

**SARAH LEE GUTHRIE**  
**& FAMILY**



**GO WAGGALOO**



Smithsonian Folkways

# GO WAGGALOO

SARAH LEE GUTHRIE & FAMILY



SFW CD 45069

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- 1. Don't I Fit in My Daddy's Shoes? 2:24** (Sarah Lee Guthrie / Sweet Milk Creek Music, ASCAP)
- 2. Go Waggaloo 3:26** (Words by Woody Guthrie / Woody Guthrie Publications, BMI; music by Sarah Lee Guthrie / Sweet Milk Creek Music, ASCAP)
- 3. Take Me to Show-and-Tell 2:24** (Johnny Irion – Sarah Lee Guthrie – Olivia Irion / Rte. 8 Music, ASCAP – Sweet Milk Creek Music, ASCAP)
- 4. Bright Clear Day 3:29** (Words by Woody Guthrie / Woody Guthrie Publications, BMI; music by Sarah Lee Guthrie and Johnny Irion / Sweet Milk Creek Music – Rte. 8 Music, ASCAP)
- 5. 'Cuz We're Cousins 2:09** (Johnny Irion / Rte. 8 Music, ASCAP)
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- 8. Fox and the Goose 4:13** (Words by Woody Guthrie / Woody Guthrie Publications, BMI; music by Sarah Lee Guthrie / Sweet Milk Creek Music, ASCAP)
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# INTRODUCTION

by Arlo Guthrie

I loved hearing *Go Waggaloo!*

It's a great collection of songs for little kids and people who like listening along with little kids. There are some old traditional songs, and some just barely made up. I was wonderfully surprised when Sarah Lee told me she was going to be doing a record for children. I've done one or two, and it's no small feat to create a record that will hold the attention of someone who is not used to listening to records. If you do it right, it's a treasure. This is that.

It also continues a family chain forged long before I was born. My father, Woody Guthrie, took words and little tunes from my sister Cathy and turned them into songs for little kids everywhere. Kids create songs all the time, but few parents take the time to write them down. Fewer still assemble them into singable songs and record them. And just as the songs big people write make sense to other big people, songs by kids resonate with other kids—sometimes.

My mother Marjorie turned the songs into dances for children, and we all grew up running around singing and dancing to the “Kid Songs” that have gone beyond our immediate family and into the lives of families around the world. Johnny Irion (my son-in-law) and Sarah Lee (my 3rd daughter) got down on the floor and co-wrote some of these songs with Olivia (their 1st daughter). The tradition of playing with and stealing words and music from our children continues in a delightful way.

If you have enough kid left inside yourself somewhere for these songs to make sense, consider yourself lucky. They are the building blocks of who you are and where you come from. I love songs that are inspired and/or written by kids themselves and not by people who think they know what's good for you. The standard these days for what passes for children's music is so awfully predictable and boring, you'd think you or your kids have attention deficit problems. It's a wonder no one has asked whether there's something worth paying attention to in the first place.



The test for whether a collection of songs is any good is an easy one. If it captures your attention and makes you feel as if someone thinks like you do, it's a good record. As *Go Waggaloo* was playing I didn't answer the phone, read the news, or stare out into space, I just felt like I was there. And I was. It worked.

It worked so well that about a week ago (July 2009), before this record was even available, I was up at some folk festival in Canada. I was doing a workshop of "songs about change" and couldn't think of anything when the microphone got passed my way. There's only so many songs about injustice, intolerance, and insanity that

even a serious group of people can hear at one time. I sang my granddaughter's "Show-and-Tell." And every one of the few thousand people there began singing along. I had never sung it before, and hadn't even looked at the lyrics. I remembered it from seeing it once on a YouTube video my wife Jackie had recorded. When you can hear a song once and remember enough of it to sing to thousands of serious people without rehearsing, THAT'S a good song. And that's just one of my favorites on this record.

*July 2009*



*Dad and me*



## THOUGHTS ON CHILDREN'S MUSIC

*by Stefan Shepherd*

I spend a lot of time writing about, thinking about, and listening to music for kids and families, hearing hundreds of albums each year. There has been a resurgence of the kids' music genre over the past decade. Artists are finding they can have a career writing and performing songs for families or extending their careers by doing so occasionally; whatever stigma there might have been regarding "adult" musicians making music for families has now been obliterated. The number of albums I'm comfortable recommending to families is comparatively small; however, because of the ease of recording and distributing music, more great music that appeals not only to kids but also in some way to the adults who love them is available than ever before.

