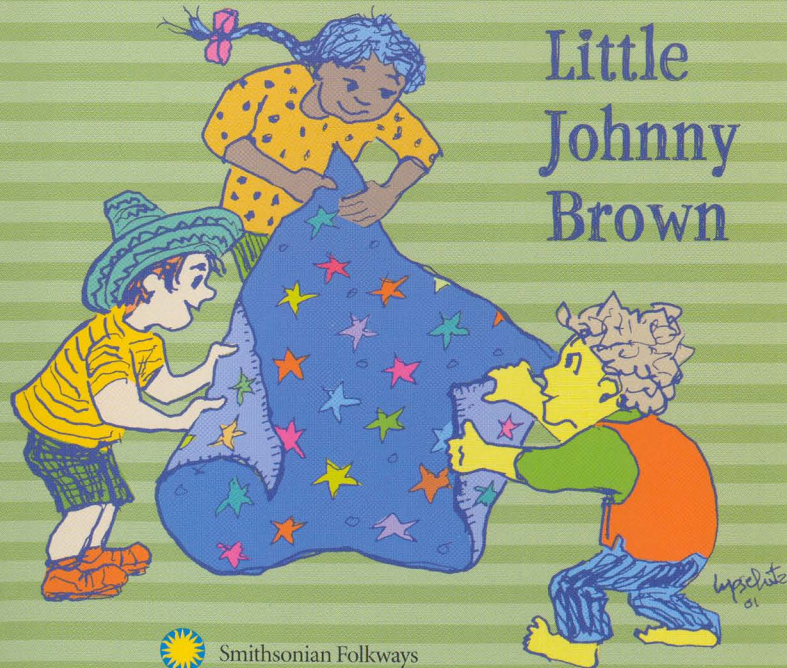




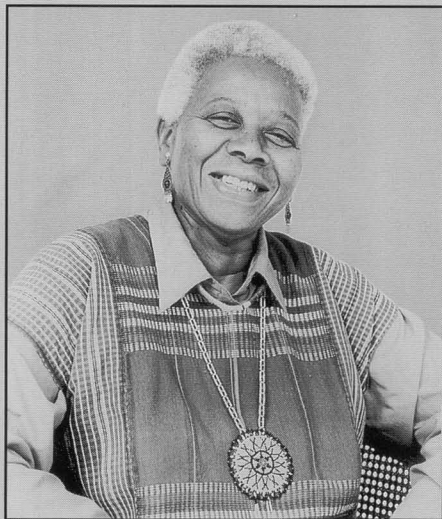
Smithsonian Folkways Recordings
Center for Folklife and Cultural Heritage
750 9th Street NW
Suite 4100
Washington, D.C. 20560-0953
www.si.edu/folkways

ELLA JENKINS

Little Johnny Brown



Smithsonian Folkways



ELLA JENKINS

Little Johnny Brown

And Other Songs with Girls and Boys from Uptown Chicago

1. **Little Johnny Brown** 3:42
2. **Head and Shoulder** 1:11
3. **What's Your Name?** 1:57
4. **Miss Mary Mack** 2:49
(Words trad., music by Ella Jenkins/
Ell-Bern Publishing, ASCAP)
5. **Hammer, Hammer, Hammer** 3:57
(Ella Jenkins/Ell-Bern Publishing, ASCAP)
6. **He's Got the Whole World in His Hands** 2:55
7. **The Children's Librarian** 3:36
(Ella Jenkins/Ell-Bern Publishing, ASCAP)
8. **Freedom Train** 4:07
9. **Be Ready When Your Freedom Comes** 2:40
10. **Shee-nasha** 3:14
11. **Mexican Hand-Clapping Chant** 4:30
12. **La Raspa (Mexican Dance)** 1:10

(Unless otherwise noted, all songs arranged by Ella Jenkins/Ell-Bern Publishing, ASCAP)

Curator's Introduction

CALLED "THE FIRST LADY OF CHILDREN'S MUSIC" by many of her admirers, Ella Jenkins has delighted generations of children and adults with her songs and her personal appeal to people of all backgrounds. Her voice has been heard on Folkways Records and Smithsonian Folkways Recordings for forty-five years. Today, parents who grew up with her music beam as their children and even grandchildren share the same experiences with Ella in school and library programs and on her recordings listed at the end of this booklet.

This recording, made available for the first time on compact disc, represents two of the reasons for Ella Jenkins's popularity with students and teachers alike—her repertoire of traditional and original songs that speak to many cultural backgrounds, and her ability to engage children in musical play. It replicates, in a studio setting, the give and take between this master singer-storyteller and her young audiences—typical of her school and library performances.

