



Smithsonian Folkways

Ella Jenkins

and the Goodwill Spiritual Choir of Monumental Baptist Church

African American Folk Rhythms



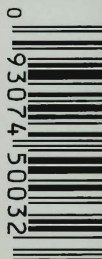
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African American Folk Rhythms

Ella Jenkins, world famous as a children's performer, and the Goodwill Spiritual Choir of Chicago collaborate in this lively presentation of African-American music for adults and older children. The choral arrangements of spirituals, work songs, children's rhymes and other forms present a cross-section of African American experience and music in a variety of styles. Originally released in 1960, the songs on this recording continue to be exciting to sing, to think about, and to enjoy as a remarkable collaboration between a gifted artist and a community choir.

1. **Wade in the Water** 4:01
2. **Did You Feed My Cow?** 0:41
3. **Up and Down This Road** 1:07
4. **Who All Is Here?** 0:37
5. **That's All Right Julie** 0:45
6. **No More Auction Block** 2:06
7. **Who's Gonna Be Your Man?** 2:13
8. **Cotton-eyed Joe** 2:01
9. **Hammer Song** 2:51
10. **Racing With The Sun** 2:52
11. **Run and Help Us Tell** 2:12
12. **This Is the Way I Pray** 2:09
13. **All Over This World** 1:33
14. **Rockin' Jerusalem** 2:37
15. **You Better Mind** 2:53
16. **Get Away Jordan** 3:03
17. **Old Time Religion I** 1:02
18. **Old Time Religion II** 1:22
19. **Old Time Religion III** 2:11





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African American Folk Rhythms

1. a. Wade in the Water 4:01
(arr. Ella Jenkins/Eli-Bern Publishing Co., ASCAP)
- b. Didn't My Lord Deliver Daniel
(arr. Ella Jenkins/Eli-Bern Publishing Co., ASCAP)
- c. A Man Went Down to the River
(Words and Music Ella Jenkins/Eli-Bern Publishing Co., ASCAP)
2. Did You Feed My Cow? 0:41
(Music by Ella Jenkins/Eli-Bern Publishing Co., ASCAP)
3. Up and Down This Road 1:07
(Arr. by Arvella Gray)
4. Who All Is Here? 0:37
5. That's All Right Julie 0:45
6. No More Auction Block 2:06
(Music Ella Jenkins/Eli-Bern Publishing Co., ASCAP)
7. Who's Gonna Be Your Man? 2:13
(arr. Ella Jenkins/Eli-Bern Publishing Co., ASCAP)
8. Cotton-eyed Joe 2:01
(arr. Ella Jenkins/Eli-Bern Publishing Co., ASCAP)
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18. Old Time Religion-II 1:22
19. Old Time Religion-III 2:11

Ella Jenkins and the Goodwill Spiritual Choir African American Folk Rhythms

Smithsonian Folkways 45003

Previously released as Scholastic Records Album No. SC 7654 in 1960, and SFW 45003 in 1992

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Curator's Introduction to the CD edition

Ella Jenkins may be best known through her recordings for children, which have received wide acclaim and are used in schoolrooms around the world, but she has also recorded several albums for adult audiences. Among these are *A Long Time to Freedom* (Smithsonian Folkways SFW 45034), which focuses on songs depicting the long struggle of African Americans to attain freedom in the United States, and this one—*African American Folk Rhythms*—which presents arrangements of spirituals, work songs, and chants that reveal important facets of the African-American experience.

For this project Ella Jenkins enlisted the collaboration of the Goodwill Spiritual Choir of the Monumental Baptist Church of Chicago, at the time the only choral group of its kind in Chicago that specialized in singing spirituals both in church worship and in concerts. Ella Jenkins and the Choir collaborate on arrangements of familiar religious songs such as “Wade in the Water” (track 1) and “Give Me That Old Time Religion” (tracks 17–19) as well as on choral arrangements of an Ella Jenkins favorite,

“Did You Feed My Cow?” (track 2), two songs arranged by writer Maya Angelou (tracks 4 and 5), and a number of traditional songs long part of the African-American tradition, such as “Who’s Gonna Be Your Man?,” “Cotton-eyed Joe,” and “Hammer Song” (tracks 7, 8, and 9). The Goodwill Spiritual Choir contributes a group of well-known spirituals on tracks 11–19. The songs presented here highlight the hardship, struggle, work, and religious experience of African Americans. Some of these songs are very old but newly arranged; others are new but have been written in a traditional style. They are all good songs to learn, to think about, or just to enjoy as a remarkable collaboration between a gifted artist and a community choir.

