Ella Jenkins

Songs, Rhythms & Chants for the DANCE

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

**SONGS**

1. A New Day’s Coming Soon 2:41
2. I Don’t Care Where You Bury My Body 2:12
3. Plenty Good Room 1:44
4. Brother John Sellers 3:56
5. A Bad Man from the Badlands 1:57
6. Angry Words 1:49
7. I Heard Him Cry This Morning 3:37
8. Please Hurry Home 3:45
9. That’s the Way Things Are 2:53
10. What’s the Matter with the Team? 0:44
11. A Vivo A Vavo 0:20
12. Hey Moo Ma Moo Ma Moo Ma Hey 1:42
13. I Climbed a Mountain 1:10
14. Africa Llamando (Africa Calling) 1:28
15. Yemayah, God of the Sea 1:33
16. This Is an Afro Mood 1:55
17. Yemayah, God of the Sea (instrumental) 2:49
18. This Is an Afro Mood (instrumental) 3:00
19. Let Yourself Go 2:00
20. A Long Time (instrumental) 1:58
21. Wading in the Water 4:30

**INTERVIEWS**

22. Ann Barzel, dance reviewer 3:27
23. Jimmy Payne, choreographer, specialist in Afro-Cuban dance 1:15
24. Lenore Lutheran, dance student 1:22
25. Gina Martin, dance teacher of the blind 3:39
26. Genieve Fox, dance therapist 2:27
27. Dudley Williams, principal dancer 0:53
29. Ruth Page, choreographer and director of the Chicago Ballet 1:15
30. Lorenzo Young, dance company manager 1:45
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   (Ella Jenkins/Ell-Bern Publishing Company, ASCAP)

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

10. What’s the Matter with the Team? 0:44
    (Ella Jenkins/Ell-Bern Publishing Company, ASCAP)

11. A Vivo A Vavo 0:20
    (Improvisations by Ella Jenkins/Ell-Bern
     Publishing Company, ASCAP)

12. Hey Moo Ma Moo Ma Moo Ma Hey 1:42
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13. I Climbed a Mountain 1:10
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     Corporation, ASCAP)

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

SFV CD 45004 © 2000 Smithsonian Folkways Recordings Previously released as Folkways FC 7000 (1977)
Introduction
by Ella Jenkins

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

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

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

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

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

During my college years I became a strong supporter of the dance. I attended dance recitals, concerts, reviews, and associated myself with dance literature like Dance Magazine, and read biographies of famous dancers of the past—like Nijinsky.
At this time I was very much involved in Latin dance. I loved the pulsating rhythms of popular dances such as the mambo, cha-cha-cha, merengue, guarchao, rumba, conga, and limbo. The music that accompanied these dances was equally exciting—the drum, the bongo, maracas, claves, cencerro (cow bell), piano, string bass, and the brasses could bring even the least skilled dancer to the dance floor. It was the kind of music that made you move. The drum beat was your guide.

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

The music on this recording is not ballet music; it is not modern dance music, nor is it a formal Latin musical expression; it is simply melody, harmony, and rhythm to move to. The songs, rhythms, and chants (in the music part of this recording) were meant to stimulate children, teens, and adults to choreograph short, informal dances, medium-length dances, and long dances involving numerous sequences. The "Wading in the Water" song (track 21), which I arranged and which also included my own composition "A Man Went Down to the River" (first recorded on *African American Folk Rhythms* [1960] F 7654), was used as part of the music for *Revelations*—a full-length ballet and signature piece of the Alvin Ailey American Dance Theater. My goal with this recording is to inspire children and adults to create movements to melodic songs, to unaccompanied voices chanted, and to instrumental sounds—and by doing so to discover the joy of dance.

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

It was very exciting for me to visit these nine interviewees in their studios and homes: Lenore Lutheran (dance student), Lorenzo Young (dance company manager), Ann Barzel (dance reviewer), Jimmy Payne (choreographer and specialist in Afro-Cuban dance), Gina Martin (dance teacher of the blind), Genieve Fox (dance therapist), Dudley Williams (principal dancer), Anna Leinhoff (dance teacher of children), and Ruth Page (choreographer and director of the Chicago Ballet). They shared so much of themselves, their work, their experiences, and their aspirations. I now share them with you.

