

FOLKWAYS RECORDS FC 7515

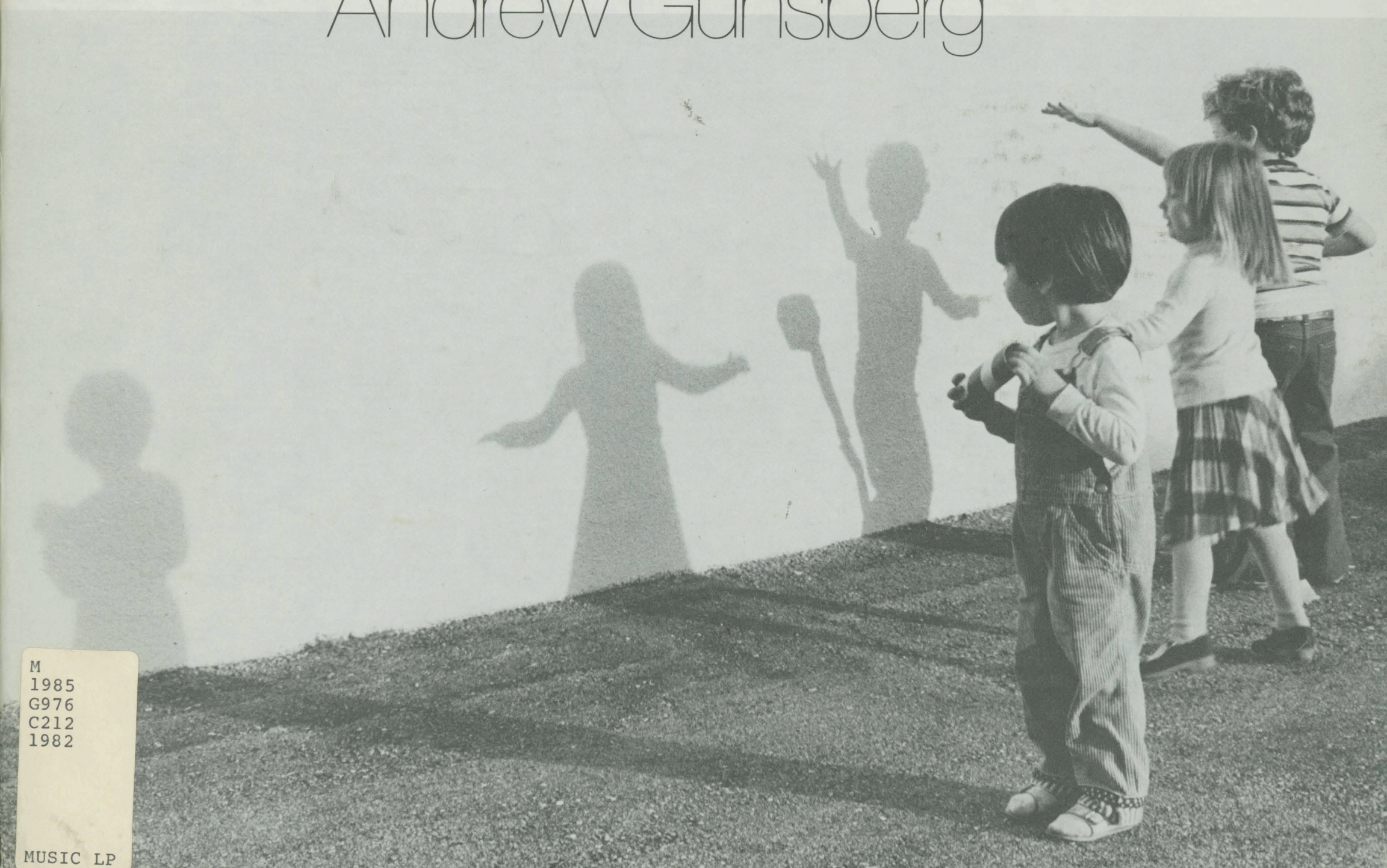
"CAN YOU FOOL YOUR SHADOW?"

Game & Concept Songs for Children
Conceived & performed by
Andrew Gunsberg

COVER DESIGN BY RONALD CLYNE
COVER PHOTO BY ANNEE GUNSBERG

M
1985
G976
C212
1982

MUSIC LP





SIDE 1

- Band 1 — **MR. MUD** 4:19
- Band 2 — **WICKED MAN** 4:12
- Band 3 — **FUNNY LITTLE SEEDS** 3:23
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SIDE 2

- Band 1 — **FIREFIGHTER, POLICEMAN AND DOCTOR TOO** 3:36
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- Band 3 — **WOKE UP TODAY** 3:3
- Band 4 — **BAGGY ROAD** 4:30
- Band 5 — **CAN YOU FOOL YOUR SHADOW?** 4:15

Rhythm Band Instruments
used on "Baggy Road" by:
Harold Rugara, Rugere' Blessing Rugara,
Clive Rugara, Tim Bettita and Ben Gunsberg.
Produced at Faithful and Sound Studios in Urban, Illinois.

These songs were written with two uses in mind: first, to be used in group lessons to reinforce concepts, and second, to stimulate pretend play during free play. The two uses actually work hand in hand because the group lessons based upon the songs prepare the children for the kinds of games that can be played to the songs during free play. In my work and research in the classroom, I have found that rhythmic songs that provide children with a simple set of movements and gestures with which to enact the theme of the song are effective in prompting and maintaining the participation of young children with widely differing abilities.

