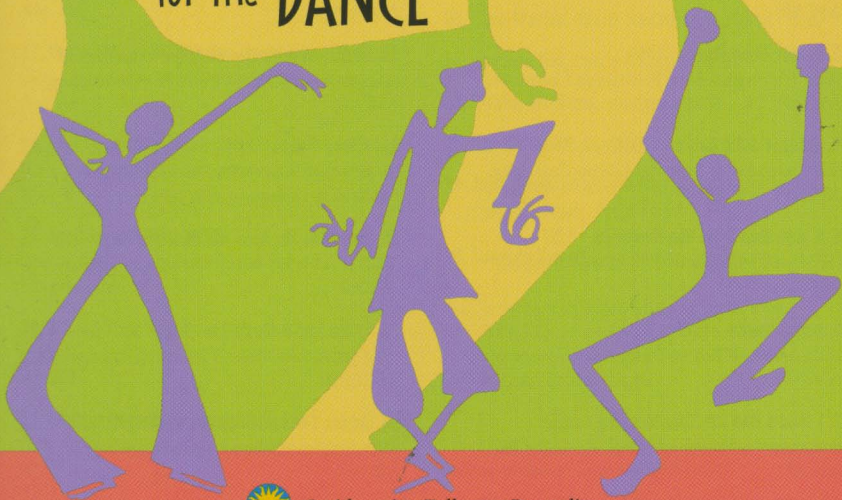


ELLA JENKINS

Songs, Rhythms & Chants
for the DANCE



Smithsonian Folkways Recordings

ELLA JENKINS

Songs, Rhythms & Chants for the DANCE

Ella Jenkins' children's recordings often involve both songs and movement — gestures, snapping fingers, skipping, and simple dances. In this unique release, she produces music made especially for dance and dancing, and interviews members of Chicago's dance community about their jobs and the different ways they work to combine sound and movement. Vocalists and instrumentalists sing and play spirituals, chants, blues, and folk songs for dancers. 18-page booklet with lyrics. Studio recordings, originally released in 1977, 68 minutes, ages 6-11.

SONGS

1. **A New Day's Coming Soon** 2:41
2. **I Don't Care Where You Bury My Body** 2:12
3. **Plenty Good Room** 1:44
4. **Brother John Sellers** 3:56
5. **A Bad Man from the Badlands** 1:57
6. **Angry Words** 1:49
7. **I Heard Him Cry This Morning** 3:37
8. **Please Hurry Home** 3:45
9. **That's the Way Things Are** 2:53
10. **What's the Matter with the Team?** 0:44
11. **A Vivo A Vavo** 0:20
12. **Hey Moo Ma Moo Ma Moo Ma Hey** 1:42
13. **I Climbed a Mountain** 1:10
14. **Africa Llamando (Africa Calling)** 1:28
15. **Yemayah, God of the Sea** 1:33
16. **This Is an Afro Mood** 1:55

17. **Yemayah, God of the Sea** (instrumental) 2:49
18. **This Is an Afro Mood** (instrumental) 3:00
19. **Let Yourself Go** 2:00
20. **A Long Time** (instrumental) 1:58
21. **Wading in the Water** 4:30

INTERVIEWS

22. **Ann Barzel**, dance reviewer 3:27
23. **Jimmy Payne**, choreographer, specialist in Afro-Cuban dance 1:15
24. **Lenore Lutheran**, dance student 1:22
25. **Gina Martin**, dance teacher of the blind 3:39
26. **Genieve Fox**, dance therapist 2:27
27. **Dudley Williams**, principal dancer 0:53
28. **Ann Lehnhoff**, dance teacher of children 2:41
29. **Ruth Page**, choreographer and director of the Chicago Ballet 1:15
30. **Lorenzo Young**, dance company manager 1:45



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ELLA JENKINS

SONGS

1. A New Day's Coming Soon 2:41

(Ella Jenkins/Ell-Bern Publishing Company, ASCAP)

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10. What's the Matter with the Team? 0:44

(Ella Jenkins/Ell-Bern Publishing Company, ASCAP)

11. A Vivo A Vavo 0:20

(Improvisations by Ella Jenkins/Ell-Bern Publishing Company, ASCAP)

12. Hey Moo Ma Moo Ma Moo Ma Hey 1:42

(Ella Jenkins/Ell-Bern Publishing Company, ASCAP)

13. I Climbed a Mountain 1:10

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14. Africa Llamando (Africa Calling) 1:28

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Songs, Rhythms & Chants for the DANCE

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18. This Is an Afro Mood (instrumental) 3:00

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19. Let Yourself Go 2:00

(Irving Berlin/Irving Berlin Music Corporation, ASCAP)

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Full, unedited versions of these interviews (FC 7000) are available through Smithsonian Folkways mail order. Refer to end of booklet for ordering information.

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Previously released as Folkways FC 7000 (1977)



PHOTO: RON GORDON

Introduction

by Ella Jenkins

DANCE IS VERY MUCH ALIVE in Chicago and is faring quite well. Be it ballet, modern, jazz, Afro-Cuban, tap, Hawaiian, belly, ballroom, or disco, lots of people are dancing. Women are dancing, men are dancing, teens are dancing, and children are dancing. Some are paid for their dancing, some pay to learn dancing, some are studying dance in schools and studios—and others are learning to dance under grants and scholarships.

My introduction to dance began during my childhood days growing up on the South Side of Chicago. I had never heard of ballet, but tap dancing was popular in my neighborhood. Many of my playmates took tap dancing lessons and often practiced on the sidewalks. I loved the clickety-clackety sound of the metal taps against the pavement. I felt the rhythm and was eager to dance myself. So I asked my mother if I might study tap dancing and told her it only cost a quarter a lesson. I took lessons as long as the quarters lasted—which wasn't very long. A quarter was quite a lot for a poor family, so I did not go beyond the time step, although I learned some interesting variations within that short period.

At that time vaudeville was happening upon many stages of Chicago theaters. My family and I were frequent attendees inasmuch as the prices were low and there were always lots and lots of tap dancing acts. Very skillful dancers showed their talents, and I was secretly wishing I could take tap lessons again.