Still, I can't say that recorded music is at the core of our family's musical life. My kids don't necessarily spend a lot of time listen-

ing to the music I review. They're happy to listen to what we slip into the CD player at home or on the road, and they even have favorites that they'll suggest if asked, but they don't typically grab a CD off the shelf and put it into the stereo. (Perhaps if we lived closer to more kids' musicians and the kids saw them perform—and interacted with them—on a regular basis, things would be different.)

What my kids do spend time doing, more than I remember when I was their age, is making music a part of their everyday lives. Not in a Mozartian musical prodigy sort of way, mind you, just in the way eating or talking to friends is a part of your everyday life.

There are lots of reasons why making music a part of your family's life is so important. Sure, there's the academic literature that enumerates the long list of benefits in singing to and with children. Who hasn't come up with a tooth-brushing song to encourage recalcitrant kids? Or used a lullaby to center a child (and parent)?

But beyond the academic reasons are the just-for-fun reasons. Our daughter has started piano lessons, and it is still exciting to her, this process of learning a new skill, of being able to play on an instrument the songs she's sung for more than half her life. Our son loves to dig into the blue basket filled with musical instruments in the corner of our living room. He may ask—er, command—us to dance, accompanying us only with furious beating on our lollipop drum or leading us on an impromptu parade through the house.

And the kids change our music-making in unexpected ways. One day I was singing “My Bonnie Lies over the Ocean” when I decided to mix things up and sing a verse about how “My Chicken Lies over the Ocean.” It became my son’s favorite rendition, so much so that I rarely get to sing the original. But the connection to that song has become that much more powerful to him—and to me.

All of which brings me to the album you’re hearing now. When I listen to *Go Waggaloo*, I get the feeling that music is at

the center of Sarah Lee Guthrie’s family’s life. Well, you say, Sarah Lee and her husband Johnny Irion are touring musicians, so how could their lives not center on music? But what I hear in this album isn’t the sound of people who focus on music because they’re musicians; I hear a family with that box of instruments in the living room too. I hear a family who make up songs about ponies because they make up songs all the time. I hear a family for whom the concept “make music together” is not only important, it’s one in which all three words are given equal weight.

The album is deliberately described as being by “Sarah Lee Guthrie and Family.” Her husband Johnny and daughter Olivia get songwriting credits along with Sarah Lee, and if you skim the list of performers, you’ll find a whole bunch of Guthries and Irions. The entire album is a celebration of families—not just of Sarah Lee’s own immediate family but also of the broader family of folks who use music and stories to knit together communities through generations. That Sarah Lee is at the intersection

of those two families—one small, one very large—explains why the album is as important as it is fun.

A lot of kids sing on this album. Sometimes kids on a kids' album sound as if they are auditioning for Broadway, “expecting their 6 PM union break,” as a musician once described it to me. Their voices may be pitch-perfect, but I have difficulty hearing the joy behind their words. Not so here—you can hear Sarah Lee’s daughters and nieces and nephews having fun; every song seems to feature a different combination of young folk. It’s that playfulness that keeps the album grounded and familiar. These are stories that will live in the family’s history.

The generation or two that precedes Sarah Lee—the other, larger family—helps connect this album to the broader community. I noted above that there is more great music for families than at any point since music began to be recorded, but it wasn’t so long ago that there was no distinction between music for kids and adults. That music was folk music, and it makes

up the backbone of Smithsonian Folkways’ catalogue.

The most obvious connection is Sarah’s use of Woody Guthrie’s lyrics on three tracks. Just as Wilco and Billy Bragg provided music to accompany Guthrie’s lyrics on a pair of albums, so here does Sarah write the music for the title track and “Fox and the Goose,” and she and Johnny for “Bright Clear Day.” The lyrics may be old, but the sound is contemporary—“Go Waggaloo” uses a drum machine as the percussive background to the title character’s travels.

Pete Seeger, that most energetic of singers and preservers of folk traditions, tips his cap to both the past (listen to him give the concluding verse on “Oh How He Lied” a special zest) and the future (playing banjo on Sarah Lee’s song “Don’t I Fit in My Daddy’s Shoes?”). And of course Sarah Lee’s own daddy Arlo pitches in, offering delicate ukulele accompaniment on the tender “Brush Your Teeth Blues #57.”

As I’ve listened to all those other kids’ albums over the years, I realize how much



of kids' music flows from the music on Folkways' children's albums recorded fifty years ago or more. Woody Guthrie's prolific songwriting, Pete Seeger's clear voice and encyclopedic folk-song knowledge, Ella Jenkins's call-and-response technique, Lead Belly's blues guitar—all of these echo throughout albums recorded since, be it those of Raffi, this album, or even, yes, a certain purple dinosaur.