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"CAN YOU FOOL
YOUR SHADOW?"

Game & Concept
Songs for Children
Conceived & performed
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DESCRIPTIVES NOTES ARE INSIDE POCKET

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INTRODUCTION

How to Use These Songs

These songs were written with two uses in mind: first, to be used in group lessons to reinforce concepts, and second, to stimulate pretend play during free play. The two uses actually work hand in hand because the group lessons based upon the songs prepare the children for the kinds of games that can be played to the songs during free play. In my work and research in the classroom, I have found that rhythmic songs that provide children with a simple set of movements and gestures with which to enact the theme of the song are effective in prompting and maintaining the participation of young children with widely differing abilities.

The best way for the teacher to prepare to use this album is to listen to each song and then immediately read its accompanying lesson plan and play suggestion. This procedure provides the teacher with a structured group activity as well as an extension of that group activity during free play. It is important to bear in mind that the group lessons are based on my teaching style and may require modifications in order to be adapted to someone else's style. I hope teachers will use these lessons as springboards to create their own ways of using the songs in the classroom. Each group lesson is accompanied by a play suggestion. I have found that teacher participation in a game during free play enhances the chance of more children participating, and that once the children know how to play the game the teacher can fade his or her direction and let the children invent modifications and elaborations to the music. Even if the children merely repeat the game as it was taught to them by the teacher, they will benefit from the repetition and the feeling of group cohesion and competence engendered by successfully playing the game.

I suggest that teachers practice the movements required by each song before presenting them to the children, to ensure that the group lessons go smoothly. If the teacher feels comfortable presenting these songs to the children, he or she will communicate a feeling of relaxation and enjoyment that will greatly enhance the song's appeal. Therefore, I urge teachers to adapt these lesson and play ideas to their own classrooms so that the songs will be maximally effective.

Good luck
Andy Gunsberg

MR. MUD

Rationale: This song can be used in a unit on the body to teach body parts, body awareness, listening skills, and the ability to roll.

Materials: Enough modelling clay or play dough to make a human figure, or a felt-board figure with body parts.

Procedure: Seat the children in a semi-circle on the floor around you; tell the children you are going to show them how to make a person out of clay. Quickly roll a ball of soft clay for the head, or have it preformed, ready to show. Ask the children what the head needs. Put on the eyes, eyebrows, nose, mouth and ears, asking the children to run their hands over each body part on their heads as each part is mentioned. Follow the same procedure with the neck, shoulders, chest, stomach, elbows, wrists, fingers, palms, knees, ankles, feet, and toes, connecting each new part to the clay figure after which asking the children to rub that body part on their bodies.

When the clay man is complete, tell the children that his name is Mr. Mud and that you have a song about him. Play the song and demonstrate the gestures called for, i.e., pretending to mold the mud, and rubbing each body part on your body as it is mentioned in the song; finally rolling your body on the floor when that verse is sung. Play the song again, this time having the children join you in enacting the gestures.

Play Suggestions: Once the children are familiar with the game, designate a child to be Mr. Mud. Have that child lie down while you gently touch each body part on his or her body as called for in the song. During Free Play, the children can modify this idea as they see fit; perhaps making up new ways of playing to the music. The teacher should participate at first, lessening his or her directing as the children take over.

WICKED MAN

Rationale: This song fosters participation in a group game that teaches impulse control, the ability to follow directions, and counting to five.

Materials: Chairs set in a circle in an open area, with a box or circle taped on the floor away from the chairs, large enough for five children to stand in.

chairs

x x
x x
x x

taped circle



Procedure: Tell the children, "We are going to play a funny game about a monster." Show the children the taped circle on the floor. Say, "This is my pot. I am going to march around the chairs, and when the music stops, I am going to pick the person in front of me and put them in my pot. You stay in the pot until the song says to run away." Minimize the scary element at first by not acting like a "wicked man" at all. Put on the record and merely walk around the outside of the chairs, stopping when the music stops. Take the child in front of you and bring him/her over to the "pot," the taped circle on the floor. Put them in. When the song says, "Slice in some potatoes and some black-eyed peas," pretend to slice vegetables into the pot. When the song says, "Stir it up," either pretend to stir up the pot or turn the child inside around and around. Return to the seated children when the song says, "Here I come," and resume your walking around the chairs, stopping when the music stops to select Number Two. Follow the same procedure for numbers three through five. On five, the song will say, "You all got away." Prompt the children to escape the pot and go back to their seats. This frustrates the plans of the "wicked man" and the game ends. Once the children know how to play the game, select a child to be the "wicked man" and play the game again.

Play Suggestions: Once the children understand the game, allow them to play it during free play. Organize the chairs and put on the record, letting the children take the lead in directing the action, but keeping a watchful eye to make sure the game doesn't get out of hand. Modifications include having the children do different movements in the pot on "Stir it up," such as jump up and down, shake, spin around, and adding more scary elements, such as a hunched body posture as you walk and/or making your hands look like claws.

FUNNY LITTLE SEEDS

Rationale: This song can be used to stimulate smooth, slow, floating movements following a discussion of things that float, as well as to teach how seeds are spread in a unit on spring.

Materials: (any or all of the following) Dandelions at the fluffy, seeding stage; soap (liquid soap and bubble-blower soap); gossamer scarves; pin-feathers; small inflated balloons.