August 1998

Anthony Seeger,
Curator, The Folkways Collection
Director, Smithsonian Folkways
Collection

African Americans Today

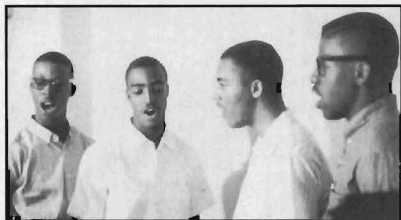
Much attention is being focused upon African Americans today as they struggle and fight, in a non-violent manner, to achieve a lasting freedom. People around the world are looking in on the progress of the African-American fight for freedom recognizing their dignity, sympathizing, and supporting their cause.

There are many avenues to understanding a people, and certainly music is one of them. African Americans are, perhaps, known best through their spirituals, and thus we highlight the spiritual on this album. We also offer a group of rhythmic songs and chants, depicting a cross-section of the African-American mode of work during the "hard years," their sense of humor, their never-ending protests for their rights, and their hopeful aspirations.

I cannot think of a more fitting introduction to *African American Folk Rhythms* than the following lines of an Afro-Cuban song, "Soy Negra", and my own composition, "Negra", also in Spanish, inspired by the Cuban song. Both songs spell out *Uhuru* (an African word for freedom) for both African Americans and African peoples:

Soy Negra
Soy Negra
La negra esclava
Nacia alla en la selva
Soy noble, si soy noble
Y yo trabajo
Sin de cansar

(translation)
I am Black
A Black slave
Born in the forest
I am noble,
Yes I am noble
And I work
Without resting.



The Staffers

Negra
I
Negra, si soy negra
Negra, si soy negra
Si soy negra
Si soy negra
Es mi color.

II
Negra, simbolo de mi patria
Simbolo de mi belleza
Simbolore Africa
Negra, si soy negra
Es mi color.

III
Negra, si soy negra
Negra, si soy negra
Y no tengo miedo
No tengo miedo
Por eso es mi gran color.

(translation)

Black
I
Black, yes I am Black
Black, yes I am Black
Yes I am Black
It is my color.

II
Black, symbol of my homeland,
A symbol of my beauty
Symbolic of Africa
Black, Yes I am Black
It is my color.

III
Black, yes I am Black
Black, yes I am Black
And I am not afraid;
I am not afraid
For this is my great color.

(Words and Music by Ella Jenkins / Ell-Bern Publishing Co., ASCAP)

About the Music and the Artists

The African-American spiritual is a religious folk song, varying in emotional expressiveness. The composers are unknown. The African-American gospel song is basically a combination of the spiritual and other forms, highly rhythmic and with a jazz beat. The composers are known. The majority are of the call-and-response variety. Spirituals are changing and moving in two extreme directions from the traditional form. The classical musician arranges them in anthem form, while some folk or jazz musicians use the gospel or syncopated form. "Get Away Jordan" (track 16) illustrates the spiritual-gospel transition, while "Old Time Religion" (tracks 17-19) shows the two extreme departures from the traditional idiom.

The Goodwill Spiritual Choir of the Monumental Baptist Church of Chicago is the only choral group of its kind in Chicago which specializes in singing spirituals both in church worship and in concerts. Over the years the choir has been heard on radio, television, and in folk festivals, and concerts. Through the choir's director, Arthur Logan, the group has traced the spiritual from the beginning to its

present form, the spiritual-gospel song.

Mr. Arthur S. Logan, in addition to being director of the choir, is a full-time commercial artist, who attended Crane College and the Art Institute of Chicago. He has appeared in two musicals: "Shuffle Along" and "Get Lucky." He has appeared on several Chicago radio stations, singing with a quartet and chorus. During 1959-60 Mr. Logan was musical director on station WTTW—Channel 11—for a program series, "Ordeal By Fire."