Obviously some of the songs in Folkways' collection deal with subjects that are somewhat remote to the 21st-century urban or suburban listener. It may be hard today to relate to a song about coal miners, though for the listeners of 60 years ago, such a song had a more direct impact. Having said that, one reason I'm excited about this album is that it blends the 19th and 20th and 21st centuries into one big stew. Woody Guthrie's "Car Car" may sound quaint now if we ride 15,000 miles a year in the minivan, but when Woody recorded it, it sounded new. (And it still sounds new to the child who hasn't ridden 15,000 miles a year in the minivan.) I feel confident that, if he were around

today, Woody would've found a way to work Xboxes and DVDs into a song just as Sarah Lee's family does here.

What you will hear on this album is a combination of the new and old, of singing to and singing with, of love and professional skill. It celebrates both the past and the future. It is possible to sing both "She'll Be Comin' 'Round the Mountain" as families have done for generations, and a song about a multitasking mom on "If Mama Had Four Hands," and have neither song sound out of place.

I hope that listening to this album puts you in a mood to sing along. I also hope that it puts you in a mood to turn off the CD player or iPod (not to mention the Xbox and DVD player) when it's over. Make music with your family; sing well-loved songs, or make up new ones retelling the silly stories of your day. I'm pretty sure that Sarah Lee and her family, not to mention Woody and Pete, would want it that way.

*Phoenix, Arizona, July 2009*

## TRACK NOTES

by Sarah Lee Guthrie  
and Johnny Irion



# 1.

## Don't I Fit in My Daddy's Shoes?

Sarah Lee Guthrie, LG Gibson  
guitar and vocals; Pete Seeger,  
banjo; Bobby Sweet, mandolin

*"Daddy's Shoes" was written while we were living in South Carolina. I remember getting out of bed and writing down these lines. The melody was obvious to me, and I knew I would remember it. There it sat until Sophia was about a year old and started taking a liking to all of our shoes. I immediately remembered that song I had written down about five years prior. When we played the recording for my parents, I could tell they really liked it. Dad suggested I get Pete to play on it. So we did! He liked it too. This made me very happy!*

Don't I fit in my daddy's shoes? / Don't I fit in my daddy's shoes?  
Well, I think they look fine. / How I wish they were mine!  
Don't I fit in my daddy's shoes?

Don't I fit in my mama's shoes? / Don't I fit in my mama's shoes?  
Come look at me, / I'm as pretty as can be.  
Don't I fit in my mama's shoes?

I've been dancin' all around and laughin' like a clown.  
Take a picture and see how they look good on me.  
Don't I fit in my daddy's shoes?

Well, I'm daddy's little girl and I've been all around this world.  
I've been dancin' and singin', playin' and dreamin'  
I'll fit in my daddy's shoes.

Don't I fit in my daddy's shoes? / Don't I fit in my daddy's  
shoes?  
How I love to see 'em shine, I'm so glad that he's mine.  
Don't I fit in my daddy's shoes?

Don't I fit in my daddy's shoes? / Don't I fit in my daddy's shoes?  
I'm just one step away. / I can't wait for the day  
That I'll fit in my daddy's shoes.



*Dad-Dad's shoes*

## 2. Go Waggaloo

Sarah Lee Guthrie, lead vocals, toy piano; Johnny Irion, 12-string guitar, sitar; Annie Guthrie, Jacklyn Guthrie, Olivia Irion, and Mo Guthrie, backup vocals; Amanda Kowalski, upright bass; Nana's drum machine keeps the groove, Sarah Lee dialed in the beat.

*“Go Waggaloo” is a lyric that Woody wrote. It was given to me amongst many others from the Smithsonian Folklways Archives. The idea was to add melodies to these previously unrecorded songs for kids. I loved “Go Waggaloo”—it sound-like a lot of fun! So I started a rhythm on my knee and started rapping the words to what seemed like a brief explanation of Woody’s life. I was so excited about the song forming that I started up the beat box and recorded it right then so I wouldn’t forget it. It turned out to be the final track. Everyone seemed to like the demo, so we added bass, 12-string, toy piano, and some kids! Magic!*

*Chorus:*

Ha ha go waggy waggy / Hey, hey, go waggaloo  
Ha ha go waggy waggy / Hee, hee, go waggaloo

In this world of spiratulation / Hey, hey, go waggaloo  
I was born by quick decision / Hee, hee, go waggaloo  
My mother was of doublin’ troubles / Hey, hey, go waggaloo  
Daddy cooked in sudsy bubbles / Hey, hey, go waggaloo

I was a child of normal battles / Hey, hey, go waggaloo  
Fought with rocks and sticks and rattles / Hey, hey, go  
waggaloo