Music for children was a cornerstone of Folkways Records since the label's beginnings in 1948, and, after the Folkways collection came to Smithsonian Folkways Recordings in 1987, this important legacy has continued. To learn more of our children's recordings, visit our Web site: www.si.edu/folkways or call 1-800-410-9815 to place an order.

DANIEL SHEEHY
DIRECTOR AND CURATOR
SMITHSONIAN FOLKWAYS RECORDINGS

The Children and Their Library School Program

IN THE LATE 1960s and early 1970s, the Model Cities Augmentative Library Program was implemented to help make libraries more user friendly. As a part of this program, children's classes were bused to libraries in uptown Chicago to encourage them to develop the "library habit" at an early age.

To expand children's library experiences from simply "quiet" reading to more inclusive and interactive learning, librarians began using recordings, storytellers, and multicultural materials to reach out to children from varied ethnic and economic backgrounds. Through rhythmic group singing, call-and-response singing, and storytelling, children who may have had difficulty expressing themselves because of language barriers or cultural differences received a greater opportunity to participate more fully in learning activities.

In the spring of 1971, the Bezazian Library in Chicago invited me to present a program to young children. Many of the songs on this recording were part of my

program that day. I received some encouraging comments from a participating librarian and would like to share them with you:

June 21, 1971

Dear Miss Jenkins:

Your day with us at Bezazian is still being talked about by all of us here, the children from Stockton and their teachers. Thank you again!

Seeing you talking and "playing" with the children gave us many new ideas for our programs. We feel your style of questioning the children is fantastic. I especially like the discussion of carpenter's tools before the song "Hammer, Hammer."

We began using the album *Call and Response—Rhythmic Group Singing* with our younger children, kindergarten through third. We had no idea how long lasting the effect of your song style would have on our children. They learned the songs the first day (the favorite is "Tah-Boo"), and each time they come to the library they want (almost demand) to sing again. What is so exciting about your albums is the fact that they appeal to all of our children, many who are not English speaking. At the Stockton school there are many different cultures represented. We have Asian, Indian, Black, Appalachian, Mexican, Puerto Rican,

Southern European, and many others represented. A language barrier is one of the main problems we face with our younger children in this program. But your songs broke through this barrier for us.

All of our children participate and sing along. We and their teachers are amazed. There are two or three children that I remember in particular, who never said or sang a word during our programs (or at school from what their teachers say) but these children sang out with your albums. One of the girls that seemed so shy, got in front of the class and took your lead part in the songs.

Sincerely,
Gail Osborne
Library Assistant (Co Plus Program)

Today in our neighborhoods, schools, and libraries, we meet many kinds of people, from many different places. It is never too early to teach children about different ways of speaking and singing, different rhythms and different games. I have been doing this for audiences around the world for forty years. I still enjoy singing these songs and hope you will too.

—ELLA JENKINS, MAY 2001

ELLA JENKINS has been inspiring children and adults through her performances and recordings for many years. She is an extremely well-known artist — having appeared with Mr. Rogers and Barney, received dozens of awards, and traveled unceasingly. On Smithsonian Folkways Recordings, she has issued 26 recordings, two videotapes, and one book. Ella Jenkins has her own publishing company, Ell-Bern Publishing, and is a member of ASCAP.

The Songs

1. Little Johnny Brown

This little traditional song came to me while I was conducting a workshop in Evanston, Illinois, a couple of years ago. A teacher from the National College of Education, in Evanston, introduced it as a dance-game; I changed it into just a song. Originally it was “Little Johnny Brown, lay your comfort down.” I changed “comfort” to “blanket.” The teacher (whose name I can’t recall) said she had learned it from Avon Gillespie, a former music teacher at Evanston Township High School. He works with a group called the Spirit of Soul. I introduced “Little Johnny Brown” to a Chicago music consultant, Mary Perrin, and she gave it the gospel ending—that’s really the folk process.

Chorus

Little Johnny Brown,
Lay your blanket down. (3x)
Lay it down, lay it down, lay it down.
(repeat)

Ella: Fold up a corner.
Children: Johnny Brown (3x)
Ella: Now fold the other corner.
Children: Johnny Brown.
(repeat chorus 3x)

2. Head and Shoulder

This song involves a lot of rhythm. I first saw this done by a group of boys and girls when leaving a class at the Elliot Donnelly Youth Center. This is a traditional chant.

Head and shoulder, baby, 1, 2, 3 (2x)
Head and shoulder. (3x)
Baby, 1, 2, 3.
(repeat)

Knees and ankles, baby, 1, 2, 3. (2x)
Knees and ankles. (3x)
Baby, 1, 2, 3.
(repeat)

Ankles and toes, baby, 1, 2, 3. (2x)
Ankles and toes. (3x)
Baby, 1, 2, 3
(repeat)

3. What’s Your Name?

When I was a child, this was a kind of verbal inflection game adults used to play with children. There’s a lot of room for improvisation.