He is art editor for *Book of Achievements* (A History of African Americans in Chicago). He received a citation from the Chicago Music Association in June 1958 for outstanding cultural and musical contributions made to the community. Mr. Logan studied voice with Nina Bolmar and studied harmony with Ramon Girvin.

Shiz Hori is an electrical engineer by profession, folk music is a cherished hobby. He taught himself to play the guitar but has studied briefly at the Old Town School of Folk Music of Chicago. Shiz does a few public performances each year.

Ella Jenkins is a graduate of San Francisco State College; a former teen-age program director for the YWCA; a rhythm specialist; a singer of folk songs; a television personality (she was featured for 18 months on station WTTW, Educational T.V. in Chicago, on the "Totem Club" teaching folk rhythms, in a series entitled *This is Rhythm*); and a world-renowned performer of songs for children. She is also a composer and one of her song books was recently reissued: *This is Rythm, A Sing Out! Publication, 1993*. She performs music for both children and adults.

Since 1949 Ella has been experimenting with various techniques to stimulate more children, teens, and adults to sing and want to sing for pure enjoyment in groups. Though she does much solo singing, her primary interest is to have people sing along with her in audience-participation songs and chants. With the use of gongs, rattles, drums, hand-clapping, finger-snapping, rhythm sticks, and other interesting rhythm instruments—Ella's audiences sing, chant, and utter 'strange' sounds with unusual ease

and find it fun to spontaneously explore simple and complex rhythms.

Ella has long been interested in programs on rhythm for the blind, the hearing impaired, the mentally retarded, and the emotionally disturbed. She conducted a sixteen-week workshop at the Orthogenic School on the campus of the University of Chicago, a school well-known for its achievements in working with emotionally disturbed children. The children Ella worked with responded quite enthusiastically to African-American folk songs. Their favorite was "Wade in the Water," one of the spirituals included in this recording.

After this recording was released, Ella Jenkins went on to record many more albums for Folkways Records, and later for Smithsonian Folkways Recordings. She has received numerous awards and continues to perform, inspiring children and teachers alike. She also serves on the Advisory Board of Smithsonian Folkways Recordings.

The Songs

1. (a) Wade in the Water

This arrangement of "Wade in the Water" and Ella Jenkins' own composition "A Man Went Down to the River" is unique to this recording and has been used by the Alvin Ailey dance troupe in performances around the world.

Wading in the water,
Wading in the water, children,
Wading in the water,
God's gonna trouble these waters.

Wading in the water,
Wading in the water, children,
Wading in the water,
God's gonna trouble these waters.

See that band all dressed in white,
God's gonna trouble these waters.
Look like a band of the Israelites,
God's gonna trouble these waters.

Wading in the water,
Wading in the water, children,
Wading in the water,
God's gonna trouble these waters.

See that band all dressed in red,
God's gonna trouble these waters,
Look like a band that Moses led,
God's gonna trouble these waters.

Wading in the water,
Wading in the water, children,
Wading in the water,
God's gonna trouble these waters.

(b) Didn't My Lord Deliver Danuel

Didn't my Lord deliver Danuel,
Danuel, Danuel?
Didn't my Lord deliver Danuel,
Then why not every man?

Didn't my Lord deliver Danuel,
Danuel, Danuel?
Didn't my Lord deliver Danuel,
Then why not every man? . . .

(c) A Man Went Down to the River

A man went down to the river,
A man went down to the river, Lord,
A man went down to the river,
He went down there for to pray.

A man went down to the river,
A man went down to the river, Lord,

A man went down to the river,
To wash his sins all away.

He washed all day, he washed all night,
He washed 'til his hands were sore,
He washed all day, he washed all night,
'Til he couldn't wash 'em no more.

A man went down to the river,
A man went down to the river, Lord,
A man went down to the river,
He went down there for to pray.

A man went down to the river,
A man went down to the river, Lord,
A man went down to the river,
To wash all his sins away. . .

Wading in the water,
Wading in the water, children,
Wading in the water,
God's gonna trouble these waters.

Wading in the water,
Wading in the water, children,
Wading in the water,
God's gonna trouble these waters
God's gonna trouble these waters
God's gonna trouble these waters.

2. Did You Feed My Cow?

This is a popular children's song that Ella has sung for many years. This performance with the Choir gives the song an entirely new feeling.