In high school I was introduced to the terms modern dance, interpretive dance, and ballet. One of the physical education teachers (with a dance background) gave introductory lessons in modern dance and ballet.

During this period I was mostly interested in sports (especially table tennis), but I often looked in on the dance classes because I was intrigued that the human body could move in so many directions and was fascinated by the supple body rhythms. The dance teacher supplied many outside resources for the students—among them were visiting professional dancers and films made by prominent people in the dance field.

During my college years I became a strong supporter of the dance. I attended dance recitals, concerts, reviews, and associated myself with dance literature like *Dance Magazine*, and read biographies of famous dancers of the past—like Nijinsky.

At this time I was very much involved in Latin dance. I loved the pulsating rhythms of popular dances such as the mambo, cha-cha-cha, *merengue*, *guarchaa*, rumba, conga, and limbo. The music that accompanied these dances was equally exciting—the drum, the bongos, maracas, claves, *cencerro* (cow bell), piano, string bass, and the brasses could bring even the least skilled dancer to the dance floor. It was the kind of music that made you move. The drum beat was your guide.

I came across a book titled *Isles of Rhythm* by Earl Leaf, and I was introduced to terms like Afro, Afro-Cuban, voodoo, and primitive dance and became acquainted with new names in dance: Katherine Dunham, Geoffrey Holder, and Pearl Primus. Both Katherine Dunham and Pearl Primus gave a series of performances in Chicago, and I went to see every one. Since then, I have seen thousands of concerts, performances, and classes and know that I'll never lose interest in the dance and dancers.

The music on this recording is not ballet music; it is not modern dance music, nor is it a formal Latin musical expression; it is simply melody, harmony, and rhythm to move to. The songs, rhythms, and chants (in the music part of this recording) were meant to stimulate children, teens, and adults to choreograph

short, informal dances, medium-length dances, and long dances involving numerous sequences. The "Wading in the Water" song (track 21), which I arranged and which also included my own composition "A Man Went Down to the River" (first recorded on *African American Folk Rhythms* [1960] F 7654), was used as part of the music for *Revelations*—a full-length ballet and signature piece of the Alvin Ailey American Dance Theater. My goal with this recording is to inspire children and adults to create movements to melodic songs, to unaccompanied voices chanted, and to instrumental sounds—and by doing so to discover the joy of dance.

The interview portion of the recording is intended to inform and inspire new and budding dancers as well as to rekindle and refresh some old memories, attitudes, and philosophies of more experienced dancers.

It was very exciting for me to visit these nine interviewees in their studios and homes: Lenore Lutheran (dance student), Lorenzo Young (dance company manager), Ann Barzel (dance reviewer), Jimmy Payne (choreographer and specialist in Afro-Cuban dance), Gina Martin (dance teacher of the blind), Genieve Fox (dance therapist), Dudley Williams (principal dancer), Anna Lehnhoff (dance teacher of children), and Ruth Page (choreographer

and director of the Chicago Ballet). They shared so much of themselves, their work, their experiences, and their aspirations. I now share them with you.

ELLA JENKINS has been inspiring children and adults through her performances and recordings for many years. She is an extremely well-known artist. She has appeared with Mr. Rogers and Barney, received dozens of awards, and traveled unceasingly throughout her career. She has issued nearly 30 albums on Smithsonian Folkways Recordings, as well as two videotapes (see list at the end of booklet). Ella Jenkins is a member of ASCAP and her songs are published by Ell-Bern Publishing.

Other artists who appear on this recording:

PAT JOHNSON AND THE REFLECTIONS are a group of vocalists and instrumentalists. They perform all kinds of music including pop, rock, folk, jazz, and country. They have done variety shows for community and civic organizations such as the United Way, American Cancer Society, United States Armed Forces, and Muscular Dystrophy Association throughout Palm Beach County, southeastern Florida, California, Washington, D.C., and Long Island, N.Y. Their performances have

inspired great enthusiasm and excitement. For this recording eight "Reflections" singers performed—Lewis Cutlip, Bill Erhardt, Pat Johnson, Veronica Johnson, Sharod Kruk, Ileana Lavastida, Becky Patterson, and Becky Ruper. I met this group a few years before I recorded this album. I liked their style of getting songs across to their audiences, and we had a good time putting ideas and songs together for this recording.

GUY GUILBERT and I have been friends for many years and have collaborated on numerous children's albums. He is a very fine and dedicated musician. He occasionally plays in rock bands but spends most of his time working on television commercials and films.

LARRY NOVAK TRIO consists of Larry Novak on piano, Steven La Soina on string bass, and Charles Christiansen on drums, and it is one of the finest instrumental groups in the Chicago area. They are easy to listen to and highly imaginative. Larry has played at all the best jazz spots in Chicago.

BURMA WEST is a young and very talented singer. She was only twenty years old when we recorded the album. She sang on "Please Hurry Home," and she and the Larry Novak Trio sounded great together.

Songs

1. A New Day's Coming Soon

Choral groups might try this out—trying fuller harmonies and sound.

Chorus:
Shout hallelujah/A new day's coming soon. (4x)

Get down on your knees (sung by Pat)/
A new day's coming soon. (2x)//Chorus (2x)
Weep, all you sinners (sung by Bill)/
A new day's coming soon. (2x)//Chorus (2x)
Come walk with Jesus (sung by Becky)/
A new day's coming soon. (2x)//Chorus (4x)



2. I Don't Care Where You Bury My Body

(ELLA JENKINS, LEAD VOCALS)

Chorus:
I don't care where you bury my body/
No, I don't care where you bury my body/
Well, I don't care where you bury my body/
'Cause my soul is gonna live with God. (2x)

You can bury it on the mountain or down in
the valley. (3x)
My soul is gonna live with God.//Chorus

It makes no difference if you're rich or poor. (3x)
My soul is gonna live with God.//Chorus (2x)

3. Plenty Good Room

(PAT JOHNSON, LEAD VOCALS)

I learned this song from E. Kitch Childs.

Room, room, room, room/
Plenty good room (2x)/
Plenty good room in my Father's kingdom.