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

**Other artists who appear on this recording:**

**PAT JOHNSON AND THE REFLECTIONS** are a group of vocalists and instrumentalists. They perform all kinds of music including pop, rock, folk, jazz, and country. They have done variety shows for community and civic organizations such as the United Way, American Cancer Society, United States Armed Forces, and Muscular Dystrophy Association throughout Palm Beach County, southeastern Florida, California, Washington, D.C., and Long Island, N.Y. Their performances have inspired great enthusiasm and excitement. For this recording eight "Reflections" singers performed—Lew Cutlip, Bill Erhardt, Pat Johnson, Veronica Johnson, Shored Kruk, Ileana Lavastida, Becky Patterson, and Becky Ruper. I met this group a few years before I recorded this album. I liked their style of getting songs across to their audiences, and we had a good time putting ideas and songs together for this recording.

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

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

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

1. A New Day's Coming Soon
Choral groups might try this out—trying fuller harmonies and sound.

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

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

2. I Don't Care Where You Bury My Body
(ELLA JENKINS, LEAD VOCALS)

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

You can bury it on the mountain or down in
the valley. (3x)
My soul is gonna live with God./Chorus
It makes no difference if you're rich or poor. (3x)
My soul is gonna live with God./Chorus (2x)

3. Plenty Good Room
(PAT JOHNSON, LEAD VOCALS)

I learned this song from E. Kitch Childs.

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

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

4. Brother John Sellers
(LEWIS CUTUP, ROCK AND ROLL SOLO;
GUY GUILBERT, NARRATION)

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

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

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

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

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

5. A Bad Man from the Badlands
(GUY GUILBERT, GUITAR; PAT JOHNSON, SOLO
VERSES 1, 2; BECKY, SOLO VERSE 3; ELLA JENKINS,
SOLO BRIDGE AND ENDING)

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

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

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

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

He's a mighty, mighty bad man/
He's mighty bad.
6. Angry Words
(ELLA JENKINS, LEAD VOCALS)

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

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

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

7. I Heard Him Cry This Morning
(GUY GUILBERT, GUITAR; ELLA JENKINS, LEAD VOCALS)

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

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

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

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

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

8. Please Hurry Home
(BURMA WEST, VOCALS; LARRY NOVAK, PIANO;
STEVEN LA SPINA, STRING BASS; CHARLES
CHRISTIANSEN, DRUMS)

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

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

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

Please hurry home. (3x)

9. That's the Way Things Are
(GUY GUILBERT, GUITAR; ELLA JENKINS, VOCALS)

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

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

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

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

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

10. What's the Matter with the Team?
(ELLA JENKINS, LEAD VOCALS)

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

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

11. A Vivo A Vavo
(ELLA JENKINS, LEAD VOCALS)

A vivo/A vavo/A vivo vavo voo
Hefty lefty/Bela bela betty
Shinga la minga la/Loof, loof, loof!
12. Hey Moo Ma Moo Ma Moo Ma Hey
(ELLA JENKINS, LEAD VOCALS)
This is my interpretation of an African chant I heard many years before I recorded this album.
Hey moo ma mō ma moo ma hey/
Hey, hey, hey, hey, hey, hey, hey/
Hey moo ma moo ma moo ma hey/
Loo, loo, loo, loo, loo, loo, loo, loo,
Hey bongo la eh/
Hey bongo la eh loo loo loo/
Loo, loo, loo, loo, loo, loo, loo, loo
Caney, caney/Oh, oh, oh, bulawayah/
Caney, caney/Oh, oh, oh, bulawayah (2x)

