new "Johnny Brown." Continue the game until all players have had a chance at being "Johnny Brown" (or until exhaustion requires a change to some less taxing activity).

*Little Johnny Brown,
Won't you lay your comfort down?
Little Johnny Brown,
Won't you lay your comfort down?*



*Well, you fold-a one corner, Johnny Brown,
You fold another corner, Johnny Brown.
You fold another corner, Johnny Brown,
You fold another corner, Johnny Brown.*



*Then you lope like a buzzard, Johnny Brown,
You lope like a buzzard, Johnny Brown.
You lope like a buzzard, Johnny Brown,
You lope like a buzzard, Johnny Brown.*

*Then you take it to your lover, Johnny Brown,
Take it to your lover, Johnny Brown.
Take it to your lover, Johnny Brown,
Take it to your lover, Johnny Brown.*



*Then you show a little motion, Johnny Brown,
Show a little motion, Johnny Brown.
Show a little motion, Johnny Brown,
Show a little motion, Johnny Brown.*

*Then you give it to your lover, Johnny Brown,
Give it to your lover, Johnny Brown.
Give it to your lover, Johnny Brown,
Give it to your lover, Johnny Brown.*



(and so on...)

SIDE 2, BAND 7. MAMA, LEND ME YOUR PIGEON

*Traditional, arranged and adapted with new material by
Sandy & Caroline Paton.*

In March of 1971, we were invited to present a concert for the Ballads and Blues Society of Nassau in the Bahamas. At the tag end of a long New England winter, such an invitation was almost too good to be true! The Graham-Taylors, who arranged the concert and with whom we stayed while we were there, made it clear that we were welcome to spend a few days vacationing in the sun after the concert. We gratefully accepted their offer.

As it turned out, we never did get to the beach; we were too busy collecting songs from everyone we met. Almost everyone, black or white, English or Bahamian, knew a version of this song. Each was slightly different from the others, and it was difficult to decide which one we wanted to learn and use. We ended up assembling a collation of our own, combining elements from several that we heard.

Like "Hey, Little Boy," this is an excellent song for the creation of new verses. Pick an animal; decide what it is doing, and sing it! The more unusual the animal and the sillier the activity, the better the verse. We have had hippos dancing on ice-skates and pigs making peanut-butter sandwiches, for example. Youngsters delight in illustrating the verses they have invented, and our picture collection keeps growing.

Recently, while driving back from a series of ten school visits in Syracuse, New York, Sandy decided to get the kids to use alliteration in their verses the next time we used this song in a school. We tried it out the next week in North Canaan, Connecticut, and the results were magnificent! Now we do the song that way every time. Sadly, this discovery came too late for us to include some of the new verses on the recording, but in the past few weeks we have had such stunning suggestions as:

My butterfly boating in the bathtub.
My pony prancing in the parlor.
My cobra curled up on the couch.

and, incredibly:

My dinosaur dancing with Dracula!

The verses we sing here about the pigeon, rooster, turtle, and donkey were from the versions collected in the Bahamas. The extra verse about the monkey eating the banana came from a boy in a school in Grand Rapids, Michigan. It isn't as outlandish as many of our favorites, but it is fun to sing because of the song's inherent syncopation. While in Grand Rapids, we were visiting our friend, Kathy Westra, and her young brother, John, was scornful of the monkey verse. "I can make a better verse about a monkey than that!" he said. "Go ahead," we urged, and he sang:

Mama, lend me your monkey
To keep company with mine.
Mama, lend me your monkey
To keep company with mine.
My monkey gone eat the Chiquita,
My monkey gone APE!



Mama, lend me your pigeon
To keep company with mine.

Mama, lend me your pigeon
To keep company with mine.

My pigeon gone wild in the bush,

My pigeon gone wild.

My pigeon gone wild in the bush,

My pigeon gone wild.

Mama, lend me your rooster
To keep company with mine.

Mama, lend me your rooster
To keep company with mine.

My rooster in the neighbor's yard,

My rooster gone wild.

My rooster in the neighbor's yard,

My rooster gone wild.

Mama, lend me your turtle
To keep company with mine.

Mama, lend me your turtle
To keep company with mine.

My turtle gone swim in the pond,

My turtle gone wild.

My turtle gone swim in the pond,

My turtle gone wild.

Mama, lend me your donkey
To keep company with mine.

Mama, lend me your donkey
To keep company with mine.

My donkey gone run on the track,

My donkey gone wild.

