JUEGOS DE MI ISLA
(GAMES FROM MY ISLAND)
JUEGOS DE MI ISLA
by Marta Montañez
Copyright © 1980 by Art Resources for Teachers &
Students, Inc.
Published by ARTS, Inc., 32 Market Street, New York City
10002.
second edition 1986
Illustrated by Maria M. Dominguez
third edition 1994
CONTENTS

Introduction

I Childhood in Puerto Rico

II Rules for Games

Arroz con Leche . . . . . 6
Ambos a Dos . . . . . . . 9
Brinca la Tablita . . . . .
La Caraqueña . . . . . . 13
Cebollas para Mamá . . . 15
Las Cintas en Colores . . 17
Doña Ana . . . . . . . . . 19
El Florón . . . . . . . . . 21
Tu Máquina de Coser . . 23
Mientes Tú . . . . . . . . . 25
Por Aquí Hay Candela . 26
Somebody . . . . . . . . .
La Víbora de la Mar . . . 29
INTRODUCTION

I grew up in Puerto Rico, in a town called Aibonito. My father worked on the land which was owned by my grandparents. He took care of cows, horses, pigs, chickens, even some bulls. On the farm we also grew corn, coffee, tobacco, grapefruits, oranges, and different kinds of tropical fruits. All of us helped with picking coffee and tobacco, husking corn, collecting and selling eggs.

We had a small house near my grandparents on the main road to the center of town. My mother's parents also ran a store, which was near their house. It had a bar and a juke-box too. Since it was on the main road, there were always a lot of people dropping by. Grandmother would make delicious donuts and dulce de coco, dulce de naranja, and many other popular Puerto Rican pastries to sell. They sold all the fruits and vegetables from the farm. My five uncles (Gonzalo, Francisco, Felo, Prazedes, Julio) and two aunts, (Isabel, Catalina) lived with them.

My father's parents lived near us on the other side of the road in a big house, with their seven children (my three aunts Anjelita, Generosa, Melzedes, and four uncles, Tonito, Juan, Luiz, y Vitín).
There were seven in my family then. My father, mother, brothers Johnny and Ricardo (my youngest brother Willie was born after we came to New York), my sisters Carmen and Sophia, and myself. My mother would take care of the house and tend the garden which was always blooming with beautiful flowers. She also did embroidery for a company nearby. I remember she would sit for hours embroidering gloves, handkerchiefs, and pillow cases, and listening to soap operas on the radio.

My brother Johnny and myself were the only ones who went to school. The rest of my brothers and sisters and cousins were all too small. The school was a long way from our house; we had to walk to get there. It was the same school that my mother went to when she was little. We played many of these games at school during recess.

My grandmother was very religious. She and my mother were often invited by other families to lead rosaries and novenas; they were very skilled in this. Maybe for this reason, some of our neighbors sent their children to my grandmother’s house on Sunday to join our family’s religious instruction. Sometimes there would be 15 or 20 children there. So as you can see, especially on Sundays, we had a lot of people to play with!
CHILDHOOD IN PUERTO RICO

When we lived in Ponce, three of my brothers and sisters were old enough to play with. Then we moved to Aibonito, another town in Puerto Rico, and our youngest uncle, Tió Prazedes, (he was around 13 years old at this time) was in charge of entertaining us. He was full of tricks and knew many songs and games which were taught to him by his older brothers and sisters.

Tió Prazedes was a hammock lover. He would make a hammock anywhere, out of anything. He liked to put them in weird places. Once Tió Prazedes made a hammock underneath the house with grandfather's tobacco burlap. We called it "tobacco burlap" because grandfather used it to wrap up the tobacco he grew on the farm. After the tobacco was dried, he would wrap it in big pieces of burlap, and tie it with rope at each end. Then he would sell it.

