



Smithsonian/Folkways Recordings  
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# ELLA JENKINS

*Come Dance  
By The Ocean*



**ELLA JENKINS****Come Dance by the Ocean**

With Guy Guilbert, Catherine Hall, Julie Shannon and the children of the Philip Rogers Elementary School and the Dearborn Park Pre-School

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2. **On a Holiday** 2:13
3. **A Winter Plane Ride** 2:35
4. **Chicago, It's the People** 3:26  
Julie Shannon/Louisa May Alley Cat Music  
(ASCAP)
5. **My Papa is a Paparazzo** 4:44
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21. **Little Charlie Just Off the Pickle  
Boat** 3:42
22. **Let's Not Waste The Food We Eat**  
0:35
23. **You Can't Sink a Rainbow  
(a tribute to Greenpeace)** 3:59



## About the Songs and the Performer

Ella Jenkins has charmed children, their parents, and teachers for many years with her songs, stories, and rhythms for young children. Her songs are shaped to stimulate children's musical, motor, and intellectual skills, and they are from many lands in many languages. In today's complex world, it is essential that children learn very young to enjoy other peoples' cultures, and other peoples' sounds. Ella's songs and rhythms make different peoples' traditions accessible and fun.

Ella has recorded many albums for Folkways Records, including those listed below. Others will be issued in the future. All of them are available on cassette, many on LP and/or CD as well. Two new videotapes of Ella Jenkins will be available in 1991: "Ella Jenkins Live at the Smithsonian" (SF48001) and "Ella Jenkins For the Family" (SF 48002). You can ask for these recordings at your local record shop, order them by telephone by calling 1-800-443-4727, or write to Roundup Records, P.O. Box 154, North Cambridge, Massachusetts 02140. Please be ready to give both the number and the title when ordering.

- SF 45002 *This A Way, That A Way* (PK, P)
- SF 45003 *African-American Folk and Work Song Rhythms* (P)
- SF 45004 *Rhythms and Chants* (PK, P)
- SF 45005 *My Street begins at My House* (PK, P)
- SF 45006 *We Are America's Children* (UP)
- SF 45007 *Adventures in Rhythm* (P, UP)
- SF 45008 *Rhythms of Childhood* (PK, P)
- SF 45009 *Travellin' With Ella Jenkins—A Bi-Lingual Journey* (K, P)
- SF 45010 *You'll Sing a Song and I'll Sing A Song* (PK, P)
- SF 45015 *Early, Early Childhood Songs* (PK)
- SF 45016 *And One and Two* (PK)
- SF 45017 *Jambo* (PK P)
- SF 45018 *Play Your Instruments and Make A Pretty Sound* (PK, P)
- SF 45019 *Nursery Rhymes, Rhyming and Remembering* (PK)
- SF 45026 *Little Johnny Brown* (PK, P)
- SF 45027 *Rhythm and Game Songs* (PK)
- SF 45028 *This is Rhythm* (PK, P)
- SF 45029 *Counting Games and Rhythms for the Little Ones* (PK)
- SF 45030 *Call and Response* (K, P)
- SF 45031 *Seasons for Singing* (P, UP)
- SF 45032 *Growing Up With Ella Jenkins: Rhythms, Songs and Rhymes* (PK)
- SF 48001 *Ella Jenkins Live at the Smithsonian* (videotape) (PK, K)
- SF 48002 *Ella Jenkins For the Family* (videotape) (PK, K, P)

(PK = pre-kindergarten; P = Primary; UP = upper primary)

Smithsonian/Folkways Recordings offers many different kinds of music and stories for children and many kinds of music and spoken word for adults. For a complete catalogue write to Smithsonian/Folkways Recordings, 955 l'Enfant Plaza suite 2600, Smithsonian Institution, Washington D.C. 20560 or telephone 202/287-3262.

