Travellin' with Ella Jenkins

A BI-LINGUAL JOURNEY

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

this album is dedicated to Aaron Johnson
and to the world's Children

photography: Bernadelle Richter / cover art: Helen Endres
"Travellin' with Ella Jenkins" was conceived by Ella Jenkins and all the materials in the album were collected, adapted, or composed by Ella Jenkins. She is a member of ASCAP.

Previously issued in 1979 as Folkways FH 7640.

digitally remastered by Randy Kling at Disc Mastering, Nashville, Tennessee.

ALSO BY ELlA JENKINS ON SMITHSONI.AN/FOLKWAYS:

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

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

Please write to Smithsonian/Folkways for current information.
TRAVELLIN' WITH ELLA JENKINS

A Bilingual Journey

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

Dear Ms. Jenkins,

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

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

The materials for which you have so graciously granted us permission to use will be incorporated into our Pre-School Correspondence Program which is designed, as I said in an earlier letter, for children who live in isolated and remote areas of the State. Queensland, if you care to look at a map, is an extremely large State and there are many families who live anywhere up to 2,500 kilometres distant from the State capital which is Brisbane. In 1976, we will have over 800 families participating in the Correspondence Program and materials which we have developed are sent out regularly to these families. In addition, we purchase your albums for distribution to all of our State Pre-School Centres. We have only embarked recently on a program to provide a universal system of Pre-School Education throughout the State and in three years we have built some three hundred and fifty Pre-Schools, and we are in the process of constructing a further two hundred to come into operation within the next eighteen months.

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

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

At the risk of appearing to impose further on your generosity, I wondered whether you would be willing to write a short article which sets out your approach to developing materials for young children. I think that teachers within the teaching service would be delighted to read what you would have to say and we would publish this in a Journal called "links" which is published six times a year by the State Pre-School Branch of the Department of Education, Queensland. It may be that you have something already which could be of interest to teachers. If, however, you find this request difficult to meet in the light of other commitments, please feel under no obligation.

With kind regards,

Yours sincerely,

Gerald F. Ashby
Director
Pre-School Education
Queensland, Australia

The Billings Gazette, Thursday, November 7, 1974

Head Start goes to a concert

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

Fort Worth Star-Telegram, Thursday evening, April 7, 1977

Family Section

Expert feels music keeps children on key

by Patsy Miller, Star-Telegram writer

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

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

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

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

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

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

She calls her style a call and response technique, one which she adapted from Danny Kaye and Cab
Calloway. She gives the words to the song and the audience repeats after her and pretty soon all are caught up in the song and music. It is a style that is prevalent in the Middle East and Africa, she stated.

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

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

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

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

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

Arnold Radel

Education: Bachelor in music in viola and music education, Philadelphia Musical Academy; Master of Music in viola performance, Boston Conservatory of Music. Awarded full tuition scholarship. Post-graduate study totaling 30 hours above the master's degree. Certified by the State Department of Education of Louisiana.

Subjects and services specified: 1) instrumental music; 2) vocal music; 3) mentally retarded; 4) principal; 5) paraprofessional school supervisor of instruction.

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

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

Assistantship at University of Conn., serving as principal violist with the University Touring Orchestra; some personal performances include concerts in Jordan Hall (Boston), Gardner Museum (Boston), Lincoln Center (New York), and throughout New England; performed with Ventura Summer Music Festival Orchestra of New Jersey at the New York World's Fair; was principal violist with the New England Conservatory of Music and the Boston Conservatory Symphony Orchestra in Boston, Mass.; was violist with the New Orleans Philharmonic Symphony; worked with emotionally disturbed children in a Hebrew school in Philadelphia; musical director at a summer camp for retarded children sponsored by the Louisiana Association for Retarded Children; principal violist with the Civic Symphony of New Orleans, La.; was music resource specialist for the mentally retarded; music resource teacher for the Trainable Mentally Retarded Center in New Orleans, La. Presently I am employed as an itinerant string teacher for the Orleans Parish Public Schools. Also am an instructional supervisor of a string program entitled "Strings on a Saturday Morning." Have conducted the orchestra and string ensemble at Loyola University, Violin with the Leviathan Oriental Fox-Trot Orchestra performed on NBC Saturday Night Live for a Mardi Gras Special; played at the official opening of the King Tut Exhibit. I have conducted the orchestra and string ensemble at Loyola University, Violin with the Leviathan Oriental Fox-Trot Orchestra; performed on NBC Saturday Night Live for a Mardi Gras Special; played at the official opening of the King Tut Exhibit. We are all looking forward to hearing the finished product.