Tió Prazedes made sure that his hammock was placed near one of the big beams that held up the house. After it was finished, he invited my oldest brother, Johnny, to try the hammock, enticing him by saying, "Look, look how much better the air is down here", or "Look, look how much faster it swings down here". Just as soon as my brother began to really enjoy the hammock and was swinging fast, he would bump right into that big beam and hit his head. My brother would get very angry and start crying, but my uncle would calm him down by saying "Come on, come on, let's get Marta to try it". Then I would try it and the whole process would happen all over again.
Another time he made a giant hammock. This happened on a Sunday right after church. Many children were at grandmother's house for religious instruction by grandmother and Tía Catalina. First we ate lunch, then there was an hour of recreation, and after recreation, religious instruction lessons. During this hour of recreation we used to sing, and perform skits, and play with all the kids of the neighborhood. Tío Prazedes took 2 big pieces of “tordas” (burlap material) and sewed them together to make a huge hammock. He put this hammock across the street, on top of a steep hill, and there were trees and rocks all around it. About ten or twenty of us got on, but since Tío Prazedes had made the hammock he wanted to sit in the middle, (it just so happens that this is where the seam was located on the hammock). As soon as we were really swinging the hammock started to split in half where Tío Prazedes was sitting. Every time the hammock would swing back and forth, Tío Prazedes' behind hit this boulder which was right under the hammock. We had picked up so much speed that we couldn't stop the hammock and it just opened in the middle and everyone went flying. Everybody landed in different places all over the hill but, remarkably, nobody was hurt.

Tío Prazedes also made hammocks in the rancho (the barn) when it was empty. The barn was very big and very tall and there were a lot of poles placed high across the ceiling which were used to dry tobacco. When these poles were not being used, it was Tío Prazedes' favorite place to make a hammock, in the “cucurucho” (which means all the
way on the top), the two highest poles. We used to swing and do tumbling on these poles. After the hammock was set up Tió Prazedes would come and tease us saying "Hey, come on and swing on the hammock". Sure enough, we would be swinging in the hammock which was so high, and having a ball, when Tió Prazedes would appear with Mámi and Tía, and we would all get it. Really, I didn't blame them for being angry since we were taking a chance with our lives, but, that's Tió Prazedes!

Once my grandfather was going to lay some cement or something, and he got some sand. We had this big mountain of sand right next to the barn. Johnny, Tió Prazedes, and myself (I used to hang around with them a lot since I was the oldest granddaughter) collected green weeds and wild flowers. (We couldn't touch Grandma's and Aunt's gardens. They both kept beautiful gardens.) We would take all the plants and flowers which we had collected and plant them, beginning from the top all the way down the sand pile. The sand pile was only 4 or 5 feet high, but we called it our mountain. Tió Prazedes would live on one side and Johnny lived on the other. They would both have their farms and have wars and fights. During these battles they would bring down all our trees, sliding down the mountain and I would be a wife screaming "Oh, please don't fight!" This game used to last for a couple of weeks or until the sand was used up. Boy! did we play some great games on this mountain!
We used to gather all different kinds of wild flowers. On Sunday, when people used to get together for religious instruction, (especially on Mother's Day) Tío Prazedes would say "Hey, let's put on a play". Everyone would learn a song and do a dance and think up a good skit. Again, the barn was our stage. It had a dirt floor; we would put wooden planks on the lowest tobacco poles and decorate them with different kinds of plants, green leaves, ferns, flowers - anything that was pretty. We didn't use paper since we didn't have much of it around. We relied on "naturaleza" (nature) which was all around us. All the parents were invited and my sister, Carmen, was always the Queen of the Festival. We dressed her in white and gave her a big chair decorated with flowers and also a little crown. It was a great performance. All the parents would attend on Mother's Day and Father's Day.

