

Travellin' with Ella Jenkins

A BI-LINGUAL JOURNEY

with Arnold Radel
and Children from the Cross-Cultural Family Center
of San Francisco!



photography - Bernadelle Richter / cover art - Helen Endres



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TRAVELLIN' WITH ELLA JENKINS

A Bilingual Journey

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"Travellin' with Ella Jenkins" was conceived by Ella Jenkins and all the materials in the album were collected, adapted, or composed by Ella Jenkins. She is a member of ASCAP.

Previously issued in 1979 as Folkways FH 7640.
Digitally remastered by Randy Kling at Disc Mastering, Nashville, Tennessee..

ALSO BY ELLA JENKINS ON
SMITHSONIAN/FOLKWAYS:

- SF 45002 *This-a-way, That-a-way* (was 7546)
 SF 45003 *African-American Folk and Work Song Rhythms* (was 7654)
 SF 45004 *Rhythms and Chants* (was 7000)
 SF 45005 *My Street Begins at My House* (was 7543)
 SF 45006 *We Are All America's Children* (was 7666)
 SF 45007 *Adventures in Rhythm* (was 7682)
 SF 45008 *Rhythms of Childhood* (was 7653)
 SF 45010 *You'll Sing A Song and I'll Sing A Song* (was 7664)

Many other Ella Jenkins albums are scheduled for re-release.

Please write to Smithsonian/Folkways for current information.

Smithsonian Folkways Records

Folkways Records was one of the largest independent record companies of the mid-twentieth century. Founded by Moses Asch in 1947 and run as an independent company until its sale in 1987, Folkways was dedicated to making the world of sound available to the public. Nearly 2,200 titles were issued, including a great variety of American folk and traditional music, children's songs, world music, literature, poetry, stories, documentaries, language instruction and science and nature sounds.

The Smithsonian acquired Folkways in order to ensure that the sounds and the genius of the artists would continue to be available to future generations. Every title is being kept in print and new recordings are being issued. Administered by the Smithsonian's Office of Folklife Programs, Folkways Records is one of the ways the Office supports cultural conservation and continuity, integrity, and equity for traditional artists and cultures.

Several hundred Folkways recordings are distributed by Rounder Records. The rest are available on cassette by mail order from the Smithsonian Institution. For information and catalogs telephone 202/387-3262 or write Folkways, Office of Folklife Programs, 955 L'Enfant Plaza, Suite 2600, Smithsonian Institution, Washington, D.C. 20560, U.S.A.

Sample of what all children's parents
sent in:

I Julie Rogers give permission for my child Arlo, Marissa & Tyke to be recorded and photographed for a Folkways Record Album with Ella Jenkins and Arnold Radel on Monday, September 25, 1978 at Wally Heider's Recording Studio at 245 Hyde in San Francisco, California, 771-5780.

It is all right for the photographs to be used for publicizing the album.

Signature *Julie Rogers*

All children should be at Buchanan by 1:30 pm. They will not return till 6:00 pm. We will transport the children to and from the studio.

During the early part of September, 1976, Ella was invited by the Department of Pre-school Education of Brisbane, Australia, to share her American songs, rhythms, and chants with teachers, parents, and children. She especially enjoyed the experience of meeting Aboriginal teachers and working with their pre-schoolers in a community called Indooroopili (an Aboriginal name).

From Australia Ella took a cultural research trip to Indonesia to seek new and fresh musical inspirations. She visited many remote Indonesian islands where she saw thousands of children. Through an Indonesian interpreter, Ella encouraged the children to sing some of their Indonesian songs. As an exchange she played several American folk songs on her harmonica. The children clapped their hands when they caught the rhythm of the songs. They responded enthusiastically to Ella's playing the blues. Because the children and the adults gave so much of themselves, Ella gave harmonicas, on different islands, to teachers, children, and musicians. The harmonica sound was new to them.

Ella was invited to give concerts and workshops in Hawaii in May of 1978 by Mrs. Johnson, Director of the Kalola-Ke Nursery School in Honolulu.

Since 1956 Ella has travelled around Chicago, Illinois, giving children's programs. Since 1959 she has travelled throughout the United States and Canada with her workshops and concerts; and since 1963 Ella has taken her ideas, techniques, songs and rhythms to other countries (she's travelled the North American, South American, African, Asian, Australian, and European continents). One day she hopes to travel to the Antarctic.

