

Smithsonian Folkways Recordings, Center for Folklife Programs & Cultural Studies 955 L'Enfant Plaza, Suite 7300 MRC 953 Smithsonian Institution Washington DC 20560 © © 1998 Smithsonian Folkways Recordings



Smithsonian Folkways

# Ella Jenkins Call-And-Response Rhythmic Group Singing

1. Tah-Boo 1:56

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

2. Zeembah 1:11

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

3. Moon Don't Go 1:56

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

- 4. Moon Don't Go (with instruments) 0:42
  - (Words and music by Ella Jenkins/Ell-Bern Publishing Co., ASCAP)
- 5. Toom-Bah-Ee-Lero 1:46

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

- Toom-Bah-Ee-Lero (with instruments) 1:23
   (Words and music by Ella Jenkins/Ell-Bern Publishing Co., ASCAP)
- A Chant from West Africa 1:20
   (Arr. Ella Jenkins/Ell-Bern Publishing Co., ASCAP)
- 8. A Love Chant from North Africa 1:10 (Arr. Ella Jenkins/Ell-Bern Publishing Co., ASCAP)
- An American Chain Gang Chant 2:43
   (Arr. Ella Jenkins/Ell-Bern Publishing Co., ASCAP)
- An Arabic Chant That Means Welcome 1:13 (Words and music by Ella Jenkins/Ell-Bern Publishing Co., ASCAP)

Ella Jenkins: Call-and-Response Rhythmic Group Singing Conceived, narrated, and sung by Ella Jenkins Previously Released in 1957 as Folkways FC 7638 Smithsonian Folkways 45030 © © 1998 Smithsonian Folkways Recordings

### Ella Jenkins Recalls How She Made This Recording

Call-and-Response Rhythmic Group Singing was my very first recording. In 1956 I had been composing and arranging chants and songs to sing with children, friends, and community groups. I had decided to devote my life to music, and was thinking about making a record. All recordings at that time were issued on large 10-inch or 12-inch plastic records played on record players with metal needles—cassettes and CDs had not been invented yet. I recorded a few of my songs on an acetate demo disc. Kenneth Goldstein, a folklorist and record producer, told me that his friend Moses Asch might be interested in publishing my recording on Folkways Records and suggested that I go see him. So the next time I went to New York City, where Folkways had its offices, I took my disc with me.

On the way to the Folkways offices I met a friend of mine, the singer Odetta. She said, "If you're going to Folkways, don't forget to ask for royalties." So with my disc in my hand and thinking about royalties, I climbed up the stairs to Folkways' small offices and met its founder. Moses Asch.

Moses Asch greeted me, and I told him about my singing and about the disc I had brought. He asked me to wait a few minutes and took the recording into his studio. I could

see him in there, moving around and playing the disc. It seemed like he was in there a long time. Finally he came out with the tape and said, "You have something very promising here. Why don't you go back and record some more songs, then send me the tape and we can put it out as a record." He also suggested that I add some instruments to some of the songs. He gave me a contract to sign, and I asked about royalties, so he put them in the contract. A few months later, after I had recorded the rest of the songs, I sent him the master. At last my first record came out, in 1957.

After that I took many tapes to Moses Asch, and he published many records for me. I felt he cared deeply about music for children, and he encouraged me in my career. He traveled to conferences of librarians and educators, and soon my recordings were found in libraries and schools around the United States, and overseas as well. He never pushed me to record when I wasn't ready but was always interested in what I sent him.

Although this recording was originally issued over 40 years ago, most of the songs on it are just as effective with children as they were in the 1950s. I hope you enjoy them.

- Ella Jenkins, August 1998

## Curator's Introduction to the 50th Anniversary Reissue of *Call-and-Response*

On the 50th anniversary of the founding of Folkways Records, the Smithsonian Institution has been celebrating the remarkable vision of its creator. Moses Asch, with concerts and special releases. Asch established Folkways Records in 1948, with the intention of documenting the sounds of the world, and providing Americans with authentic recordings that would be both enjoyable and educational. Between 1948 and his death in 1986, Asch issued over 2,000 albums and kept them all in print. In 1987 the Smithsonian Institution acquired Folkways, agreeing to keep everything available to the public. (For more information, see Peter Goldsmith's Making People's Music: Moses Asch and Folkways Records, Smithsonian Institution Press, 1998.)