Plenty good room (2x)/
Just choose your seat and sit down.

4. Brother John Sellers

(LEWIS CUTLIP, ROCK AND ROLL SOLO;
GUY GUILBERT, NARRATION)

Brother John Sellers is a friend of many years
and a fine singer and entertainer. He has been
guest artist with the Alvin Ailey American
Dance Theater singing in *Revelations* and
Blues Suite, and he has made numerous
recordings and television appearances.

Brother John Sellers/
Sing me a spiritual song (2x)/
Sing it in the morning/
Sing it all day long.

Brother John Sellers/
Sing me a gospel song (2x)/
Sing it in the morning/
Sing it all day long.

Brother John Sellers/
Sing me a bluesy song (2x)/
Sing it in the morning/
Sing it all day long.

Brother John Sellers/
Sing me a rock and roll song (2x)/
Sing it in the morning/
Sing it all day long.

5. A Bad Man from the Badlands

(GUY GUILBERT, GUITAR; PAT JOHNSON, SOLO
VERSES 1, 2; BECKY, SOLO VERSE 3; ELLA JENKINS,
SOLO BRIDGE AND ENDING)

He's a bad man from the badlands/
And nobody knows his name.
He's a bad man from the badlands/
And he struts with a golden cane. (2x)

He's a bad man from the badlands/
He walks both night and day.
He's a bad man from the badlands/
He's got a woman who likes him that-a-way.
(2x)

Bridge:
He never talks to anybody/
He just moves quietly along
Yet everyone knows he's up to something/
And that something is mighty wrong.

He's a bad man from the badlands/
He dresses in fancy clothes.
He's a bad man from the badlands/
He totes a pistol wherever he goes. (2x)

He's a mighty, mighty bad man/
He's mighty bad.

6. Angry Words

(ELLA JENKINS, LEAD VOCALS)

Hey, hey, hey, hey/
What did Tommy have to say? (2x)

Ho, ho, ho, ho/
What did Tommy say to Joe? (2x)

Angry words, angry words/
That's all I could learn.
Angry words, angry words/
Makes my poor heart burn.

7. I Heard Him Cry This Morning

(GUY GUILBERT, GUITAR; ELLA JENKINS, LEAD VOCALS)

I heard him cry this morning (2x)/
Before he left this town (2x)
Because the woman he loved (2x)/
She turned him down. (2x)

I heard him cry this morning (2x)/
Before the break of day. (2x)
I know that the poor boy was suffering (2x)/
Because he ran away. (2x)

It didn't take very long (2x)/
For him to catch that train. (2x)
He had to leave, poor boy (2x)/
In the drizzling rain. (2x)

He had his hat in his hand (2x)/
He had his clothes in a sack. (2x)
Where that poor boy's going (2x)/
There's no turning back. (2x)

Yes, I heard him cry this morning (2x)/
Before he left this town (2x)
Because the woman he loved (2x)/
(Hum) She turned him down. (2x)

8. Please Hurry Home

(BURMA WEST, VOCALS; LARRY NOVAK, PIANO;
STEVEN LA SPINA, STRING BASS; CHARLES
CHRISTIANSEN, DRUMS)

I need you by my side/
Both night and day.
I'd quickly swallow my pride/
If you'd only stay.

I feel so all alone/
When you're not near.
Not even my telephone/
Can ring up a cheer.

So darling, give me one more chance/
To prove that I'm true.
Let's hang on to this romance/
Whatever we do . . .

Please hurry home. (3x)

9. That's the Way Things Are

(GUY GUILBERT, GUITAR; ELLA JENKINS, VOCALS)

Sometimes you say hello/
Sometimes you say goodbye.
Any time you say either one/
You make your sweet baby cry.

Chorus:
Oh, that's the way things are/
Oh, that's the way things are. (2x)

Sometimes love is sweet/
Sometimes love is grand
And every once in a great big while/
Love gets out of hand.//
Chorus (2x)

Sometimes you act real mean/
Sometimes you act real kind
But no matter how you act/
Your baby won't pay no mind.//
Chorus (2x)

Sometimes you drive in your car/
Sometimes you walk a country lane
But no matter where you go/
You find trouble just the same.//
Chorus (2x)

10. What's the Matter with the Team?

(ELLA JENKINS, LEAD VOCALS)

This is a traditional high school chant with
some of my own improvisations.

What's the matter with the team?/
The team's all right. (2x)
Well, who said so?/Everybody. (2x)
Well, who is everybody?/Rocky High. (2x)
Rock, Rock, Rock/Rocky High/Yeah, team!

11. A Vivo A Vavo

(ELLA JENKINS, LEAD VOCALS)

A vivo/A vavo/A vivo vavo voo
Hefty lefty/Bela bela befty
Shinga la minga la/Loof, loof, loof!



12. Hey Moo Ma Moo Ma Moo Ma Hey

(ELLA JENKINS, LEAD VOCALS)

This is my interpretation of an African chant
I heard many years before I recorded this
album.

Hey moo ma moo ma moo ma hey/
Hey, hey, hey, hey, hey, hey, hey, hey
Hey moo ma moo ma moo ma hey/
Loo, loo, loo, loo, loo, loo, loo, loo.
Hey bongo la eh/
Hey bongo la eh loo loo loo/
Loo, loo, loo, loo, loo, loo, loo, loo
Caney, caney/Oh, oh, oh, bulawayaya/
Caney, caney/Oh, oh, oh, bulawayaya (2x)



13. I Climbed a Mountain

(ELLA JENKINS, LEAD VOCALS)

I was inspired to write this song after a trip to
East Africa. The foreign words are Swahili
(an East African language): *mlima* (mountain),
moja (one), *jambo* (hello), *simba* (lion),
kwaheri (goodbye).