My grandfather made kites, and all the kites we flew were homemade. My grandmother made rag dolls for us out of remnants from clothes which she had sewed. The material was cut in circles and then sewn together and a piece of string ran through the body of the doll. The face was done with a nylon stocking. These dolls were really bright and colorful.
by José Santiago

When I was five till I was eight years old I used to play tops in Puerto Rico. At that time, we would buy the tops for five cents each. In the beginning, we would practice with the tips the tops came with, but when we wanted to play “aplastando el trompo” (smash the top) we would exchange the tips for a nail. We would wind the string around the nail and leave just a little of the tip showing.

Four or five of us, or more, would get together in the afternoon in the middle of the “carretera” (asphalt street). We would make a circle and each one of us would take turns throwing his top. The top had to land within the circle. If your top didn’t spin, then you were in trouble. The top which didn’t spin would have to be placed in the middle of the circle and everyone would take turns throwing their tops at them. You could either try to break the tops in half or try to save them if they belonged to your friend. If you wanted to save a top, you had to aim and try to knock the top out of the circle; otherwise, you just tried to smash it.

Each top was very important and had a personal meaning to the owner. We would paint it our own colors and give it our markings. We also did a lot of tricks with the tops; we would wind the string around the top and throw it up in the air, then catch it in the hand. You could also use tops to trade: for a ball, soda, mangos, or other fruits, etc. Girls were not included in this game. Girls would be jumping rope, or playing with dolls, or helping their mothers in the kitchen.
II RULES FOR GAMES

Play these games using the Spanish verses. The English translations are included for information only. They do not fit the rhythms of the games.

The tunes for several of the singing games may be found in “Canciones de Mi Isla,” also published by ARTS Inc.

ARROZ CON LECHE / RICE WITH MILK

Arroz con Leche is a singing game in a circle.
Any number of children can play. Usually boys don’t want to play this game because of all the hugging and kissing, but once they begin they really enjoy it.

Chose a child to be the widow (viudita).
All the rest of the children hold hands and circle around her, singing verse No. 1.

When the group finishes singing, they stop circling, and then the widow skips around in the middle, singing No. 2.

Then the group circles around her again, singing No. 3.

The widow sings 4a and points to any two players. Then she spins around, pointing and singing 4b. Whoever is in front of her when she sings “yo” is her choice. They hug and kiss and change places while the group sings No. 5.

The game goes on until everybody decides to stop.
1. Arroz con leche se quiere casar
   con una viudita de la capital;
   Que sepa tejer, que sepa bordar,
   que ponga la aguja en su campanal.
   Tilín, tilán, sopitas de pan
   Allá viene Juan comiéndose el pan.

2. Yo soy la viudita la hija del rey,
   me quiero casar y no encuentro
   con quien.

3. Pues siendo tan bella
   no encuentras con quien
   escoge a tu gusto
   que aquí tienes cien.

4. (a) Contigo si, contigo no
    (b) Contigo mi vida me casaré yo.

5. Tilín, tilán, sopitas de pan
   Allá viene Juan comiéndose el pan.

Rice and milk want to get married
With a little widow from the capital.
Who knows how to knit,
   who knows how to embroider
Who puts the needle in the pin cushion.
Tilan, tilan, soup made of bread.
There comes Juan, eating the bread.

I am the little widow, the daughter of the king,
I can’t find anyone to marry me. 

Since you’re so beautiful,
and you can’t find anyone,
pick one to your liking;
here are a hundred.

(a) With you, yes. With you, no.
(b) With you my life, I will marry.

Tilin, tilan, soup made of bread.
There comes Juan, eating the bread.
AMBOS A DOS / TWO BY TWO

This game is fun because each child can choose what he wants to be. Eight to ten is the best number of players; otherwise the game gets too long.

Pick two children to be the leaders; the rest make a straight line holding hands.

The leaders face the line of players. Walking forward and back, the leaders begin the game by singing the first verse. Everyone sings the "Matarile...." lines together, throughout the game.

The group and the leaders take turns singing the next 2 verses.

In verse 5, the leaders consult and decide which child to ask.

