Ella Jenkins
Come Dance By The Ocean

Smithsonian Folkways
Smithsonian/Folkways Recordings
Office of Folklife Programs
955 L'Enfant Plaza, Suite 2600
Smithsonian Institution
Washington DC 20560
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Nationally distributed by
Rounder Records, One Camp Street
Cambridge, Massachusetts 02140 USA.

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

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3. A Winter Plane Ride 2:35
4. Chicago, It’s the People 3:26
   Julie Shannon/Louisa May Alley Cat Music (ASCAP)
5. My Papa is a Paparazzo 4:44
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20. Environment Game 1:16
21. Little Charlie Just Off the Pickle Boat 3:42
22. Let’s Not Waste The Food We Eat 0:35
23. You Can’t Sink a Rainbow (a tribute to Greenpeace) 3:59
About the Songs and the Performer
Ella Jenkins has charmed children, their parents, and teachers for many years with her songs, stories, and rhythms for young children. Her songs are shaped to stimulate children’s musical, motor, and intellectual skills, and they are from many lands in many languages. In today's complex world, it is essential that children learn very young to enjoy other peoples’ cultures, and other peoples’ sounds. Ella’s songs and rhythms make different peoples’ traditions accessible and fun.

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

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

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

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

Anthony Seeger
Director, Smithsonian/Folkways Recordings

ELLJ A OVERS
Come Dance By the Ocean
With Guy Guibert, Catherine Hall, Julie Shannon and the children of the Philip Rogers Elementary School and the Dearborn Park Pre-School

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

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

In this album I placed my emphasis on the ocean because it symbolizes life—past, present, and future. And the future is also in our children. The ocean has vitality, energy, contrast, and change. The ocean is very much like children at play—with their enormous bursts of energy at the beginning of the day and a slowing down period at the end.
I have seen many oceans in different parts of the world, and I have found that children and adults share feelings about them. There is a fear of the ocean, yet it remains a constant challenge. We run toward the waves, and then we run away, but the experience of being by the ocean is an important, enduring thing.

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

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

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

The Performers on this Album

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

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

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

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

The Recording Process

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

I give a roaring applause to our musicians, who were all very much at home with their individual instruments—freely interpreting the moods of the songs they accompanied or played a solo on. Guy Guilbert, who plays his melodic and rhythmic guitar, and I have shared numerous albums over the years: he seems to know just how to pull tones together and round out the notes on the spur of the moment. He does a little singing on the recording and he made up my ukelele in tune. We're long time friends. Both Guy and Julie Shannon, a fine pianist, vocalist, and composer, did more than their share. Being very
versatile, they were willing to direct the children, to sing and play their instruments, and to do some chanting (Julie does nicely on "differences"). I was looking desperately for someone to play a "penny whistle" and, fortunately, Catherine Hall was recommended. Her presence was a bonus, for she is an excellent flautist as well. Catherine brought just the right feeling, mood, and excitement. Her playing makes you want to tap your toes and clap your hands. We were pleased at how well a wide range of ages singing together in close quarters worked out. The oldest children were twelve and thirteen, the youngest three years old. We were in the studio many hours; the older girls and boys spent a longer time, as they had more material to cover. However the younger children felt at ease and delighted to be working with older boys and girls. The older children showed a gentleness toward the "little ones" which pleased me very much, making the working atmosphere a pleasant one. There was good rapport with our recording engineer Julian Herzfeld, the Studio Manager of Chicago Trax Recording, Reid Hyams, as well as with the executive producer of this recording, Attorney Linda Mensch and the co-producer of the recording Bernadelle Richter (my manager).

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

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

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

The Songs
with comments by Elia Jenkins

1. Come Dance by the Ocean
   Ella, Guy, and the Rogers School
   Hopefully, upon listening to and feeling the pulsating rhythms of the guitar, the baritone ukulele, the synclavier and the cheerful voices of the children, you will want to dance.

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

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

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

5. My Papa is a Paparazzo
   Part A, Ella, with Bernadelle Richter
   Clicking the camera; part B, Jessica and Ella; part C, Dearborn Park Pre-School, Rogers School, Guy and Ella; part D Dearborn Park Pre-School, Rogers School, Guy and Ella.
   Over the years I have seen a host of Italian movies, and in many of them paparazzi (plural form) are shown. Paparazzi are overenthusiastic Italian photographers who are forever pursuing celebrities to take their pictures. I love the word "paparazzo." It has a lyric ring to it, rolls off the tongue easily and the children enjoy saying it and singing it. Jessica, the little five-year-old who echoes me, enunciates each word beautifully—demonstrating good listening skills.

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

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

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

9. Yes and No
   Julie, Guy, and Catherine
   The courting role is reversed here. The female pursues the male. Catharine's flute playing gives the song a happy lift. Guy and Julie are having fun also. This might be an appropriate song for Saint Patrick's Day.

10. Harmonica Reminder! (Yes and No)
    Ella
    The harmonica is one of my favorite instruments. I employ it here to retain the mood and for the children to hear a contrasting instrument playing the same melody.
11. Mon Petit
Ella and Guy
I have vacationed and worked in Montreal, Canada, numerous times. On each visit I managed to make friends and acquaintances. "Jean Mon Petit" is one of those friends. Jean and I attended a conference on early childhood. During the conference break we shared our work-a-day activities, getting to know each other better. I like the manner in which Guy speaks the words after I have sung them.

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

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

When I think of our planet I think of the oceans, the rivers, the streams, the ponds. I think of Antarctica, and how we must protect it so that penguins and seals and whales and birds can thrive without fear. My visit there and to the Galapagos Islands gave me a new appreciation of clean air, clear skies, pure water, and feeling at ease with the animals (and vice versa) that inhabit these areas.

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

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

14. Clean Up Week
Ella

15. A Big Pig Sty
Peter

16. Bye Bye Sea Birds
Synthera and Guy

17. A Rock Hopper Penguin
Yuri

18. A Hump Back Whale
Helen and Miriam

19. Clean Pond Crossing
Miriam

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

21. Little Charlie Just Off the Pickle Boat
(Catherine, Guy, Julie, Ella and both schools)

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

22. Let's Not Waste The Food We Eat
Ella Jenkins

23. You Can't Sink a Rainbow
(a tribute to Greenpeace)
(Ella, Guy and the Rogers School)

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

This tribute is extended to Greenpeace and all of the other groups of people who are working to save our planet and better the lives of all of its creatures.
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World-renowned children's performer Ella Jenkins sings about the world we live in—its oceans, its cities, and the cultural differences of its peoples on this all-new 1990 recording. The songs are dedicated to understanding and improving our environment and to enjoying different languages, cultures, and places. Come Dance By the Ocean is an invitation to share the wonderful things we have in common—our environment, our music, and our enjoyment of going to new places and meeting new people. Appropriate for children in preschool, kindergarten, and early elementary school.

Descriptive notes enclosed.

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