I took down with the chills and fevers / Hey, hey, go  
waggaloo

I felt bad as gypsum weeders / Hey, hey, go waggaloo

## Chorus

Mama died of natural causes / Hey, hey, go waggaloo  
Papa died of money losses / Hey, hey, go waggaloo  
My brothers and my sisters scattered / Hey, hey, go waggaloo  
I grew up in raggy tatters / Hey, hey, go waggaloo

Every state and every city / Hey, hey, go waggaloo  
I tried to pay them all a visit / Hey, hey, go waggaloo  
I danced and sung to earn my eats / Hey, hey, go waggaloo  
Slept in car seats on the streets / Hey, hey, go waggaloo

I lived in camp with timber droppers / Hey, hey, go waggaloo  
Lived in shacks of worried croppers / Hey, hey, go waggaloo  
The winter froze me on the roads / Hey, hey, go waggaloo  
Froze my ears, my legs, my nose / Hey, hey, go waggaloo

## Chorus

I went down to Mexico country / Hey, hey, go waggaloo  
I seen the big high trees in Canada / Hey, hey, go waggaloo  
I took down with the desert sunstroke / Hey, hey, go waggaloo  
I had money 'til I went broke / Hey, hey, go waggaloo

Every bad thing come and hit me / Hey, hey, go waggaloo  
Snakes they struck me, dogs they bit me / Hey, hey, go waggaloo  
I ain't down yet, I'm still walkin' / Hey, hey, go waggaloo  
I keep askin', I keep talkin' / Hey, hey, go waggaloo





### 3.

## Take Me to Show-and-Tell

Sarah Lee Guthrie, lead vocals; Johnny Irion, acoustic guitar, woodblock, and backup vocals; Olivia Irion, backup vocals; Amanda Kowalski, upright bass

*"Show-and-Tell" is a great story. One morning while Olivia was rushing around looking for something to bring to show-and-tell before the bus came, Johnny mentioned that she should bring him to show-and-tell. She thought that was a great idea, then turned to me and said, "Can I take you to show-and-tell?" We laughed and decided both of us would go and we would bring her new little sister Sophie and our guitars. Before we had arrived, Johnny came up with the chorus. By the time we left the school, we had the verses with the help of Olivia's kindergarten class. It's a great sing-along, and you can easily make up your own verses. Just replace the second line with something that rhymes with "ell," and you got it!*



*Chorus:*

Take me to show-and-tell. (4x)

Take me to show-and-tell.

I'm gonna learn how to read and spell.

Take me to show-and-tell.

Take me to show-and-tell.

Take me to show-and-tell.

I promise I won't scream and yell.

Take me to show-and-tell.

Take me to show-and-tell.

I brought a bear to show-and-tell.

He could count, oh, pretty well.

Six plus six is twelve.

Take a bear to show-and-tell.

I took a drum to show-and-tell.

I like to bang it, can't ya tell?

A little loud—oh well!

Take a drum to show-and-tell.

*Chorus*

I took a turtle to show-and-tell.

He didn't come out of his shell.

A little shy, I guess—oh well!

Take a turtle to show-and-tell.

I took a spider to show-and-tell.

It didn't go over very well.

Teacher ran out the door and yelled,

“Don't bring that spider back to show-  
and-tell!”

*Chorus*

Take me to show-and-tell.

We'll be done when they ring the bell.

Take me to show-and-tell.

Take me to show-and-tell.

*Chorus*

# 4.

## Bright Clear Day

Sarah Lee Guthrie, lead vocals, shaker, and tambourine; Johnny Irion, acoustic guitar and backup vocals; Krishna Guthrie, drums; Olivia Irion, backup vocals; Amanda Kowalski, upright bass

*"Bright Clear Day" was another of Woody's lyrics. Johnny and I worked this one up together one day. This is what Woody wrote at the bottom of the page:*

Marjorie made this song up and sang it to Cathy when Cathy was a little baby; and then, as Cathy grew up into a big girl, she made up her own verses to it. "I like to see the boats, on a lovely day, hey, hey, hey." I like to see the trucks on a lovely day." And so forth. You'd ought to be able to add on your own verses to this one easy as pie. What do you like to do on a bright clear day? I changed it from a lovely day to a bright clear day simply because it is hard for me to say that word, lovely. But, you sing it any kind of a day you want to. Even a rainy or a stormy or a cloudy or a windy day....

*We made it our own by replacing some of the things we like to do on different kinds of days. I love the blend of Johnny and Olivia and me singing together on this one especially.*



Oh, I like to walk on a bright clear day,  
hey, hey, hey (2x)

And I like to run on a bright clear day,  
hey, hey, hey (2x)

*Chorus:*

It's a bright clear day, it's a bright clear day, hey, hey, hey  
It's a bright clear day, a lovely day, hey, hey, hey  
It's a bright clear day, it's a bright clear day, hey, hey, hey  
It's a bright clear day, a lovely day, hey, hey, hey.