I climbed a mountain. (2x)/
A tall, tall mountain (2x)/Oh yeah, oh yeah! (4x)

Mlima moja (4x)/Oh yeah, oh yeah! (4x)

I saw a lion (2x)/A big, big lion (2x)/
Oh yeah, oh yeah! (4x)

Jambo simba (2x)/Hello lion!(2x)/
Oh yeah, oh yeah! (4x)

Goodbye, goodbye (2x)/*Kwaheri, kwaheri*
(4x)/Oh yeah, oh yeah! (4x)

14. Africa Llamando (Africa Calling)

(ILEANA LAVASTIDA, VOCALS; ELLA JENKINS, VOCALS)

Africa llamando (3x)/*Pais del tambor*. (2x)
Africa llamando (3x)/*Pais del tambor* (2x)

Tambor de mi Africa (2x)/
Tambor, o mi tambor
Africa llamando (3x)/*Pais del tambor*. (3x)

15. Yemayah, God of the Sea

(ILEANA LAVASTIDA, VOCALS AND NARRATION;
ELLA JENKINS, VOCALS)

O Yemayah hey O Yemayah hey/
O Yemayah hey O Yemahah (2x)
(sung during narration)

"In Cuba, years ago, there were several Afro-
Cuban societies organized. These were secret
societies, and in them the people worshiped
the Obtala, god of iron and war, symbolizing
strength and power; the Chango, god of storm
and lightning; and the Yemayah, god of the
sea. The sea echoes the cry of these gods."

O Yemayah hey O Yemayah hey/
O Yemayah hey O Yemayah (2x)

O Yemayah hey mi Chango (2x)
O Yemayah hey O Yemayah hey/
O Yemayah hey O Yemayah (2x)
Obtala! (2x)/Chango! (2x)/Yemayah! (2x)



16. This Is an Afro Mood

(GUY GUILBERT, ELECTRIC PIANO, INTRODUCTION)

Ah yea ah yea ah yea ah/
Eh choom choom choom choom choom/
choom choom choom yea

17. Yemayah, God of the Sea (instrumental)

(LARRY NOVAK TRIO: LARRY NOVAK, PIANO;
STEVEN LA SPINA, STRING BASS; CHARLES
CHRISTIENSEN, DRUMS)

18. This Is an Afro Mood (instrumental)

(LARRY NOVAK TRIO: LARRY NOVAK, PIANO;
STEVEN LA SPINA, STRING BASS; CHARLES
CHRISTIENSEN, DRUMS)

19. Let Yourself Go

Come get together/
Let the dance floor feel your leather.
Step as lightly as a feather/
Let yourself go.

Come hit the timber/
Loosen up and start to limber.
When you hear that hot marimba/
Let yourself go.

Let yourself go, relax! (2x)/
You've got yourself tied up in a knot.
The night is cold but the music's hot.

So come snuggle closer/
Don't you dare to answer, "no sir."
Butcher, baker, clerk, or grocer/
Let yourself go!

20. A Long Time (instrumental)

(GUY GUILBERT, GUITAR)

21. Wading in the Water

(ELLA JENKINS, LEAD VOCALS)

Wading in the water (2x)

Chorus:

Wading in the water/
Wading in the water, children
Wading in the water/
God's a-gonna trouble these waters.//(repeat)

See that band all dressed in white/
God's a-gonna trouble these waters
Looks like a band of the Israelites/
God's a-gonna trouble these waters.//Chorus

See that band all dressed in red/
God's a-gonna trouble these waters

It looks like the band that Moses led/
God's a-gonna trouble these waters.//Chorus

My Lord delivered Daniel/Daniel, Daniel
Didn't my Lord deliver Daniel?/
Then why not every man?//(repeat verse)
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 his sins all away.//Chorus (2x)

Interviews

22. Ann Barzel
DANCE REVIEWER

23. Jimmy Payne
CHOREOGRAPHER, SPECIALIST IN AFRO-CUBAN
DANCE

24. Lenore Lutheran
DANCE STUDENT

25. Gina Martin
DANCE TEACHER OF THE BLIND

26. Genieve Fox
DANCE THERAPIST

27. Dudley Williams
PRINCIPAL DANCER

28. Ann Lehnhoff
DANCE TEACHER OF CHILDREN

29. Ruth Page
CHOREOGRAPHER AND DIRECTOR OF THE
CHICAGO BALLET

30. Lorenzo Young
DANCE COMPANY MANAGER

Other Recordings by Ella Jenkins

Adventures in Rhythm (1989) Reissue of
F 7682 (1959). SFW 45007

African American Folk Rhythms (1990)
Reissue of F 7654 (1960). SFW 45003

And One and Two (1990) Reissue of F 7544
(1971). SFW 45016

Call and Response (1990) Reissue of F 7638
(1957). SFW 45030

Come Dance by the Ocean (1991). SFW 45014

Counting Games and Rhythms for Little Ones
(1997) Reissue of F 7679 (1965). SFW 45029

Early, Early Childhood Songs (1990) Reissue
of F 7630 (1982). SFW 45015

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

*Growing Up with Ella Jenkins: Rhythms,
Songs, and Rhymes* (1990) Reissue of F 7662
(1976). SFW 45032

*Holiday Times: Songs, Stories, Rhymes &
Chants for Christmas, Kwanza, Hannukah,
Chinese New Year & St. Patrick's Day* (1996).
SFW 45041

Jambo and Other Call and Response Songs and Chants (1990) Reissue of F 7661 (1974). SFW 45017

Little Johnny Brown (1990) Reissue of F 7631 (1972). SFW 45026

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

A Long Time to Freedom (1992) Reissue of F 7754 (1969). SFW 45034

Multicultural Children's Songs (1995). SFW 45045

My Street Begins at My House (1989) Reissue of F 7543 (1971). SFW 45005

Nursery Rhymes: Rhyming and Remembering for Young Children and for Older Girls and Boys with Special Language Needs (1991) Reissue of F 7660 (1974). SFW 45019

Play Your Instruments and Make a Pretty Sound (1990) Reissue of F 7665 (1968). SFW 45018

Rhythm and Game Songs for the Little Ones (1991) Reissue of F 7680 (1964). SFW 45027

Rhythms of Childhood (1989) Reissue of F 7653 (1963). SFW 45008

Seasons for Singing (1990) Reissue of F 7656 (1970). SFW 45031

Songs and Rhythms from Near and Far (1997) Reissue of F 7655 (1964). SFW 45033

Songs Children Love to Sing: Celebrating 40 Years of Recordings (1996). SFW 45042