Did you feed my cow?
Yes ma'am!
Could you tell me how?
Yes ma'am!
What did you feed her?
Corn and hay!
What did you feed her?
Corn and hay!

Did you milk her good?
Yes ma'am!
Did you milk her like you should?
Yes ma'am!
How did you milk her?
Swish, swish, swish!
How did you milk her?
Swish, swish, swish!

Did my cow get sick?
Yes ma'am!
Was she covered with tick?
Yes ma'am!

How did she die?
Uh, uh, uh!
How did she die?
Uh, uh, uh!

Did the buzzards come?
Yes ma'am!
Did the buzzards come?
Yes ma'am!
How did they come?
Flop, flop, flop!
How did they come?
Flop, flop, flop!
Flop, flop, flop!
Flop, flop, flop!



The Goodwill Spiritual Choir

3. Up and Down This Road

Ella Jenkins learned this song from Arvella Gray, a blind street singer who played and sang on street corners as well as in music clubs on the South Side of Chicago in the 1950s. His street-side audiences preferred to hear spirituals. Every year before the Kentucky Derby, he would take a train to Louisville and make a lot of money playing to the racegoers. Mr. Gray had worked on the railroads when he was younger and said that a bullet from a .44 pistol had blinded him. His song carries a bit of his life as well as his music with it.

Chorus:
Up and down this road I go,
Skipping and dodging
From a forty-four.
Up and down this road I go,
Skipping and dodging
From a forty-four.
Jack the rabbit, Jack the bear,
Won't you line it
Just one hair.
Jack the rabbit, Jack the bear,
Won't you line it
Just one hair.

Got a letter from a hag in town,
East Saint Louis

Is burning down.
Got a letter from a hag in town,
East Saint Louis
Is burning down.

4. Who All Is Here?

Ella Jenkins heard Maya Angelou sing this song in the 1950s. Ella remembers singing the response line when playing hide-and-go-seek when she was a child, but it was "Who All Is Hid?" She arranged the song for singing with children, and changed it to "Who all is here?"

Last night, the night before,
Who all is here, who all is here?
Last night, the night before,
Who all is here, who all is here?

Twenty-four robbers at my door,
Who all is here, who all is here?
I got up to let them in,
Who all is here, who all is here?
I got up to let them in,
Who all is here, who all is here?

I hit 'em over the head
With a rolling pin,
Who all is here, who all is here?

5. That's All Right, Julie

Ella Jenkins also heard Maya Angelou sing this song in the 1950s at a concert, and she learned it.

I call you, Julie
Before day, Julie
Julie would not answer, Julie
That's all right, Julie
That's all right, Julie.

6. No More Auction Block

No more auction block for me,
No more, no more,
No more auction block for me,
Many thousand gone. (repeat)

- (2) No more peck o' corn for me
- (3) No more pint o' salt for me
- (4) No more slavery chains for me
- (5) No more captain's whip for me

No more auction block,
No more auction block,
No more auction block,
Many, many thousands gone.

7. Who's Gonna Be Your Man?

Well . . . it's O Lordy me
And it's O Lordy my,
Yes, it's O Lordy me
And it's O Lordy my,
Who's gonna be your man?

Who's gonna shoe your pretty little foot?
Who's gonna glove your hand?
Who's gonna kiss your red ruby lips?
Who's gonna be your man?

Who's gonna be your man?
O Lordy me, O Lordy my
Who's gonna be your man?
O Lordy me, O Lordy my
Who's gonna be your man?

Papa's gonna shoe my pretty little foot,
Mama's gonna glove my hand,
Sister's gonna kiss my red ruby lips,
I won't need no man,
I won't need no man.
O Lordy me, O Lordy my,
I won't need no man.
O Lordy me, O Lordy my,
I won't need no man.

Let your papa shoe your pretty little foot,
Let your mama glove your hand.
But I insist upon those red ruby lips,

'Cause I wanna be your man.
O Lordy me, O Lordy my.
I wanna be your man.
O Lordy me, O Lordy my,
I wanna be your man,
I'm gonna be your man.

8. Cotton-eyed Joe

Where did you come from?
Where did you go?
Where did you come from,
O Cotton-eyed Joe? (repeat)

I come for to see you,
I come for to sing,
I come for to show you,
My little diamond ring. (repeat)
My ring shines like silver,
My ring shines like gold.
Gonna give it to my little Cindy Jane
Hers for to hold
Hers for to hold.