One of the most important parts of the Folkways catalogue was the more than 200 albums of music and stories specifically for children. Moses Asch was convinced that children's music should be meaningful, rooted in community culture, and musically interesting. When he met Ella Jenkins and listened to her sample tape in 1956, Asch must have sensed he was in the presence of a master musician and children's entertainer. In the decades following the release of *Call-and-*

Response in 1957, Ella Jenkins became Folkways' best-known children's performer. She has appeared with Mr. Rogers and Barney, received dozens of awards, and traveled and performed unceasingly. She is probably the only Folkways artist who has sung on all seven continents.

Every Ella Jenkins album has a theme. Through songs, poems, instrumentals, and stories Ella instructs, entertains, and inspires children. The theme of this recording is group



Ella Jenkins and Tony Seeger

photo by: Rick Vargas, Smithsonian Institution 1995

participation, and musical skills and memory are developed through repetition. The songs and chants Ella performs with a group of schoolchildren include some that she wrote herself, and others that she arranged based on songs from Africa. Several are led by the children themselves. Although somewhat short by contemporary CD standards, this is a complete program in itself. Just as children's books are shorter than books for adults, a children's recording can be complete and suitable to the attention span of children when it is shorter.

With the reissue on CD of this recording (which began on a 10-inch LP, then was transformed into a 12-inch LP and then into an audio cassette), we celebrate both the vision of Moses Asch and the artistry of Ella Jenkins. A complete Ella Jenkins discography is included in this booklet. In addition to her recordings and performances, Ella Jenkins contributes to Smithsonian Folkways Recordings as an active member of the Folkways Advisory Board.

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



Ella Jenkins and Moses Asch

photo by: Bernadelle Richter

#### Call-and-Response

Since 1949 Ella has been experimenting with various techniques to stimulate more children and adults to sing and want to sing for pure enjoyment, in groups. Though she does much solo singing, her primary interest is to have people sing along with her in audienceparticipation-type songs and chants. She has found that, in a chant or song where the leader uses a "call-and-response" pattern of singing (dominant in the songs and chants of West Africa, in the cult music of Cuba, and found in songs of India, Greece, North Africa, and the Middle East), people follow naturally and easily; they follow the inflection of the leader's voice, his or her movements, etc., and everybody becomes involved in the song.

From Ella's observances of herself with groups and of others leading them, chanting in the "call-and-response" manner, so common in churches and synagogues, has a way of creating and maintaining a warm group feeling. The song or chant's very pattern causes the group to be attentive, to wonder what is to come next, and be willing to cooperate with the leader (of course, it is like any other teaching or learning situation; the leader has to set up the creative, experimental atmosphere—many children upon learning the songs and chants become exceptionally good leaders).

#### Rhythmic Group Singing

Generally, Ella uses her own material (songs and chants she's composed) or her own interpretations and variations of Hebrew, Arabic, Spanish, French, African, and American material she happens across.

Children are Ella's favorite audience. She receives a tremendous response from them when she introduces her "made-up sounds," sounds which often have no meaning—the song or chant's value lies in its affected sound and rhythmic quality. They respond eagerly also to foreign words and are surprised to find themselves uttering these strange, unfamiliar words and sounds, yet not feeling the least bit inhibited since "evervone's doing it."

"Rhythmic group singing" aids the seemingly "non-rhythmic" child to become more rhythm-conscious, use rhythm patterns more effectively, become more aware of different sounds—it aids the so-called nonsinging child to feel at ease in songs. And the particular songs and chants included in this album give all children a traveling experience in sound, moods, and rhythms of cultures that maybe far removed from their own.

If a child or an adult can talk, Ella feels, she or he can sing. The greatest compliment she ever received regarding her music, she says, was one evening upon completing a performance at a school. An elderly man approached her with, "Miss, I enjoyed your music. I sang with you. I never knew I *could* sing before."