Department of Education
Treasury Building
Queen Street
Brisbane
15 March, 1976

TRAVELLIN' WITH ELLA JENKINS



A Bilingual Journey

Ms. E.L. Jenkins
Adventures in Rhythm
1844 North Mohawk Street
Chicago, Illinois 60614
United States of America

Dear Ms. Jenkins,

I was delighted to receive your letter of 18 February 1976, in which you granted permission to this Department to make use of some of your materials in the State Pre-School Correspondence Program. Your courtesy in granting this permission is greatly appreciated.

In response to your letter, I thought, however, that you might be interested to know that your albums rank amongst the most popular used in Early Childhood Education throughout this State. There is, of course, considerable use of your material in other States within Australia, but my detailed knowledge is greater with respect to Queensland.

The materials for which you have so graciously granted us permission to use will be incorporated into our State Pre-School Correspondence Program which is designed, as I said in an earlier letter, for children who live in isolated and remote areas of the State. Queensland, if you care to look at a map, is an extremely large State and there are many families who live anything up to 2,500 kilometres distant from the State capital which is Brisbane. In 1976, we will have over 800 families participating in the Correspondence Program and materials which we have developed are sent out regularly to these families. In addition, we purchase your albums for distribution to all of our State Pre-School Centres. We have only embarked recently on a program to

provide a universal system of Pre-School Education throughout the State and in three years we have built some three hundred and fifty Pre-Schools, and we are in the process of constructing a further two hundred to come into operation within the next eighteen months.

In a survey conducted recently by staff in our Media Services Branch of the Department amongst teachers in pre-schools, your records were rated as the most popular amongst children and teachers and parents. Already many teachers are seeking to extend the numbers of records that they hold. In particular "Play Your Instruments and Make a Pretty Sound" which presently we have not been supplying to pre-school centres was nominated by almost 80% of our teachers as being a record that was in keen demand.

I realize that this is somewhat spotty information in that you would probably get better appreciation if a number of teachers gave you their reasons for liking your albums. However, I thought it might be of interest to you to know that your work is appreciated here as well as elsewhere throughout the world.

At the risk of appearing to impose further on your generosity, I wondered whether you would be willing to write a short article which sets out your approach to developing materials for young children. I think that teachers within the teaching service would be delighted to read what you would have to say and we would publish this in a Journal called "links" which is published six times a year by the State Pre-School Branch of the Department of Education, Queensland. It may be that you have something already which

could be of interest to teachers. If, however, you find this request difficult to meet in the light of other commitments, please feel under no obligation.

With kind regards,

Yours sincerely,

Gerald F. Ashby

Director
Pre-School Education
Queensland, Australia

The Billings Gazette, Thursday,

November 7, 1974

Head Start goes to a concert

Ella Jenkins, folksinger and musical specialist from Chicago, entertains children Wednesday morning at Garfield School and later she participated in a workshop at First Congregational Church. Head Start sponsored the program for Head Start, private kindergarten pupils, special education participants and Garfield students. She is assisted here by two students.

Fort Worth Star-Telegram, Thursday

evening, April 7, 1977

Family Section

Expert feels music keeps children

on key

by Patsy Miller, Star-Telegram writer

A child's tra la la may just be music to our ears, but for the youngster it can be a learning tool.

The string of notes, whether on key or not, can be a geography lesson, an introduction to a new word or learning how to count, says Ella Jenkins, an expert in children's music.

Ms. Jenkins was in Fort Worth this week to conduct a workshop on children's music for the child care consultation division of the Department of Public Welfare. Those attending the session at First United Methodist Church were mainly day care workers who came to the session while their charges were napping.

Chicago is home for Ms. Jenkins, but her neighbors call her a communter because she is on the road most of time conducting programs for school children of all ages for federally funded programs. She has also been abroad as a consultant—most recently in Brisbane, Australia.

Ms. Jenkins doesn't dally around in getting her audience, whether adult or children, involved. There are no lectures, she just picks up her small guitar and begins with a "Hello" song that mixes music and manners.

The second time around people in the audience join her with instruments such as tambourines and maracas. Other songs to be taught to children may introduce a new word, like the Swahili word for "hello." In another song Ms. Jenkins demonstrated the musical term falsetto.