13. I Climbed a Mountain
(ELLA JENKINS, LEAD VOCALS)
I was inspired to write this song after a trip to East Africa. The foreign words are Swahili
(an East African language): milima (mountain),
moja (one), jambo (hello), simba (lion),
kwaheri (goodbye).
I climbed a mountain. (2x)/
A tall, tall mountain (2x)/Oh yeah, oh yeah! (4x)
Milima moja (4x)/Oh yeah, oh yeah! (4x)
I saw a lion (2x)/A big, big lion (2x)/
Oh yeah, oh yeah! (4x)
Jambo simba (2x)/Hello lion!(2x)/
Oh yeah, oh yeah! (4x)
Goodbye, goodbye (2x)/Kwaheri, kwaheri
(4x)/Oh yeah, oh yeah! (4x)

14. Africa Llamando (Africa Calling)
(ILEANA LAVASTIDA, VOCALS; ELLA JENKINS, VOCALS)
Africa llamando (3x)/Pais del tambor. (2x)
Africa llamando (3x)/Pais del tambor (2x)
Tambor de mi Africa (2x)/
Tambor, o mi tambor
Africa llamando (3x)/Pais del tambor. (3x)

15. Yemayah, God of the Sea
(ILEANA LAVASTIDA, VOCALS AND NARRATION;
ELLA JENKINS, VOCALS)
O Yemayah hey O Yemayah hey/
O Yemayah hey O Yemayah (2x)
(sung during narration)
"In Cuba, years ago, there were several Afro-
Cuban societies organized. These were secret
societies, and in them the people worshiped
the Obatala, god of iron and war, symbolizing
strength and power; the Chango, god of storm
and lightning; and the Yemayah, god of the
sea. The sea echoes the cry of these gods."
O Yemayah hey O Yemayah hey/
O Yemayah hey O Yemayah (2x)
O Yemayah hey mi Chango (2x)
O Yemayah hey O Yemayah hey/
O Yemayah hey O Yemayah (2x)
Obatala! (2x)/Chango! (2x)/Yemayah! (2x)

16. This Is an Afro Mood
(GUY GUILBERT, ELECTRIC PIANO, INTRODUCTION)
Ah yea ah yea ah yea ah/
Eh choom choom choom choom choom/
choom choom choom yea

17. Yemayah, God of the Sea (instrumental)
(LARRY NOVAK TRIO: LARRY NOVAK, PIANO;
STEVEN LA SPINA, STRING BASS; CHARLES
CHRISTIANSEN, DRUMS)

18. This Is an Afro Mood (instrumental)
(LARRY NOVAK TRIO: LARRY NOVAK, PIANO;
STEVEN LA SPINA, STRING BASS; CHARLES
CHRISTIANSEN, DRUMS)

19. Let Yourself Go
Come get together/
Let the dance floor feel your leather.
Step as lightly as a feather/
Let yourself go.
Come hit the timber/
Loosen up and start to limber.
When you hear that hot marimba/
Let yourself go.
Let yourself go, relax! (2x)/
You’ve got yourself tied up in a knot.
The night is cold but the music’s hot.
So come snuggle closer/
Don’t you dare to answer, “no sir.”
Butcher, baker, clerk, or grocer/
Let yourself go!

20. A Long Time (instrumental)
(GUY GUILBERT, GUITAR)

21. Wading in the Water
(ELLA JENKINS, LEAD VOCALS)
Wading in the water (2x)
Chorus:
Wading in the water/
Wading in the water, children
Wading in the water/
God’s a-gonna trouble these waters.//(repeat)
See that band all dressed in white/
God’s a-gonna trouble these waters
Looks like a band of the Israelites/
God’s a-gonna trouble these waters.//(Chorus
See that band all dressed in red/
God’s a-gonna trouble these waters
It looks like the band that Moses led/
God’s a-gonna trouble these waters.//(Chorus
My Lord delivered Daniel/Daniel, Daniel
Didn’t my Lord deliver Daniel?/
Then why not every man?//repeat verse
A man went down to the river/
A man went down to the river, Lord
A man went down to the river/
He went down there for to pray.
A man went down to the river/
A man went down to the river, Lord
A man went down to the river/
To wash his sins all away.
He washed all day/He washed all night/
He washed ’til his hands were sore
He washed all day/He washed all night/
’Til he couldn’t wash ’em no more.
A man went down to the river/
A man went down to the river, Lord
A man went down to the river/
He went down there for to pray.
A man went down to the river/
A man went down to the river, Lord
A man went down to the river/
To wash his sins all away.//(Chorus (2x)