And I like skip on a rainy day, hey, hey, hey (2x)  
Yes, I like to hop on a windy day, hey, hey, hey (2x)

*Chorus*

Well, I like to jump on a cloudy day, hey, hey, hey (2x)  
Say, I like to look on a stormy day, hey, hey, hey (2x)

*Chorus*

Oh, I like to eat on a wintry day, hey, hey, hey (2x)  
Yes, I like to drink on a hot summer day, hey, hey, hey (2x)

*Chorus*



# 5.

## 'Cuz We're Cousins

Sarah Lee Guthrie, lead vocals; Johnny Irion, acoustic guitar and tambourine; Bobby Sweet, electric bass and electric guitars; Olivia Irion and Jacklyn Guthrie, backup vocals; Nana's drum machine for beats

*We live very close to my brother and sister, who each have two kids of their own. So the cousins are together a whole lot, especially Jacklyn, whom you hear loud and clear on this track and others! She is just 11 months older than our daughter Olivia and they are in the same class at school, so you can imagine their relationship is wonderful...real life. Pete Seeger says, "We are all cousins some way or another." We started using "Cuz We're Cousins" to get us through those tough little moments when kids get tired of each other!*

Well, those were my pants but they're your pants now.  
They look better on you anyhow  
Sewn down the line with lotsa lovin'. 'Cuz why?  
'Cuz we're cousins.

Well, you've got an Xbox to share with me  
And I've got a house up in a tree  
And we could watch our favorite DVD. 'Cuz why?  
'Cuz we're cousins.

Cousins, cousins, our mothers are sisters, ya know?  
Cousins, cousins, becoming friends as we grow.



Well, that bike's a little rusty but it will get you there.  
Two training wheels and we're off to the fair.  
I've got some cotton candy to share. 'Cuz why?  
'Cuz we're cousins.

I picked some berries. They were ripe today.  
And you could come over—your folks know the way.  
And we could bake some blueberry muffins. 'Cuz why?  
'Cuz we're cousins.

Cousins, cousins, our fathers are brothers, ya know?  
Cousins, cousins, becoming friends as we grow.

Well, I don't see as much of you as I'd like to.  
We've both gotten taller. Lawd, it's true!  
I wish the family would get together more often. 'Cuz why?  
'Cuz we're cousins.



## 6. Oh How He Lied

Pete Seeger, guitar and  
vocals; Sarah Lee Guthrie,  
Tao Rodriguez Seeger,  
Johnny Irion, and Serena  
Guthrie, vocals

*When we walked into the studio to meet Pete and Tao, Pete immediately suggested that we record this song. He had written about it in Where Have All the Flowers Gone in the kids' section, although he had never recorded it. So we ran outside to test out the tempo. The idea was that if you are on a swing, this is a good song to sing, but only if the swing is short enough. If it is too long, the song would be too slow. Just outside the studio at Mike Merenda and Ruthy Ungar's house was the perfect swing where we tested the tempo, then ran inside and pressed record. We had everyone in the same room for this one, and it was a first take.*

He told her he loved her but oh, how he lied,  
oh how he lied, oh how he lied.  
He told her he loved her but oh, how he lied,  
oh how he lie — ha-ha-highed.

They were to be married but she up and died,  
she up and died, she up and died.  
They were to be married but she up and died,  
she up and die-ha-ha-highed.

He went to the funeral but just for the ride,  
just for the ride, just for the ride.  
He went to the funeral but just for the ride,  
just for the ri-ha-ha-highed.

She went to heaven and flip-flop, she flied,  
flip-flop, she flied, flip-flop she flied.  
She went to heaven and flip-flop she flied,  
flip-flop she fly-ha-ha-highed.

He went the other way and frizzled and  
fried, frizzled and fried, frizzled and  
fried.

He went the other way and frizzled and  
fried, frizzled and fry-ha-ha-highed.



## 7. Big Moon

*One night Mo, Jacklyn, Olivia, Annie, Sarah Lee, and I all ended up in the same room. Mo and I started doing vocal riffs rap style, and the chorus just hung around. It was Sarah Lee's idea to "just try it" when we were recording the other songs, and that's what we did!*

**Big moon / Big moon**  
**Biga moon, a bigga moon,**  
**a bigga moon, a big...**

**Big moon / Big moon**  
**Biga moon, a bigga moon,**  
**a bigga a moon, a big...**

Sarah Lee Guthrie, vocals and Rhodes Electric piano; Mo Guthrie, vocals, string bender, and DJ scratchin'; Johnny Irion, vocals and banjo; Amanda Kowalski, upright bass; Annie Guthrie, Jacklyn Guthrie, Olivia Irion, and Sophia Irion, vocals