This Is Rhythm (1990) Reissue of F 7652 (1961). SFW 45028

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

This-A-Way, That-A-Way (1989) Reissue of F 7546 (1973). SFW 45002

Travellin' with Ella Jenkins — A Bilingual Journey (1989) Reissue of F 7640 (1979). SFW 45009

We Are America's Children (1990) Reissue of F 7666 (1976). SFW 45006

You'll Sing a Song and I'll Sing a Song (1989) Reissue of F 7664 (1966). SFW 45010

PEGGY LIPSCHUTZ is a long-time friend and a fine artist. She drew the images for the cover of this recording. Peggy is well known as an oil painter and widely known for her "Chalk Talks" on any subject—she often works with singers, instrumentalists, and dancers. She illustrated *The Ella Jenkins Song Book for Children* and has created artwork for some of my other album covers.

Credits

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Annotated by Ella Jenkins
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Drawings by Peggy Lipschutz
Mastered by Pete Reiniger and Lee Durham
Reissue production supervised by Anthony Seeger and D. A. Sonneborn
Reissue production coordinated by Mary Monseur
Reissue production assistance by Rachel Conrad
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Additional Smithsonian Folkways staff:
Judy Barlas, manufacturing coordinator;
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Special thanks to:
Jimmy Payne School of Dance, Chicago, IL;
Columbia College Dance Center, Chicago, IL;
Ruth Page Foundation School of Dance (official school for the Chicago Ballet), Chicago, IL; Lehnhoff School of Music and Dance, Chicago, IL; Chicago Lighthouse for the Blind

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, Monitor, Fast Folk, and Dyer-

Bennet record labels are administered by the Smithsonian Institution's Center for Folklife and Cultural Heritage. 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.

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750 9th Street NW
Washington, DC 20560-0953
phone: 1 (800) 410-9815 (orders only)
fax: 1 (800) 853-9511 (orders only)
(Discover, MasterCard, Visa, and American Express accepted)

For further information about all the labels distributed through the Center, 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). To request a printed catalogue write to the address above or e-mail folkways@aol.com





Smithsonian Folkways Recordings

Center for Folklife and Cultural Heritage
750 9th Street NW
Suite 4100
Washington, D.C. 20560-0953

3

It didn't take very long
For him to catch that train
It didn't take very long
For him to catch that train
He had to leave poor boy
In the drizzling rain

4

He had his hat in his hand
He had his clothes in a sack
He had his hat in his hand
He had his clothes in a sack
Where that poor boy's going
There's no turning back

.....Guy solos on guitar (Two Choruses).....

5

Yes, I heard him cry this morning
Before he left this town
I heard him cry this morning
Before he left this town
Because the woman he loved
(Hum) She turned him down

Solo sung by Ella Jenkins

BAND SIX:

PLEASE HURRY HOME

(Written by Ella Jenkins; Copyright, 1977;
Ellbern Publishing Company) ASCAP

I need you by my side
Both night and day
I'd quickly swallow my pride
If you'd only stay

2

I feel so all alone
When you're not near
Not even my telephone
Can ring up a cheer

3

So darling give me just one more chance
To prove that I'm true
Let's hang on to this romance
Whatever we do.....

ENDING:

Please hurry home
Please hurry home
Please hurry home

*Sung by Burma West***

BAND ONE:

SIDE TWO

THAT'S THE WAY THINGS ARE

(Written by Ella Jenkins; Copyright, 1977;
Ellbern Publishing Company) ASCAP

Sometimes you say hello
Sometimes you say goodbye
Any time you say either one
You make your sweet baby cry
That's the way things are
Oh that's the way things are
Oh that's the way things are
Oh that's the way things are

2

Sometimes love is sweet
 Sometimes love is grand
 And every once in a great big while
 Love gets out of hand
 Oh that's the way things are
 Oh that's the way things are
 Oh that's the way things are
 Oh that's the way things are

3

Sometimes you act real mean
 Sometimes you act real kind
 But no matter how you act
 Your baby won't pay you no mind
 Oh that's the way things are
 Oh that's the way things are
 Oh that's the way things are
 Oh that's the way things are

.....Guy solos on electric guitar.....

4

Sometimes you ride in your car
 Sometimes you walk a country lane
 But no matter where you go
 You find trouble just the same
 Oh that's the way things are
 Oh that's the way things are
 Oh that's the way things are
 Oh that's the way things are

Solo sung by Ella Jenkins

BAND TWO (A):

WHAT'S THE MATTER WITH THE TEAM?

(Traditional highschool chant with some improvisations by Ella Jenkins; Copyright, 1977; Ellbern Publishing Company) ASCAP

What's the matter with the team?
 The team's all right
 What's the matter with the team?
 The team's all right
 Well who said so?
 Everybody
 Well who said so?
 Everybody
 Well who is everybody?
 Rocky High
 Well who is everybody?
 Rocky High
 Rock Rock Rock
 Rocky High
Yeah team!

BAND TWO (B):

A VIVO A VAVO

(Traditional; Improvisations by Ella Jenkins; Copyright, 1977; Ellbern Publishing Company) ASCAP

A vivo
 A vavo
 A vivo vavo voo
 Hefty lefty
 Bela bela befty
 Shinga la minga la
 Loof loof loof

All chants led by Ella

BAND TWO (C):

HEY MOO MA MOO MA MOO MA HEY

(Ella Jenkins' interpretation of an African Chant she heard years ago; Copyright, 1977; Ellbern Publishing Company) ASCAP

Hey moo ma moo ma moo ma hey
 Hey hey hey hey hey hey hey hey
 Hey moo ma moo ma moo ma hey
 Loo loo loo loo loo loo loo loo
 Hey bongo la eh
 Hey bongo la eh loo loo loo
 Loo loo loo loo loo loo loo loo
 Caney caney
 Oh oh oh bulawaya
 Caney caney
 Oh oh oh bulawaya