Anthony Seeger  
Director, Smithsonian/Folkways Recordings

## ELLA JENKINS Come Dance By the Ocean

*With Guy Guilbert, Catherine Hall, Julie Shannon  
and the children of the Philip Rogers Elementary  
School and the Dearborn Park Pre-School*



### Come Dance By the Ocean by Ella Jenkins

Ella Jenkins and friends invite you with songs, chants, rhymes, rhythms, games and dances to come dance by the ocean and share ideas for a better environment. The recordings also feature Julie Shannon, Guy Guilbert, Catherine Hall, and children from the Philip Rogers Elementary School of Chicago and the Dearborn Park Pre-School of Chicago. The songs on this album are about the world we live in—its oceans, its cities, and the cultural differences of its peoples. Our oceans, cities, and peoples face difficult problems of pollution, violence, and cultural intolerance. These songs are dedicated to understanding and improving the environment and to enjoying different languages, cultures, and places. "Come Dance By the Ocean" is an invitation to everyone to share the wonderful things we have in common—our environment, our music, and our enjoyment of going to new places and meeting new people.

We invite you, children and "grown-ups," to share in our songs, chants, rhythms and rhymes. We want you to experience as many or even more adventures than we have—exploring varied sounds, syncopations, humor, and serious environmental concerns, blending little voices with big voices and high-pitched and medium ranged voices with low ones. In addition to our voices, our instruments were the piano, the key harmonic, the kaluba drum (a hand drum), and the "Synclavier"—a keyboard that expressed the moods of a steel drum. We also did some instrumental hand-clapping. And....we left room for you to join in with your instruments.

In this album I placed my emphasis on the ocean because it symbolizes life—past, present, and future. And the future is also in our children. The ocean has vitality, energy, contrast, and change. The ocean is very much like children at play—with their enormous bursts of energy at the beginning of the day and a slowing down period at the end.



I have seen many oceans in different parts of the world, and I have found that children and adults share feelings about them. There is a fear of the ocean, yet it remains a constant challenge. We run toward the waves, and then we run away, but the experience of being by the ocean is an important, enduring thing.

The ocean gives us each an individual feeling, derived from the experience of being near it. This feeling is like the experience of exploring a new song or rhyme—whether it is simple or complex, whether it has a strong beat or a passive phrase, whether it is nonsensical or serious, each of us derives something special from it. When I look at the ocean my thoughts go a-wandering and wondering about the many lives that have crossed these expansive waters. When the moon or the sun shines upon the oceans the waves seem to be dancing!

I recall quite clearly an exciting, sunny day by the ocean in the Bahamas. A steel band was playing; children and adults were dancing; some children were playing games in the sand, building sand castles, seeking shells and pebbles; some sat and listened to the music; some ran friskily about and others were in exuberant conversations. The ocean's voice was in the background, but it spoke loudest of all.

In this recording we are exploring and travelling through many cultures—the Caribbean, Antarctic, Italian, Irish, English, and French cultures—and making statements about how we can make a difference and influence environmental changes.

## The Performers on this Album

**Ella Jenkins** is a music educator, children's performer, and recording artist. She conducts teacher workshops and family concerts in the U.S. and around the world. She was born in St. Louis, Missouri, and is a graduate of Phillips Elementary school, Du Sable High School, Wilson Junior College, and San Francisco State University (B.A. in Sociology with minors in Child Psychology and Recreation). She has performed on radio, television, at thousands of concerts around the world, and has received many prestigious awards for her work with children. Among the most recent are the "Certificate of Appreciation to Ella Jenkins for her contribution and support of Arts Education" (Alliance for Arts Education, March 1990), "The President's Award for many years of artistic service, dedication, and contribution to children as musician, rhyme artist, and story teller" (The Boulevard Arts Center). She has recorded many albums on Smithsonian/Folkways Recordings.

**Julie Shannon** is a songwriter, pianist, singer and teacher. She received her bachelor's degree from the University of Michigan and her musical theatre training from the New York based Lehman-Engle-B.M.I. Musical Theatre Workshop. She has composed songs, commercials, and many musicals for children. At the time of this recording she was an Illinois Arts Council artist-in-residence at Philip Rogers School in Chicago. Julie's work with the Rogers School chorus on this album was partially funded by the Illinois Council for the Arts.

**Catherine Hall** has been performing a wide variety of music, delighting family, adult, and club audiences since 1974. Her vocal interpretations of folk and Irish ballads and her performance of tunes on the flute and tin whistle clearly show her love for the music she presents.