Where did you come from?
Where did you go?
Where did you come from,
O Cotton-eyed Joe? (repeat)

I come for to see you,
I come for to sing,

I come for to show you
My little diamond ring,
My little diamond ring.

9. Hammer Song

This is the hammer
Killed John Henry.
This is the hammer
Killed John Henry.
This is the hammer
Killed John Henry.
Won't kill me, baby, baby,
Won't kill me.

Take this hammer,
Carry it to the captain.
Take this hammer,
Carry it to the captain.
Take this hammer,
Carry it to the captain.
Tell him I'm gone, baby, baby,
Tell him I'm gone.

If the captain ask you
Was I running,
If the captain ask you
Was I running,
Tell him I was fly'n.
Tell him I was fly'n.
Tell him I was fly'n.

If the captain ask you
Was I laughing,
If the captain ask you
Was I laughing,
Tell him all the time.
Tell him all the time.
Tell him all the time.

If he should ask you
Any more questions,
If he should ask you
Any more questions,
If he should ask you
Any more questions,
Tell him you don't know.
Tell him you don't know.
Tell him you don't know.

Take this hammer,
Carry it to the captain.
Take this hammer,
Give it to the captain.
Take this hammer,
Give to the mean ol' captain.

Tell him I'm gone, baby, baby,
Tell him I'm gone.
Tell him I'm gone, baby, baby,
Tell him I'm gone.
Mean ol' captain,
Tell him I'm gone.

10. Racing with the Sun

Get your day's work done,
Get your day's work done,
Or soon you'll be
Racing with the sun.

Make your plans today
'Fore the evening's on,
Or you'll end up
Racing with the sun.

Hard, hard times
That you've had,
Hard, hard times,
But today you're mighty glad.

'Cause your work's all through,
And your battle's won.
Now you'll never never be
Racing with the sun.

11. Run and Help Us Tell

(Revival)

Run, run, run, run, run, and help us tell,
Run, run, run, and help us tell,
If you don't believe I've been redeemed.
Run, run, run, and help us tell,
Just carry me down to Jordan stream.
Run, run, run, and help us tell.

12. This Is the Way I Pray

(Prayer Meeting)

This is the way I pray in my home.
This is the way I pray in my home.
This is the way I pray in my home.
This is the way I pray in my home.

I pray just like this, Lord have mercy,
I pray just like this in my home.
I pray just like this, Lord have mercy,
This is the way I pray in my home.

This is the way I sing in my home.
This is the way I sing in my home.
This is the way I sing in my home.
This is the way I sing in my home.

I sing just like this,
Praise His name,
I sing just like this in my home.
I sing just like this,
Praise His name,
I sing just like this in my home.

This is the way I moan in my home.
This is the way I moan in my home.
This is the way I moan in my home.
This is the way I moan in my home.

I moan just like this,
Mmmmmmmmmmm,
mmmmmmmmmm
I moan just like this in my home.
I moan just like this,
Mmmmmmmmmmm
mmmmmmmmmm
This is the way I moan in my home.

13. All Over This World

(End of Time Spiritual)

All over this world, all over this world
All over this world, all over this world
All of my troubles will soon be over with,
Soon be over with, soon be over with,
All of my troubles will soon be over with,
All over this world.

All back-sliding will soon be over with,
Soon be over with, soon be over with,
All back-biting will soon be over with
All over this world.

'Weeping' and 'moaning' will soon be
over with,
Soon be over with, soon be over with,
All over this world.

14. Rockin' Jerusalem

(Christmas Spiritual)

Oh Mary
Oh Martha
Oh Mary, ring dem bells
Jerusalem, Jerusalem, Jerusalem.

I hear archangels a-rockin' Jerusalem,
I hear archangels a-ringin' dem bells,
Listen to the lambs, rockin' Jerusalem
Listen to the lambs, a-ringin' them bells.

Church getting higher,
Rockin' Jerusalem
Church getting higher,
Ringin' them bells.

15. You Better Mind

(Camp Meeting)

Chorus:

You better mind, you better mind,
You got to give an account
At the judgment, you better mind.