In verse 7, the leaders consult and pick a job to offer the child. They can offer him a crummy job (like shoe-shine, dishwasher, toilet cleaner) or a desirable job (like doctor, movie star, dancer, lawyer).

If the child likes the job he is offered, he joins the leaders and the group sings verse 8 in the positive. If he doesn't like the job, the leaders have to give him another choice and the group sings verse 8 in the negative. The leaders have to keep offering until they come up with an acceptable job.

Then everyone makes a circle and skips around holding hands, singing the last verse. The last player left on the original line becomes the leader in the next game, and chooses a friend to be the other leader.
LEADERS: Ambos a dos
Matarile, rile, rile,
Ambos a dos,
Matarile, rile, ron.

GROUP: ¿Qué quiere usted?
Matarile, rile, rile, etc.

LEADERS: Yo quiero un paje
Matarile, rile, rile, etc.

GROUP: Escoja usted
Matarile, rile, rile, etc.

LEADERS: Escojo a (name)
Matarile, rile, rile, etc.

GROUP: ¿Qué oficio le pondremos?
Matarile, rile, rile, etc.

LEADERS: Le pondremos (job)
Matarile, rile, rile, etc.

GROUP: Ese oficio si/no le gusta
Matarile, rile, rile, etc.

ALL: Celebramos todos juntos,
Matarile, rile, rile, etc.

Two by two,
Matarile, rile, rile,
Two by two,
Matarile, rile, rile.

What do you want?
Matarile, rile, rile, etc.

I want a page.
Matarile, rile, rile, etc.

Choose him yourself,
Matarile, rile, rile, etc.

I choose (name)
Matarile, rile, rile, etc.

What job will we give him?
Matarile, rile, rile, etc.

Let's give him (job)
Matarile, rile, rile, etc.

He does/doesn't like that job.
Matarile, rile, rile, etc.

Let's celebrate together,
Matarile, rile, rile, etc.
BRINCA LA TABLITA / JUMP OVER THE LITTLE BOARD

This is a fast singing and dancing game. Any number of children can play this game, but they must know the dance or they will get stepped on.

Make a circle and join hands. Follow the directions while singing each line.

Brinca la tablita Jump over the board
(2 jumps sideways to the right)

Ya yo la brinqué I’ve already jumped
(3 jumps, much faster, sideways towards the right)

Brincala tu ahora You jump it now
(2 jumps towards the left)

Que yo me cansé Because I’m tired
(3 jumps towards the left)

Dos y dos son cuatro 2 2 are 4
Cuatro y dos son seis 4 2 are 6
(7 steps walking towards the center of the circle. Pause)
Seis y dos son ocho
y ocho, dieciseis
(7 steps walking backwards. Pause)

Ocho, veinticuatro
(2 jumps in place)

Y ocho, treinta y dos
(3 jumps in place)

Aquí se termina
y me arrodillo yo.
(Everyone turns individually in place and then kneels*)

*Touch one knee to the floor.
LA CARAQUEÑA / THE CARAQUEÑA

This is a game which I learned after I came to New York. It is a singing and dancing game for any number of children, but there must be an uneven number. The game is fast and lively.

Make a circle with one person in the middle. Everyone does all the movements together.
Follow the directions while singing each line.

Este baile de la Caraqueña
es un baile muy disimulado
(Everyone dances in place)

When you put your knee to the ground,
(Touch the floor with one knee)

Admirado everybody is surprised.
(Arms at side, bent out at elbows, palms forwards)

Make a tour, make a tour of Madrid,
(Twirl individually)

you don’t dance the dance like this.
(Indicate “no” with index finger)
Este baile se baila de espaldas  You dance this dance backwards.  
(Jump, turn, and walk backwards toward the middle of the circle)

Remenea, remenea la falda  Swish, swish your skirt.  
(Walk forward to original position swishing skirt)

Remenea, remenea los brazos  Shake, shake your arms.  
(Shake arms above head)

A la vuelta se dan los abrazos.  After turning, hug each other.  
(All turn, hug the person next to you. The person in the middle will hug whomever she/he chooses. The person left without a partner goes in the middle of the circle in the next game.)