## Philip Rogers Elementary

**School**, Chicago, was established on Chicago's North Side in 1937 and named for an early Chicago settler who farmed and ran a trading post in what is now Chicago's Roger's Park neighborhood. It has a long reputation for quality education, and is currently under the leadership of Principal Robert P. Storozuk and Assistant Principal Marvin H. Brooderson. The school's ethnically diverse population today consists of 630 students, approximately half of whom come to the school from other schools in the North, Northwest, and West sections of the city. The school is active in the community in many ways. For example, its intergenerational program involves the students with senior citizens, and the school chorus performs for local organizations. When the arts were eliminated from the curriculum of most Chicago public schools due to financial constraints in the 1980s, a dedicated group of Rogers School parents joined forces to raise funds to keep the arts alive in their school. The Rogers singers on this album are Charlie Kim (9), Steven Fryman (8), Christine Folkey (8), Helen Geogakopolos (12), Monal Patel (12), Eunice Yi (12), Peter Singleton (9), Seena Oza (8), Tracey Deerfield (8), Michael Adaniya (8), Yuri Kim (9), Miriam Yondorf (13), Kiesha Green (11), Ernest Butiu (11), Gwendalyn Carver (8), Synthera Pride (12), Vassilios Hatzos —Billy—(10), Antoinette Borrmeeo (11).

## The Dearborn Park Pre-School

of Chicago is a half-day pre-school program for children ages two to five years. It also has a Moms and Tots program open to children who are walking through age two, accompanied by their care givers. Patty Cline is the teaching director, Santa Reyes is assistant teacher. The Dearborn Park Pre-School is affiliated with Chase House, Inc. Chase House began in 1918 and was similar to today's Hull House (a settlement house/neighborhood center). Later, Chase House changed its focus to child care. Dearborn

Park is one of five centers that Chase House manages. Children from the Dearborn Park Pre-School participating on this album are Katie Conway (5), Jessica Heyman (5), Ross Knorr (4), Mark Lawrence (4), Katie McEnemey (4), Megan Olmsted (5), Karuna Patil (4), Steve Perona (5), Elissa Pociask (5), Lillian Reyes (3) Kyle Schuneman (4), Joshua Sloan (4).

## The Recording Process

We are, as you will observe, very informal with our material, except for the song "Chicago, It's the People" (written by Julie Shannon). The children singing this song are the older ones and were part of a choral group under Julie's direction. The manner in which the children performed had touches of a Broadway musical. You will hear it for yourself—it has flair. Almost all of the songs, chants, and rhythms, were presented to both groups of children for the first time in the studio. For years this has been a theory and practice of mine. Let the performers be a little rusty rather than over-rehearsed. I favor the freshness and the naturalness and the willingness to meet the challenge of approaching something new. Children shouldn't think that they have to sound professional to sing these songs—they should try them with a sense of fun and adventure.

I give a roaring applause to our musicians, who were all very much at home with their individual instruments—freely interpreting the moods of the songs they accompanied or played a solo on. Guy Guilbert, who plays his melodic and rhythmic guitar, and I have shared numerous albums over the years; he seems to know just how to pull tones together and round out the notes on the spur of the moment. He does a little singing on the recording and he kept my ukelele in tune. We're long time friends. Both Guy and Julie Shannon, a fine pianist, vocalist, and composer, did more than their share. Being very



versatile, they were willing to direct the children, to sing and play their instruments, and to do some chanting (Julie does nicely on "differences"). I was looking desperately for someone to play a "penny whistle" and, fortunately Catherine Hall was recommended. Her presence was a bonus, for she is an excellent flautist as well. Catherine brought just the right feeling, mood, and excitement. Her playing makes you want to tap your toes and clap your hands. We were pleased at how well a wide range of ages singing together in close quarters worked out. The oldest children were twelve and thirteen, the youngest three years old. We were in the studio many hours; the older girls and boys spent a longer time, as they had more material to cover. However the younger children felt at ease and delighted to be working with older boys and girls. The older children showed a gentleness toward the "little ones" which pleased me very much, making the working atmosphere a pleasant one. There was good rapport with our recording engineer Julian Herzfeld, the Studio Manager of Chicago Trax Recording, Reid Hyams, as well as with the executive producer of this recording, Attorney Linda Mensch and the co-producer of the recording Bernadelle Richter (my manager).

### Many Thanks

Parents, teachers, principals, and directors from both schools contributed their enthusiasm and cooperation. Lyn Bernstein gave Peter some tender assistance; he feels very close to his teacher. Lisa Yondork, a parent, helped keep us organized. Katy Daniels, parent coordinator of the Rogers School, gave us her encouraging support as well. Nor should I leave out our Synclavier expert, Tommy Kast, because he was able to take us with his magical keyboard rhythms straight to the Caribbean Islands.