Caney caney
 Oh oh oh bulawaya
 Caney caney
 Oh oh oh Bulawaya

Chant led by Ella

BAND TWO (D):

I CLIMED A MOUNTAIN

(Written by Ella Jenkins--Inspired by a trip to East Africa;
 Copyright, 1977; Ellbern Publishing Company) ASCAP

I climbed a mountain
 I climbed a mountain
 A tall tall mountain
 A tall tall mountain
 O yeah O yeah
 O yeah O yeah
 O yeah O yeah
 O yeah O yeah

2

Mlima moja
Mlima moja
 Mlima moja
 Mlima moja
 O yeah O yeah
 O yeah O yeah
 O yeah O yeah
 O yeah O yeah

3

I saw a lion
 I saw a lion
 A big big lion
 O yeah O yeah
 O yeah O yeah
 O yeah O yeah
 O yeah O yeah

4

Jambo simba
Jambo simba
 Hello lion
 Hello lion
 O yeah O yeah
 O yeah O yeah
 O yeah O yeah
 O yeah O yeah

5

Goodbye goodbye
 Goodbye goodbye
Kwaheri Kwaheri
Kwaheri Kwaheri
 Kwaheri Kwaheri
 Kwaheri Kwaheri
 O yeah O yeah
 O yeah O yeah
 O yeah O yeah
 O yeah O yeah



Chant led by Ella

The "Foreign" words are Swahili (one of the East African languages) Mlima...mountain; Moja...one; Jambo...hello; Simba...lion; Kwaheri...goodbye.

BAND THREE (A):

AFRICA LLAMANDO (AFRICA CALLING)

(Written by Ella Jenkins; Copyright, 1977;
 Ellbern Publishing Company) ASCAP

Africa llamando
 Africa llamando
 Africa llamando
 Pais del tambor
 Paid del tambor

2

Africa llamando
Africa llamando
Africa llamando
País del tambor
País del tambor

(BRIDGE)

Tambor de mi Africa
Tambor de mi Africa
Tambor
O mi tambor

3

Africa llamando
Africa llamando
Africa llamando
País del tambor
País del tambor
País del tambor

Sung by Ileana Lavastida and Ella (Ileana is Cuban)

BAND THREE (B):

YEMAYAH, GOD OF THE SEA

(Written by Ella Jenkins; Copyright, 1977;
Ellbern Publishing Company) ASCAP

O Yemayah hey O Yemayah hey
O Yemayah hey O Yemayah hey (Sung during narration)
O Yemayah

In Cuba, years ago, there were several Afro-Cuban societies organized. These were secret societies, and in them the people worshipped their own deities. In the Lucumi society three of the gods that were worshipped were the Obtala, god of iron and war, symbolizing strength and power, the Chango, god of storm and lightening, and the Yemayah, god of the sea--The sea echoes the cry of the gods...



2

O Yemayah hey O Yemayah hey
O Yemayah hey O Yemayah

3

O Yemayah hey O Yemayah hey
O Yemayah hey O Yemayah

(BRIDGE)

O Yemayah hey mi Chango
O Yemayah hey mi Chango

4

O Yemayah hey O Yemayah hey
O Yemayah hey O Yemayah

5

O Yemayah hey O Yemayah hey
O Yemayah hey O Yemayah

Obtala!

Obtala!

Chango!

Chango!

Yemayah!

Yemayah!

Singers: Ileana and Ella



BAND EIGHT:

WADING IN THE WATER

(Arranged by Ella Jenkins; Copyright, Ella Jenkins, 1960;
1977 Copyright: Ellbern Publishing Company) ASCAP

A MAN WENT DOWN TO THE RIVER

(An original composition of Ella Jenkins used by the Alvin
Ailey American Dance Theater--Copyright: Ella Jenkins,
1960; Copyright, 1977: Ellbern Publishing Co.) ASCAP

Wading in the water
Wading in the water

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

1

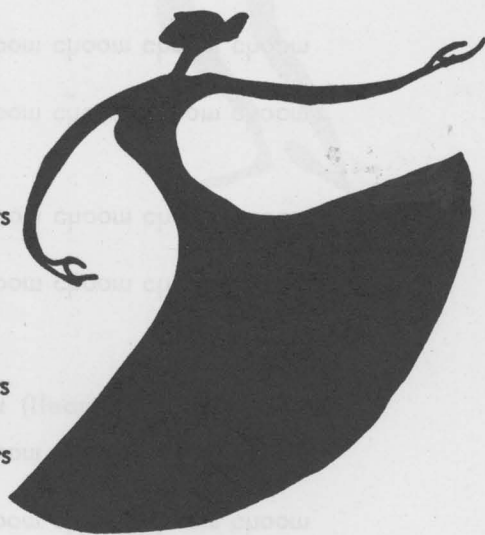
See that band all dressed in white
God's a-gonna trouble these waters
Looks like a band of the Israelites
God's a-gonna trouble these waters

CHORUS

2

See that band all dressed in red
God's a-gonna trouble these waters
It looks like the band that Moses led
God's a-gonna trouble these waters.....

My Lord delivered 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?.....

A MAN WENT DOWN TO THE RIVER

(Words and music: Ella Jenkins)

A man went down to the river
A man went down to the river
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
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

AAA 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
To wash his sins all away

Wading in the water
Wading in the water children
Wading in the water
God's a-gonna trouble these waters (REPEAT CHORUS)

ENDING: God's a-gonna trouble these waters
God's a-gonna trouble these waters.....