Procedure: Demonstrate how fluffy seeds on the dandelions are spread by the breeze by blowing on them with your breath. Tell the children that in the spring the seeds float on the breeze, then fall to the ground and grow up into new plants. Give each child a dandelion and let them experiment with different ways to make the seeds float (blowing on them, waving them). If dandelions are not available, demonstrate floating with other materials. Ask the children to tell you some other things that float. Make a list of their responses. Have the children watch the balloons, scarves, feathers, bubbles, as they float. Ask the children if they can make their hands float. Demonstrate soft, floating movements with your hands, encouraging the children to join you, still sitting. Demonstrate floating movements with head, trunk and legs, having the children join with you. Then stand and select several enthusiastic children to float with you in a slow, floating dance across the open floor space. Once the children have the idea of moving like they were floating, tell them they can float to the music. Put on the song, and float with the children across the floor.

Modifications and Play Suggestions: Once the children have the idea, vary the floating movements with turning floating, backward floating, tip-toe floating, low floating. Then ask the children for their suggestions. Other possible variations: fat floating, thin floating, sideways floating, wiggly floating.

During free play, put on the song and let the children invent other games or movements to do to the music. It is also a song just to listen to while drawing pictures of the spring, or objects that float.

FRIEND-SHIP

Rationale: This song can be used to unite the children in a group effort, stressing friendship and cooperation, while at the same time teaching impulse control and the ability to follow directions.

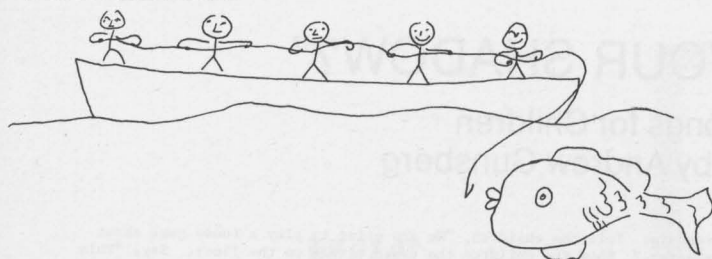
Materials: Chairs in a semi-circle around the teacher; and a sturdy rope, long enough to reach around the semi-circle of the children, and strong enough not to break when they all pull on it; a sheet of butcher paper, tape, and markers.

Procedure: This activity can be introduced by telling the story of the song before it is acted out with the children. While telling the story, use a big sheet of butcher paper to illustrate the water, the big fish, the boat and the five stick figures in the boat (see illustration below). Tell the story of the song and as each stick figure takes the line, draw the fishing line in each of the stick figures' hands.

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FRIEND-SHIP (continued)



Once you have told the story, tell the children you are all going to play the game. Take out the fishing line and attach it to your chair. Tell the children you will be the fish and they must try to pull you in, just like in the story. Put on the record and give the rope to the first child in the semi-circle. Guide the first child so that he or she takes the rope and tugs at the appropriate time in the song. Have the first child still holding the rope; hand it to the second child when the song says to, and prompt the first and second children to pull together. Follow the same procedure with the third, fourth, and fifth children. Sit steady on your chair and don't let them pull you in until the song says that the fish finally is pulled onto the boat.

Modifications and Play Suggestions: The children's names can be said at the appropriate place in the song: "So he turned to Jason who sat right next to him." In this way, the song can be used at the beginning of the school year to teach the children's names, or as a new child enters the classroom.

As the children learn the activity, the teacher can dramatize the fish by pretending to swim on the floor, taking the line in his or her hands. This can add an extra dimension to the game by suggesting the role of swimming fish to the children.

Put the song on during free play and allow the children to organize the game themselves with the teacher playing a role, but letting the children direct the play as much as possible.

LOVELY PLACE

Rationale: This activity contrasts soft, restrained tip-toe walking with freeflowing dancing to develop impulse control, timing, moving, balance, and rhythmic movement.

Materials: Large, open floor space.

Procedure: To introduce this activity, the teacher tells the seated children that they are going to listen to a song about tip-toeing across the room. Say to the children, "Sometimes do you have to be quiet because someone in your house is sleeping? Well, we are going to listen to a song that tells about a child who is tip-toeing across the room because Daddy is sleeping." Demonstrate restrained tip-toeing. "But right in the middle of tip-toeing, that child just wants to dance all around the room." Demonstrate free-flowing movements. "Uh-oh, stop that! Remember Daddy is sleeping. Go back to tip-toeing. Now watch me—I'll be the child and play the game."

Put on the record and act out the song, tip-toeing in a restrained way and then on the refrain, breaking into a spirited, flowing dance around the room, returning to tip-toeing when called for in the song. After modelling the activity, call for volunteers to play it again with you; then select new children and repeat the game for as long as their interest is sustained.

Modifications and Play Suggestions: Once the children know how to play, the teacher can be the "Sleeping Daddy"—pretending to wake after the children break into their dance, and settling back down to sleep when they return to tip-toeing. This adds a new role to the game that the children can elaborate during play.

After the children know the game, put the record on during free play and allow the children to organize the game and modify it as they see fit. The teacher can play, but let the children suggest their own elaborations.

FIREFIGHTER, POLICEMAN, AND DOCTOR TOO

Rationale: This song teaches the roles of community helpers, while at the same time fostering pretend play, impulse control, and listening skills.

Materials: Props such as a fire helmet, policeman's cap and badges, and doctor's stethoscope and bag.