A special thank you goes to Julie Shannon for selecting and working with the Rogers School Children, and to the school's principal Robert P. Storozuk and the assistant principal Marvin H. Brooderson for allowing the children to participate and seeing to it that they got to the studio and back to school. A special thank you also to Patty Cline, teaching director and Santa Reyes, assistant teacher of the Dearborn Park Preschool for letting us involve the younger children. My sincerest gratitude to Linda Mensch for her legal assistance, encouragement and finding a workable recording studio. I extend also a deep gratitude and thank you to Bernadelle Richter, my manager and friend for her photographic work and for all the energy she put forth to see that Come Dance by the Ocean became a reality.

**Credits:**  
Executive Producer Linda Mensch  
Co-Producer Bernadelle Richter  
Recorded at Trax Recording Studio, Chicago, by Julian Herzfeld (Audio Engineer) and Reid Hyams (Studio Manager), 1990.  
Notes by Ella Jenkins  
Photographs by Bernadelle Richter  
Cover design: Daphne Shuttleworth  
Mastering by The Master Cutting Room, New York, N.Y.

### The Songs with comments by Ella Jenkins

#### 1. Come Dance by the Ocean

Ella, Guy, Tommy and the Rogers School

Hopefully, upon listening to and feeling the pulsating rhythms of the guitar, the baritone ukelele, the synclavier and the cheerful voices of the children, you will want to dance.

#### 2. On A Holiday

Ella, Guy, Billy, Miriam, Peter, and Helen:  
I have recorded this song before, but thought it fitted into the mood of the song above, maintaining "the island" dance spirit. It also introduces the hand drum rhythm.

#### 3. A Winter Plane Ride

Ella  
Many times each year I travel by air and find myself looking out of the window most of the way. When I catch the first view of the mountains and canyons a wonderful and exciting feeling curls up inside me. It is an added treat when an enthusiastic pilot shares his or her knowledge of geography and of famous landmarks.

#### 4. Chicago, It's the People

Julie, Rogers School Singers  
words and music by Julie Shannon/Louisa May Alley Cat Music (ASCAP)

I like the gaiety of Julie's song and the informational aspect of it. It is like a good travel guide of Chicago. A newcomer would find it helpful and could easily learn the cultural and racial make-up of this city. She mentions the Chicago Cubs (a North Side baseball team). Having grown up on the South Side of Chicago, I would have included the Chicago White Sox (a South Side team).

#### 5. My Papa is a Paparazzo

Part A, Ella, with Bernadelle Richter clicking the camera; part B, Jessica and Ella; part C Dearborn Park Pre-School, Rogers School, Guy and Ella; part D Dearborn Park Pre-School, Rogers School, Guy and Ella.

Over the years I have seen a host of Italian movies, and in many of them paparazzi (plural form) are shown. Paparazzi are overenthusiastic Italian photographers who are forever

pursuing celebrities to take their pictures. I love the word "paparazzo." It has a lyric ring to it, rolls off the tongue easily and the children enjoy saying it and singing it. Jessica, the little five-year-old who echoes me, enunciates each word beautifully—demonstrating good listening skills.

#### 6. Easy as ABC

Ella  
This little alphabetical exploration is aimed at the younger children, though all ages can get involved—especially in the memory testing.

#### 7. Numbers and Alphabets

Ella and girls from the Dearborn Park Pre-School.  
The younger children and I worked on these rhymes at their school. I was quite pleased that they did so well in the studio, since we had not rehearsed it for some time. Younger children seem to enjoy counting games and reciting alphabets.

#### 8. A Mouse Went a-Courting

Ella  
There are many versions of this song. I made some comfortable changes, including speaking the lines before singing them. This is a courting rhyme where the male asks the female to marry him.

#### 9. Yes and No

Julie, Guy, and Catherine  
The courting role is reversed here. The female pursues the male. Catherine's flute playing gives the song a happy lilt. Guy and Julie are having fun also. This might be an appropriate songs for Saint Patrick's Day.

#### 10. Harmonica Reminder (Yes and No)

Ella  
The harmonica is one of my favorite instruments. I employ it here to retain the mood and for the children to hear a contrasting instrument playing the same melody.