She calls her style a call and response technique, one which she adapted from Danny Kaye and Cab

Calloway. She gives the words to the song and the audience repeats after her and pretty soon all are caught up in the song and music. It is a style that is prevalent in the Middle East and Africa, she stated.

Ms. Jenkins doesn't have a formal education in music. Her degree from San Francisco State is in sociology, but it seems that she was always leading group singing. She was a coffeehouse entertainer on the West Coast and as a YWCA program director for teen-agers, she was always planning a songfest. As a youngster she was surrounded by music whether from an uncle's music collection, or neighborhood and church activities.

Ms. Jenkins is celebrating her 20th year of recording children's music. She is a member of the Song Writers Hall of Fame. Ms. Jenkins believes that children's songs should be simple, but challenging. Through songs a parent or a teacher can combine a number of learning experiences. One of her songs, "Hammer," not only teaches about rhythm, but children can also learn about the carpenter trade. Through songs children can learn about manners, other countries, new words and number concepts, she said.

Children as young as two should begin being exposed to music, said Ms. Jenkins. Parents can take the children to the library record section or children's hours. Just as a parent should be selective about television, parents should see that children listen to good music. That doesn't rule out rock music, she said. It is one type of music and she includes it in moderation in her programs.

TV commercials are terrific learning tools, she said. They help children to identify musical instruments, rhythms or the emotions that music can portray. Be alert for musical programs or children's programs that use music such as the Charlie Brown shows.

Ms. Jenkins, who has had a TV program of her own, has also used music successfully with mentally and physically disabled children.

Arnold Radel

Education: Bachelor in music in viola and music education, Philadelphia Musical Academy; Master of Music in viola performance, Boston Conservatory of Music. Awarded full tuition scholarship. Post-graduate study totalling 30 hours above the master's degree. Certified by the State Department of Education of Louisiana. Subjects and services specified: 1) instrumental music; 2) vocal music; 3) mentally retarded; 4) principal; 5) parish or city school supervisor of instruction.

Served as string director for five years in Acton Public and Acton Boxborough Regional Schools, Acton, Mass.

Studied at the Domaine School for Conductors under the late Pierre Monteaux as a violinist in the orchestra.

Assistantship at University of Conn., serving as principal violist with the University Touring Orchestra; some personal performances include concerts in Jordan Hall (Boston), Gardner Museum (Boston), Lincoln Center (New York), and throughout New England states; performed with Ventnor Summer Music Festival Orchestra of New Jersey at the New York World's Fair; was principal violist with the New England Conservatory of Music and the Boston Conservatory Symphony Orchestra in Boston, Mass.; was violist with the New Orleans Philharmonic Symphony; worked with emotionally disturbed children in a Hebrew school in Philadelphia; had worked as musical director at a summer camp for retarded children sponsored by the Louisiana Association for Retarded Children; principal violist with the Civic Symphony of New Orleans, La.; was music resource specialist for the mentally retarded; music resource teacher for the Trainable Mentally Retarded Center in New Orleans, La. Presently I am employed as an itinerant string teacher for the Orleans Parish Public Schools. Also am an instructional supervisor of a string program entitled "Strings on a Saturday Morning." Have conducted the orchestra and string ensemble at Loyola University. Violist with the New Leviathan Oriental Fox-Trot Orchestra; performed on NBC Saturday Night Live for a Mardi Gras Special; played at the official opening of the King Tut Exhibit; have performed as principal violist with the Xavier University Opera Orchestra in Scott Joplin's opera, Treemonisha; artist teacher for the summer in the city program, sponsored by the Council of Arts for Children, a program combining visual arts, music, drama and dance in a creative approach to teaching the arts. Other orchestra experiences include the Springfield, Mass., and Portland, Maine, Symphonies. Most recent violist with the Baton Rouge Symphony in Louisiana. Have played viola for the American Symphony Orchestra League, the Conductors Guild, the College Conservatory, and University Orchestra Division. I have had a wonderful Jewish and Hebrew education, thanks to my parents. Jewish songs were so much a part of the tradition in our house. I can remember the wonderful times my family spent listening and singing these songs [on this album]. My most favorite one, played by me on this album, is "Oif'n Pripetchok" ("The Rabbi Teaches ABCs"). This particular song was sung to me when I was a child by my wonderful grandmother and grandfather whom I call Buba Laka and Pop Gayman.