# 8.

## Fox and the Goose

Sarah Lee Guthrie, lead vocals;  
Abe Guthrie, piano; Krishna  
Guthrie, drums

*This was another song that was written by Woody Guthrie, and I was attracted to it because it told a story. So I sat down at the piano and started to tell the story with some chords behind it. On the original lyric Woody wrote that it was his version of an old folk song, which made me think that it might have already had an established melody, so later I asked my Dad if he knew the story and the melody that went with it...and sure enough he did; he grabbed his guitar and sang it for me. I liked that version, but we decided to record this one instead. If Woody can change the words of an old song I figure I could change the tune. I think that's what Pete calls the "folk process."*

The little baby foxes, eight, nine, and ten  
And the old mama fox did tell their dad,  
"You'd better make a trip to the goose's pen so we don't starve to death-o." (2x)

Well, the daddy fox dug out of his den.  
He sniffled his nose in the midnight wind.  
He prayed for the moon to hide him when he made for the farmers pen-o. (2x)

He followed the wind for a half a mile.  
He hid in the dump and the garbage pile.  
He heard the dogs barkin' on his trail when he came to the goose's house-o. (2x)

"I'll swim the lake, I'll swim the pond  
I'll swim the river both up and down.  
I could not drag a fat goose down amongst these dogs and hounds-o." (2x)

He circled the field, he circled the trees.

He laid false trails thru the stickery weeds.

He left the dogs on the old foot log and he swum for the farmer's goose pen,

He left the hounds and the dogs on the log and he swum for the farmer's goose pen.

The granddaddy goose by the candlelight

Told all the other geese about his fights.

"I pecked and I flogged, I bit and I poked, and I run that fox away-o." (2x)

The fox dug under the goosey's wall.

"I'm glad to my soul to meet you all.

My family want you to pay us a call or at least your juiciest goose-o." (2x)

"I'm skin and bones," the auntie goose ran.

"I'm dry bones too," uncle goose flew.

"We're hard and tough," said mama and pop, and the goslings sat and cried-o. (2x)

Well, the three juiciest goslings he grabbed up in his hand.

Back under the wall he ran.

The lake and pond and river he swam while the three begged for their life-o,

The lake and pond and river he swam while the goslings begged for their life-o.

Up did sound the hunters' horns. /

Up did run the dogs and hounds.

And there on the trail they wagged their tails as they ate up the fox and the  
goslings-o. (2x)



# 9.

## If Mama Had Four Hands

Sarah Lee Guthrie, vocals and tambourine; Johnny Irion, electric guitar, high strung acoustic guitar, vocals, and whistles; Krishna Guthrie, drums; Amanda Kowalski, upright bass; Bobby Sweet, whistles; Annie Guthrie, Jacklyn Guthrie, Olivia Irion, backup vocals

*This song came about as Sarah Lee was cooking dinner one night. Her sister Annie's family was here at our house. Sarah Lee started singing the melody. I added "mama had four hands" to the melody on piano, then figured it out on guitar. One day I sat Olivia down and asked her, "What could mama do if she had four hands?" Olivia and I wrote the verses together. Krishna did a great job on the drums. We actually had the dance and hand motions before the song!*

### *Chorus:*

**If mama had four hands, four hands, four hands, four hands  
If mama had four hands, four hands, four hands, four hands**

**She could do the dishes, she could comb my hair,  
She could hold my hand when I get so scared,  
Check all her emails, and buy me stuff.  
Sometimes two hands just ain't enough.**

### **Chorus**

She could fold the laundry and feed the baby too.  
She could paint with me while she ties my shoe.  
She could hit a softball while she's throwing a football.  
There'd be nothin' that she couldn't do.

Chorus

Help me with my homework while she's cookin' breakfast.  
A multitaskin' mama whoa-oo on the go,  
Changin' a diaper while she's tunin' a guitar  
Gettin' ready for the show.

Chorus



# 10.

## Big Square Walkin'

Sarah Lee Guthrie, guitar and lead vocals; Arlo Guthrie, autoharp; Johnny Irion, Olivia Irion, and Jacklyn Guthrie, backup vocals

*I wrote this song when I realized I was never going to out-grow avoiding the cracks on the sidewalk. Just striding along I began to whistle a little tune, and it turned in to this! I've actually been singing it for years, and I finally had the chance to record it for this album. I thought it was great to have my Dad come and play the autoharp for this one. He rode up to our house on his motorcycle on a beautiful August day with his autoharp and his uke on his back. It's a great sing-along, and we left plenty of room for your harmonies!*

*Chorus:*

**Big square walkin' / Big square walkin'**

**We're big square walkin' to town.**

**We're big square walkin' / Big square walkin'**

**We're big square walkin' around.**

**Well, don't step on that crack or you'll break your mother's back.**

**You'd better keep both eyes on the ground.**

**Big square walkin', big square walkin'**

**We're big square walkin' around.**

**You'd better beware if you're not in a square because squares are the best route to town.**

**We used to walk dirt roads, dirtying my ten toes,**

**My, what a great new way we found.**

## Chorus

Just-a-striding along and us singing this  
song.