Procedure: This activity fits into a unit on community helpers, or can be done following a picture book which clearly illustrates the ways in which firefighters, policemen, and doctors help people. Once the children have some background information on community helpers, set three chairs apart in the empty floor space in front of the children. Put a fire hat on one chair, the police hat on the second chair, and the doctor's equipment on the third. Say, "This is the fire truck. Who wants to be the firefighter?" Select a child to put on the helmet and sit in the chair. Follow the same procedure with the "Police Car" and the "Doctor's Office." Once these children are seated and wearing their props, say "Now we are ready to play the game. I am going to walk around the town listening to the song. Something is going to happen and I will need a firefighter, or a policeman, or a doctor to help me. I will choose the one who can help me when the song tells me to. Listen and watch. See if I pick the right helper to help me." Put on the record and walk around the three seated children. When the song

says, "Which one will you choose?" go to the appropriate helper and prompt that child to enact the gesture required by the song (squirting water on the fire, driving you home in the police car, checking your mouth and ears).

After you play the game, select a child to come up and take your place, walking around the town and choosing the helpers. Play the game again. Next, select new children to be the firefighter, the policeman, and the doctor, as well as a new "chooser."

Play Suggestions: An extension of this game involves the children making a town out of large cardboard boxes, wooden dividers, etc., and playing the game by walking through the town to find the firefighter, policeman, and doctor when called for in the song. Put the song on during play and allow the children to invent their own games to the song.

BOUNCING BALL

Rationale: This song teaches a property of air (how air can fill up things, and what happens when that air is let out). It also develops hopping ability, balance, rhythmic movement, and the ability to follow directions.

Materials: An inflated playground ball, a deflated playground ball, a bicycle pump with a pin for inflating balls.

Procedure: This activity is useful as part of a week's unit on air or as a follow-up to a lesson on the properties of air. Present the children with the inflated playground ball. Ask them if it will bounce. Ask them why. Then demonstrate how the ball can bounce because it is full of air. Then ask the children what will happen if all the air comes out of the ball. Will it bounce? Tell the story of the bouncing ball in the song. "Once there was a bouncing ball, full of air, bouncing happily along. All of a sudden, it hit a nail and all its air rushed out." Quickly replace the inflated ball with the deflated one. "Look what happened! Will it bounce? Luckily, I have a pump and we can pump it up. The pump will put air back in the ball." Start pumping in air and give the children each a chance to do some pumping. When the ball is full, demonstrate how it can bounce again.

After the children have had this experience, say "Now I am going to pretend to be a bouncing ball. I will hit a nail and lose all my air. You can pump me full of air again." Put on the song and model the activity for the children, hopping on both feet, then hitting the nail, sinking slowly to the floor, and after encouraging the children to pretend to pump you back up, you rise and resume bouncing again.

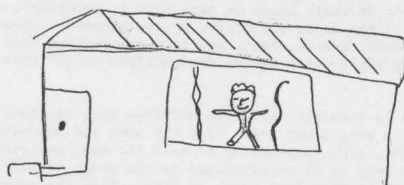
Select two children to begin bouncing on the next verse when two "bouncing balls" are called for. Play the game with two, three, four, and then five children bouncing, with the seated children as the "pumpers."

Play Suggestions: Once the children have learned this game, put the song on during free play and let them repeat it or change it as they see fit, with the teacher participating, if he or she wishes, but letting the children direct the game as much as possible.

WOKE UP TODAY

Rationale: This song teaches the concept of friendship by describing what friends do together and the happy feeling of seeing a friend outside. It can be used to stimulate a group discussion of friendship in which questions can be included to develop receptive and expressive language.

Materials: A large sheet of white butcher paper, on which a simple drawing or picture of a child looking out the window is drawn.



Procedure: This song can be used in a unit on friendship or in one on feelings. The children are seated in a semi-circle, facing the picture. The teacher says, "Here is a boy who just woke up and he is looking out the window. Who do you think he is looking for?" Have the children guess. If someone says "friend," say, "That's right, his friend. He is thinking about what kinds of things he and his friend will do today. And while he is waiting, he sings a song. I will play it, and you listen. Try to remember what the boy wants to do with his friend."

Put on the song, and listen with the children. After the song, ask the children to remember what the boy wants to do with his friend. Make a list of what the children say on the butcher paper. After the children name three things the boy in the song wants to do, ask them what they like to do with their friends. Make a list of their responses. To stimulate discussion, ask the children where they play, and what kinds of toys they play with. Once the children have exhausted their ideas, say "Now I am going to play the song again. Listen and tell me how the boy feels when he sees his friend." Play the song and listen; after the song, have the children tell you how the boy feels, and what makes him happy. Ask the children how they feel when their friend comes over.

Play Suggestions: This song can be enacted during play with the teacher modelling, pretending to wake up and looking out the window for a friend. Allow the children to come up with their own ideas of what friends can do together and include those ideas in the game.

BAGGY ROAD

Rationale: This song teaches the names and sounds of rhythm band instruments as well as developing rhythmic movement, timing and the ability to play simple instruments.

Materials: Rhythm sticks, wood block, drum, maracas, triangle and tambourine, masking tape that contrasts with the color of the floor (placed parallel on the floor to make a "road").