Caracolito de la mar,  Little shell from the sea,  
te quedates sin bailar!  You don't have anyone to dance with.  
(Everyone, clapping, join in singing the last verse to the person left without a partner.)
CEBOLLAS PARA MAMÁ / ONIONS FOR MOTHER

This is a tug-of-war and tag game with a little skit in the beginning. Five to twenty children can play; you need a lot of space to play.

Chose a Seller, and someone to be It. All the others are onions.

The Seller puts his hands around a tree or a post (his Home) and all the onions line up behind him, holding on to the waist of the one in front.

It comes to the Seller and says, “May I have an onion for mother’s soup”? The Seller says, “What happened to the one you got yesterday”? It answers, “The rats ate it”. The Seller says “Take the one you want”.

It goes down the line of players, touching each one on the head and saying “This one is no good”. When he reaches the last one he says “This is the best onion for soup”. He grabs that child and pulls until he breaks him loose from the line. Then It takes the child to his Home which is some distance away. (If several children come loose, he gets all of them.)
After It gets all the onions and takes them Home, he goes back to the Seller. Everyone pretends the onions have changed into dogs. It says to the Seller, "Mother wants you to have soup with her". The Seller says "No, I hear you have a lot of dogs over there". It says "Come on, I'll take out their teeth". Then he goes Home, and claps his hands in front of each dog.

Then he comes back and asks the Seller again; this time the Seller goes Home with It. When the Seller almost reaches Its Home, all the dogs start barking and chase the Seller. He runs as hard as he can. If he gets caught, he stops being the Seller; if he gets Home, he remains the Seller in the next game.
Las Cintas is a very quiet guessing game. Any number or ages of children can play; usually the older ones play the Angel, the Devil, and the Mother.

Pick an Angel, a Devil, and the Mother. All the rest of the children stand around the Mother. Before the game starts, the mother says the name of a color to each child in secret.

When the game begins, the Angel goes to the Mother, and they say the dialogue.

When the Angel names the color, the child (or children) with that color goes with the Angel. Then the Devil gets a turn.

The Angel and Devil take turns until all the children are picked. Whichever side gets the most children wins.
Angel or Devil

Madre: ¿Quién llama?
Angel: El Angel.
Madre: ¿Qué busca?
Angel: Cinta.
Madre: ¿De qué color?
Angel: ________ (color)
Madre: Si, hay. (or) No, hay.

Angel or Devil: Knock, knock, knock
Mother: Who's there?
Angel: The Angel
Mother: What are you looking for?
Angel: A ribbon.
Mother: What color?
Angel: ________ (color)
Mother: Here it is. (or) There isn't any.
DOÑA ANA

Doña Ana is a tag and singing game which can be played by any number of children.

Pick a child to be Doña Ana.

Everyone else holds hands and circles around Doña Ana singing verse No. 1.

Doña Ana is crouching down in the middle pretending to be very sick; she sings verse No. 2. The group sings back No. 3.

Then the group asks Doña Ana how she is. She can answer by singing "I am very sick" or "I am dying" or "I am a little better" etc. If she gives an answer like this, the group and Doña Ana start again, singing 1, 2, & 3. But if she says "I am dead" everyone runs away as fast as they can. Whoever she catches will be Doña Ana in the next game.
1. Doña Ana no está aquí que está en su vergel, cogiendo la rosa y cortando el clavel. Vamos a la huerta del toro, toronjil a ver a Doña Ana sembrando perejil.

2. ¿Quién es esa gente que pasan por aquí? de día ni de noche me dejan dormir.

3. Somos estudiantes, y venimos a estudiar a la capillita de la Virgen del Pilar

Coro: Comó está, Doña Ana?
Doña Ana: (Mejor, grave, o muerta)

1. Dona Ana is not here. She is in her garden, Gathering roses and cutting carnations. Let’s go to the garden of the gentle bull to see Dona Ana planting parsley.