Verses:

You better mind how you sing,
You better know what you're singing about,
You got to give an account
At the judgment, you better mind.



Arthur Logan, Choir Conductor

(2) You better mind how you talk,
You better know what you're talking about,
You got to give an account
At the judgment, you better mind.

(3) You better mind how you pray

(4) You better mind how you shout

(5) Oh the teacher better mind how
he teach

(6) Oh the preacher better mind how
he preach

16. Get Away Jordan

(Spiritual-gospel versions combined)

Get away, Jordan, get away Jordan,
Get away, Jordan, there's one more
river to cross . . .
And that's the steam that flows
Thru Bethlehem called the river Jordan—
Don't you want to go great God
Almighty . . . O' my lord . . .

Get away Jordan, get away Jordan,
Get away Jordan, I want to cross
Over to see my Lord.
One of these mornings bright and fair
I want to cross over to see my Lord.
Going to take my wings and fly in the air.
I want to cross over to see my Lord.

17, 18, 19: Old Time Religion

(Traditional, classic, and gospel
versions combined)

Give me that old time religion,
Give me that old time religion,
Give me that old time religion,
It's good enough for me.

It was good for my dear mother,
It was good for my dear mother,
It was good for my dear mother,
It's good enough for me.
It will take you home to glory,
It will take you home to glory,
It will take you home to glory,
It's good enough for me.

It was good for Paul and Silas,
It was good for Paul and Silas,
It was good for Paul and Silas,
It's good enough for me.

It was good for the Hebrew children,
It was good for the Hebrew children,
It was good for the Hebrew children,
It's good enough for me.



Shiz Hori and Ella Jenkins

Ella Jenkins on Smithsonian Folkways

For over 40 years Ella Jenkins has charmed children and adults with her songs, stories, and rhythms. Her songs are shaped to stimulate children's musical, motor, and intellectual skills, and they are from many lands in many languages. Ella's songs and rhythms make learning about different people's traditions accessible and fun.

She has recorded many albums for Smithsonian Folkways. They are listed below. You can ask for these recordings at your local record shop, order them by telephone by calling 1 (800) 410-9815, or by mail through Smithsonian Folkways Recordings at 955 L'Enfant Plaza, Suite 7300, Washington, DC 20560-0953.

Adventures in Rhythm (1989) Reissue of F-7682 from 1959. SF-45007 (LP-F; Cassette, CD)

African American Folk Rhythms (1990) Reissue of *Negro Folk Rhythms* F-7654 from 1960. SF-45003 (Cassette, CD)

And One and Two (1990) Reissue of F-7544 from 1971. SF-45016 (LP-F; Cassette, CD)

Call and Response (1990) Reissue of F-7638 from 1957. SF-45030 (LP-F; Cassette, CD)

Come Dance by the Ocean (1991) SF-45014 (LP-F; Cassette, CD)

Counting Games and Rhythms for Little Ones (1997) Reissue of F-7679 from 1965. SF-45029 (LP-F; Cassette, CD)

Early, Early Childhood Songs (1990) Reissue of F-7630 from 1982. SF-45015 (LP-F; Cassette, CD)

For the Family (1991) VHS, 27 minutes. SF-48002 (VIDEO-J)

Growing Up with Ella Jenkins: Rhythms, Songs, and Rhymes (1990) Reissue of F-7662 from 1976. SF-45032 (Cassette, CD)

Holiday Times: Songs, Stories, Rhymes & Chants for Christmas, Kwanza, Hanukkah, Chinese New Year & St. Patrick's Day (1996) SF-45041 (Cassette, CD)

Jambo and Other Call and Response Songs and Chants (1990) Reissue of F-7661 from 1974. SF-45017 (Cassette, CD)

Little Johnny Brown (1990) Reissue of F-7631 from 1972. SF-45026 (Cassette, CD)

Live at the Smithsonian (1991) VHS, 28 minutes. SF-48001 (VIDEO-J)

A Long Time to Freedom (1992) Reissue of F-7754 from 1969. SF-45034 (Cassette, CD)

Multicultural Children's Songs (1995) SF-45045 (LP-F; Cassette, CD)

My Street Begins At My House (1989) Reissue of F-7543 from 1971. SF-45005 (LP-F; Cassette, CD)