Interviews
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DANCE REVIEWER
23. Jimmy Payne
CHOREOGRAPHER, SPECIALIST IN AFRO-CUBAN DANCE
24. Lenore Lutheran
DANCE STUDENT
25. Gina Martin
DANCE TEACHER OF THE BLIND
26. Genivie Fax
DANCE THERAPIST
27. Dudley Williams
PRINCIPAL DANCER
28. Ann Leinhoff
DANCE TEACHER OF CHILDREN
29. Ruth Page
CHOREOGRAPHER AND DIRECTOR OF THE CHICAGO BALLET
30. Lorenzo Young
DANCE COMPANY MANAGER

Other Recordings by Ella Jenkins
Adventures in Rhythm (1989) Reissue of F 7682 (1959), SFW 45007
African American Folk Rhythms (1990)
Reissue of F 7654 (1960), SFW 45003
And One and Two (1990) Reissue of F 7544 (1971), SFW 45016
Come Dance by the Ocean (1991). SFW 45014
For the Family (1991) VHS, 27 minutes.
SFW 48002 (VIDEO-J)
SFW 45032
Songs Children Love to Sing: Celebrating 40 Years of Recordings (1996). SFW 45042
This Is Rhythm (1990) Reissue of F 7652 (1961). SFW 45028
This Is Rhythm (Book). (1993) SFW 45028-BK (BOOK-ND)
We Are America's Children (1990) Reissue of F 7666 (1976). SFW 45006
You'll Sing a Song and I'll Sing a Song (1989) Reissue of F 7664 (1966). SFW 45010

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

Credits
Originally issued in 1977 as FC 7000 by Moses Asch for Folkways Records 
Produced by Bernadelle Richter 
Annotated by Ella Jenkins
Recorded by Ray Smithers, The Imagineers Studio, Fort Lauderdale, FL and Studio Black, Sound Studios, Inc., Chicago, IL
Drawings by Peggy Lipschutz
Mastered by Pete Reigner and Lee Durham
Reissue production supervised by 
Anthony Seeger and D. A. Sonneborn
Reissue production coordinated by 
Mary Monseur
Reissue production assistance by 
Rachel Conrad
Editorial assistance by Carla Borden
Design and layout by Carol Dirga, Somerville, MA

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Helen Lindsay, customer service;
Nakieda Moore, fulfillment;
Jeff Place, archivist;
Ronnie Simpkins, audio specialist;
John Smith, marketing assistant;
Stephanie Smith, archivist.

Special thanks to:
Jimmy Payne School of Dance, Chicago, IL;
Columbia College Dance Center, Chicago, IL;
Ruth Page Foundation School of Dance 
(official school for the Chicago Ballet), 
Chicago, IL; Lehnhoff School of Music and Dance, Chicago, IL; Chicago Lighthouse for the Blind
FOLKWAYS RECORDS was founded by Moses Asch in 1948 to document music, spoken word, instruction, and sounds from around the world. In the ensuing decades, New York City-based Folkways became one of the largest independent record labels in the world, reaching a total of nearly 2,200 albums that were always kept in print.

The Smithsonian Institution acquired Folkways from the Moses Asch estate in 1987 to ensure that the sounds and genius of the artists would be preserved for future generations. All Folkways recordings are available on high-quality audio cassettes or by special order on CD. Each recording is packed in a special box along with the original LP liner notes. Smithsonian Folkways Recordings was formed to continue the Folkways tradition of releasing significant recordings with high-quality documentation. It produces new titles, reissues of historic recordings from Folkways and other record labels, and in collaboration with other companies also produces instructional videotapes and recordings to accompany published books and other educational projects.

The Smithsonian Folkways, Folkways, Cook, Paredon, Monitor, Fast Folk, and Dyer-Bennet record labels are administered by the Smithsonian Institution's Center for Folklife and Cultural Heritage. They are one of the means through which the Center supports the work of traditional artists and expresses its commitment to cultural diversity, education, and increased understanding.