My donkey gone run on the track,

My donkey gone wild.

Mama, lend me your monkey
To keep company with mine.

Mama, lend me your monkey
To keep company with mine.

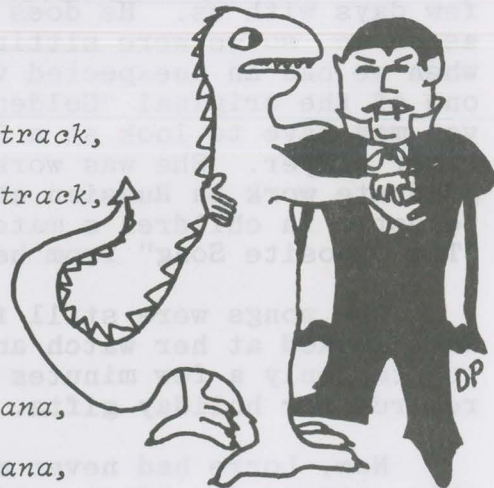
My monkey gone eat the banana,

My monkey gone wild.

My monkey gone eat the banana,

My monkey gone wild.

(repeat first verse)



P.S. We introduce this song as an "answer back" song. We sing the first two lines and have the kids sing them right back at us, then we do the same with the second part of the verse. At the end we "test" them to discover how much of it they can re-

member and are invariably impressed with how much material kids can retain after one hearing. With just a bit of communal consultation, they can put the whole song together for us, which often leads to their singing it for us. Doing the entire song twice, and then continuing it with newly invented verses may seem like a lot of repetition to an adult, but when we hear the song being sung on the playground later in the day, we are gratified to know that we have left something behind us in that school.

SIDE 2, BAND 8. THIS IS A SONG (NOT VERY LONG)

Words and music by Lorre Wyatt

Copyright 1975, Fall River Publishing Co., New York (BMI)

Lorre Wyatt is a good friend, a fine musician, and a rare kind of "magic" person, full of warmth, excitement, and creative imagination. We look forward to producing his first solo album on Folk-Legacy Records sometime soon.

In the meantime, here is a preview of one of his songs, one that he created in about sixty seconds. As is the case with most of our songs, this one has a story behind it.

The week before Christmas, 1971, Lorre came up to spend a few days with us. He does a lot of programs for and with kids, as do we, so we were sitting around swapping children's songs when we had an unexpected visit from Ruth Meyer. Now, Ruth is one of the original "Golden Ring" artists (to understand this, you may have to look at a Folk-Legacy catalog) and a fine dulcimer player. She was working in a nursery school (while doing graduate work in Russian at Yale) and so she, too, was very interested in children's material. You may recall that we learned "The Opposite Song" from her.

The songs were still flowing nearly five hours later, when Ruth looked at her watch and exclaimed, "Good Heavens! I meant to stay only a few minutes — just long enough to pick up a few records for holiday gifts. I've got to get back to New Haven."

Now, Lorre had never met Ruth before, and he was understandably entranced. "Just a minute," he said. "I have a present for you and you can't leave until it's ready!" He went into the next room, played a little on his guitar, and in a minute he was back, saying, "Here, Ruth, this is for you." The gift was this song.

Imagine that you have just moved to a new town, and are being introduced to a new class in a new school. You're surrounded by people you've never seen before, and you're feeling terribly self-conscious and more than a little nervous. What would it be

like, if, suddenly, the whole class joined together in singing a song like this one to let you know that you were welcome? It would surely help to make you feel more at home. We'd like to see Lorre's song used in exactly that sort of situation in schools all over the country. Wouldn't you?

*This is a song,
Not very long.
The words aren't fresh,
The tune isn't new.*

*It's just a song,
Not very long,
To say, "I'm glad
That I met you!"*

— And that's true!

A NOTE ABOUT THE JACKET PHOTOGRAPHS: It seems very fitting to us that the pictures on the jacket of this record were taken at the Memorial School in East Hampton, Connecticut. During the spring of 1972 we spent eleven days there in a visiting artists program partially subsidized by the Connecticut Commission on the Arts. It was a very meaningful experience for us. A number of our ideas concerning the creative use of basic "song patterns" began to evolve during those eleven days. We were encouraged by Steve Shapiro of the Commission on the Arts, who later collaborated on a book, Artists in the Classroom, published by the Commission in 1973. The first chapter, "Eight Year Old Songwriters," is about our work with third-graders at Memorial School. It was our good fortune that Joseph Linsalata came up to Connecticut to take pictures for that book. Our thanks go out to everyone involved in the "Artists in the Classroom" project for their wonderful support of and continuing interest in our work with youngsters.