Ella: What’s your name?
Children: Puddin’ and tame.
Children: Ask me again
and I’ll tell you the same.
(repeat many times)

4. Miss Mary Mack

I've recorded this traditional chant several times, but it always appears different, simply because the children are different.

Miss Mary Mack, Mack, Mack,
All dressed in black, black, black,
With silver buttons, buttons, buttons
All down her back, back, back.

She asked her mother, mother, mother,
For fifteen cents, cents, cents
To see the elephants, elephants, elephants
Jump the fence, fence, fence.

They jumped so high, high, high
They touched the sky, sky, sky,
And they never came back, back, back
Till the 4th of July, ly, ly
No, they never came back, back, back
Till the 4th of July, ly, ly.
(repeat with children filling in last word of each line)

July can't walk, walk, walk.
July can't talk, talk, talk.
July can't eat, eat, eat
With a knife and fork, fork, fork.

She went upstairs, stairs, stairs
To make her bed, bed, bed.
She hit her head, head, head
On a piece of corn bread, bread, bread.

5. Hammer, Hammer, Hammer

This is a good way to help develop a good sense of rhythm and learn about the carpenter's trade—plenty of room for expanding ideas.

Hammer, hammer, hammer (3x)
All day long.
You hammer in the morning,
you hammer at noon:
Hammer, hammer, hammer, all day long.
Father is a carpenter:
hammer, hammer, hammer.
Father is a carpenter, all day long.
He hammers in the morning,
he hammers at noon:
Hammer, hammer, hammer, all day long.

Grandmother is a carpenter:
hammer, hammer, hammer.
Grandmother is a carpenter:
hammer all day long.
She hammers in the morning,
she hammers at noon:
Hammer, hammer, hammer, all day long.

_____ is a carpenter:
hammer, hammer, hammer.
_____ is a carpenter, all day long.
He hammers in the morning,
he hammers at noon:
Hammer, hammer, hammer, all day long.
(repeat several times using different names)

6. He's Got the Whole World in His Hands

A mighty good spiritual.

He's got the whole world in His hands. (8x)

He's got you and me, brother, in His hands. (3x)
He's got the whole world in His hands.
He's got the whole world in His hands. (4x)

He's got you and me, sister, in His hands. (3x)
He's got the whole world in His hands.
He's got the whole world in His hands (4x)

He's got the little bitty babies in His hands. (3x)
He's got the whole world in His hands.
He's got the whole world in His hands. (4x)

He's got everybody here in His hands. (3x)
He's got the whole world in His hands.
He's got the whole world in His hands. (4x)

7. The Children's Librarian

In 1970, the Chicago chapter of the Women's National Book Association asked me to compose a song for Charlemae Rollins, the noted children's author, storyteller, lecturer, and former children's librarian at the Hall Branch Library in Chicago, as she would be receiving a National Book Award. Charlemae is a pleasant person and a talented one too.

There is a lady whose name is Charlemae. (2x)
She served years and years of children,
and she serves today.

She reads a lot of books,
and she writes some too.
Charlemae Rollins,
we're awfully proud of you. (2x)

There is a lady named Charlemae.
Her heart is filled with kindness,
more than words can say. (2x)
Words never say enough
except perhaps these few:
Charlemae Rollins, we all love you. (2x)

8. Freedom Train

One approach to learning history—many possibilities.

The freedom train is leaving in the morning. (3x)
Everybody get on board.

The freedom train carries _____. (3x)
Everybody get on board.
(repeat several times)

9. Be Ready When Your Freedom Comes

The idea of freedom can be explored further. I learned this song from Michael LaRue. He was truly a fine musician. He has gone beyond this experience.

Chorus

Get right and stay right.
Be ready when you freedom comes. (4x)

You better stop telling those lies.
Be ready when you freedom comes,
Or freedom gonna pass you by.
Be ready when your freedom comes.
You better get right and stay right.
Be ready when you freedom comes.
(repeat chorus)

10. Shee-nasha

The Navajo word shee-nasha means “she walks.” This song was sung during the long walk Navajos made from Fort Sumner back to the reservation in 1868. They had been imprisoned at the fort for four years (1864–1868). A couple of years ago, I was fortunate enough to work with the Navajo Indian Head Start program in Chinle, Arizona. While there, I shared many songs with the Navajos, and they shared this one with me. I added the “hay yah, hay yah” to it since I did not get all of the words. Since then, one of the staff members, Lucy Hilgendorf, sent the following to me:

Shee-nasha, shee-nasha, shee-nasha.
La-ge Hozho-lo ay-yahay hay yah.
Ah-hala ah-hala go-nasha.
Ah-hala ah-hala go-nasha.
Shee-nasha, shee-nasha, shee-nasha.