2. Who are those people who are passing through here? Neither day or night do they let me sleep.

3. We are students and we are going to study in the little chapel of the Virgin of the Pilar.

EL FLORÓN / THE BIG FLOWER

El Florón is a guessing game in a circle. Any number of children can play.

You need: a blindfold
a “florón” (any small object)

Make a circle standing shoulder to shoulder. Pick a person to be It and put him in the middle, blindfolded. Begin singing while passing the florón from person to person behind the back, so It cannot see it.

When the song ends, the person with the florón keeps it hidden. It removes the blindfold and spins around; he gets three guesses to find the florón. If he guesses right, that person becomes It.

If he fails, he must do a punishment decided on by the group, such as sing a song, do a dance, jump on one foot, etc. Then he is It again and the game keeps going.
El florón pasó por aquí,
yo no lo vi, yo no lo vi.
El florón pasó por aquí,
yo no lo vi, yo no lo vi.
¡Que pase, que pase,
que pase el florón!
¡Que pase, que pase,
que pase el florón!

Leader: ¿Quién tiene el florón, tú?

The “florón” passed by here,
I didn’t see it, I didn’t see it.
(Repeat)
Let it pass, let it pass
Let the florón pass by
(Repeat)
Leader: Who has the “florón”? You?

* Florón means a flower vase or a bunch of flowers in Spanish.
TU MÁQUINA DE COSER / YOUR SEWING MACHINE

Tu Máquina de Coser is a very simple dancing and singing game which gets faster and faster until everybody starts giggling and falls down or can’t go on. Any number of children can play, but there must be an even number.

Children form a circle, then make couples with plenty of space around them. Do the following movements at the numbered places in the song.

1. Jump in place, landing with right heel in front, then with left heel; repeat right, left, right, twice as fast. (Like Mexican Hat Dance). Clap Twice.

2. Repeat jumps and claps.

3. Couples link right elbows and swing, singing.

4. Link left elbows, swing in other direction. Repeat the whole thing many times, increasing speed.
1. Tu ma - tu ma - tu máquina de coser
2. La tu - la tu - la tuve que componer.
3. Ay, mamá no voy a la escuela,
   Porque tengo dolor de muela.
4. Ay, papá no voy al salon,
   Porque tengo sarampión.

1. Your ma - your ma - your sewing machine,
2. I had - I had - I had to get it fixed.
3. Oh mama I won't go to school
   'Cause I have a toothache.
4. Oh papa I won't go to the classroom
   'Cause I have the chicken pox.
MIENTES TÚ / YOU FIB

This is a very fast word game. It is best played by 8 or 10 older children. If you play this game in school, you can use it to teach the names of fruits and vegetables, or other things of any culture. The children can also make signs to wear around their necks with pictures and names of the fruits and vegetables.

Elect a leader. The leader assigns a name of a fruit or vegetable to each player. Everybody becomes that fruit or vegetable. For example, there should be a Mrs. Platano, Mrs. Guineo, Mr. Mango, etc. The leader also decides on the punishments, such as acting like a dog, dancing with a broom, or singing a special song!

Everyone sits in a circle. The leader makes up a sentence in Spanish. Example: “At (time) I saw Sr./Sra. (vegetable) in (place).” (Spanish: “Ayer vi al Señor Tomate en la plaza”.) Then the vegetable named Tomate (in this case) must reply “Mientes tú. I was at (place) with Sr./Sra. (another vegetable).” Each child must answer promptly with a new sentence when he hears the name of his fruit or vegetable.

The game should go very fast. If a player’s name is mentioned and he doesn’t answer, then he must pay a fine to the leader. This means that he must give up something that belongs to him, such as a sweater, shoe, or marble. Then the game continues.