RECORD #2--INTERVIEWS WITH "DANCE PEOPLE"

SIDE I

- BAND #1: Lenore Luthern (Dance Student)
BAND #2: Lorenzo Young (General Dance Manager)
BAND #3: Ann Barzel (Dance Reviewer)
BAND #4: Jimmy Payne (Choreographer--Specialist in Afro-Cuban Dance)

SIDE II

- BAND #1: Gina Martin (Dance Teacher of the Blind)
BAND #2: Genieve Fox (Dance Therapist)
BAND #3: Dudley Williams (Lead Dancer)
BAND #4: Ann Lehnhoff (Dance Teacher of Children)
BAND #5: Ruth Page (Choreographer and Director of "Chicago Ballet")

THANKS TO TWO SUPERIOR ENGINEERS:

Ray Smithers
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3213 North Ocean Boulevard
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Stu Black
Sound Studios, Inc.
230 North Michigan Avenue
Chicago, Illinois

AND ANOTHER THANKS TO ALL WHO MADE THIS TWO RECORD ALBUM POSSIBLE

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Jimmy Payne School of Dance
116 South Michigan Avenue
Chicago, Illinois
(312) 641-9538

Ruth Page Foundation School of
Dance
(Official School for the
"Chicago Ballet")
Chicago, Illinois 60610
(312) 337-6543

Columbia College Dance Center
4730 North Sheridan Road
Chicago, Illinois
(312) 271-7804

Lenhoff School of Music and Dance
1438 East 57th Street
Chicago, Illinois 606637
(312) BU8-3500

Chicago Lighthouse for the Blind

MUSIQUE TRADITIONNELLE

CHOREGRAPHIE Alvin AILEY

DECORS ET COSTUMES Ves Harper

ECLAIRAGE Nicola Cernovitch

ARRANGEMENTS Howard Roberts

«This little light of mine, I'm gonna let it shine»
Ce cantique explore les motivations et les émotions de la musique religieuse
noire américaine qui, de même que le «BLUES» a diverses formes - réels «Spirituals»
avec leurs mélodies lancinantes, chants de sermon - «Gospel» «Blues» religieux...

PILGRIM OF SORROW

BEEN BUKED La Compagnie.

ARRANGEMENT Hall Johnson

DIDN'T MY LORD DELIVER DANIEL

Kelvin Rotardier - Sylvia Waters - Tina Yuan - OU - Kenneth Pearl - Nerissa Barnes -
Mari Kajiwaru OU Hector Mercado - Linda Kent - Donna Wood.

ARRANGEMENT James Miller

FIX ME JESUS

Dana Sapiro - Clive Thompson OU Donna Wood - John Parks OU Sara Yarborough -
Clive Thompson

ARRANGEMENT Hall Johnson

TAKE ME TO THE WATER

PROCESSIONAL

Edward Love - Christa Mueller - Melvin June - Peter Woodin OU Edward Love -
Linda Kent - Melvin Jones - Kenneth Pearl OU Masazumi Chaya - Linda Kent -
Michihiko Oka - Peter Woodin.

WADING IN THE WATER

Sara Yarborough - Kelvin Rotardier - Judith Jamison OU Estelle Spurlock -
Hector Mercado - Judith Jamison OU Sylvia Waters - Kelvin Rotardier - Judith Jamison

«Wading in the Water» chanté par Ella Jenkins. «A Man went Down to the River»,
est une composition originale de Ella Jenkins.

I WANT TO BE READY

Dudley Williams ou Clive Thompson

ARRANGEMENT James Miller

MOVE - MEMBERS - MOVE

SINNER MAN

Kenneth Pearl - John Parks - Masazumi Chaya OU Kenneth Pearl John Parks -
Hector Mercado OU Peter Woodin - Hector Mercado - Ulysses Dove.

THE DAY IS PAST AND GONE La Compagnie

YOU MAY RUN HOME La Compagnie

ARRANGEMENT Brother John Sellers et Howard Roberts

ROCKA MY SOUL IN THE BOSOM OF ABRAHAM La Compagnie

SOLISTE Brother John Sellers

REVELATIONS

1ère représentation Janvier 1960 - NEW YORK

PERFORMED
IN
PARIS

DANCE IN CHICAGO 1977

FIRST NORTH AMERICAN INTERNATIONAL DANCE FESTIVAL

GUEST ARTISTS

| | |
|---------------------|---|
| FRANK AUGUSTYN | Principal Dancer, National Ballet of Canada |
| PATRICE BART | Principal Dancer, Paris Opera |
| MIKHAIL BARYSHNIKOV | Permanent Guest, American Ballet Theatre |
| AURORA BOSCH | Ballet Nacional de Cuba |
| KATALIN CSARNOY | Principal Dancer, Budapest State Opera Ballet |
| PATRICK DUPOND | Gold Medalist 1976 International Ballet Competition at Varna, product of Paris Opera |
| WAYNE EAGLING | Principal Dancer, Royal Ballet of Canada |
| JORGE ESQUIVEL | Ballet Nacional de Cuba |
| HIDEO FUKAGAWA | Principal Dancer, Opera House of Munich and National Ballet of Japan |
| JUDITH JAMISON | Alvin Ailey City Center Dance Theatre |
| KAREN KAIN | Principal Dancer, National Ballet of Canada |
| IVAN MARKO | Principal Dancer, Budapest State Opera Ballet. Presently Guest Artist with Bejart Company |
| JOSEFINA MENDEZ | Ballet Nacional de Cuba |
| MERLE PARK | Principal Dancer, Royal Ballet of Canada |
| ILDIKO PONGOR | Principal Dancer, Budapest State Opera Ballet |
| NOELLA PONTOIS | Prima Ballerina, Paris Opera |
| ELISABETTA TERABUST | Prima Ballerina, Rome Opera |
| GHISLAINE THESMAR | Prima Ballerina, Paris Opera |

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Fifteen Lewis Street, Hartford, Connecticut, 06103 E. C. A., Fifty-five Audubon Street, New Haven, Connecticut, 06511
(203) 549-5527 (203) 865-0506

*Dear Ida,
Please support the
Institute / you understand its
importance - fondly,
Donna Blank -*

January 1976

We are writing to you to ask for your support for the art of movement. The Institute for Movement Exploration, Inc. now in its second year of operation, is a statewide organization which reaches people through the art of movement.

The Institute's purpose is to encourage the use of creative movement as an educational and communications tool as well as an art form. During the Institute's first year more than one thousand people (those with no previous experience and those with experience) were involved in statewide workshops. In addition, courses were offered at the college level, teachers in schools worked with movement as a learning tool, and children were reached through assembly programs. One exciting new area which developed during the year was work with movement activities for the aging.