CCFC—Cross-Cultural Family Center
Y.M.C.A., 1830 Sutter Street, San Francisco, CA 94115
Y.M.C.A., 1530 Buchanan Street, San Francisco, CA 94115
Director Emeritus: Mary B. Lane, Ed.D.
Director: D. Jean Baker

November 21, 1978

Ms. Ella Jenkins
1844 North Mohawk Street
Chicago, Illinois 60614

Dear Ella:

Attached is a brief description of C.C.F.C. I hope that it meets your needs. I have also enclosed a copy of our brochure for your information.

I wish to thank you again for the opportunity you gave our children to participate in the making of a record. We are all looking forward to hearing the finished product.

Sincerely,
D. Jean Baker,
Director
DJB:eg

CCFC—Cross-Cultural Family Center
Y.M.C.A., 1830 Sutter Street, San Francisco, CA 94115
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Director Emeritus: Mary B. Lane, Ed.D.
Director: D. Jean Baker

The Cross-Cultural Family Center (CCFC) is a place where difference is to be cherished and cross-cultural friendships develop, encouraging trust, acceptance and caring. Most families join by enrolling their children in the nursery school or day-care programs which serve 150 children of diverse economic and racial backgrounds. Families continue their involvement through employment, social activities, "Saturday" programs for grade-schoolers and part-time jobs for teens.

The original members of CCFC had participated in a project called Nurseries in Cross-Cultural Education (NICE) directed by Mary B. Lane, Ed.D. At the end of the funded project, the parents incorporated as CCFC in April 1969 and this parent-run organization celebrates its 10th birthday in April 1979. Summer 1978 saw the exciting experience of the NICE children returning to work in their old nursery school as teen aides. These teens are a fine example of the NICE-CCFC goal of developing a positive self-image in children and building supportive relationships that span racial and economic barriers and that survive over the years.

DJB/eg 11/21/78

Contributions to this non-profit educational organization are tax deductible.

Children from Cross-Cultural Family Center

Name	Age
1 Lentise Cole	5
2 Sonjia McFarland	4
3 Cameron Herkog	4
4 Elliot Baker	10
5 Matthew Mondini	9
6 John Anjain	5
7 Joshua White	6
8 Arlo Thomas	6
9 Marissa Thomas	6
10 Beth Herbert	8
11 Heather Mary Herbert	4
12 Donica Jones	9
13 Deneal Bobo	4
14 James Matson	4
15 Tiffany Jones	5
16 Elizabeth Thomas	4
17 Steven Grodnik	5
18 Jesse Nemeth	7
19 Tyke Molgaard	6

(A few children had to leave before the recording was completed)

Greetings in Many Languages

Children, niños [Spanish], les enfant [French], yeladim [Hebrew], kinder [German]—how are you feeling today? Fine! I hope you are feeling fine because we've got a lot of travelling to do.

We're going to travel in songs, poems, rhythms, sounds and languages.

We can all travel far in friendships if we just extend a polite hand—a smile or a friendly greeting to someone else.

There are many different ways to greet one another. Some people say—repeat after me ...

Hello ... hello
Hi ... hi
Howdy ... howdy
Hi yawl ... hi yawl
What's happening? ... what's happening?

And some people simply say—

Good day ... good day

Now what we're going to do is, we're going to travel in other languages. You can repeat after me again. This will be in Spanish—

Buenos días ... buenos días
In French: bon jour ... bon jour
In German: guten tag ... guten tag
In Navajo: yatahey ... yatahey
In Hindi: nemanstah ... nemanstah
In Japanese: ohiogozaimas ... ohio-
gozaimas
In Mandarin: nee how ma ... nee how
ma
In Hawaiian: aloha ... aloha
In Polish: jen dobre ... jen dobre
In Indonesian: salamaat ... salamaat
In Arabic: ehelan ... ehelan
wehsehelan ... wehsehelan

In Greek: takanyas ... tekanyas
In Swahili: jambo sana ... jambo sana

Hukilau

The ukelele is a very popular instrument in Hawaii. You hear it played day and night on all of the islands.

Sometimes when they play the ukelele (that's how the Hawaiians pronounce it), they sing a song about the festivities before eating fish ... it's called a hukilau. Let's hear you say it: hukilau!