Ella Jenkins was born in St. Louis, Missouri, but has spent most of her life in Chicago. She is a graduate of San Francisco State College, with a major in sociology. Before going to the West Coast, Ella worked at a children's camp in Palatine, Illinois, where she had her first musical experience with children—leading them in community songs. It was here that "Tah-Boo" was composed, and it still remains a camp favorite.

While living in San Francisco, Ella took up residence at a Jewish dormitory where she learned many Hebrew songs from fellow-residents, and in exchange she taught them some of her "made-up" songs. Since she did not play the guitar, a friend gave her a Chinese tom-tom to tap out rhythms on, and thereafter she almost always has used drums and other percussion instruments for accompaniment.

After graduating from San Francisco State College, and receiving a B.A. degree, Ella returned to Chicago and worked four years as Teen-age Program Director for the YWCA.

As of July 1956, she began to devote her time almost exclusively to music: folk singing, teaching Latin American percussion instruments, and working in the area of new

group-singing techniques. She has appeared for interviews and demonstrations on television (CBS, ABC, Channel 11—the educational channel in Chicago), radio (WMFT, Chicago), and at camp, conferences, school, and club groups.



Ella Jenkins during the recording of *Call-and-Response*.

photo by: Jo Banks

### Song Notes by Ella Jenkins

1. Tah-Boo

(On this song a small conga drum is being used.)

Spoken introduction: "Many of you. I'm sure, have played the game 'Follow The Leader.' Well, you can play the same kind of game in song and sound. Here's how we play it. I simply sing or speak a line to you and you sing or speak it back to me, unless I instruct you to do something different. If I make a funny sound, you make one also. Sometimes I may sing softly, sometimes loudly, sometimes fast, sometimes slow. Whatever I do, you must follow. Remember, now, it's awfully important to listen. Let's try. Our first song is called 'Tah-Boo' (group response). We'll use a drum on this song, but 'Tah-Boo' is effective with or without instruments." [Suggested instruments: piano, tambourines, primitive drums, maracas, wood blocks, and other percussion instruments in this category.]

Leader: Tahboo - oo - oo

Group: Tahboo - oo - oo Leader: Ee pah - ah - ah Group: Ee pah - ah - ah

Leader: Ee wahtah wahtah wahtah yeagah

(yea rhymes with say)

Group: Ee wahtah wahtah wahtah yeagah

Leader: Bochoo - oo - oo Group: Bochoo - oo - oo Leader: Ee pah - ah - ah Group: Ee pah - ah - ah

Leader: Ee changah changah changah yeagah

Group: Ee changah changah yeagah

Leader: Tahboo! (spoken)
Group: Tahboo! (spoken)
Leader: Ee pah! (spoken)

Group: Ee pah! (spoken)

Leader: Ee wahtah wahtah wahtah yeagah Group: Ee wahtah wahtah wahtah yeagah

Leader: Bochoo! (spoken)
Group: Bochoo! (spoken)
Leader: Ee pah! (spoken)
Group: Ee pah! (spoken)

Leader: Ee changah changah changah yeagah Group: Ee changah changah changah yeagah Leader: Tahboo - oo - oo

(sung slowly and softly)

Group: Tahboo - oo - oo (sung slowly and softly)

Leader: Ee pah - ah - ah

(sung slowly and softly)

Group: Ee pah - ah - ah (sung slowly and softly)

Leader: Boom boom boom boom hey (faster tempo; loud on boom; soft on hey)

Group: Boom boom boom boom hey

L & G: Boom boom boom hey

L & G: Boom boom boom boom hey (fade out)

2. Zeembah

"Our next song is called 'Zeembah.'
Let's say 'Zeembah' (group response). The
instructions are a little different; however, we
begin as we did 'Tah-Boo'...."