Procedure: This activity fits into a unit on music or rhythm band. The children should have some prior experience with the instruments before playing this game. After the children have had some practice playing the instruments, tell them you have a song that asks them to play their instruments. Tell the children to listen to the song and play when the singer tells them to. Put on the song and help the children by pointing to and otherwise prompting them when it is their turn to go. Let the children play to the song until they can play their instruments at the proper time and stop them when they should without any help from the teacher. When they can do this, put two parallel taped lines down on the floor to make "Baggy Road." Tell the children to sit in a semicircle looking down the "road." Say "Now we are going to walk down Baggy Road, playing our instruments. Listen and when your instrument is called, get up and play your instrument on Baggy Road." Put on the record and model the activity with the first child getting up and walking down the road when the rhythm sticks are called, and coming back and sitting down in your place when the song says to sit down. Each child should have a chance to walk down Baggy Road playing his or her instrument alone, and then all the children walk down Baggy Road together when the whole rhythm band is called in the song.

Play Suggestion: You can vary the activity by having the children move in different ways down Baggy Road: hop, turn, sideways, backwards, etc. Let the children come up with their own variations during free play.

CAN YOU FOOL YOUR SHADOW?

Rationale: This song teaches how, by blocking light, the children create their shadows. The song teaches body awareness and stimulates an assortment of rhythmic movements to music, while at the same time developing listening skills.

Materials: A bright light such as the light projected by an overhead projector cast onto a screen or large piece of butcher paper long enough to contain three children's shadows.

Procedure. This activity fits into a unit on light or can be used alone as a rhythmic movement activity. As part of a unit on light, the teacher should first demonstrate how the projected light brightens the screen. Then the teacher should demonstrate how shadows are made by thrusting his arm into the beam. Stress how the arm blocks the light, and makes the shadow on the screen. Have the children make shadows without music, first with their arms and then with other body parts, and finally with their entire bodies. Once you have done this, tell the children you have a song about shadows. Select three children to stand in the beam, projecting their entire shadows on the wall. Say, "We are going to try to fool our shadows. Listen to the song. Do what it tells you to do. See if your shadow does it too." Play the song and participate with the first group of children, modelling each movement called for in the song. Give other children a chance to play when the first group is finished, and this time it may not be necessary to model the actions.

Play Suggestion: Once the children know how to play, allow them to dress up in clothes to create different shadows. Use hats, purses, old jackets, etc., to create a variety of shadows. The children should use their imaginations to elaborate the game in any way that is appropriate to the classroom.

MR. MUD

Once I made a man out of the cold clay on the ground,
I packed the clay together till his head was big and round.
And I packed him up and I worked on him with love,
And I called him Mr. Mud.

I cut two slits there for his eyes and I made him two eyebrows.
Then I made a nose just hanging right above his mouth.
And I made two ears and stuck them to his head.
"Mr. Mud's your name," I said.

Refrain:

Feel your body, up and down.
Feel your body, all around.
Feel yourself and soon you will know,
Your body, it just grows and grows.

Then I made a neck, I made it underneath his chin.
And I made him two broad shoulders and a chest to put air in.
And a stomach that was soft and jiggy--
Mr. Mud looks good to me.

Then I made him arms, I gave him elbows with a point.
I gave him hands on boney wrists and fingers with their joints.
And I gave him palms and little finger tips--
Mr. Mud had all of this.

Refrain

Then I gave him legs, I gave him knees that he could bend.
And each leg had an ankle and a foot there on the end.
And I gave him toes to wiggle on his feet.
Mr. Mud, you're now complete.

"Mr. Mud," I said, "I think I'll roll you on the ground,
And make your body bigger as the clay comes gathering round.
And you'll feel your body growing like a leaf.
Mr. Mud, get off your seat."

Roll your body round and round,
Rolling on the cold, hard ground.
Roll around and soon you will know,
Your body, it just grows and grows.

Then along came Mrs. Mud and said, "It's time to go."
They live down by the river; you can hear the water flow.
And you know that they're as happy as can be.
You know, they look like you and me.

Mr. Mud, goodbye.
Down by the river side.
Mr. Mud, you know,
Your body grows and grows.
Mr. Mud, Mr. Mud.

WICKED MAN

I am a wicked man.
I have a wicked plan.
I'm going to eat you up.
I'll have you for my sup,
And when the music stops
I'll pop you in my pot.
And now I guess you see
You have to come with me.

Refrain:

A wicked man, a wicked man,
A wicked man indeed.
A wicked man, a wicked man,
I'm wicked down to my knees, Oh yeah,
I'm wicked down to my knees.
Put in some potatoes and some black-eyed peas,
Slice up some tomatoes and some celery, please.
Stir it up, stir it up, stir it again,
Now I'm going to come on back for some of your friends.

I am a wicked man; I have big hairy hands.
I've come for Number Two.
I'll pop you in my stew.
And when the music stops,
I'll pop you in my pot.
And now I guess you see,
You'll have to come with me.

Refrain

I am a wicked man, I'm from a wicked land.
I've come for Number Three,
Now who's that going to be?
And when the music stops,
I'll pop you in my pot.
And now I guess you see
You'll have to come with me.

Refrain

I am a wicked man, and now you understand,
I've come for Number Four,
And then I'll get some more.
And when the music stops,
I'll pop you in my pot.
And now I guess you see
You'll have to come with me.

Refrain

I am a wicked man, I have a wicked plan.
But--you all got away.
Come back here, I say.
You're all back in your seats,
There's nothing else to eat.
There's nothing left to do,
But come and get you.