Nursery Rhymes: Rhyming and Remembering for Young Children and for Older Girls and Boys with Special Language Needs (1991) Reissue of F-7660 from 1974. SF-45019 (LP-F; Cassette, CD)

Play Your Instruments and Make a Pretty Sound (1990) Reissue of F-7665 from 1968. SF-45018 (LP-F; Cassette, CD)

Rhythm and Game Songs for the Little Ones (1991) Reissue of F-7680 from 1964. SF-45027 (Cassette, CD)

Rhythms of Childhood (1989) Reissue of F-7653 from 1963. SF-45008 (LP-F; Cassette, CD)

Seasons for Singing (1990) Reissue of F-7656 from 1970. SF-45031 (Cassette, CD)

Songs and Rhythms from Near and Far (1997) Reissue of F-7655 from 1964. SF-45033 (Cassette, CD)

Songs Children Love to Sing: Celebrating 40 Years of Recordings (1996) SF-45042 (Cassette, CD)

Songs, Rhythms and Chants for the Dance (1992) Reissue of F-7000AB from 1977. SF-45004 (Cassette, CD)

This Is Rhythm (1990) Reissue of F-7652 from 1961. SF-45028 (LP-F; Cassette, CD)

This Is Rhythm (Book) (1993) SF-45028-BK (BOOK-ND)

This-A-Way, That-A-Way (1989) Reissue of F-7546 from 1973. SF-45002 (LP-F; Cassette, CD)

Travellin' with Ella Jenkins-A Bilingual Journey (1989) Reissue of F-7640 from 1979. SF-45009 (LP-F; Cassette, CD)

We Are America's Children (1990) Reissue of F-7666 from 1976. SF-45006 (LP-F; Cassette, CD)

You'll Sing a Song and I'll Sing a Song (1989) Reissue of F-7664 from 1966. SF-45010 (LP-F; Cassette, CD)

Credits:

Originally produced by Moses Asch, Folkways Records, New York, NY, previously released as Scholastic Records Album No. SC 7654 in 1960 and reissued as Smithsonian Folkways SFW 45003 in 1992

Spirituals on tracks 10-19 were arranged by Arthur S. Logan with Doris Grimes at the piano. Mrs. Grimes has arranged special piano background for a number of the spirituals.

Soloists: Treopia Williams, soprano; Maggie Bracey, soprano; Arthur Logan, basso

Photographs by Ray Flerlage

Original cover design by Ronald Clyne

Remastered by Charlie Pilzer at AirShow, Springfield, VA

Sound supervision by Pete Reiniger

Reissue production supervised by Anthony Seeger

Reissue production coordinated by Mary Monseur and Michael Maloney

Editorial assistance by Peter Seitel

Reissue design and layout by Matthew Langley,

Mediastudio, Falls Church, VA

Additional Smithsonian Folkways staff assistance:

Carla Borden, editing; Dudley Connell, fulfillment manager; Lee Micheal Demsey, fulfillment; Kevin Doran, licensing; Brenda Dunlap, marketing director; Judy Gilmore, fulfillment; Heather MacBride, financial assistant; Jeff Place, archivist; Ronnie Simpkins, fulfillment; Stephanie Smith, assistant archivist.

A special thanks to Reverend Morris H. Tynes, minister of Monumental Baptist Church, for permitting the Goodwill Spiritual Choir to perform on this album. I extend my heart-felt appreciation to everyone who helped in making *African American Folk Rhythms* possible and especially for their cooperation at very pressing moments.

— Ella Jenkins

About Smithsonian Folkways

Folkways Records was founded by Moses Asch in 1948 to document music, spoken word, instruction, and sounds from around the world. In the ensuing decades, New York City-based Folkways became one of the largest independent record labels in the world, reaching a total of nearly 2,200 albums that were always kept in print.

The Smithsonian Institution acquired Folkways from the Moses Asch estate in 1987 to ensure that the sounds and genius of the artists would be preserved for future generations. All Folkways recordings are available on high-quality audio cassettes or by special order on CD. Each recording is packed in a special box along with the original LP liner notes.