Leader: Zeembah Group: Zeembah

Leader: Zeembah ay ay (as in sway)

Group: Zeembah ay ay

Leader: Bahlee bahlee bahlee bahlee bahlee

Els avan als an

Group: Ek quay ek quay

Leader: Bahlee bahlee bahlee bahlee

bahlee

Group: Ek quay ek quay

Leader: Ek quay Group: Yi yoh

(yi rhymes with sigh, yoh with so)

Leader: Ek quay Group: Yi yoh

Leader: Ek quay (spoken in whisper)

Group: Yi yoh (spoken in whisper)

Leader: Ek quay

(softer and softer; whole chant may

be repeated)

3. Moon Don't Go	Part 3	4. Moon Don't Go	Group: Toombah ee chee chee
"Our third song is 'Moon Don't Go,'	Leader: Moon don't go	(with instruments)	Leader: Toombah ee chee chee
and we must really pay close attention to the	Group: Clap (one clap)		Group: Toom bah ee chee chee
leader because this song has four parts."	Leader: Moon don't go - o	Moon don't go	
	Group: Clap clap (two claps)	Wood block (strike twice)	2.
Part 1	Leader: Moon don't go	Moon don't go - o	Leader: Ee toombah
Leader: Moon don't go	Group: Clap	Maracas (shake twice)	Group: Ee toombah
Group: Moon don't go	Leader: Moon don't go - o	Moon don't go	Leader: Ee toombah
Leader: Moon don't go - o	Group: Clap clap	Claves (strike twice)	Group: Ee toombah
Group: Moon don't go - o		Moon don't go - o	Leader: Ee toombah ee lero toombah
Leader: Moon don't go	Part 4	Tambourines (strike twice)	Group: Ee toombah ee lero toombah
Group: Moon don't go	Leader: Moon don't go		Leader: Ee toombah ee lero toombah
Leader: Moon don't go - o	Group: Clap clap		Group: Ee toombah ee lero toombah
Group: Moon don't go - o	Leader: Moon don't go - o	5. Toom-Bah-Ee-Lero	Leader: Toombah ee lero toombah
	Group: Clap clap		Group: Toombah ee lero toombah
Part 2	Leader: Moon don't go	1. 1. The first one in an employed characteristics.	Leader: Toombah ee lero toombah
Leader: Moon don't go	Group: Clap clap	Leader: Toom bah toom bah	Group: Toombah ee lero toombah
Group: Clap clap (clap hands twice)	Leader: Moon don't go - o	Group: Toom bah toom bah	
Leader: Moon don't go - o	Group: Clap clap	Leader: Ee toombah toombah	3.
Group: Clap clap	Leader: Moon don't go - o	Group: Ee toombah toombah	Leader: Toombah toombah
Leader: Moon don't go	Group: Clap clap	Leader: Toombah ee chee (spoken)	Group: Toombah toombah
Group: Clap clap	Leader: Moon don't go - o	Group: Toombah ee chee chee	Leader: Ee toombah toombah
Leader: Moon don't go - o	Group: Clap clap	Leader: Toombah ee chee chee	Group: Ee toombah toombah
Group: Clap clap		Group: Toombah ee chee chee	Leader: Toombah ee chee chee
Leader - Eropiny of object in Saladyst Connection of Saladyst Connection of Saladyst Saladys		Leader: Toombah toombah	Group: Toombah ee chee chee
		Group: Toombah toombah	L & G: Toombah ee chee chee
		Leader: Toombah toombah	L & G: Toombah ee chee chee (fade out)
		Group: Toombah toombah	
		Leader: Toombah ee chee chee	

#### 6. Toom-Bah-Ee-Lero

(with instruments)

Instruments used: conga drum, maracas, tambourines, wood blocks, claves,

Toombah ee lero toombah Leader: Toombah ee lero toombah Group: Toombah ee lero toombah Leader: Toombah ee lero toombah Group: Toombah ee lero toombah Leader: Toombah ee lero toombah Group: Leader: Toombah ee lero toombah Toombah ee lero toombah Group: Toombah ee lero toombah

Toombah ee lero toombah

Fe toombah Leader: Ee toombah Group: Ee toombah Leader: Ee toombah Group:

Leader:

Group:

Leader: Fe toombah ee lero toombah Group: Ee toombah ee lero toombah

Toombah toombah Leader: Toombah toombah Group:

Leader: Ee toombah toombah Ee toombah toombah



Ella Jenkins in 1960

Toombah ee chee chee Group: Toombah ee chee chee Toombah ee chee chee Leader:

Group: Toombah ee chee chee (fade out)

#### 7 A Chant from West Africa

An interpretation of an African muezzin chant. A muezzin is a crier in Mohammedan communities who five times daily summons the faithful to pray in the mosque (a house of worship). The chant is being led by one of the children (a 12-year-old girl).