A wicked man, a wicked man,
A wicked man indeed.
A wicked man, a wicked man,
I'm wicked down to my knees, you know,
I'm wicked down to my knees.

Wicked, wicked man,
Wicked, wicked man.
Wicked, wicked, wicked, wicked, wicked,
Wicked man.

FUNNY LITTLE SEEDS

Funny little seeds that go drifting in the sun,
Drifting in the sun over everyone.
Funny little seeds that go drifting in the sun,
Drifting in the sun over everyone,
And the Breeze carries them along.
Sing a happy song--
And the Breeze carries them along.
Sing a happy song, sing a happy song,
In the merry, merry month of May,
In the merry, merry month of May.

Funny little seeds that go drifting where they go,
Drifting where they go and nobody knows.
Funny little seeds that go drifting where they go,
Drifting where they go and nobody knows,
And the Breeze blows a laugh along.
Sing a happy song--
And the Breeze carries them along.
Sing a happy song, sing a happy song,
In the merry, merry month of May,
In the merry, merry month of May.

Funny little seeds, now the children laugh and play.
Children laugh and play on a sunny day.
Funny little seeds, now the children laugh and play,
Children laugh and play on a sunny day.
And the Breeze blows a laugh along.
Sing a happy song--
And the Breeze blows a laugh along.
Sing a happy song, sing a happy song,
In the merry, merry month of May,
In the merry, merry month of May.

Funny little seeds that go drifting in the sun,
Drifting in the sun over every one.
Funny little seeds that go drifting in the sun
Drifting in the sun over every one.
And the Breeze carries them along.
Sing a happy song--
And the Breeze carries them along.
Sing a happy song, sing, a happy song
In the merry, merry month of May,
In the merry, merry month of May.

THE FRIEND-SHIP

Once there were a bunch of kids out on their friend-ship.
Grab a-hold, grab a-hold, take the line.
They sailed out on the sea aboard their friend-ship
Just to catch the biggest fish that they could find.

Bigger than a whale with a floppy tail,
Glistening like the sun that shines.
The first kid grabbed the rope: "Holy smoke!
This fish has got to be all mine."

And he tugged and he tugged and he tugged and he tugged,
He tugged and he tugged and he tugged and he tugged,
He tugged and he tugged and he tugged and he tugged,
He tugged and he tugged but the fish wouldn't budge.

He said, "I think I'm gonna need some help here on this
friend-ship."
So, he turned to the kid who sat right next to him.
He said, "I'll share this fish with you if you will help me.
Grab a-hold, take the line, let's pull him in."

'Cause he's bigger than a whale with a floppy tail,
Glistening like the sun that shines.
Two kids grabbed the rope: "Holy smoke!
This fish has got to be all mine."

Refrain:

And they tugged and they tugged and they tugged and they tugged,
They tugged and they tugged and they tugged and they tugged,
They tugged and they tugged and they tugged and they tugged,
They tugged and they tugged but the fish wouldn't budge.

They said, "I think we're going to need some help here on
this friend-ship."
So they turned to the kid who sat right next to them.
They said, "We'll share this fish with you if you will help us.
Grab a-hold, take the line, let's pull him in."

'Cause he's bigger than a whale with a floppy tail,
Glistening like the sun that shines.
Three kids grabbed the rope: "Holy smoke!
This fish has got to be all mine."

Refrain

They said, "I think we're going to need some help here on
this friendship."
So they turned to the kid who sat right next to them.
They said, "We'll share this fish with you if you will help us.
Grab a-hold, take the line, let's pull him in."

'Cause he's bigger than a whale with a floppy tail,
Glistening like the sun that shines.
Four kids grabbed the rope: "Holy smoke!
This fish has got to be all mine."

Refrain

They said, "I think we're going to need some help here on
this friend-ship."
So they turned to the kid who sat right next to them.
They said, "We'll share this fish with you if you will help us.
Grab a-hold, take the line, let's pull him in."

And they tugged and they tugged and they tugged and they tugged,
They tugged and they tugged and they tugged and they tugged,
They tugged and they tugged and they tugged and they tugged,
They tugged and they tugged and they tugged and they tugged,
And the fish it started to come up.
Yeah, they pulled it up! Right on the boat! It came right up!

They finally pulled that fish aboard the friend-ship,
And they turned and sailed for home there in the sun,
And the lesson that they learned aboard the friend-ship
Is that if friends all help each other, they get the job done.

LOVELY PLACE

Tip-toe in, look around, but don't you make a single sound.
Follow me, quiet as can be, walk on tiptoes, watch your step,
And watch out for daddy.

What a lovely place, curtains made of lace.
I just want to dance around this great big room.
I want to dance around this great big room,
Dance around this great big room.
Let me dance around this great big room.

No, you can't, you can't dance; walk slow, tippy toe,
That's the way to go.
Walk so soft, tippy-toe of course,
We are sneaking through the room and we might get across.

What a lovely place, curtains made of lace.
I just want to dance around this great big room.
I want to dance around this great big room.
Dance around this great big room.
Let me dance around this great big room.

Stop right there, that's exactly where,
Step slow, tippy-toe, be careful how you go.
Sssh, quiet as a mouse, walking through the house.
Don't you wake my daddy up, or he may throw us out.

What a lovely place, curtains made of lace,
I just want to dance around this great big room.
I want to dance around this great big room.
Like a great big party that's on my mind.