Smithsonian Folkways Recordings was formed to continue the Folkways tradition of releasing significant recordings with high-quality documentation. It produces new titles, reissues of historic recordings from Folkways and other record labels and in collaboration with other companies also produces instructional videotapes and recordings to accompany published books and other educational projects.

The Smithsonian Folkways, Folkways, Cook, Paredon, and Dyer-Bennet record labels are administered by the Smithsonian Institution's Center for Folklife Programs & Cultural Studies. They are one of the means through which the Center supports

the work of traditional artists and expresses its commitment to cultural diversity, education, and increased understanding.

You can find Smithsonian Folkways Recordings at your local record store. Smithsonian Folkways, Folkways, Cook, Paredon, and Dyer-Bennet recordings are all available through:

Smithsonian Folkways Mail Order
955 L'Enfant Plaza, Suite 7300, MRC 953
Washington, DC 20560-0953
phone (202) 287-7298
fax (202) 287-7299
orders only 1 (800) 410-9815
(Discover, MasterCard, and Visa accepted)

For further information about all the labels distributed through the Center, please consult our internet site www.si.edu/folkways, which includes information about recent releases, our catalogue, and a database of the approximately 35,000 tracks from the more than 2,300 available recordings <click on "database search">.

Or request a printed catalogue by writing to: Catalogue, Smithsonian Folkways Recordings, 955 L'Enfant Plaza, SW, Suite 7300, Smithsonian Institution MRC 953, Washington, DC 20560, USA. or use our catalogue request phone: (202) 287-3262, or e-mail folkways@aol.com

Folkways at 50

This fiftieth anniversary honors the Folkways legacy and launches the Folkways Trust Fund. Which will enable Folkways to preserve its historical collection at the Smithsonian Institution through the use of emerging technologies. Major sponsors include:

BMI (The American Performance Rights Organization), Columbia Records and Sony Music Entertainment, KOCH International, Smithsonian Institution Center for Folklife Programs & Cultural Studies, *Smithsonian Magazine*, and TRO (The Richmond Organization).

For information on how to become a sponsor, contact Anthony Seeger, Director, Smithsonian Folkways Recordings, by phone at (202) 287-3251 or by e-mail at tony@folkways.si.edu



Shiz Hori



Ella Jenkins



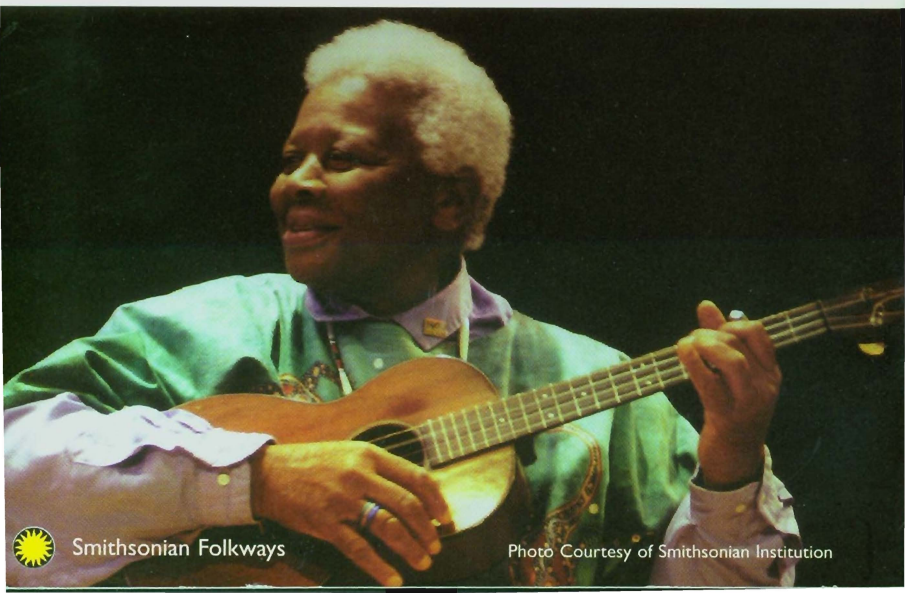
Ella Jenkins and Moses Asch

photo by: Bernadelle Richter



Ella Jenkins and Tony Seeger

photo by: Rick Varga, Smithsonian Institution 1995



Smithsonian Folkways

Photo Courtesy of Smithsonian Institution