Ella: Shee-nasha.

Children: Shee-nasha. (3x)

Ella: Hay yah, hay yah, hay yah, hay.

Children: Hay yah, hay yah, hay yah. (3x)

11. Mexican Hand-Clapping Chant

An easy way to explore another language, another mood, and another rhythm.

Everyone come right along.
(children clap hands twice)
Let's learn a Mexican song.
(children clap hands twice)
(repeat)

Muchacha means “little girl.”
(children clap hands twice)
Muchacho means “little boy.”
(children clap hands twice)
(repeat)

Muchacha means “little girl.”
(children say, “Sí, sí”)
Muchacho means “little boy.”
(children say, “Sí, sí”)
(repeat)

Muchacha means “little girl.”
(children say, “Olé”)
Muchacho means “little boy.”
(children say, “Olé”)
(repeat)

12. La Raspa (Mexican Dance)

Continuing our Mexican mood in a most informal way.

(Instrumental)



Recordings by Ella Jenkins Available Through Smithsonian Folkways

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

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

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

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

Come Dance by the Ocean (1991) SFW 45014

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

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

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

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

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

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

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

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

Multicultural Children's Songs (1995) SFW 45045

My Street Begins at My House (1989) Reissue of F-7543 from 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 from 1974. SFW 45019

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

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

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

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

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

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

Songs, Rhythms and Chants for the Dance (1992, 2000) Reissue of F-7000AB from 1977. SFW 45004

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

This Is Rhythm (Book) (1993) SFW 45028-BK

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

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

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

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

Credits

Originally issued by Folkways Records as F7631 in 1971

Cover art by Peggy Lipschutz

Reissue mastered by Pete Reiniger

Reissue production supervised by Daniel Sheehy and D. A. Sonneborn

Reissue production coordinated

by Mary Monseur

Editorial assistance by Jacob Love

Design and layout by Carol Dirga, Magnolia, MA

Additional Smithsonian Folkways staff:

Judy Barlas, manufacturing coordinator; Carla Borden, editing; McLean Brice, fiscal assistant; Lee Michael Demsey, fulfillment; Betty Derbyshire, financial operations manager; Sharleen Kavetski, mail order manager; Helen Lindsay, customer service; Kevin Miller, fulfillment; Edmé Pernía, program assistant; Jeff Place, archivist; Margot Nassau, licensing and royalties; Ronnie Simpkins, audio specialist; John Smith, marketing and radio promotions; Stephanie Smith, archivist.

Special thanks to Elissa Wagman

About Smithsonian Folkways Recordings

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 by special order on high-quality audio cassettes or CDs. Each recording includes 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, Dyer-Bennet, Fast Folk, Monitor, and

Paredon 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.

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

Smithsonian Folkways Recordings
Mail Order
750 9th Street, NW, Suite 4100
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



ELLA JENKINS

Little Johnny Brown

And Other Songs with Girls and Boys from Uptown Chicago

CALLED "THE FIRST LADY OF CHILDREN'S MUSIC" by many of her admirers, Ella Jenkins has delighted generations of children and adults worldwide with her songs. This recording, made available for the first time on compact disc, represents two of the reasons for Ella Jenkins's popularity with students and teachers alike—her repertoire of traditional and original songs that speak to many cultural backgrounds, and her ability to engage children in musical play. It replicates, in the studio setting, the interplay of this master singer-storyteller and her young audiences typical of her school and library performances. 36 minutes, remastered, with lyrics for children ages 2 to 9.

- | | |
|---|--|
| 1. Little Johnny Brown 3:42 | 7. The Children's Librarian 3:36 |
| 2. Head and Shoulder 1:11 | 8. Freedom Train 4:07 |
| 3. What's Your Name? 1:57 | 9. Be Ready When Your Freedom Comes 2:40 |
| 4. Miss Mary Mack 2:49 | 10. Shee-nasha 3:14 |
| 5. Hammer, Hammer, Hammer 3:57 | 11. Mexican Hand-Clapping Chant 4:30 |
| 6. He's Got the Whole World in His Hands 2:55 | 12. La Raspa (Mexican Dance) 1:10 |

Originally issued in 1971 as Folkways 7631 by Moses Asch

Center for Folklife Programs & Cultural Studies | 750 9th Street NW, Suite 4100 |
Smithsonian Institution | Washington DC 20560-0953 | www.si.edu/folkways |
SFW 45026 © 1991 and 2001 Smithsonian Folkways Recordings

Smithsonian Folkways Recordings

IC 9628



ELLA JENKINS

Little Johnny Brown

SFW 45026

SFW 45026

Little Johnny Brown

ELLA JENKINS