We're going to a hukilau
A huki huki huki huki hukilau
Yes, we're going to a hukilau
A huki huki huki hukilau

Try it with me: We're going to a hukilau

Now the Hawaiians use rocks, sometimes pebbles, when they sing their songs. And they also use an instrument called the uli uli—let's hear them ...

Toss your nets into the sea
And catch some fish for you and me

We're going to a hukilau ...

Now let me hear everyone sing ...

O, we're going to a hukilau ...

Pull in your nets from the sea
And I'll cook fish for you and me

We're going to a hukilau ...

Let's sing it once more ... here we go ...
[maracas and rocks used]

Blow the Balloon

Boys and girls, once when I was visiting Cambridge, Massachusetts, I met a woman there from India. India is a far away country. She taught me a song about a balloon. Her name is Podma.

Let's hear you pronounce it: Podma!
Podma is Hindi. Try to pronounce Hindi: Hindi! Hindi is one of the languages spoken in India.

Podma—say it again: Podma! Means lotus in Hindi. Lotus is a lovely flower. Let's hear you say lotus: lotus!

Podma's mother and father named her Podma because they hoped she would grow up to be as lovely as that flower.

Now for the song! I want you to pretend you are blowing up a balloon ...

Place both of your thumbs (the backs of them) against your lips and blow as if you're blowing a balloon—but first listen to me sing the song.

Blow the balloon shhh
Blow the balloon shhh

Blow and blow and blow and blow and blow ...
Clap—where did my balloon go?

What happened to the balloon?
It popped!

All right, let's try it again.

Blow the balloon shhh
Blow the balloon shhh
Blow and blow and blow and blow and blow ...
Clap!

Where did my balloon go?
It popped!
All right now, you sing it with me ...

Blow the balloon shhh
Blow the balloon shhh
Blow and blow and blow and blow and blow ...
Clap!

Where did my balloon go?
It popped ...

A Yodeling Song

Boys and girls, here is the chorus to a song I once heard in Switzerland. As soon as you catch the melody and the words, join in and sing with me. But listen carefully ...

Let's all sing a yodeling song
A yodeling song
A yodeling song
Let's all sing a yodeling song
Yo dee o-lady-hoo

Let's try it together.

Let's all sing a yodeling song
A yodeling song
A yodeling song
Let's all sing a yodeling song
Yo dee o-lady-hoo

Clap hands.

Again ... let's all sing ...

[two solos]

[Yodelers from Swiss Radio]

In Australia

When I visited Australia (Down Under, it is often called), I visited four cities: Sidney, Melbourne, Brisbane, and Darwin. I saw wildlife there. I saw koala bears, kangaroos, wallabies (they look something like small kangaroos), wombats, kukubura birds, and a platypus.

One of the most exciting things I saw was an Aboriginal man tossing a boomerang. He tossed it far away but it came right back to him.

It takes a lot of practice to be good at boomerang-throwing. The Aboriginal people are fine artists, too. The clap

sticks you hear in the background were carved by an Aboriginal person.

A very popular song in Australia is "Waltzing Matilda." The music goes like this.

[Ella plays harmonica (Hohner D minor harmonica)]

Bulbe (Potatoes)

When I was in high school I was a babysitter in many Jewish homes on the West Side of Chicago. I used to hear Yiddish spoken. I liked what I heard and I tried to repeat what I heard. Let me hear you say Yiddish: Yiddish! I remember a song called "Bulbe." Bulbe in Yiddish means potatoes. It goes like this ...

Monday potatoes
Tuesday potatoes
Wednesday we all eat potatoes
Thursday we all eat potatoes
Friday potatoes
Saturday potatoes
Sunday we all eat potatoes

Monday potatoes ...

That was very good! Now instead of using the English word, potatoes, let's use the Yiddish word for potatoes, bulbe. Let me hear you say bulbe: Bulbe! All right—this time we'll put in bulbe instead.

Monday bulbe
Tuesday bulbe
Wednesday we all eat bulbe
Thursday we all eat bulbe
Friday bulbe
Saturday bulbe
Sunday we all eat bulbe

[Arnold on viola, Ella on ukulele]

As the Rabbi

a. Viola instrumental.

b. This time when Arnold plays the viola I'm going to add handclaps. You listen carefully and see where I place the hand-claps ...

c. Instead of hand-claps, let's substitute instruments.

d. First we'll have castanets [played by Elliot and John].

e. The cowbell [played by Tiffany].

f. The tambourine [played by Jesse].

g. And the rhythm sticks [played by Tyke].