This second year is presenting the usual problem of reduced institutional support. Membership gifts are an integral part of our operating budget. We ask you to support the art of movement by becoming a member of the Institute. A gift in any of the amounts indicated on the envelope will contribute to a positive area of artistic development. Your membership will give you newsletters about the Institute's activities, notices of all workshops, and a discount at most Institute functions.

Become one of our members and support the art of movement. Your tax deductible gift should be made to: Institute for Movement Exploration, Inc.

Sincerely,

Donna Blank

Donna Blank
President

James Undercoffler
James Undercoffler
Financial Committee

ASSOCIATION OF ILLINOIS DANCE COMPANIES
8 South Michigan Avenue Room 1410
Chicago, Illinois 60603
(312) 263-6553

Volume 1, No. 2

AIDC "NEWSTIPS"

May 1976

THOUGHTS FROM RUTH ANN KOESUN

We have had many inquiries as to the purpose of AIDC. As the Executive Director, let me state briefly some of our services. Co-ordinating communication between dancers & dance companies, assist performing companies in putting together promotional material & press kits for performances, help locate theater space, job opportunities, dancers, tech people, stage managers, artistic directors, choreographers, sponsors, & provide information on dance films. Also, we co-ordinate the annual statewide conference and the Dance Festival. To continue the above and to initiate new and innovative programs to help Dance in Illinois, the AIDC desperately needs a large membership, contributions, grants and funding!!!

If you chance to walk

In to
Sit down and
Talk ---

Be it dance or to sell,
You'll wish that you'd
Gone for a nice long
Walk.

'Cause once I have started
To explain our tale ---
To service the Dance
On the Illinois map,
You can't leave the
Office
'Cause I hold out the hat!
You'll wander out in
A state of wonder ---
You got your answers
More than you asked.
You'll leave your dues
But, more than that ---
You go out and shout
And spread the
News.

by Ruth Ann Koesun

The preceding little verse is dedicated to the salesmen who walked in to sell AIDC office equipment and walked out a member.

CHARTER MEMBERS

Become a one time AIDC "Charter Member" for only \$5.00. Membership open until June 30, 1977.

JOHN KRIZA MEMORIAL FUND

Donations to the John Kriza Memorial Fund are being accepted by:
Ballet Guild of Chicago
c/o Ruth Page Center
1016 N. Dearborn Street
Chicago, Illinois 60610
Checks should be made payable to "John Kriza Memorial Fund."

WORKSHOP

Southern Repertory Dance Theatre, Southern Ill. Univ. is holding a workshop May 8, from 9 A.M. to 5 P.M. The workshop, "Dance in Higher Education", is being held at Ida Noyes Hall, Univ. of Chicago.

CHICAGO DANCE CENTER

Diane Germaine, from New York, will be in residence, teaching modern dance technique from May 31 to June 19, at the Chicago Dance Center. For information call (312) 332-5923.

AUDITIONS

June 2 & 3, 1976, American Ballet Theatre School will hold scholarship auditions for advanced students, boys & girls, ages 13 to 17, at the Stone-Camryn School of Ballet. Mr. Leon Danielian will preside. For information call AIDC (312) 263-6553. **DONOT CALL THE STONE-CAMRYN SCHOOL.** Applicants will be thoroughly screened.

HOW TO KEEP DANCE GROWING

THE NATIONAL CORPORATE FUND FOR DANCE, INC. was formed in 1972 to make a united appeal for corporate support on behalf of major American dance companies. Today, seven companies participate in the Fund:

American Ballet Theatre
The Joffrey Ballet
The Alvin Ailey City Center Dance Theatre
Nikolais Dance Theater
Murray Louis Dance Theater
Merce Cunningham and Dance Company
The Paul Taylor Dance Company

Recognizing dance as one of our finest cultural assets, as well as the tremendous growth in its audiences around the country, the following corporations and foundations support the Corporate Fund:

Allied Sheet Metal Works, Inc.
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CBS Foundation Inc.
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Chemical Bank
Corning Glass Works Foundation
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First National City Bank
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... and the list keeps growing.
Monogram Industries, Inc.
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Oppenheimer & Co.
Otis Elevator Company
RCA Corporation
Rockefeller Brothers Fund
Reader's Digest Foundation
Seth Sprague Educational & Charitable Foundation
Anonymous (4)

The dance audience in the United States has increased more than 600% during the past five years. In 1964 approximately 1 million Americans purchased tickets to dance events. Ten years later 11.6 million did the same.

The seven dance companies participating in the Corporate Fund are responsible for most of the creative activities in the dance world today. Since 1969, they have appeared annually in New York and toured more than 200 cities in 45 states in addition to serving as popular cultural ambassadors abroad.

Despite the rise in audience support, dance is expensive to produce and box office sales never offset operating expenses. Support from individuals continues to grow, while grants from state and federal government agencies and foundations are threatened. Now more than ever, support from the business community is essential to assure the survival and continued growth of dance in America.

THE NATIONAL CORPORATE FUND FOR DANCE, INC. is seeking a modest \$150,000 or 5% of the participating dance companies' income shortage for 1975. Every dollar raised goes directly to the dance companies' dollar-for-dollar. All administrative costs of the Fund are covered by special grants from the National Endowment for the Arts, the New York State Council on the Arts and the Rockefeller Brothers Fund.

Who are the business community leaders committed to the success of the Corporate Fund? The officers of the Fund's Board of Directors include:
Anthony A. Bliss and Justin S. Colin, Chairmen
John C. Waddell, President
William Barnabas McHenry, Secretary-Treasurer
John P. Holmes, Jr., Vice-President
Gavin K. MacBain and John P. Holmes, Jr., 1975 Campaign Chairmen

THE GROWTH INDUSTRY IS YOU — You are part of the fastest growing audience in the performing arts. Your support of these dance companies helps encourage corporate contributors. If you are able to help the Corporate Fund directly by making a gift or by obtaining new corporate support, please call our executive director, Miss Judith A. Jeddica, (212) 582-0130 or write: The National Corporate Fund for Dance, Inc., 130 West 56th Street, New York, New York 10019.