AND ONE FURTHER NOTE: The drawings in this booklet that are initialed "DP" are by our son, David. The silhouettes are by his father. These notes were written by both his father and his mother, which accounts for the probably confusing use of "I" and "we" — just like the rest of you, we'd rather sing than correct grammar.

Sandy & Caroline Paton



like, it suddenly, the whole class joined together in singing
a song like this one so let you know that you were welcome? It
would surely help to make you feel more at home. We'd like to
see your song used in exactly that sort of situation in schools
all over the country. Wouldn't you?

This is a song,
Not very long,
The words aren't fresh,
The tune isn't new.

It's just a song,
Not very long,
To say, "I'm glad
that I met you."

—And that's about
all.

A note about the subject of this booklet. It seems very fitting to us
that the program on the subject of this booklet was taken at the
National Council on Social Studies, Connecticut, during the spring
of 1971. We spent almost three days in a pleasant and pleasant
atmosphere, and the National Council on Social Studies was the
main reason for our being there.

It was a very warm and pleasant time for us. A number of our
ideas concerning the program were of help to many people. It began
to appear during these three days. We were encouraged by Steve
to make the booklet on the topic, and later collaborated on
it. The booklet is the program, published by the Commission in
1971. The first chapter, "What Is the Program?" is about
our work with this program as National Council. It was our good
fortune that Joseph Lindquist came up to Connecticut to talk to
us about that book. Our thanks go out to everyone involved in
the "What Is the Program?" project for their wonderful sup-
port and continuing interest in our work with young people.

And one further note: The design of this booklet that you see
on the cover is the design of the National Council on Social Studies.
These notes were written by both John Fisher and his
mother. These accounts for the possibly confused use of "I" and
"we" — that is the case of you, we'd rather write these accounts
together.

Joseph & Carolyn Fisher



Caroline and I would like to express our warmest thanks to Ray Frank, whose magic guitar adds so much to this album. His incredible patience and sympathetic understanding contributed as much to the production of this record as did his musical imagination and exquisite taste. Whenever you hear something truly "pleasant and delightful" happening in the accompaniments, you can be sure it's Ray.

S.P.

Constance and I would like to express our warmest
thanks to Ray Frank, whose magic guitar adds so much
to this album. His incredible gentleness and sympathetic
understanding contributed so much to the character of
this record as did his masterful technique and exquisite
taste. Whenever you hear something truly "pleasant" and
"delightful" happening in the accompaniment, you can be
sure it's Ray.

B.F.