Now stop, freeze--don't you even sneeze.
Step slow, tippy-toe, walk softly now with me.
Don't you talk; be careful how you walk.
We are sneaking through the room and we may get across.

What a lovely place, curtains made of lace.
I just want to dance around this great big room.
I want to dance around this great big room.
Dance around this great big room.
Let me dance around this great big room.

Tip-toe in, look around, but don't you make a single sound.
Follow me, quiet as can be, walk on tiptoes, watch your step,
And watch out for daddy.

What a lovely place, curtains made of lace.
I want to dance around this great big room.
I want to dance around this great big room,
Dance around this great big room.
Let me dance around this great big room.

Let me dance.
I want to dance.
I want to dance.
Da, Da, Da, Da,
Dance, Dance.

FIREFIGHTER, POLICEMAN AND DOCTOR TOO

Walking through the town,
There's something burning down.
Smoke and fire in the air,
Better call someone, get them
Coming on the run.
Because the fire is burning like the sun.

Thick black smoke and I sure do hope
You're going to call the right one.
You know I'm no liar,
We've got to put out the fire--
Who's going to get the job done?

Firefighter, policeman, and doctor too--
Which one are you going to choose?

Squirt that water onto the fire.
We've got to stop the flames
From going higher and higher.
Squirt that water till the fire is out.
Everybody knows what I'm talking about.
Now get back in your seat.
Get ready for the brand new beat.

FIREFIGHTER, POLICEMAN AND DOCTOR TOO (continued)

Walking through the town.
But you're feeling kind of down.
You're lost and you're all alone.
You're walking kind of slow.
You don't know where to go.
You don't know the way to get home.

Lots of strange faces,
And lots of strange places.
You begin to feel afraid.
You know you've got to find
Someone who's good and kind.
Someone who will show you the way.

Firefighter, policeman, and doctor too--
Which one are you going to choose?

Find the policeman.
Tell him your name.
He will take you home
In the sun and the rain.

Find the policeman,
He'll take you home.
You won't be afraid,
You won't be alone.

Now get back in your seat;
Get ready for the brand new beat.

Walking on your way,
But you don't feel good today.
You're feeling kind of sick.
You'd better wear your sweater.
I hope you get better.
I hope you get better quick.

You've got an aching head.
And you should have stayed in bed.
And your stomach hurts you too.
Who will you call,
To take care of it all?
Because maybe you've got the flu.

Firefighter, policeman, and doctor too--
Which one are you going to choose?

The doctor says "open your mouth.
We've got to find out
What this is about."
The doctor looks inside your ears;
You're going to get better now, don't you fear.

Now get back in your seat;
Get ready for the brand new beat.

Walking through the town;
Now you've been around.
You know how to find help quick.
The firefighter fights the fire;
The policeman takes you home;
The doctor helps you when you're sick.

It's nice to know that wherever you go,
You can find help quick.
The firefighter fights the fire;
The policeman when you're lost;
And the doctor helps you when you're sick.

Firefighter, policeman, and doctor too--
All three are there to help you.

BOUNCING BALL

Once there was a bouncing ball,
Bouncing on her way, that's all.
Bouncing high and bouncing low,
Bouncing everywhere, you know.

Everybody said that she should stop,
But she likes to bounce and she likes to hop.
She'll keep bouncing all about
Till her air comes rushing out.

But suddenly she lost her air.
She hit a nail and she stayed there.
And she sunk very slowly to the ground,
Sinking very slowly, slowly down.

Oh, no, there must be some mistake.
She's flatter than an old pancake.
We better pump and pump her up,
And pump and pump and pump her up,
And pump and pump and pump till she's flying again,
Till she's bouncing, my friends.

Now two bouncing balls--

Once there were two bouncing balls,
Bouncing on their way, that's all.
Bouncing high and bouncing low,
Bouncing everywhere, you know.

Everybody said that they should stop,
But they like to bounce and they like to hop.
They'll keep bouncing all about
Till their air comes rushing out.

But suddenly they lost their air.
They hit a nail and they stayed there.
And they sunk very slowly to the ground,
Sinking very slowly, slowly down.

Oh, no, there must be some mistake.
They're flatter than an old pancake.
We'd better pump and pump them up,
And pump and pump and pump them up,
And pump and pump and pump till they're flying again,
Till they're flying, my friend.

[Repeat with three, four, and five bouncing balls.]

Bouncing, bouncing, bouncing, bouncing,
Hey, little bouncing ball.
Bouncing, bouncing, bouncing, bouncing,

Hey, little bouncing ball.
Bouncing ball, bouncing ball,
Bouncing ball, bouncing ball,
Bouncing ball, bouncing ball,
Bouncing, bouncing, bouncing, bouncing,
Hey, little bouncing ball.

WOKE UP TODAY

Woke up today and I looked out,
Looked out my window for you.
Woke up today and I looked out,
Looked out my window for you.

Refrain:

Looked out, looked out my window for you.
Looked out, looked out my window for you.
And when I see you playing outside my window,
It makes me so happy because I know
That I'll be outside soon and playing with you,
When my breakfast is through.

Do you want to climb, in the branches,
The branches of the old tree?
Do you want to climb in the branches,
The branches of the old tree?

Refrain

Do you want to play?
When they chase us, we can run away.
Do you want to play?
When they chase us, we can run away.

Refrain

Do you want to be a super super hero with me?
Do you want to be a super super hero with me?

Refrain

Woke up today and I looked out my window for you.
Woke up today and I looked out,
Looked out my window for you.
Woke up today and I looked out,
Looked out my window for you.