These here are the best squares around.

We're big square walkin', big square walkin'

We're big square walkin' around.



*Olivia on the tracks*

# 11.

## She'll Be Comin' 'Round the Mountain

Pete Seeger, banjo and vocals; Tao Rodriguez Seeger, guitar and vocals; Sarah Lee Guthrie, Johnny Irion, Olivia Irion, Serena Guthrie, and Jacklyn Guthrie, vocals



*So fun to sing with Pete!*

*When Olivia was about two years old we started really listening to Pete Seeger's kids' albums together. His version of this song was the best I had ever heard! Whenever we did a kids' show, I always included it as the classic song. As a matter of fact, we were at a friend's house filled with people of all ages a few years ago and I started to sing it, and I was amazed at how the entire party joined in and sang with us. I wanted to include a song that everyone knew right away and could join us in the fun of singing along. Luckily Pete thought that was a good idea too! It was a dream come true to sing this with my family and Pete and Tao!*

She'll be comin' 'round the mountain when she comes. Toot, toot! (2x)  
She'll be comin' 'round the mountain, she'll be coming 'round the mountain,  
She'll be comin' 'round the mountain when she comes. Toot, toot!

She'll be driving six white horses when she comes. Whoa back! (2x)  
She'll be driving six white horses, she'll be driving six white horses,  
She'll be driving six white horses when she comes. Whoa back! Toot, toot!

Oh, we'll all go out to meet her when she comes. Hey, babe! (2x)  
Oh, we'll all go out to meet her, we'll all go out to meet her,  
We'll all go out to meet her when she comes. Hey, babe! Whoa back! Toot, toot!

We will all have chicken and dumplings when she comes. Yum, yum! (2x)  
We will all have chicken and dumplings, we'll all have chicken and dumplings,  
We will all have chicken and dumplings when she comes.  
Yum, yum! Hey, babe! Whoa back! Toot, toot!

She will have to sleep with Grandma when she comes. Snore! (2x)  
She will have to sleep with Grandma, she will have to sleep with Grandma,  
She will have to sleep with Grandma when she comes.  
Snore! Yum, yum! Hey, babe! Whoa back! Toot, toot!

She'll be wearing red pajamas when she comes. Scratch, scratch! (2x)  
She'll be wearing red pajamas, she'll be wearing red pajamas,  
She'll be wearing red pajamas when she comes.  
Scratch, scratch! Snore! Yum, yum! Hey, babe! Whoa back! Toot, toot!



## 12.

### Brush Your Teeth Blues

#### #57

Sarah Lee Guthrie, lead vocals  
and melodica; Arlo Guthrie,  
ukulele; Johnny Irion, acoustic  
guitar; Amanda Kowalski,  
upright bass

*Johnny wrote this song inspired of course by our kids, but also our friends' kids and their great stories. We thought it would be a great addition to the record. I always liked his version, which he recorded for his Ex Tempore album. His version was #56, so naturally we named this one #57. It has such a beautiful melody; I love to sing this song.*

Brush your teeth. I'll get a book.  
I know you're tired, I've seen that look.  
The stars have shone for many hours.

You will dream and then you'll wake  
To mornin' cheers and breakfast plates,  
Coffee grounds, cut fresh flowers.





*Chorus:*

You shall be free from the hands of the monsters; you  
shall be swift as a gold gazelle.

It's all inside of you. All your dreams they're all inside  
of me.

Anything I could ever do to help 'em come true—but  
first you must now go to sleep.

The party's done, but you're still on.

You know, the cake and cookies, yes the sugar's strong.  
This is your last Dixie cup of water. But I must confess  
that you look so cute,

And if you wanna sleep in a pirate suit, who am I to  
argue?

Chorus

# 13.

## Oni's Ponies

*We were on our way from Chicago to Minneapolis, me, Johnny, Olivia, and Mo in a very small car riding down the highway, when I told Olivia to look out the window to see the horses. She said, "Those are not horses, they are ponies!" We laughed and discussed how she knew. She said she just knew. So we started to sing! Then Johnny and Mo caught on in the front seat and before you know it, we were all singing. Johnny decided to press record on his cell phone and captured our little moment. We tried to re-create the song when we were in the studio—we had Radoslav figure out the melody on the piano and really we just weren't getting the right feel, so we decided to try and put the cell phone recording over the piano and see what happened. We were surprised, but it worked! So that is what you are hearing...our trip...the moment it went down.*

Those are not horses, they are ponies,  
Those are not horses, they are ponies,  
they are ponies.