FOLK-LEGACY RECORDS -- 1989

ARTISTS ALPHABETICAL LIST

BARRAND, Tony and John Roberts - <i>Dark Ships in the Forest</i>	FSI-65
BARTON, Cathy and Dave Para - <i>On a Day Like Today</i>	FSI-107
BOARDING PARTY, THE - <i>'Tis Our Sailing Time</i>	FSI-97
" " " <i>Fair Winds and a Following Sea</i>	FSI-109
(Jonathan Eberhart, Bob Hitchcock, K. C. King, Tom McHenry)	
BOK, Gordon - <i>A Tune for November</i>	FSI-40
" " <i>Peter Kagan and the Wind</i>	FSI-44
" " <i>Seal Djiril's Hymn</i>	FSI-48
" " <i>Bay of Fundy</i>	FSI-54
" " <i>Another Land Made of Water (book/record set)</i>	FSI-72
" " <i>Jeremy Brown and Jeannie Teal</i>	FSI-84
" " <i>A Rogue's Gallery of Songs for 12-String</i>	FSI-94
" " <i>Ensemble (also available as a Compact Disc)</i>	FSI-112
BOK, MUIR, and TRICKETT - <i>Turning Toward the Morning</i>	FSI-56
" " " <i>The Ways of Man</i>	FSI-68
" " " <i>A Water Over Stone</i>	FSI-80
" " " <i>All Shall Be Well Again</i>	FSI-96
" " " <i>Fashioned in the Clay</i>	FSI-104
" " " <i>Minneapolis Concert</i>	FSI-110
(Gordon Bok, Ann Mayo Muir, and Ed Trickett)	
BROWN, Fleming - (traditional songs with 5-string banjo).....	FSI-4
BURSEN, Howard - <i>Cider in the Kitchen</i>	FSI-74
CAROLINA TARHEELS, THE (Garley Foster, Dock & Drake Walsh).....	FSI-24
CHASE, Richard - <i>Three "Jack Tales" from the Appalachians</i>	FTA-6
CHRISTL, Margaret, Ian Robb & Grit Laskin - <i>The Barley Grain</i>	FSC-62
CONTINUING TRADITION, THE, VOL. 1 (various artists).....	FSI-75
COONEY, Michael - <i>The Cheese Stands Alone</i>	FSI-35
DARLINGTON, Sandy and Jeanie - (folk & contemporary songs).....	FSI-28
EBERHART, Jonathan - <i>Life's Trolley Ride</i>	FSI-82
(see also "The Boarding Party")	
FERGUSON, Hank - <i>Behind These Walls</i>	FSA-13
FISHER, Archie - <i>The Man With a Rhyme</i>	FSS-61
FISHER, Cilla and Artie Trezise - <i>For Foul Day and Fair</i>	FSS-69
FIVE DAYS SINGING, VOL. 1, The New Golden Ring (various artists)..	FSI-41
" " " VOL. 2, The New Golden Ring (various artists)..	FSI-42
FOLK-LEGACY SAMPLER, <i>The Continuing Tradition, Vol. 1</i>	FSI-75
GORMAN, Skip and Ron Kane - <i>Powder River</i>	FSI-76
GORMAN, Skip - <i>New Englander's Choice (fiddle tunes)</i>	FSI-95
" " <i>Trail to Mexico</i>	FSI-103
HASLAM, Cliff - <i>The Clockwinder</i>	FSB-93
HICKERSON, Joe - <i>Drive Dull Care Away, Vol. 1</i>	FSI-58
" " <i>Drive Dull Care Away, Vol. 2</i>	FSI-59
HICKS, Ray - <i>Four "Jack Tales" from the Appalachians</i>	FTA-14
J. GOLDEN KIMBALL STORIES - salty Mormon stories by Hector Lee....	FTA-25
KALLET, Cindy - <i>Working on Wings to Fly</i>	FSI-83
" " <i>Cindy Kallet - 2</i>	FSI-98
KANE, Ron and Skip Gorman - <i>Powder River</i>	FSI-76
KENNEDY, Norman - <i>Scottish Songs and Ballads</i>	FSS-34
LEE, Hector - <i>The J. Golden Kimball Stories</i>	FTA-25
MCGUIRE, Seamus and Manus - <i>Humours of Lissadell (Irish fiddling)</i> .	FSE-78
MITCHELL, Howie - <i>The Appalachian Dulcimer (book/record set)</i>	FSI-29
" " <i>The Hammered Dulcimer (book/record set)</i>	FSI-43