#### 8. A Love Chant from North Africa

This chant has an Arabic flavor. "Ya bay" (pronounced: yuh bye) means "alas!" The song in its original form tells a sad love story; however, the children create a happy mood with their gay sounds. One of the children (a 14-year-old girl) leads this chant.

#### 9. An American Chain Gang Chant

"Another Man Done Gone" is an old folk song from the South, from chain gang life. A chain gang is a group of prisoners who eat, work, and sleep chained together. From time to time a man escapes the burdens of this life by escaping the chain gang. The men left behind sing about "Another Man Done Gone."

#### 10. An Arabic Chant That Means Welcome

Eh-uh-lan-weh-seh-uh-lan (approximate phonetics) is simply a greeting of welcome in the Arabic language. It is led by a 12-year-old girl.

#### Ella Jenkins on Smithsonian Folkways

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

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

- Adventures in Rhythm (1989) Reissue of F-7682 from 1959. SF-45007 (LP-F; Cassette, CD)
- African American Folk Rhythms (1990) Reissue of Negro Folk Rhythms F-7654 from 1960. SF-45003 (Cassette, CD)
- And One and Two (1990) Reissue of F-7544 from 1971. SF-45016 (LP-F; Cassette, CD)
- Call and Response (1990) Reissue of F-7638 from 1957. SF-45030 (LP-F; Cassette, CD)
- Come Dance by the Ocean (1991) SF-45014 (LP-F; Cassette, CD)

- Counting Games and Rhythms for Little Ones (1997) Reissue of F-7679 from 1965. SF-45029 (LP-F: Cassette, CD)
- Early, Early Childhood Songs (1990) Reissue of F-7630 from 1982. SF-45015 (LP-F; Cassette, CD)
- For the Family (1991) VHS, 27 minutes. SF-48002 (VIDEO-J)
- Growing Up with Ella Jenkins: Rhythms, Songs, and Rhymes (1990) Reissue of F-7662 from 1976. SF-45032 (Cassette, CD)
- Holiday Times: Songs, Stories, Rhymes & Chants for Christmas, Kwanza, Hanukkah, Chinese New Year & St. Patrick's Day (1996) SF-45041 (Cassette, CD)
- Jambo and Other Call and Response Songs and Chants (1990) Reissue of F-7661 from 1974. SF-45017 (Cassette, CD)
- Little Johnny Brown (1990) Reissue of F-7631 from 1972. SF-45026 (Cassette, CD)
- Live at the Smithsonian (1991) VHS, 28 minutes. SF-48001 (VIDEO-J)
- A Long Time to Freedom (1992) Reissue of F-7754 from 1969. SF-45034 (Cassette, CD)
- Multicultural Children's Songs (1995) SF-45045 (LP-F; Cassette, CD)
- My Street Begins at My House (1989) Reissue of F-7543 from 1971. SF-45005 (LP-F; Cassette, CD)

- Nursery Rhymes: Rhyming and Remembering for Young Children and for Older Girls and Boys with Special Language Needs (1991) Reissue of F-7660 from 1974. SF-45019 (LP-F: Cassette, CD)
- Play Your Instruments and Make a Pretty Sound (1990) Reissue of F-7665 from 1968. SF-45018 (LP-F; Cassette, CD)
- Rhythm and Game Songs for the Little Ones (1991) Reissue of F-7680 from 1964. SF-45027 (Cassette, CD)
- Rhythms of Childhood (1989) Reissue of F-7653 from 1963. SF-45008 (LP-F; Cassette, CD)
- Seasons for Singing (1990) Reissue of F-7656 from 1970, SF-45031 (Cassette, CD)
- Songs and Rhythms from Near and Far (1997) Reissue of F-7655 from 1964. SF-45033 (Cassette, CD)
- Songs Children Love to Sing: Celebrating 40 Years of Recordings (1996) SF-45042 (Cassette, CD)