Play until you feel like stopping. Each child who has paid a fine must do one of the selected penalties, in order to get back his belongings.
POR AQUÍ HAY CANDELA / THERE'S FIRE OVER HERE

Any number of children can play this game. It is a little like musical chairs. The children try to confuse It, and It tries to get their places.

Everyone makes a big hollow square, and draws a circle on the ground to be his base. The bases must be pretty far apart. “It” is in the middle.

It goes up to a child and says “Give me a light from your fire”. The child answers, “There’s fire over there”, or gives a hint like “I see smoke that way”, and points.

Meanwhile, behind Its back, children are changing places. One child signals another to trade places, but before he runs he must say “There’s fire here”. It has to try to catch a child who is running or to get into an empty base.

The other players try to confuse It by strategy and pointing in the wrong direction. It has to keep going to different children and asking for fire until he catches someone. Then the child caught has to be It.
SOMEBODY

“Somebody” is a silly show-off game that is fun to do. It sounds like a girl’s game, but sometimes boys love to do it too. “Somebody” is a Nuyorican game. I never heard of it played in Puerto Rico.

An even number of girls make two lines facing each other and hold both hands across to make pairs. Do the following movements at the numbered places in the song.

1. The pairs jump in place, first right heel and arm forward, then left, and so on, singing.

2. The two lines separate and clap while one girl from the first couple parades and wiggles down the middle, acting out the song.

3. Everyone turns around and touches the floor, crosses the right hand over the heart (Puerto Rico) and the left hand the other way (New York).

4. Her partner follows, mimicking her, and they form the last couple.

5. Everyone turns around and touches the floor, crosses the right hand over the heart (Puerto Rico) and the left hand the other way (New York).

Keep going.
1. Somebody-ary-ary-ary
   Somebody-ary-ary-sol!

2. Que pasé (name) la echaura.
   Que usa lapis, lapis de labios,
   colorete, y hace así.....

3. Da una vuelta, toca el piso
   Puerto Rico y Nueva York!

4. Que pasé (name) la envidiosa,
   que usa lapis, lapis de labios,
   colorete, y hace así....

5. Da una vuelta, toca el piso
   Puerto Rico y Nueva York!

   (Name) the show-off goes by.
   She’s using lipstick,
   She’s using rouge, and goes like this....

   Make a turn, touch the floor
   Puerto Rico and New York!

   (Name) the jealous one goes by,
   She’s using lipstick,
   She’s using rouge, and goes like this .....}

   Make a turn, touch the floor
   Puerto Rico and New York!
La Víbora de la Mar is a game like London Bridge, but which ends up in a tug-of-war in which the teams were picked by chance. This game is best with 8-10 children, or else it takes too long.

Two children join hands and make an arch. They each pick an object or color (ex. mango & banana), but keep the names a secret.

The others form a line holding onto each other, and go under the arch, singing. If the line is short, it can go through again.

When the song ends, the arch comes down and traps a child. The arch whispers to that child, “Do you want to be mango or banana?” (or whatever)

The child chooses one, and is told which person to stand behind.

The line reforms, and the game continues until all but one are captured. That one will be first in line in the next game, and is the judge for the tug-of-war. The tug-of-war begins (mango vs. banana), with the arch holding on for dear life. The group left standing is the winner!
A la víbora
A la víbora de la mar.
Por aquí yo he de pasar,
por aquí yo pasaré,
y a un niño dejaré.
¿De estos niños cual será?
¿El de alante o el de atrás?
Los de alante corren mucho;
los de atrás se quedarán.

Pa, pa, pasaré por la puerta de Alcalá.
Pa, pa, pasaré por la puerta del candao.

To the viper,
to the viper of the sea.
Through here I will be passing,
through here I will pass;
and a child I will leave.
Of these children who will it be?
The one in front, or the one in back?
The ones in front run a lot,
The ones in the back will stay.

Pa, Pa, they will pass, through the door of Alcalá.
Pa, Pa, they will pass, through the door of the lock.