MORSE, Captain Kendall - <i>Lights Along the Shore</i>	FSI-57
" " " <i>Seagulls and Summer People</i> (Maine humor).	FTA-79
MUIR, Ann Mayo - <i>So Goes My Heart</i>	FSI-99
(see also "Bok, Muir and Trickett")	
NEW GOLDEN RING - <i>Five Days Singing, Vol. 1</i> (various artists)....	FSI-41
" " " <i>Five Days Singing, Vol. 2</i> (various artists)	FSI-42
OLDER, Lawrence - <i>Adirondack Songs and Fiddle Tunes</i>	FSA-15
PARA, Dave and Cathy Barton - <i>On a Day Like Today</i>	FSI-107
PATON, Sandy and Caroline - <i>I've Got a Song!</i> (songs for kids)....	FSK-52
" " " <i>New Harmony</i>	FSI-100
PROFFITT, Frank - <i>North Carolina Songs and Ballads</i>	FSA-1
RASMUSSEN, Jerry - <i>Get Down Home</i>	FSI-77
" " <i>The Secret Life of Jerry Rasmussen</i>	FSI-101
REDPATH, Jean - <i>Frae My Ain Countrie</i> (Scottish songs & ballads)...	FSS-49
RINGER, Jim - <i>Waitin' For the Hard Times to Go</i>	FSI-47
RITCHIE, Edna - <i>Kentucky Songs and Ballads</i>	FSA-3
ROBB, Ian - <i>The Rose and Crown</i>	FSI-106
" " with Margaret Christl & Grit Laskin - <i>Barley Grain</i>	FSC-62
ROBERTS, John and Tony Barrand - <i>Dark Ships in the Forest</i>	FSI-65
ROGERS, Grant - <i>Catskill Mountain Songmaker</i>	FSA-27
SCHNEYER, Helen - <i>Ballads, Broadsides and Hymns</i>	FSI-50
" " <i>On the Hallelujah Line</i>	FSI-85
SHARON MOUNTAIN HARMONY - <i>A Golden Ring of Gospel</i>	FSI-86
(Lucy Simpson, Rock Creek, Peter & Mary Alice Amidon)	
SMITH, Betty - <i>Songs Traditionally Sung in North Carolina</i>	FSA-53
SMITH, Hobart - <i>Appalachian Songs and Banjo Tunes</i>	FSA-17
SPRUNG, Joan - <i>Ballads and Butterflies</i>	FSI-60
" " <i>Pictures To My Mind</i>	FSI-73
STAINES, Bill - <i>Just Play One Tune More</i>	FSI-66
" " <i>The Whistle of the Jay</i>	FSI-70
STORM, Arnold Keith - <i>There's a Mother Always Waiting</i>	FSA-18
THIEME, Art - <i>That's the Ticket</i>	FSI-90
" " <i>On the Wilderness Road</i>	FSI-105
TRADITIONAL MUSIC OF BEECH MOUNTAIN, VOL. 1. (various artists)....	FSA-22
" " " " VOL. 2. (various artists)....	FSA-23
TREZISE, Artie and Cilla Fisher - <i>For Foul Day and Fair</i>	FSS-69
TRICKETT, Ed - <i>The Telling Takes Me Home</i>	FSI-46
" " <i>Gently Down the Stream of Time</i>	FSI-64
" " <i>People Like You</i>	FSI-92
(see also "Bok, Muir and Trickett")	
TRIVETT, Joseph Able - <i>Tennessee Ballads and Songs</i>	FSA-2
TUFT, Harry - <i>Across the Blue Mountains</i>	FSI-63
VAN ARSDALE, Paul - <i>Dulcimer Heritage</i> (book/record set).....	FSA-87
(Hammered dulcimer tunes from western New York State)	
WEST, Hedy - <i>Old Times and Hard Times</i>	FSA-32
WYATT, Lorre - <i>Roots and Branches</i>	FSI-88
ZENTZ, Bob - <i>Beaucatcher Farewell</i>	FSI-67

Prefix code: FSA = Folk Song, American
FSB = Folk Song, British
FSC = Folk Song, Canadian
FSE = Folk Song, Eire (Ireland)
FSI = Folk Song "Interpreter"
FSS = Folk Song, Scottish
FTA = Folk Tale, American