You can find Smithsonian Folkways Recordings at your local record store. Smithsonian Folkways, Folkways, Cook, Paredon, Fast Folk, Monitor, and Dyer-Bennet recordings are all available through: Smithsonian Folkways Mail Order 750 9th Street NW Washington, DC 20560-0953 phone: 1 (800) 410-9815 (orders only) fax: 1 (800) 853-9511 (orders only) (Discover, MasterCard, Visa, and American Express accepted)

For further information about all the labels distributed through the Center, consult our Internet site (www.si.edu/folkways), which includes information about recent releases, our catalogue, and a database of the approximately 35,000 tracks from the more than 2,300 available recordings (click on database search). To request a printed catalogue write to the address above or e-mail folkways@aol.com
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Center for Folklife and Cultural Heritage
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Washington, D.C. 20560-0953
It didn't take very long
For him to catch that train
It didn't take very long
For him to catch that train
He had to leave poor boy
In the drizzling rain

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

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

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

***Solo sung by Ella Jenkins*** 

BAND ONE:  
SIDE TWO

THAT'S THE WAY THINGS ARE
(Written by Ella Jenkins; Copyright, 1977;
Ellbern Publishing Company; ASCAP)

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

BAND SIX:
PLEASE HURRY HOME
(Written by Ella Jenkins; Copyright, 1977;
Ellbern Publishing Company; ASCAP)

I need you by my side
Both night and day
I'd quickly swallow my pride
If you'd only stay
Sometimes love is sweet
Sometimes love is grand
And every once in a great big while
Love gets out of hand
Oh that's the way things are
Oh that's the way things are
Oh that's the way things are
Oh that's the way things are

3

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

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

4

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

***Solo sung by Ella Jenkins***

BAND TWO (A):

WHAT'S THE MATTER WITH THE TEAM?
(Traditional highschool chant with some improvisations by Ella Jenkins; Copyright, 1977; Ellbern Publishing Company) ASCAP

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

BAND TWO (B):

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

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

***All chants led by Ella***
BAND TWO (C):

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

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

Caney caney
Oh oh oh bulawayo
Caney caney
Oh oh oh Bulawayo

***Chant led by Ella***

BAND TWO (D):

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

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

BAND THREE (A):

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

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

***Chant led by Ella***
The "Foreign" words are Swahili (one of the East African languages) Mlima...mountain; Moja...one; Jambo...hello; Simba...lion; Kwaheri...goodbye.
Africa Llamando
Africa Llamando
Africa Llamando
Pais del tambor
Pais del tambor

(BRIDGE)

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

3

Africa Llamando
Africa Llanano do
Africa Llamando
Pais del tambor
Pais del tambor
Pais del tambor

***Sung by Ileana Lavastida and Ella (Ileana is Cuban)***

BAND THREE (B):

YEMAYAH, GOD OF THE SEA
(Written by Ella Jenkins; Copyright, 1977; Ellberom Publishing Company) ASCAP

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

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

2
O Yemayah hey O Yemayah hey
O Yemayah hey O Yemayah

3
O Yemayah hey O Yemayah hey
O Yemayah hey O Yemayah

(BRIDGE)
O Yemayah hey mi Chango
O Yemayah hey mi Chango

4
O Yemayah hey O Yemayah hey
O Yemayah hey O Yemayah

5
O Yemayah hey O Yemayah hey
O Yemayah hey O Yemayah

Obatala!
Obatala!
Chango!
Chango!
Yemayah!
Yemayah!

***Singers: Ileana and Ella***
BAND EIGHT:

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

A MAN WENT DOWN TO THE RIVER
(An original composition of Ella Jenkins used by the Alvin Ailey American Dance Theater—Copyright: Ella Jenkins, 1960; Copyright, 1977: Ellbern Publishing Co.) ASCAP

Wading in the water
Wading in the water

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

1

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

CHORUS

2

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

My Lord delivered Danuel
Danuel Danuel
Didn't my Lord deliver Danuel
Then why not every man?