Looked out, looked out my window for you.
Looked out, looked out my window for you.

BAGGY ROAD

Walking down the road, Baggy Road.
Walking down the road, Baggy Road.
Walking down the road, Baggy Road.
Walking down the road, Baggy Road.

Walking down the road, Baggy Road.
Rhythm sticks, get ready to go.
Rhythm sticks, now here we go,
Walking with the rhythm sticks on Baggy Road.

Click-a-click-a-click-a go the sticks.
Click-a-click-a-click-a go the sticks.
Click-a-click-a-click, now here we go,
Playing the rhythm sticks on Baggy Road.

Now sit down and you will know
Who's the next, the next to go.

Walking down the road, Baggy Road.
Wood block, now get ready to go.
Wood block, now here we go,
Walking with the wood block on Baggy Road.

Tock-a-tock-a-tock goes the wood block.
Tock-a-tock-a-tock goes the wood block.
Tock-a-tock-a-tock, here we go,
Playing the wood block on Baggy Road.

Now sit down and you will know
Who's the next, the next to go.

Walking down the road, Baggy Road.
Drummer, now get ready to go.
Drummer, now here we go,
Walking with your drum on Baggy Road.

Rum-a-tum-a-tum, goes the drum,
Rum-a-tum-a-tum, goes the drum.
Rum-a-tum-a-tum, here we go,
Playing the drum on Baggy Road.

Now sit down and you will know,
Who's the next, the next to go.

Walking down the road, Baggy Road,
Triangle, get ready to go.
Triangle, now here we go,
Walking with the triangle on Baggy Road.

Ting-a-ling-a-ling, listen to it sing,
Ting-a-ling-a-ling, listen to it sing.
Ting-a-ling-a-ling, now here we go,
Walking with the triangle on Baggy Road.

Now sit down and you will know,
Who's the next, the next to go.

Walking down the road, Baggy Road,
Maracas, now get ready to go.
Maracas, now here we go,
Walking with maracas on Baggy Road.

Chock-a-chock-a-chock-a- go the maracas,
Chock-a-chock-a-chock-a- go the maracas.
Chock-a-chock-a-chock-a-, now here we go,
Playing the maracas on Baggy Road.

Now sit down and you will know,
Who's the next, the next to go.

Walking down the road, Baggy Road,
Tambourine, get ready to go.
Tambourine, now here we go,
Walking with the tambourine on Baggy Road.

Shake-a-shake-a-shake that tambourine,
Shake-a-shake-a-shake that tambourine.
Shake-a-shake-a-shake, now here we go,
Playing the tambourine on Baggy Road.

Now sit down and you will know
Who's the next, the next to go.

Walking down the road, Baggy Road,
Rhythm band, get ready to go.
Rhythm band, now here we go,
Rhythm band marching down Baggy Road.

Listen to that rhythm band,
Listen to that rhythm band.
Rhythm band, here we go,
Playing your instruments on Baggy Road.

La-di-da-a-la-di-da-da.
La-di-da-a-la-di-da-da.

CAN YOU FOOL YOUR SHADOW?

Can you fool your shadow?
Shake your head.
Can you fool your shadow?
Shake your head.
Can you fool your shadow?
Shake your head--
But no matter what you do, you know,
Your shadow does it too.

Can you fool your shadow?
Lift your leg.
Can you fool your shadow?
Lift your leg.
Can you fool your shadow?
Lift your leg--
But no matter what you do, you know,
Your shadow does it too, Oh.

Refrain

Dancing, dancing, dancing,
Dancing all around.
No matter what you do,
Your shadow's got it down.
No matter what you try,
You cannot get it by.
Your shadow follows you just like you've
got another eye.

Can you fool your shadow?
Wiggle your elbow.
Can you fool your shadow?
Wiggle your elbow.
Can you fool your shadow?
Wiggle your elbow--
But no matter what you do, you know,
Your shadow does it too.

Can you fool your shadow?
Spread your arms and fly.
Can you fool your shadow?
Spread your arms and fly.
Can you fool your shadow?
Spread your arms and fly--
But no matter what you do, you know,
Your shadow does it too, Oh.

Refrain

Can you fool your shadow?
Wiggle your knee.
Can you fool your shadow?
Look and see.
Can you fool your shadow?
Wiggle your knee.
But no matter what you do, you know,
Your shadow does it too.

Can you fool your shadow?
Go ahead, dance.
Can you fool your shadow?
Not a chance.
Can you fool your shadow?
Go ahead, dance.
But no matter what you do, you know,
Your shadow does it too, Oh.

Refrain

Can you fool your shadow?
Shake all over.
Can you fool your shadow?
Shake all over.
Can you fool your shadow?
Shake all over.
But no matter what you do, you know,
Your shadow does it too.

Can you fool your shadow?
Jump up and down.
Can you fool your shadow?
All over town.
Can you fool your shadow?
Jump up and down.
But no matter what you do, you know,
Your shadow does it too.

Can you fool your shadow?
Can you fool your shadow?

Can you fool, fool, fool, fool?
Can you fool, fool, fool, fool?

Oh, no matter what you try,
'Cause he's such a slippery guy,
I said your shadow, oh.

No matter what you try,
'Cause he's such a slippery guy,
I said your shadow, oh.

Your shadow, I said, your shadow.
Your shadow, your shadow.
Your shadow.

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