FOLK-LEGACY CASSETTES - 1989

ARTISTS ALPHABETICAL LISTING

BARRAND, Tony and John Roberts -	Dark Ships in the Forest.....	C-65
BARTON, Cathy abd Dave Para -	On a Day Like Today.....	C-107
BOARDING PARTY, THE -	'Tis Our Sailing Time.....	C-97
" " " "	Fair Winds and a Following Sea.....	C-109
(Jonathan Eberhart, Bob Hitchcock, K. C. King, Tom McHenry)		
BOK, Gordon -	A Tune for November.....	C-40
" " "	Peter Kagan and the Wind.....	C-44
" " "	Bay of Fundy.....	C-54
" " "	Jeremy Brown and Jeannie Teal.....	C-84
" " "	A Rogue's Gallery of Songs for 12-String.....	C-94
" " "	Ensemble (also available as a Compact Disc).....	C-112
" " "	Clear Away in the Morning (a sea song sampler).....	C-1001
BOK, MUIR, and TRICKETT -	Turning Toward the Morning.....	C-56
" " "	The Ways of Man.....	C-68
" " "	A Water Over Stone.....	C-80
" " "	All Shall Be Well Again.....	C-96
" " "	Fashioned in the Clay.....	C-104
" " "	Minneapolis Concert.....	C-110
(Gordon Bok, Ann Mayo Muir, and Ed Trickett)		
BURSEN, Howard -	Cider in the Kitchen.....	C-74
FISHER, Archie -	The Man With a Rhyme.....	C-61
FISHER, Ray -	Willie's Lady (Scottish songs and ballads).....	C-91
GORMAN, Skip -	New Englander's Choice (fiddle tunes).....	C-95
" " "	Trail to Mexico (Western songs and tunes).....	C-103
HASLAM, Cliff -	The Clockwinder.....	C-93
HICKERSON, Joe -	With a Gathering of Friends.....	C-39
KALLET, Cindy -	Working on Wings to Fly.....	C-83
" " "	Cindy Kallet - 2.....	C-98
MORSE, Captain Kendall -	Seagulls and Summer People (Maine humor).....	C-79
MUIR, Ann Mayo -	So Goes My Heart.....	C-99
(see also "Bok, Muir, and Trickett")		
PARA, Dave and Cathy Barton -	On a Day Like Today.....	C-107
PATON, Sandy and Caroline -	I've Got a Song! (songs for kids).....	C-52
" " "	New Harmony.....	C-100
" " "	When the Spirit Says Sing.....	C-1002
RASMUSSEN, Jerry -	The Secret Life of Jerry Rasmussen.....	C-101
REDPATH, Jean -	Frae My Ain Countrie.....	C-49
ROBB, Ian -	Rose and Crown.....	C-106
ROBERTS, John and Tony Barrand -	Dark Ships in the Forest.....	C-65
SHARON MOUNTAIN HARMONY -	A Golden Ring of Gospel.....	C-86
(Lucy Simpson, Rock Creek, Peter and Mary Alice Amidon)		
SMITH, Betty -	Songs Traditionally Sung in North Carolina.....	C-53
STAINES, Bill -	Just Play One Tune More.....	C-66
" " "	The Whistle of the Jay.....	C-70
THIEME, Art -	That's the Ticket (available Spring 1989).....	C-90
" " "	On the Wilderness Road.....	C-105
TRICKETT, Ed (see "Bok, Muir, and Trickett")		
VAN ARSDALE, Paul -	Dulcimer Heritage (hammered dulcimer tunes)...	C-87
WYATT, Lorre -	Roots and Branches.....	C-88
ZENTZ, Bob -	Mirrors and Changes (with The Ramblin' Conrad Story)...	C-51
" " "	Beaucatcher Farewell.....	C-67

I'VE GOT A SONG!

Sandy and Caroline Paton

The year *I've Got a Song!* was first released as an LP, it was included in the New York Public Library's list of "twenty best recordings for children." Now it is available in the convenient cassette format preferred by many parents and teachers.

Miriam B. Stecher, writing in the February, 1986, issue of *PARENTS* magazine, described it as "a totally satisfying presentation of traditional folk material." She went on to say "Sandy and Caroline Paton, who produced and perform on this record, are dedicated to preserving and handing on to new generations the rich legacy that is the music of the people. They also value the creative potential of children to continue the folk process, and in the booklet of lyrics and comments, they show how."

Chip Wood, an educator at the Greenfield Center School in Greenfield, Massachusetts, was referring to the Patons' newest recording for youngsters (*When the Spirit Says Sing*, Folk-Legacy: C-1002) when he wrote: "Seventeen years ago, Sandy and Caroline Paton sang their way into our family and the lives of the school children and teachers with whom we worked. We were all infected with the warmth, joy, and occasional hilarity of the Paton collection."

"As a new and somewhat anxious Principal, I can remember listening to "Comet will make you vomit" for the first time while standing next to the Superintendent of Schools. But Sandy and Caroline trusted their music and they trusted the children. They knew how to teach them to sing, to love singing and to keep on singing long after the Patons had left the school cafeteria. And the Patons would come back, again and again, because they had made connections with all of us that we wanted to last over time. You may have had this experience, too, just by having *I've Got a Song!* in your family record collection."

"In education, Sandy and Caroline were ahead of their time. Their songs, in the hands of inspired teachers, have become part of the foundation of the "whole language" movement that is now so popular in elementary schools. Every time a six-year-old makes up some new, silly verses to one of their songs, their true legacy is passed."

I've Got a Song (*Reynolds*)
Move Over (*Reynolds*)
Bump-a-deedle (*Reynolds*)
You Can't Make a Turtle Come Out
 (*Reynolds*)
Magic Penny (*Reynolds*)
James, James (*Milne / Watt*)
Blue-eyed Baby (*Naramore*)
Watch the Stars/By'm By (*trad.*)

Come Along, John (*trad.*)
I Live in a Great Big Building (*Lourie*)
Hey, Little Boy (*trad.*)
Aiken Drum (*trad.*)
The Opposite Song (*trad.*)
Little Johnny Brown (*trad.*)
Mama, Lend Me Your Pigeon (*trad.*)
This is a Song (*Wyatt*)