### 11. Mon Petit

Ella and Guy  
I have vacationed and worked in Montreal, Canada, numerous times. On each visit I managed to make friends and acquaintances. "Jean Mon Petit" is one of those friends. Jean and I attended a conference on early childhood. During the conference break we shared our work-a-day activities, getting to know each other better. I like the manner in which Guy speaks the words after I have sung them.

### 12. Differences

Ella and Julie  
England is another area of the world that fascinates me. I like the way people speak there (with a "strong accent" from my point of view) and enjoy the seriousness of the "tea thing." One year I attended the Wimbledon tennis spectacular, indulging in the traditional strawberries and whipped cream. Listening to the chimes of Big Ben is another pleasure for me. I like visiting and shopping in the famous Harrod's Department Store, where the "lift" rather than the "elevator" takes you up and then takes you down. If we looked hard we would find lots of other differences.

### 13. A Solution to Pollution (Introduction to Environmental Concerns)

Ella

We need to deal with the environment. I take what we do and what we don't do with the environment very seriously. Through rhymes and songs I have tried to make some headway in teaching the importance of improving our environment. The manner in which children read and recited these songs led me to believe that they were already environmentally conscious.

When I think of our planet I think of the oceans, the rivers, the streams, the ponds. I think of Antarctica, and how we must protect it so that penguins and seals and whales and birds can thrive without fear. My visit there

and to the Galapagos Islands gave me a new appreciation of clean air, clear skies, pure water, and feeling at ease with the animals (and vice versa) that inhabit these areas.

The oceans are so important to our survival that we need to take better care of them. Many people are involved in efforts to preserve our environment, including the spirited Mrs. Terwilliger and her assistant Cynda Vyas, who are working in Northern California to keep the environment clean and helping it flourish.

All the rest of the songs on this album are devoted to ecological issues and to the enjoyment of our environment.

### 14. Clean Up Week

Ella

### 15. A Big Pig Sty

Peter

### 16. Bye Bye Sea Birds

Synthera and Guy

### 17. A Rock Hopper Penguin

Yuri

### 18. A Hump Back Whale

Helen and Miriam

### 19. Clean Pond Crossing

Miriam

### 20 Environment Game

(Monal). Part A: La Doris la Doris (Ella and Jessica; part B Dane Dane (Ella and Jessica); part C Jane Jane (Ella and Jessica); part D Britt Britt (Monal); part E Dan Dan (Ella and Jessica); part F Brent Brent (Monal, Rogers School and the Dearborn Park Pre-School.

### 21. Little Charlie Just Off the Pickle Boat

(Catherine, Guy, Julie, Ella and both schools)

Bernadelle Richter's grandmother, Mary Riley Tracey, used to exclaim "Here comes Charlie off the pickle boat" to refer to a newcomer, or "green horn." Children could easily substitute other names for "Charlie."

### 22. Let's Not Waste The Food We Eat

Ella Jenkins

### 23. You Can't Sink a Rainbow (a tribute to Greenpeace)

(Ella, Guy and the Rogers School).

"The years may come" (Keisha); "And the years may go" (Synthera); "but they'll always be a rainbow (Monal).

This tribute is extended to Greenpeace and all of the other groups of people who are working to save our planet and better the lives of all of its creatures.

versatile, they were willing to direct the children to sing and play their instruments, and to do some chanting (Julie does nicely on "Differences"). I was looking desperately for someone to play a "peppy whistle" and fortunately Catherine Hall was recommended. Her presence was a bonus for she is an excellent flautist as well. Catherine brought just the right feeling of mood and excitement that playing makes you want to tap your toes and clap your hands. We were pleased at how well a wide range of ages singing together in close quarters worked out. The oldest children were twelve and thirteen, the youngest three years old. We were in the studio many hours the older girls and boys spent a longer time, as they had more material to cover. However the younger children felt at ease and delighted to be working with older boys and girls. The older children showed a gentleness toward the "little ones" which pleased me very much, making the working atmosphere a pleasant one. There was good support with our recording engineer Julian Hertfeld, the Studio Manager of Chicago Taz Recording. Reid Hyma, as well as with the executive producer of this recording, Attorney Linda Mensch and the co-producer of the recording Bernadelle Richter (my manager).

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*Descriptive notes enclosed.*



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