Didn't my Lord deliver Danuel
Danuel Danuel
Didn't my Lord deliver Danuel
Then why not every man?.......

A MAN WENT DOWN TO THE RIVER
(Words and music: Ella Jenkins)

A man went down to the river
A man went down to the river
A man went down to the river
He went down there for to pray

A man went down to the river
A man went down to the river
A man went down to the river
To wash his sins all away

He washed all day
He washed all night
He washed 'til his hands were sore
He washed all day
He washed all night

'Til he couldn't wash 'em no more
AAA man went down to the river
A man went down to the river Lord
A man went down to the river
He went down there for to pray

A man went down to the river
A man went down to the river Lord
To wash his sins all away

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

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

14
RECORD #2--INTERVIEWS WITH "DANCE PEOPLE"

SIDE I

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

SIDE II

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

THANKS TO TWO SUPERIOR ENGINEERS:

Ray Smithers
The Imagineers Studio
3213 North Ocean Boulevard
Fort Lauderdale, Florida  33308

Stu Black
Sound Studios, Inc.
230 North Michigan Avenue
Chicago, Illinois 60610

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

RESOURCES:

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

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

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

Lennhoff School of Music and Dance
1438 East 57th Street
Chicago, Illinois 60637
(312) 808-3500

Chicago Lighthouse for the Blind

MUSIQUE TRADITIONNELLE

CHOREOGRAPHIE
Alvin AILEY

DECORS ET COSTUMES
Vin Harper

ECLAIRAGE
Nicole Cernovich

ARRANGEMENTS
Howard Roberts

"This little light of mine, I'm gonna let it shine
Ce chantique explore les motivations et les émotions de la musique religieuse
noire américaine qui, de même que le BLUES a diverses formes - rituel - Spirituallas
avec leurs mélodies lancinantes, chants de sermons - "Gospel" - "Blues" religieux - .

PILGRIM OF SORROW

BEEN BUKED
Le Compagnie

ARRANGEMENTS
Hall Johnson

DIDNT MY LORD DELIVER DANIEL

Kelvin Rotardier - Sylvia Waters - Tiny Yuan - OU - Kenneth Pearl - Nanitra Bunkah
- Marj Kajewara OCU Hector Mercado - Linda Kent - Donna Wood.

ARRANGEMENTS
James Miller

FIX ME JESUS
Cara Spino - Clive Thompson ODU Donna Wood - John Parks - OU Sara Yarborough
- Clive Thompson

ARRANGEMENT
Hall Johnson

TAKE ME TO THE WATER

PROCESSIONAL
Edward Love - Christa Mueller - Melvin June - Peter Woodin OU Edward Love
- Linda Kent - Melvin Jones - Kenneth Pearl OU Masayumi Chaya - Linda Kent
- Michiko Oka - Peter Woodin.

WADING IN THE WATER

Sara Yarborough - Kelvin Rotardier - Judith Janison OU Estelle Sparlock
- Hector Mercado - Judith Janison OU Sylvia Waters - Kelvin Rotardier - Judith Janison

"Wading in the Waters chanté par Ella Jenkins: "A Man went Down to the River,
est une composition originale de Ella Jenkins.

I WANT TO BE READY
Dudley Williams ou Clive Thompson

ARRANGEMENT
James Miller

MOVE - MEMBERS - MOVE

SINNER MAN
Kenneth Pearl - John Parks - Masayumi Chaya OCU Kenneth Pearl John Parks
- Hector Mercado ODU Peter Woodin - Hector Mercado - Ulysses Dove.