Those are not horses, they are ponies,  
ponies.

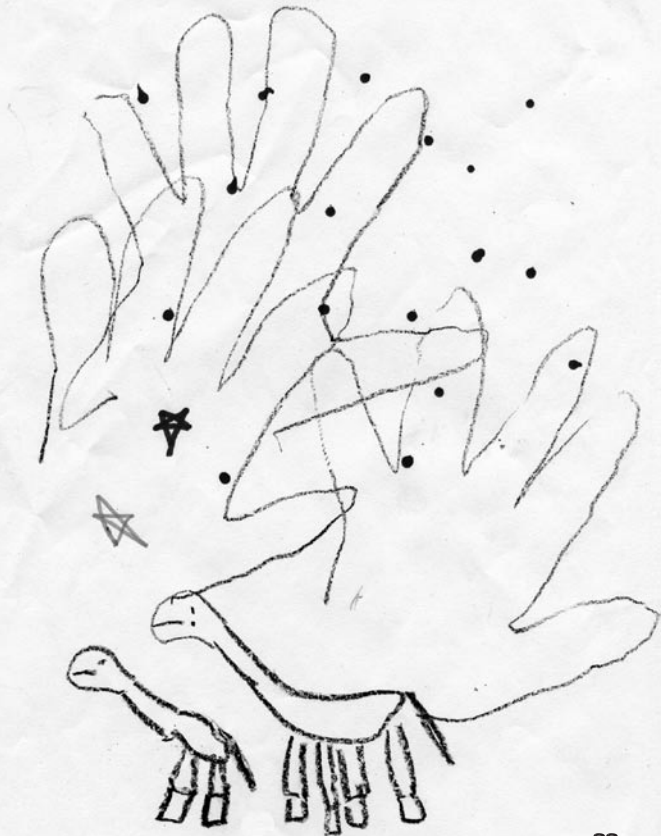
Looking again out this van window  
Making up songs as we go.  
See the horses in the corral  
Round and round like a carousel.

Those are not horses, they are ponies,  
Those are not horses, they are ponies,  
ponies.

Those are not horses, they are ponies,  
ponies, ponies.

**Repeat**

Sarah Lee Guthrie, vocals and autoharp; Radoslav Lorkovic, piano and squeeze box; Johnny Irion, Mo Guthrie, and Olivia Irion, vocals



## CREDITS

Produced by Johnny Irion in conjunction with RTE 8 Records and John Smith at Smithsonian Folkways

Recorded and engineered by Bobby Sweet in Sarah Lee and Johnny's home in Washington, MA

"Oh How He Lied," "She'll Be Comin' 'Round the Mountain," and the banjo on "Don't I Fit in My Daddy's Shoes?" recorded by Michael Merenda at Humble Abode Music, Studio B.

"Onie's Ponies" vocals recorded on Johnny's phone while driving from Chicago to Minneapolis; piano and squeeze box recorded at "the farm" by Sarah Lee Guthrie.

Mixed by Pete Reiniger with Sarah Lee Guthrie and Johnny Irion except "Big Moon" mixed by Bobby Sweet and Johnny Irion

Mastered by Pete Reiniger

Annotated by Sarah Lee Guthrie, Arlo Guthrie, Johnny Irion, and Stefan Shepherd

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Artwork on pp. 6, 7, 16, 17, 30, 33, and 34 by Olivia Irion

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*Johnny & Sophie*



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## ABOUT SMITHSONIAN FOLKWAYS

Smithsonian Folkways Recordings is the nonprofit record label of the Smithsonian Institution, the national museum of the United States. Our mission is the legacy of Moses Asch, who founded Folkways Records in 1948 to document music, spoken word, instruction, and sounds from around the world. The Smithsonian acquired Folkways from the Asch estate in 1987, and Smithsonian Folkways Recordings has continued the Folkways tradition by supporting the work of traditional artists and expressing a commitment to cultural diversity, education, and increased understanding.

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1. Don't I Fit in My Daddy's Shoes?

2. Go Waggaloo

3. Take Me to Show-and-Tell

4. Bright Clear Day

5. 'Cuz We're Cousins

6. Oh How He Lied

7. Big Moon

8. Fox and the Goose

9. If Mama

Had Four Hands

10. Big Square Walkin'

11. She'll Be Comin'

'Round the Mountain

12. Brush Your Teeth

Blues #57

13. Oni's Ponies