Sincerely,
D. Jean Baker
Director
DBJ-reg

CCFC—Cross-Cultural Family Center
Y.M.C.A., 1350 Buchanan Street, San Francisco, CA 94115

Y.M.C.A., 1530 Sutter Street, San Francisco, CA 94115

Director Emeritus: Mary B. Lane, Ed.D.
Director: D. Jean Baker

November 21, 1978

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

Dear Ella:

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

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

Sincerely,
D. Jean Baker
Director

CCFC—Cross-Cultural Family Center
Y.M.C.A., 1830 Sutter Street, San Francisco, CA 94115

Y.M.C.A., 1530 Buchanan Street, San Francisco, CA 94115

Director Emeritus: Mary B. Lane, Ed.D.
Director: D. Jean Baker

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

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

DJReg 11/21/78

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

Children from Cross-Cultural Family Center

Name
Age

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

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

Greetings in Many Languages

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

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

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

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

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

And some people simply say—

Good day ... good day

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

Buenos días ... buenos días
In French: bon jour ... bonjour
In German: guten tag ... guten tag
In Navajo: yatahey ... yatahey
In Hindi: nemahstay ... nemabstay
In Japanese: ohogozaimasu ... ohogozaimas
In Mandarin: nee how ma ... nee how ma
In Hawaiian: aloha ... aloha
In Polish: jen dobre ... jen dobre
In Indonesian: salamata ... salamata
In Arabic: ehelan ... ehelan
wehsebelan ... wehsebelan
Blow and blow and blow and blow ... Clap—where did my balloon go?
What happened to the balloon? It popped!
All right, let's try it again.
Blow the balloon shhh
Blow the balloon shhh
Blow and blow and blow and blow and blow ...
Clap!
Where did my balloon go?
It popped!
All right, now you sing it with me ...
Blow the balloon shhh
Blow the balloon shhh
Blow and blow and blow and blow and blow ...
Clap!
Where did my balloon go?
It popped ...
A Yodeling Song

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

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

Let's try it together.

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

Clap hands.

Again ... let's all sing ...
[two solos]

Yodeling songs from Swiss Radio

In Australia

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

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

It takes a lot of practice to be good at boomerang-throwing. The Aboriginal people are fine artists, too. The clap sticks you hear in the background were carved by an Aboriginal person ...

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

[ella plays harmonica (Hohner D minor harmonica)]

Bulbe (Potatoes)

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

Monday potatoes Tuesday potatoes
Wednesday we all eat potatoesThursday we all eat potatoes
Friday potatoesSaturday potatoes
Sunday we all eat potatoes

Monday potatoes ...

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

Monday bulbe Tuesday bulbe
Wednesday we all eat bulbeThursday we all eat bulbe
Friday bulbeSaturday bulbe
Sunday we all eat bulbe

[Bulbe (Potatoes)]

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

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

e. Arnold: Alel

[ella on viola] ... Ella and children: Alel

Arnold: Bez

Ella and Children: Bez

Arnold: Gimmel

Ella and children: Gimmel

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

The Rabbi Elimelech

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

b. Harmonica and viola [plucked].

c. Same instruments play differently—played through twice.

Cultivo una rosa blanca

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

Just repeat the Spanish words after me.

Cultivo ... cultivo

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

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

Que bonita bandera

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

a. [spoken] Que bonita bandera

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

c. Drums—la las [twice].

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

[Elia plays two choruses on the kazoo]

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

[Two choruses of kazoo and finger snapping]

Now clap your hands ...

Keep on going ... [end].

They All Axed For You

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

I went down to the Audubon Zoo
And they all axed for you
They all axed for you
They even inquired about you
They all axed for you
The monkeys axed
The elephants axed
And the lions axed for you
I looked up in the bright blue sky
And they all axed for you
They all axed for you
They even inquired about you
They all axed for you
The eagles axed
The buzzards axed
And the robins axed for you
I went down to the deep blue sea
And they all axed for you
They all axed for you
They even inquired about you
They all axed for you
The whales axed
The sharks axed
And the eels axed for you

Weven Shalom Ale'ychum [We Bring You Greetings of Peace] Ya-ah-seh Shalom

a. Weven Shalom Ale'ychum [We Bring You Greetings of Peace]

[b. Ella [harmonica]

c. Arnold [viola]

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

e. [Sing through again]

b. Ya-ah-seh Shalom

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

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

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

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

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

Arabic Mood

(created by Arnold Radel)

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

Tambourine: Ella
Viola: Arnold

Arabic yabay (alas) expression of sorrow

Drum: Ella

Thank You in Several Languages

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

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

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

A special thanks to:

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

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

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

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

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

Ella Jenkins
TRAVELLIN' WITH ELLA JENKINS
A Bilingual Journey

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

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

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