The Rabbi Teaches ABCs

a. Viola solo.

b. Arnold, would you tell us about this song ...

c. Well, Ella, the Rabbi teaches the young children their alphabet in Yiddish while a fire is burning in the stove in the kitchen. This will help to keep the young ones warm while they are nestled together learning their ABCs.

d. Arnold, would you say A, B, C in Yiddish, and we'll repeat after you ...

e. Arnold: Alev
Ella and children: Alev
Arnold: Bez
Ella and Children: Bez
Arnold: Gimmel
Ella and children: Gimmel

f. Children, how about your singing the ABC song with Arnold [viola] ... A, B, C, D, E, F, G ...

The Rabbi Elimelech

a. Ella and Arnold play melody on viola and harmonica.

b. Harmonica and viola [plucked].

c. Same instruments played differently—played through twice.

Cultivo una rosa blanca

Girls and boys, here's a poem about friendship. One friend is growing a white rose for another friend. It is in Spanish.

Just repeat the Spanish words after me.

Cultivo ... cultivo
Una rosa blanca ... una rosa blanca
En Julio ... en Julio
Como Enero ... como Enero
Para ... para
El amigo ... el amigo
Sincero ... sincero
Que me da ... que me da
Su mano ... su mano
Franca ... franca

Let's try it again, slower, and see if you can pronounce your words exactly as I pronounce mine. Cultivo ...

Que bonita bandera

Children, years ago, I used to hear the chorus of a song about the beautiful flag of Puerto Rico.

a. [spoken]
Que bonita bandera
Que bonita bandera
Que bonita bandera
Es la bandera Puerto Riqueño

b. Sung with drum beats [add some other instruments like maracas, clave sticks, cowbells, guiros].

c. Drums—la las [twice].

d. Drums—sung.

Jazz Music

(Composed by Ella Jenkins, c.1978/Elbern Publishing Co., ASCAP)

Boys and girls, down in New Orleans there is a famous street called Bourbon Street. This street is filled with jazz music ... The music, as I remember it, sounds something like this ...

[Ella plays two choruses on the kazoo]

Sometimes when you hear this music you want to snap your fingers. Follow Arnold and snap your fingers on the off beat. Now watch what Arnold does.

[Two choruses of kazoo and finger snapping]

Now clap your hands ...

Keep on going ... [end].

They All Axed For You

There's a song that children and grown-ups sing down in New Orleans that has been around a long, long time. Some people call it "The Audubon Zoo" because there is a zoo there by that name, but most New Orleans folk call it "They All Axed For You." The children don't say axed for you, they say axed for you. This is how I remember the words:

I went down to the Audubon Zoo
And they all axed for you
They all axed for you
They even inquired about you
They all axed for you

The monkeys axed
The elephants axed
And the lions axed for you

I looked up in the bright blue sky
And they all axed for you
They all axed for you
They even inquired about you
They all axed for you

The eagles axed
The buzzards axed
And the robins axed for you

I went down to the deep blue sea
And they all axed for you
They all axed for you
They even inquired about you
They all axed for you

The whales axed
The sharks axed
And the eels axed for you

Hevenu Shalom A'leychum [We Bring You Greetings of Peace]/Ya-ah-seh Shalom

a. **Hevenu Shalom A'leychum** [We Bring You Greetings of Peace]

[Ella sings with Israeli group in Israel; Aliza Brandwine sings also]

When I visited Israel I had a wonderful time sharing songs and rhythms with children and they shared their songs of shalom with me ... Shalom in Hebrew means peace!

a. Ella [harmonica]

b. Ella and Arnold [harmonica and viola]

c. Arnold [viola]

d. Hevenu shalom a'leychum
Hevenu shalom a'leychum
Hevenu shalom a'leychum
Hevenu shalom shalom shalom a'leychum

e. [Sing through again]

b. Ya-ah-seh Shalom

[This song was sung daily on Ella's Israeli tour bus by Tour Director Aliza Brandwine and fellow tour-member Rivy Chapman. Ella liked the song and learned the chorus! Ya-ah-seh shalom.]