THE DAY IS PAST AND GONE
Le Compagnie

YOU MAY RUN HOME
Le Compagnie

ARRANGEMENT
Brother John Sellers et Howard Roberts

ROCK MY SOUL IN THE BOSOM OF ABRAHAM
Le Compagnie

SOLISTE
Brother John Sellers

PERFORMED IN PARIS
DANCE IN CHICAGO
1977
FIRST NORTH AMERICAN INTERNATIONAL DANCE FESTIVAL

GUEST ARTISTS
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Principal Dancer, National Ballet of Canada
PATRICE BART
Principal Dancer, Paris Opera
MIRHAIL BARYSHNIKOV
Performer, Guest, American Ballet Theatre
AURORA BOSCH
Principal Dancer, Budapest State Opera Ballet
KATALIN CARKOV
Principal Dancer, Royal Ballet
PATRICK DUPOND
Principal Dancer, Ballet Nacional de Cuba
WAYNE EAGLING
Principal Dancer, National Ballet of Canada
JORGE ESQUEL
Principal Dancer, Royal Ballet
HIDEE FUKAGAWA
Principal Dancer, National Ballet of Canada
JUDITH JAMISON
Principal Dancer, National Ballet of Canada
KAREN KAIN
Principal Dancer, Ballet Theatre
IVAN MARKO
Principal Dancer, National Ballet of Canada
JOSEFINA MENDEZ
Principal Dancer, National Ballet of Canada
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Principal Dancer, Royal Ballet
HDLOKO PONGOR
Principal Dancer, National Ballet of Canada
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GHISLAINE THESMAR
Principal Dancer, National Ballet of Canada

ASSOCIATION OF ILLINOIS DANCE COMPANIES
& South Michigan Avenue Room 1410
Chicago, Illinois 60603
(312) 263-6533

Volume 1, No. 2

THOUGHTS FROM RUTH ANN KOREN

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

If you wish to volunteer your time or to make a financial contribution, please contact Ruth Ann Koren at the telephone number listed.

Sincerely,
Ruth Ann Koren
President

The preceding letter is dedicated to those who walked in to see AIDC office equipment and walked out a member.

CHARTER MEMBERS
Become a one-time Charter Member for $50.00. Membership open until June 30, 1977.

JOHN KRIZA MEMORIAL FUND
Donations to the John Kriza Memorial Fund are being accepted by the John Kriza Memorial Fund Committee at the Chicago Ballet Guild of Chicago, 1016 N. Dearborn Street, Chicago, Illinois 60610.

WORKSHOP
Southern Repertory Dance Theatre, Southern Illinois University is holding a workshop May 8, from 9 A.M. to 5 P.M. The workshop, "Dance in Higher Education", will be held at Ida Noyes Hall, University of Chicago.

CHICAGO DANCE CENTER
Diane Germaine, from New York, will be in residence, teaching modern dance technique from May 31 to June 19, at the Chicago Dance Center. For information call (312) 332-1923.

AUDITIONS
June 2 & 3, 1976, American Ballet Theatre School will hold auditions for advanced boys & girls, ages 13 to 17, at the Story-Camryn School of Ballet. Mr. Leon Daideman will preside. For information call AIDC (312) 263-6533.

DANCE CLASS ATTENDANCE
All dance classes participating in the Chicago Fund are responsible for designating a portion of the proceeds to the Chicago Fund. The schools are asked to support the Chicago Fund in proportion to the number of their students who have purchased and used the Chicago Fund membership cards.

The dance audience in the United States has increased more than 60% during the past five years.

The seven dance companies participating in the Chicago Fund are responsible for raising $700,000 for the creation of the dance center in the city of Chicago. Since 1969, they have donated over $200,000 to support the programs and activities of the City of Chicago's Department of Cultural Affairs.

Checks should be made payable to "John Kriza Memorial Fund.

HOW TO KEEP DANCE GROWING
THE NATIONAL CORPORATE FUND FOR DANCE, INC. was formed in 1972 to make a financial commitment to invest in the future of dance. Today, seven American Ballet Theatre, the Joffrey Ballet, and the Chicago City Center Dance Theatre. Illinois, New York City, Oklahoma City, St. Louis, and Seattle are represented.

Recognizing the need for a national effort...and the tremendous growth in the audience for dance performances in the last five years...the seven dance companies participating in the Chicago Fund are responsible for raising $700,000 for the creation of the dance center in the city of Chicago. Since 1969, they have donated over $200,000 to support the programs and activities of the City of Chicago's Department of Cultural Affairs.

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