- Songs, Rhythms and Chants for the Dance (1992) Reissue of F-7000AB from 1977. SF-45004 (Cassette, CD)
- This Is Rhythm (1990) Reissue of F-7652 from 1961. SF-45028 (LP-F; Cassette, CD)
- This Is Rhythm (Book) (1993) SF-45028-BK (BOOK-ND)
- *This-A-Way, That-A-Way* (1989) Reissue of F-7546 from 1973. SF-45002 (LP-F; Cassette, CD)
- Travellin' with Ella Jenkins: A Bilingual Journey (1989) Reissue of F-7640 from 1979. SF-45009 (LP-F; Cassette, CD)
- We Are America's Children (1990) Reissue of F-7666 from 1976. SF-45006 (LP-F; Cassette, CD)
- You'll Sing a Song and I'll Sing a Song (1989) Reissue of F-7664 from 1966. SF-45010 (LP-F; Cassette, CD)

#### Credits

Originally produced by Ella Jenkins with Moses Asch in 1957 as Folkways 7638 Cover photo by Jo Banks

Reissue mastered by Charlie Pilzer at AirShow, Springfield, VA

Reissue sound supervised by Pete Reiniger Reissue production supervised by Anthony Seeger

Reissue production coordinated by Mary Monseur and Michael Maloney

CD design and layout by Matthew Langley, Mediastudio, Falls Church, VA Editorial assistance by Carla Borden



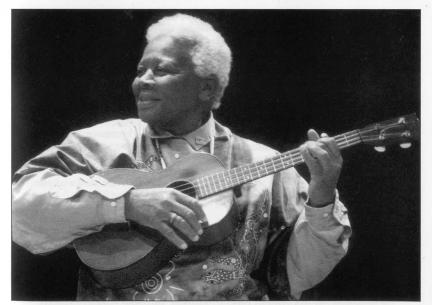
Ella Jenkins in 1996

photo courtesy of Smithsonian Institution

Special thanks: I would like to extend a special thanks to the Howalton Day School, a private school in Chicago, for its generous cooperation, for permitting me to work with the children in one of its classrooms. I appreciate the school's and the teacher's attitude that such an experience for the children is a "giant step" in progressive music education.

#### -Ella Jenkins

Additional Smithsonian Folkways staff assistance: Dudley Connell, fulfillment manager; Lee Michael Demsey, fulfillment; Kevin Doran, licensing; Brenda Dunlap, marketing director; Judy Gilmore, fulfillment; Matt Levine, fulfillment; Heather MacBride, financial assistant; Jeff Place, archivist; Peter Seitel, editing; Ronnie Simpkins, fulfillment; Stephanie Smith, assistant archivist.



Ella Jenkins in 1996

photo courtesy of Smithsonian Institution

#### About Smithsonian Folkways

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

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

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

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

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

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

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

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

Or request a printed catalogue by writing to: Catalogue, Smithsonian Folkways Recordings, Smithsonian Institution, 955 L'Enfant Plaza, SW, Suite 7300, Washington, DC 20560-0953, USA. Or use our catalogue request phone: (202) 287-3262, or e-mail folkways@aol.com.

#### Folkways At 50

This 50th anniversary honors the Folkways legacy and launches the Folkways Trust Fund. The fund will enable Folkways to preserve its historical collection at the Smithsonian Institution through the use of emerging technologies. Major sponsors include:

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

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

# Ella Jenkins Call-And-Response Rhythmic Group Singing

Ella Jenkins' first recording, originally features simple call-and-response chants from the United States, Africa, and the Middle East, specially adapted for young children. Performed with a group of school children, these rhythmic and easy to learn songs have been popular for over 40 years. Call-and-Response launched Ella Jenkins' long and highly successful career as a children's artist and is an This edition includes a new introduction by Ella Jenkins and a discography of her recordings. Appropriate for ages 5-9.