Ya-ah-seh shalom
Ya-ah-seh shalom
Shalom alenu
Veh-ah kol Yisrael

Ya-ah-seh shalom
Ya-ah-seh shalom
Shalom alenu
Veh-ah kol Yisrael

Ya-ah-seh shalom
Ya-ah-seh shalom
Shalom alenu
Veh-ah kol Yisrael

The words say, "He will make peace over us and over all Israel."

Arabic Mood

(created by Arnold Radel)

I was also fascinated by the exciting rhythms of the Arabic people.

Tambourine: Ella
Viola: Arnold

Arabic yabay (alas) expression of sorrow
Drum: Ella

Thank You in Several Languages

Girls and boys, thank you for travelling along with us. It was fun crossing many cultures together. I'd like to say "thank you" in several languages, and why don't you repeat what you hear. I'll say "thank you" in English first ...

In English: thank you ... thank you
In Arabic: shu kran ... shu kran
In Hebrew: todaraba ... todaraba
In Japanese: arigato gozamas ... arigato gozamas

In French: merci ... merci
In Spanish: gracias ... gracias
In Swahili: asante sana ... asante sana
In Mandarin: shay shay ... shay shay

A special thanks to:

Helen Endres, artist, illustrator and designer for the beautiful album cover. She is well known in her field and illustrates many books for numerous book companies and publishers. Helen and I have been friends for many years.

Bernadelle Richter, photographer, director of "Adventures in Rhythm," a Master of Fine Arts from the School of the Art Institute of Chicago. Ms. Richter and I have travelled together to many countries, collecting sounds and photographing scenes and people for album resources.

Jean Baker, director of the Cross-Cultural Family Center, for her fine work at the Center and for rounding up the children on such short notice—getting them to the studio and all. Jean's staff is to be commended also, for giving the children a morale boost.

The children, for their cooperative spirit and enthusiasm for this new experience. I thank their parents also for their willingness for their children to participate.

Arnold Radel, for his high caliber artistry with his instruments and for being so helpful on organizing the "Jewish" and "Hebraic" songs. The children responded very well to him.

Ella Jenkins

Smithsonian Folkways Records

Folkways Records was one of the largest independent record companies of the mid-twentieth century. Founded by Moses Asch in 1947 and run as an independent company until its sale in 1987, Folkways was dedicated to making the world of sound available to the public. Nearly 2,200 titles were issued, including a great variety of American folk and traditional music, children's songs, world music, literature, poetry, stories, documentaries, language instruction and science and nature sounds.

The Smithsonian acquired Folkways in order to ensure that the sounds and the genius of the artists would continue to be available to future generations. Every title is being kept in print and new recordings are being issued. Administered by the Smithsonian's Office of Folklife Programs, Folkways Records is one of the ways the Office supports cultural conservation and continuity, integrity, and equity for traditional artists and cultures.

Several hundred Folkways recordings are distributed by Rounder Records. The rest are available on cassette by mail order from the Smithsonian Institution. For information and catalogs telephone 202/387-3262 or write Folkways, Office of Folklife Programs, 955 L'Enfant Plaza, Suite 2600, Smithsonian Institution, Washington, D.C. 20560, U.S.A.



This insert accompanies Smithsonian/Folkways SF 45009



TRAVELLIN' WITH ELLA JENKINS

A Bilingual Journey

1. **Greetings in Many Languages** 1:53
2. **Hukilau** 2:52
3. **Blow the Balloon** 2:05
4. **A Yodeling Song** 2:11
5. **In Australia** 2:16
6. **Bulbe (Potatoes)** 1:47
7. **As the Rabbi** 2:18
8. **Rabbi Teaches ABCs** 2:19
9. **The Rabbi Elimelech** 1:17
10. **Cultivo una rosa blanca** 1:27
11. **Que bonita bandera** 1:20
12. **Jazz Music** 1:58
(Ella Jenkins/Ellbern Publishing Co., ASCAP)
13. **They All Axed For You** 1:36
14. a. **Hevenu Shalom A'leychum** 2:36
b. **Ya-ah-seh Shalom**
15. **Arabic Mood** 1:30
16. **Thank You in Several Languages** :52

"Travellin' with Ella Jenkins" was conceived by Ella Jenkins and all the materials in the album were collected, adapted, or composed by Ella Jenkins. She is a member of ASCAP.

Previously issued in 1979 as Folkways FH 7640.
Digitally remastered by Randy Kling at
Disc Mastering, Nashville, Tennessee..



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